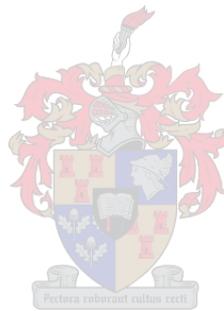


COLOURED IN – INVESTIGATING THE CHALLENGES OF AN ‘OTHERED’ IDENTITY WITHIN  
SPACES OF LEARNING

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Thesis presented in fulfilment of the requirements for the degree  
Master in Visual Arts (Art Education) at Stellenbosch University

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## DECLARATION

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## ABSTRACT

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The challenges that have occurred within the South African education context could be ascribed to the country's political history. This is a history that includes more than three hundred and fifty years of colonialism, which has had a direct influence on the more recent Apartheid regime. Colonial and apartheid history have remained deeply ingrained in the mind-sets of South African citizens, where a sense of strict binary and hierarchal thinking is present. Feeding on the ideologies of the past, it manifests and perpetuates itself specifically within spaces of learning.

The purpose of this study is to investigate how 'Othered' identity is described and experienced within spaces of learning at the Visual Arts Department at Stellenbosch University. The study is approached from a qualitative perspective, utilizing an interpretative process of collecting and analyzing data. A case study was conducted and the process involved interviews with four lecturers and eight students at the Visual Arts Department at Stellenbosch University.

The investigation of 'Othering' within spaces of learning at the Visual Arts Department highlighted themes of 'Othering' and social and economic circumstances; 'Othering' and feelings of discomfort and pretence; 'Othering' and language; and 'Othering' and culture. Strategies regarding 'Othering' also emerged from the data highlighting two themes, bridging courses and diversity within spaces of learning.

My findings include that 'Othering' is still prevalent within spaces of learning at the Visual Arts Department. Most lecturers and students seemed to be in agreement that 'Othering' should be addressed. It is suggested that promoting and combining processes of critical citizenship and reflective thinking within spaces of learning may encourage a necessary dialogue between lecturers and students. By improving the dialogue between lecturers and students, it may facilitate a relationship founded on mutual trust necessary for personal growth and growth within spaces of learning. It is further suggested that creating spaces of learning that are more diverse could contribute to this and provide enriching learning experiences for both lecturers and students.

## OPSOMMING

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Die uitdagings binne die Suid-Afrikaanse konteks kan toegeskryf word aan die land se politieke geskiedenis. Dit is 'n geskiedenis wat bestaan uit meer as driehonderd en vyftig jaar van kolonialisme, wat 'n direkte invloed op die meer onlangse Apartheid regering gehad het. Koloniale en apartheids geskiedenis is diep gewortel binne die denkwyses van Suid-Afrikaners, waar streng binêre denkwyses en hiërargie heers. Na aanleiding van die verskeie ideologieë van die verlede, word hierdie denkwyses spesifiek manifesteer en herhaal binne leerruimtes.

Die doel van hierdie studie was om te ondersoek hoe 'Othered' identiteit beskryf en ervaar word binne leerruimtes by die Visuele Kunste Departement van die Universiteit van Stellenbosch. Die studie is vanaf 'n kwalitatiewe hoek benader en maak gebruik van 'n interpretatiewe proses deur data versameling en analise. 'n Gevallestudie was as navorsingsmetode gebruik en die proses het bestaan uit onderhouds met vier dosente en ag studente by die Visuele Kunste Departement van die Universiteit van Stellenbosch.

Die ondersoek van 'Othering' binne leerruimtes by die Visuele Kunste Departement het temas van 'Othering' en sosiale en ekonomiese omstandighede, 'Othering' en gevoelens van ongemak en voorgee; 'Othering' en taal; en 'Othering' en kultuur identifiseer. Strategieë ten opsigte van 'Othering' is ook vanaf die data identifiseer, waarvan twee temas spruit, naamlik oorbruggings kursusse en diversiteit binne leerruimtes.

My bevinding sluit in dat 'Othering' nogsteeds binne die leerruimtes van die Visuele Kunste Departement ondervind word. 'n Groot aantal dosente en studente stem ooreen dat dit baie voordelig sou wees om 'n kombinasie van kritiese en refleksiewe denk prosesse binne leerruimtes in te sluit, soos 'n nodige dialoog tussen dosente en studente. Deur die dialoë tussen dosente en studente te verbeter, kan dit 'n verhouding fasiliteer wat gevestig is op gemeenskaplike vertroue, nodig vir persoonlike groei en groei binne leerruimtes. Dit word verder aangeraai dat leerruimtes wat meer divers is, 'n bydrae kan maak tot verrykende leer ervarings vir beide dosente en studente.

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## CHAPTER 1: INTRODUCTION

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### 1.1 Motivation for Study

The challenges that have occurred within the South African education context could be ascribed to the country's political history. This is a history that includes more than three hundred and fifty years of colonialism, which has had a direct influence on the more recent Apartheid regime <sup>1</sup>(Oloyede 2009:429). The colonial legacy still remains visible at present, especially in the differences in socio-economic circumstances reflected further in the different levels of education.

Colonial and apartheid history have remained deeply ingrained in the mind-sets of South African citizens, where a sense of strict binary and hierarchal thinking is present. Feeding on the ideologies of the past, it manifests and perpetuates itself specifically within spaces of learning. Against the background of past discourses and issues of difference, it becomes necessary to develop and investigate how to address issues that may exist within spaces of learning. This study is motivated by my own experiences and that of fellow lecturers and students, within the spaces of learning of the Visual Arts Department at Stellenbosch University. My personal motivation for this study is elaborated in the following:

I grew up in Idas Valley, a 'coloured' area quite close to the central town, but far enough to be separate from it (here I mean that the community of Idas Valley consists of a population of mostly 'coloured' people). I have attended two different primary schools and a public high school – schools within the community that one may consider to be largely 'coloured'. I acknowledge being a 'coloured person' as part of my identity, which I have never felt necessary to reject. This is related to my upbringing by my parents always instilling a sense of pride in where I come from. In 2003, when I was in grade eight (standard six), I attended art classes after school. Very few of the students in my class were 'coloured'. Given my context, I spoke in a certain way; I did things in a certain way; my tastes in clothing, music, social activities and so forth differed.

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<sup>1</sup> "Apartheid as implemented by the National Party government in power from 1948 to 1994 was built on the foundations of racialised colonial and settler societies in which a minority of white settlers farmers and workers lived amidst an indigenous or 'native' majority. What made apartheid unique was its systematic depth and breadth, as the powers of a modern state were deployed to order society along 'racial' lines, going far beyond racism and racial discrimination to generalised social engineering around state-sanctioned racial ideology and legislation" (Seekings 2008:1-2).

This can also be seen to be true of my experiences during my studies at university. My class consisted roughly of about thirty students – here five of them were ‘coloured’ (myself included) and the rest were ‘white’. In this regard I was considered to be a part of the minority group and the ‘Other’. In another sense I was also ‘Othered’<sup>2</sup> within this minority group – four of the ‘coloured’ students had attended Model C<sup>3</sup> schools, and I had not. While this might have been a familiar experience for the four ‘coloured’ students, this was a new experience for me. I found myself in an environment where I was working quite intimately with students from diverse cultures, social and economic backgrounds. For this reason it became necessary for me to adapt to this new environment.

Outnumbered, I realised the following: “I am ‘coloured’, they are ‘white’. This ‘forced’ me to develop skills that altered my identity, making it possible for me to fit in. I would be selective in what I spoke about to other students, as well as lecturers. I would avoid using certain words and phrases altogether and I would also change my accent deliberately so that I would not have to explain myself.

The ‘alteration of the identity’ of the ‘Other’, also becomes evident within spaces of learning. This could be identified as an element that hinders the learning experience.

I would argue that this had an influence on my own learning experiences. By adopting a culture – aspects of it - that was not mine, and constantly adapting my identity to prevent cultural and social conflicts, I would hold back, sometimes without realising it – in a sense ‘losing’ myself. This helped me to prevent ridicule by being identified as ‘different’, often seen as ‘cool’ because ‘my friend is ‘coloured’, she speaks with a ‘coloured’ accent and lives in a ‘coloured’ area’. In multicultural spaces of learning, I remained in the minority group, thus making it difficult for me to reveal everything about myself.

When I reflect on incidences from my past, it becomes evident that I was only aware of my ‘difference’ in my early teens and until this stage I had never really noticed how (racially) divided Stellenbosch was and seemingly still is. It was only when I grew older, entered university and experienced life that I could make sense of it. Filled with new knowledge and experiences, I adopted new ‘skills’ to deal with being ‘different’, although I acknowledge that it has not always been easy and simple. By embracing and reclaiming my language (my accent or pronunciation and use of certain words), my differences in tastes and so forth, it became possible for me to reclaim my ‘colouredness’ on my own terms. This, in turn became a silent, subtle protest against the ‘Afrikaner’ society in Stellenbosch - specifically at Stellenbosch University with its social norms, including speaking Afrikaans in a specific manner. A constant reflection on personal experience, thus allowed me to critically react to how I dealt and am currently dealing with being ‘different’ – making me aware of how I have adapted (and still am adapting) my identity within various scenarios. I became increasingly sensitive with regard to my emotions when I entered different situations and spaces – specifically within multicultural spaces of learning. I therefore developed a sensitivity that enabled me to ‘read between the lines’ and to identify subtleties of ‘Othering’ and ‘segregation’.

With reference to my personal experiences within post-apartheid South Africa, these subtleties could be argued to be problematic. Attempting to identify and address the subtle experience of

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<sup>2</sup>“Othering occurs when Self represents ‘Other’ in terms of what Self is not (and in terms of what self does not want to be) in a way that is ‘self-aggrandizing’ (Gillespie 2007:2).

<sup>3</sup> Former ‘Model C’ schools are those schools that were state controlled and reserved for white pupils under apartheid. The term is not officially used by the Department of Basic Education, but is widely used to refer to former whites-only schools (Schulze 2011:1).

being 'Othered' immediately proves to be a difficult task, simply because the existence of subtle nuances of 'Othering' may be completely denied. It cannot necessarily be seen or felt in acts of violence associated with the past, but within body language, facial expressions, and shifts in the tone of voice, use of language, stereotyping, discrimination and so forth. Identifying and dealing with these subtleties become especially challenging within multicultural spaces of learning.

Introducing critical thinking within spaces of learning may prove to be beneficial to becoming aware of and identifying the subtleties mentioned above and realising the ideal of transformation within the context of education. Art is identified by researchers as an important educational tool for promoting creative and critical thinking skills. It can provide beneficial qualities for "critical analysis and probing of diverse societal issues (such as respect for differences, equity and social justice); dialogue, debate, deliberation; and increased engagement" (Bailey & Desai, 2005; Denzin, 2007, 2008; Eisner, 2002; Greene, 1995; Lundy, 2007). The arts can also enable "multiple ways of knowing (Misson & Morgan, 2006; Battiste, 2002), creative problem-solving (Ontario Ministry of Education, 2009), and critical pedagogy" (Freire, 2001; Kincheloe, 2008; McLaren, 2007). It should not be seen as something extra, but a supplement to problem-solving and learning.

Considering the complexity of diversity education,<sup>4</sup> processes of art can promote reflective thinking<sup>5</sup> and critical citizenship<sup>6</sup> education, which may prove to be an effective way of redressing the social and cultural imbalances that may exist within spaces of learning, Critical citizenship encourages

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<sup>4</sup> Diversity education acknowledges that "...students regardless of social class, ethnic, or cultural background, should share equally in the benefits of a public education" (Kridel 2010:295).

<sup>5</sup> The four distinctions that are made within reflective practices are technical, practical, critical and process reflection (Yip 2007:285). For the purpose of this study, process reflection will be explored. Process reflection deals with an awareness of the lecturer's relationship with students (Yip 2007:286).

<sup>6</sup> Morris divides critical citizenship under two conceptions: critical thinking and critical pedagogy (2010). In short, critical thinking refers to the application of logic to reach sound conclusions, while critical pedagogy refers to the body of literature acting as a means to reflect about any topic to take action and improve it (Johnson & Morris 2010:79).

students to adopt a reflective persona to become 'active and effective citizens' (Johnson & Morris 2010:27). Active citizenship that is promoted through reflective thinking provides that both lecturers and students react to past issues, because it promotes the rethinking and 're-construction of the world' (Johnson & Morris 2010:27). It is argued to be a necessity, considering the imbalances that are present within the South African educational context specifically.

## 1.2 Problem Statement and Research Question

The following sections present a discussion of the research question.

### 1.2.1 Describing the Problem

The implementation of Apartheid and its many different policies had major repercussions on the development of South Africa. One could not have predicted the effects that this would have on a country, now 'reborn' as a relatively young democracy of nineteen years. At present these effects come to the fore on a daily basis, particularly in South Africa's education system. The many policies that were implemented in favour of previously advantaged 'white' schools, left lasting discriminatory effects, leaving the country divided, both physically (in terms of the evident segregation of land) and mentally (in terms of segregated and conflicting thinking). It may be argued that the divisions caused by the country's past, has yet to be conscientiously revised – divisions such as the cultural divide, social discrimination and an unequal distribution of resources. These conflicts could become evident within the spaces of learning in South Africa.

The many challenges that still exist in spaces of learning should be addressed. This is reiterated by Jansen where he states that a 'colour blind' approach to curriculum is not a solution and that it is used to maintain the status quo of 'white' superiority (Jansen 2004:117-128). Claims made by lecturers, which include that, they 'see children and not colour' can be disputed. Jansen goes on to critique this by saying: "... that is exactly where the problem lies: a lack of consciousness, very often,

of the ways in which schools are organized and teaching conveyed that in fact hold direct consequences for learners, identity and transformation” (Jansen 2004:117-128).

Springing from my own experiences of ‘othering’ within South African spaces of learning, this study aims to explore an ‘othered’ identity within a South African political, social, cultural and economic context and, more specifically, the challenges that may exist within spaces of learning at the Visual Arts Department and Stellenbosch University as a result thereof. Personal biographical experiences were hence collected from lecturers and students at the Visual Arts Department of Stellenbosch University to shed light on this matter.

The development and promotion of diversity education may be seen as valuable in this regard, but could also be problematic and complex to realise within teaching and spaces of learning. It is proposed that combining art processes with diversity education, reflective thinking and critical citizenship could provide a necessary platform for inquiry. These processes may enable dialogue between lecturers and students developing a partnership that is vital for pedagogy. It is important, however, to consider that it is not just within the arts, but “the pedagogy used with the arts that truly broadens and deepens learning through creative problem-solving” (Drinkwater 2011:2-3). Spaces of learning should therefore promote processes of learning through inquiry to redress the imbalances that exist in the education system in South Africa.

### 1.2.2 Research Question

The main question this research will address is:

*How is 'othered' identity described and experienced within spaces of learning at the Visual Arts Department at Stellenbosch University?*

The sub research questions are:

*How do lecturers and students experience diversity within their spaces of learning at the Visual Arts Department at Stellenbosch University?*

*What does this reveal about the context in which lecturers and students find themselves here?*

The objectives are:

*To explore students' and lecturers' experiences related to 'othering' in their teaching and spaces of learning.*

*To explore what their reactions to this issue reveal about the context in which they find themselves.*

### 1.3 Methodology

The approach of this study is interpretive. This approach provides first-hand insight into the complexity of the experiences of those who have lived it (Schwandt, 1994:118). It assumes that knowledge of reality is accumulated through social constructs that consist of language, consciousness, meanings that are shared, tools, documents and other artefacts (Klein & Myers 1999:69). Many contradictions, interpretations, distortions and biases of the narratives are generated and for this reason a socially constructed perspective would aid in making sense of it (Klein & Meyers 1999). Quality arguments should thus be offered to bring such subjectivity to the fore, as opposed to merely presenting statistical information (Garcia & Quek, 1997:459).

A case study was conducted to investigate the challenges within spaces of learning through a process of interviewing lecturers and students from multi-cultural backgrounds at the Visual Arts Department of Stellenbosch University. Case study research is an empirical inquiry and a method that is 'all-encompassing', because it covers a logic towards its design, techniques for data collection and specific approaches to data analysis (Yin 2009:18). Collecting data that is detailed and reflective through processes of interviewing and informal conversations could provide insight/s necessary to deal with the many complexities that need to be dealt with within this field of study.

Against the background of the cultural and social context of the research problem, a qualitative research method was utilised in this study. Quantitative studies prove to be less effective because

their emphasis is on measuring and analysing the causal relationships between variables and not the processes (Denzin & Lincoln 2008:14). Qualitative research differs from quantitative research in that it values processes and entities with their meanings, which cannot be experimentally examined, or measured (Denzin & Lincoln 2008:14). Qualitative research furthermore explores the “socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry” (Denzin & Lincoln 2008:14). Qualitative research has the potential to deal with the many complexities within the study by supplementing it with both empirical data and theory. The implications of this study could contribute towards enhancing the diversity and citizenship education curricula.

#### 1.4 Outline of Chapters

##### CHAPTER 1: Introduction

In this chapter, the introduction provides a contextual background to the study. This provides the motivation for the study. The main question, aim and objectives of the study are provided in this section. The methodology is also discussed briefly.

##### CHAPTER 2: Literature Study

The literature study provides a theoretical framework for the research. The study is divided into four different sub-categories. Key theories that were investigated and will be further elaborated on are as follows:

Colonialism, Post-colonialism, Anti-colonialism and Neo-colonialism

Education and Development within the South African Context

Transformation, Assumptions and Visions

Critical Citizenship

Diversity Education

Identity

The Concept of the ‘Other’

Symbolic Violence

### CHAPTER 3: Research Design and Methodology

This chapter provides motivation for the use of a specific research methodology. This is elaborated and explained by considering the historical context of the research paradigm. The interviewing process is described, as well as the ethical implications of the study.

### CHAPTER 4: Data Capturing and Analysis

Inductive qualitative analysis was used to guide the analysis. Data was obtained through interviewing which were recorded, observation and reflective processes which were accompanied by note taking. Transcriptions and notes were scrutinised to identify themes and categories. The data that were obtained and organised into themes are discussed with relation to the theoretical framework explained in the literature study.

### CHAPTER 5: Results and Implications

The final chapter presents a summary of the results and a discussion of implications. Considering the results of the study and taking note of its implications, may facilitate a contribution to diversity and citizenship education curricula. New possibilities of addressing challenges within spaces of learning, with regard to 'othering' within such spaces are suggested.

## CHAPTER 2: LITERATURE STUDY

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### 2.1 Introduction

This chapter provides the theoretical framework of the study. The three key areas that are introduced consist of relevant theories necessary to provide a holistic understanding of the research question. The first section is a brief introduction to the historical background of the time which contributes to the understanding of the context in which the research was conducted. It identifies and investigates the need for transformation to be realised in South African spaces of learning. The second section explores the value of citizenship education. This provides a theoretical grounding for education in promoting social justice and transformation, a key concern within South Africa. The last section expands on theoretical ideas related to identity in a post-apartheid/post-colonial educational context. To support this, key concepts are identified and discussed, providing insight into the experiences of 'Othered' identities within spaces of learning.

### 2.2 Historical Context

The following sections present a discussion of Colonialism, Post-colonialism, Anti-colonialism and Neo-colonialism; education and development within the South African context and transformation and its assumptions and visions.

#### 2.2.1 Colonialism, Post-colonialism, Anti-colonialism and Neo-colonialism

These terms are somewhat related to each other but very distinct attributes are awarded to them and this is discussed. Colonial theory is historically situated within the European domination, conquest and colonisation of various countries such as Asia, the Americas and Africa. A differentiation is made between what is considered external and internal colonialism. External colonialism, also considered as the classical colonial model, refers to an external control of foreign territories through forms of exploitation and power. The education curricula and content is utilised as a tool which enforced and enabled the power and control of colonial regimes. Internal colonialism involves the oppression and dominance of certain groups of people in a country. It mirrors the

ideology of the classical colonialism in its social inequities specifically based in “racism and cultural dominance of majority groups over minority groups”. Colonial theory is expanded to be inclusive of internal domestic oppression. Colonialism is only effective when those colonised were introduced and indoctrinated into a certain mind-set which “elevated power and superiority of the colonizer” (Kridel 2010:120).

The effects of this are elaborated in the following:

European colonialism in Africa left lasting marks on the landscape, as well as the political, social and economic organization of the African peoples. Further, there was an attack on the mental, spiritual and emotional realms of Africans, the scars from which are visible today (Wane 2006:87).

Scholars identify post-colonialism as the period after colonialism. It may be argued to be a flawed term because many subtleties of colonialism may still be visible in other (not so visible) forms and for this reason post-colonialism does not make sense. According to some theorists, “...we live in a post-colonial world, perhaps implying that we have somehow moved past the problematic of colonialism” (Ashcroft, B. Griffiths, G. & Tiffin. 1994:n.p.). Recently, I had a conversation about colonialism with an academic who had the following to say about it: “There cannot be a post-colonialism, or a post-apartheid. It either still exists or it does not. And I believe that neither colonialism nor apartheid has passed” (Sauls 2013). I am in agreement with what he says and I argue that replacing colonialism and introducing post-colonialism is problematic because it creates the impression that colonialism, as well as the issues related to it, simply vanished.

The anti-colonial thought is built on decolonisation movements from the Second World War, – during the time colonial states fought for independence from European countries (Dei 2004:n.p.). Anti-colonialism is a complex discourse which identifies the different ways in which those who were ‘colonised’ react to their colonial experiences. Frantz Fanon (1986;1990), amongst others, elaborates on the subtleties of colonialism and suggests that discipline, the indoctrinating nature of introducing a culture that was alien, followed by a foreign language and education, were ways to colonise minds.

Other anti-colonial thinkers, who support this statement, include Linda Smith and, Ngugi Wa Thiong'o (Wane 2006:95). The following elaborates on the outcomes of an anti-colonialist framework:

...The anti-colonial discursive framework allows for the effective theorizing of issues emerging from colonial and colonized relations by way of using indigenous knowledge as an important standpoint. [...] Its goal is to question, interrogate, and challenge the foundations of institutionalized power and privilege, and the accompanying rationale for dominance in social relations (Dei & Asgharzadeh 2001:300).

The anti-colonial framework thus rejects the etymological implication of the "post" in post-colonialism and asserts that the colonial encounter is trans-historical rather than historical. Indigenous people are made foreigners in their own lands and so "... immigrants and racialized minorities are similarly excluded from/by dominant pedagogical practices" (Moffatt 2006:130). Indigenous knowledge<sup>7</sup> is used as a tool within the anti-colonial framework to react to this, resist colonial oppression, as well as to help oneself and the community to break away from 'mental bondage' (Dei & Asgharzadeh 2001:302).

According to Kwame Nkrumah, academic and ex-president of Ghana, neo-colonialism substitutes colonialism, representing the final form of imperialism that can be viewed as dangerous as well as the worst form of imperialism. This is reiterated in the following:

For those who practice it, it means power without responsibility and for those who suffer from it, it means exploitation without redress (Nkrumah 1965:4).

Neo-colonialist control is "...exercised through economic and monetary means" (Nkrumah 1965:4).

This is explained in the following:

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<sup>7</sup> "The colonizers viewed indigenous knowledge as uncivilised, primitive, and inferior as compared to their knowledge, education, or ways of knowledge" (Maurial, Semali & Kincheloe 1999:n.p.)

...the principle of breaking up former large united colonial territories into a number of small non-viable State which are incapable of independent development and must rely upon the former imperial power for defence and even internal security. Their economic and financial systems are linked, as in colonial days, with those of the former colonial ruler (Nkrumah 1965:4).

Neo-colonialism therefore enables a 'new' form of colonialism. Argued to be even more dangerous, it possesses the ability to disguise exploitation and control in the form of aid (Moffatt 2006:130).

## 2.2.2 Education and Development within the South African Context

The changes that have occurred specifically within the South African education context, is awarded to the country's political history. This was a history that included over three hundred and fifty years of colonialism, which had a direct influence on the more recent Apartheid regime (Oloyede 2009:429). This lasting legacy is still evident in the differences in socio-economic circumstances, reflected within the different levels of education.

Policies implemented during Apartheid resulted in creating an unequal separation between people of different races. During this time "Education became a tool for division and repression" (Kallaway, 1984). This was reflected in a school curriculum aimed at preparing non-white citizens to accept inequality and the superiority of the 'white' race (Weldon 2010:354). In 1974, the Department of Bantu Education sent a circular to African schools to inform them that, from 1975, fifty percent of subjects would be taught in Afrikaans (Reddy 2004:26). This was also reflected in the unequal distribution of resources to maintain inequality.

On the higher education front, specific universities were designated for specific races. These universities include the University of the Western Cape and the University of Cape Town. Stellenbosch University was also designated for a specific race, as an Afrikaans and Afrikaner dominated university. Stellenbosch, more specifically Stellenbosch University, has a history of playing

a vital role in the cultivation of South Africa's painful history. The university provided the platform for ministers of the National Party (1948) to consult and exchange ideas implemented during Apartheid. For this reason Stellenbosch has a history of promoting 'white supremacy'. Subtleties of 'white supremacy' are still present on the campus of Stellenbosch University. A dominant Afrikaans and Afrikaner culture persists within the spaces of learning on campus, as well as residences. This, as well as the identity of the university, have caused and still cause tension within the spaces of learning (Odendaal 2012:1-4).

On the 27 of April 1994 the first democratic elections were held in South Africa. After this election a sense of hope for a 'better future' was engendered – a future in which people, regardless of racial, ethnic, economic and social difference, would unite in abolishing the ideals of Apartheid. Since then key terminology has been introduced within academic texts, as well as within the everyday jargon of the population at large. This includes terms such as rainbow nation, multiculturalism, transformation, community interaction, service learning, community engagement and citizenship. The list continues to grow. It could be argued that this was introduced to aid in describing the aims and objectives of a post-apartheid South Africa.

Community engagement was introduced at higher education institutions with the aim of enhancing transformation. According to Reddy (2004), aspects of community engagement were embedded in South African policy documents such as the Green Paper on Higher Education Transformation (1996) and the White Paper on Higher Education (1997). This is illustrated in the following:

...social responsibility and awareness amongst students of the role of higher education in social and economic development through community service programmes; producing skilled graduates competent in critical, analytical and communication skills to deal with change, diversity and tolerance to opposing views (Albertyn & Daniels 2009:409-410).

### 2.2.3 Transformation and its Assumptions and Visions

Within South Africa, 'transformation' has become part of the everyday lexicon and people seem to have a vague idea of what it refers to, awarding specific ideas and imagery to it (which will be explained as we progress) - which stands the risk of a singular, abstract description of transformation. It has been 'loosely thrown' around by persons in powerful positions (Rectors at universities, The President, members of parliament, principals, managers and the population at large) and one could argue that the term 'transformation' has been used to even out the playing field for South African citizens. This is done by attempting to abandon Apartheid ideologies, in terms of race, and to equally distribute resources (which include the creation of jobs and the acceptance of different races at universities). It could also be argued that this term has been used to 'keep the peace', so to speak – to reassure people that 'things will be different' (different in the sense that past mistakes will be addressed and all South Africans will flourish economically and socially). It would then be fair to state that this 'transformation' has yet to be fully realised in the context of South Africa, as making ends meet becomes a daily struggle for the population at large.

A question then arises: What does 'transformation' mean and what assumptions does this terminology make? Furthermore, what are the visions that are attached to this term? According to the Ministerial Committee's report on Transformation, Social Cohesion and the Elimination of Discrimination in Public Higher Education, 'transformation' refers to multiple things. This is explained in the following:

... sometimes, it refers to a sense of change; in other times it means a striving for change; it is also frequently used to mean a criterion for change in certain contexts which implies what may be referred to as condensed social change, a sort of social engineering or a conscious attempt, in this instance, to bring about an almost consensual programme of reform in the wider society (Oloyede 2009:430)

Higher education institutions understand 'transformation' as it is explained in the Government's White Paper 3 (1997). Firstly, this includes 'race, and gender equity, skills, needs, effective teaching and learning and financial sustainability'. Secondly, it has been seen as "rectifying the 'demographic imbalances of the past' and encompass(ing) relevant and meaningful change in the academic, social, economic, demographic, political and cultural domains of institutional life" (University of Pretoria, 2008:10, in Report, 2009:36). It is argued that this is a generally abstract and narrow understanding of 'transformation'. It does not explore the transformative process that should take place within dominant discourses of thinking such as the 'decolonising of the mind' suggested by Fanon and Wa Thiong'o. Ignoring this could contribute to the lack of understanding and implementation of the 'transformative' processes at universities (Oloyede 2009:431). The focus shifts to 'social transformation', and this is notably different from 'transformation' because it attempts to move beyond a quantitative change to a 'movement of social practices' (Oloyede 2009:431).

The government's (post-apartheid) 'transformation policy' relies heavily on apartheid racial classification. For this reason, 'transformation' has been viewed as a 'numbers game' where representivity becomes a key term (Erasmus 2009:1-2). This is explained by Erasmus in the following:

The challenge, when collective symbolic, ceremonial, ritual, tolerant spaces/places such as a university campus are being created, is to relinquish the notion of communities/cultural groups as literal entities, while at the same time remaining sensitive to the profound "bifocality" that characterises locally lived lives. This is necessary, because we need to change our social practices and the way we think about ourselves and others. This is what 'transformation' is all about, rather than having roughly proportional numbers of the different "racial" groups in the whole of our society (Erasmus 2009:7-8).

For this reason 'transformation' also moves from exclusion to inclusion. This could be considered a 'condition-change'. It is argued that this 'condition-change' is essential but it is not completely sufficient for changing the condition of 'transformation' (Oloyede 2009:430).

## 2.3 Critical Citizenship

The following sections present a discussion of critical citizenship and diversity education.

### 2.3.1 What is Critical Citizenship?

It is argued that the introduction of citizenship education has made a significant contribution towards transforming school systems and curriculums around the world. Johnson and Morris divide critical citizenship in two conceptions: critical thinking and critical pedagogy (2010). In short, critical thinking refers to the application of logic to reach sound conclusions, while critical pedagogy refers to the body of literature acting as a means to reflect about any topic to take action and improve it (Johnson & Morris 2010:79).

Critical pedagogy had its roots in the critical theories of the Frankfurt School (Habermas, Adorno, Horkheimer and Marcuse), directed mostly at the teachings of Paulo Freire. Freire's work *Pedagogy of the oppressed* (1972) was very influential. It was designed to explore new ways of both teaching and learning, reacting against 'systems of oppression' (Johnson & Morris 2010:77-78).

In the past, the primary role of citizenship was focused on building a common identity, promoting state formation, patriotism and loyalty towards the country (Green 1990). Currently it is expected to achieve more complex purposes, which entails an exploration of or reflection on the ever changing concepts of the 'good citizen' and the responsibilities that are attached to it (Johnson & Morris 2010:77). In conjunction with globalisation, the idea of creating 'citizens of the world' emerged. This is explained in the following: "The world's schools, colleges, and universities have an important task: to cultivate in students the ability to see themselves as members of a heterogeneous nation (for all modern nations are heterogeneous), and a still more heterogeneous world, and to understand something of the history and character of the diverse groups that inhabit it" (Nussbaum 2010:80). This enables schools to promote forms of 'supranational citizenship' and 'multiculturalism',

limiting ethno-nationalistic forms of identity. This prepares the youth to live together in societies that are diverse, that reject national identities, and that contribute “to the promotion of social justice, social reconstruction and democracy” (Johnson & Morris 2010:77-78).

In practicing critical thinking, students are encouraged to adopt a reflective persona, thus developing moralistic (with focus on values) or ideological (with a focus on power) concern. Martin (1992) agrees with this to some extent, arguing that “critical thinking was founded in moral perspectives” and it “should be motivated by concerns for a more just and humane world” (Johnson & Morris 2010:79).

Freire’s concern with a ‘dialogue’ between the teacher and the student was adopted to develop a partnership vital for pedagogy. He stated that dialogue is founded upon “love, humility and faith” that evolves naturally into “mutual trust” (in Johnson & Morris 2010:82). By promoting a collective inquiry and a collective action around social issues within the classroom, students can be helped to become “active and effective citizens” (in Johnson & Morris 2010:82). It is crucial to maintain individual identities to avoid the irrational and dehumanising actions directed toward ‘out groups’ that is promoted by ‘groupthink’ (Johnson & Morris 2010:82). Critical thinking and citizenship thus makes it possible for teachers to create spaces of reflective inquiry, dialogue, participation, and action to “re-construct the world” for the “good of humanity” (in Johnson & Morris 2010:83-84).

### 2.3.2 Diversity Education

It is argued by some educational authors such as John Dewey that diversity education should be a widely used practice in the education of students and lecturers. Diversity has been associated with the field of anthropology where it referred to cultural, human, and social differences. Kridel (2010:294) speaks of diversity as follows: “...diversity has become an umbrella term for people of

various backgrounds who have faced exclusion and discrimination – both from individuals and from institutions – for political, economic, and social reasons and/or because of stereotypes and biases about their particular group”. It originally referred to people of colour and women and has recently included “...ethnicity, national origin, native language, sexual orientation, social class, religion, cognitive and physical ability, age and other differences” (Kridel 2010:294).

The ideal of the ‘rainbow nation’<sup>8</sup> with everyone, regardless of difference, working together building a new South Africa is a myth. Underlying, less obvious challenges can be argued to still exist, which hinders this ideal from being realised. Bohm (1996:1) seems to acknowledge this in saying:

... nothing simply surges up out of nothing without having antecedents that existed before. Likewise, nothing ever disappears without a trace, in the sense that it gives rise to absolutely nothing existing at later times. This general characteristic of the world can be expressed in terms of a principle which summarizes an enormous domain of different kinds of experience and which has ever yet been contradicted in any observation or experiment, scientific or otherwise; namely, everything comes from other things and gives rise to other things.

Diversity education acknowledges that all students regardless of difference, whether in social class, ethnic, or cultural background, should share equally in the benefits of a public education (Kridel 2010:295). Dewey also believed that schools should serve all students, regardless of differences that may occur (Kridel 2010:295). The promotion of diversity can be seen to be necessary to create environments that are friendlier, more inviting as well as accepting, of other people or organisations with which they are affiliated. This could be realised through developing and nurturing awareness and understanding of differences, promoting inclusivity and learning by everyone (Kridel 2010:295).

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<sup>8</sup> The term ‘rainbow nation’ serves as a national metaphor within a post-apartheid South Africa. It refers to the much cultural and racial diversity within South Africa. More specifically its definition includes biblical references to Noah and the flood, where the rainbow served as a sign of God’s promise to never wreak vengeance on humanity again. This was enhanced by its creator, Desmond Tutu, who gave it a global appeal (Evans 2010:1).

## 2.4 Identity

Identity is agreed upon by postmodern thinking as a complex concept, because a single identity can also include multiple identities (Atkinson 2001:307). Identity may be altered and adapted constantly to fit in with social norms and the situations in which one finds oneself, and could therefore be seen as unstable and prone to change (Atkinson 2001:306). Our colonial past has had a major impact on the socially constructed categories of identity. This is evident all over the world, but is specifically visible within South Africa, a country diverse in language, ethnicity, culture, race and socio-economic circumstances.

Within South Africa categories of identity were created during the Apartheid regime to maintain control and power. These categories were 'white', 'black', 'coloured' and 'Indian'. I focus on the category of 'coloured' as I identify myself mostly with this concept of my identity. 'Coloured' identity is a very complex concept as no clear-cut definition exists for it. People considered being part of this 'race' are "[n]ot white enough, not black enough", according to Mohamed Adhikari (2005).

As a lecturer it is important to accept the responsibility of being consciously aware of one's working identity, as well as the identities of those within the workplace and surrounding environment or context (such as the broader community and country). It could be argued that the latter has a direct influence on both teaching and learning experiences (Atkinson 2001:306-307). Lecturers and students have to be able to adapt their identity to deal with various situations within the spaces of learning. For lecturers these adaptations could include being a social worker dealing with students with personal issues; a psychologist who is aware of the student's emotions; a sociologist aware of the working environment and the cultural, ethnic and racial differences; both a parent and a doctor concerned with the student's well-being and lecturer concerned with teaching and learning. Students

should be aware of other students within spaces of learning and be able to accommodate differences that may occur.

The lecturers and students should adopt a reflective approach which would be necessary to better understand the context surrounding the spaces of learning of students and the historical, political and socio-economic 'baggage' that may be attached to them. It also becomes necessary because it enables a dialogue between lecturers and students necessary to address these multiple identities in the spaces of learning. By understanding how to adapt in various situations it proves to effectively promote learning (Atkinson 2001:312).

#### 2.4.1 The Concept of the 'Other'

History and events in history have shaped identity. For this reason one cannot completely escape the process of 'Othering', but one should be aware of it and the challenges that may exist because of it, to facilitate effective ways of addressing it, especially within spaces of learning. I argue that identifying oneself or others as being 'Other' within spaces of learning has an influence on learning. To understand its influence, it is important to grasp and understand the concept of the 'other', 'Otherness' and 'Othering'.

The concept of the 'Other' is complex in its definition and relates to a relationship in multiple discourses. Firstly, humanity is divided into two groups; one embodying the norms, whose identity is valued, and another defined by its faults, "devalued and susceptible to discrimination" (Staszak 2008:1). Secondly, as presented by Gillespie, "...the representation of the other is deeply entwined with the representation of self" (2007:2). This is elaborated with: "... othering occurs when Self

represents other in terms of what Self is not (and in terms of what self does not want to be) in a way that is ‘self-aggrandizing’” (Gillespie 2007:2). For this reason, the ‘Other’ exists because of binaries in relation to the self. This concept relates to a Hegelian heritage (1947) in which the juxtaposition with the ‘Other’ composes the self (Jensen 2009:7).

To understand the concept of ‘Othering’ it is important to note that it describes a multidimensional process which touches upon “several different power asymmetries”<sup>9</sup> (Jensen 2009:10). Post-colonial writer Gayatri Chakravorty Spivak (1985) was the first to use the notion of ‘Othering’ in a way that was systematic (Jensen 2009:7). To analyse “the fabrication of representations of historical reality” she identified and analysed three forms of ‘Othering’ when she conducted a study on archive material. Written in her article, *The Rani of Sirmur*, the first involves an awareness of who holds the power and that the powerful produces the other as being subordinate. Here the powerful was an English captain and the subordinate ‘Other’, the natives (Jensen 2009:9-10).

Secondly, the ‘Other’ is made ‘pathological and morally inferior’. This means that the ‘Others’ were considered, in comparison with Western society, to be the “scum of the earth” who were of an “uncivilised, uneducated and barbaric” nature (Jensen 2009:10). Lastly the ‘Other’ may not be granted access to knowledge and technology. This process establishes a ‘manipulative pedagogy’ – producing a difference between native and master, which could be appropriated as being ‘natural’ (Jensen 2009:10). The relationship between master and slave creates an inferior ‘Other’ – making it

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<sup>9</sup> “The insistence of the specificity of ‘Othering’ of ethnic minorities, because it relies on racist assumptions about ‘visibly different minorities’ and may include physical abuse” (Garland & Chakraborti 2006:150-177)

possible for imperial power to be maintained. The 'Other' is understood as being an inferior 'Other' and not a fascinating 'Other' (Jensen 2009:11).

For the purpose of this thesis, the focus is on the experiences of 'Othering' of marginalised identities such as the 'coloured identity' within spaces of learning. The reason for this is that it relates to my own personal identity - an identity that has been created through multiple historical discourses.

#### 2.4.2 Symbolic Racism and Symbolic Violence

David Sears (1998) identified the concept of symbolic racism to describe and articulate racism, its changes and the development within the United States that have taken place over decades. Through an observation of the Civil Rights Movement in the United States, he argued that traditional forms of racial discrimination were no longer obvious and visible. An emergence of new forms of prejudices and discrimination were noted and he termed this symbolic racism. To understand what is meant by this, it is defined briefly as denying the patterns of racial inequalities that still exist in contexts that are racist, a resentment of redressing these patterns of racial inequalities, as well as antagonism towards certain demands for removing racism in whichever forms it may prevail (Ratele & Duncan 2003:47-48).

Some years before, sociologist, Pierre Bourdieu (1991) had developed the concept of symbolic violence and one could argue that the concept of symbolic racism was developed in relation to this concept. To define this concept one should understand the dynamics of symbolic power. According to Bourdieu this refers to a power that is invisible, which is only exercised with the complicity of others who do not want to acknowledge that they are subjected to it or that they are in fact exercising it (Bourdieu 1992:164). Through the structuring of instruments of communication

and knowledge, it is known that symbolic systems fulfil their political function. To enable and ensure a domination of one class by another, the instruments of communication and knowledge bring their own distinctive power. This relates to Weber's term of 'domestication of the dominated' (Bourdieu 1992:164).

Symbolic power has two distinct features. Firstly, it is a power that does not reside in symbolic systems, but is defined in and through a given relationship between those exercising power and those submitting to it. Legitimacy and belief in words and slogans are created, also among those who utter it. This belief is produced and reproduced and converted into a power capable of maintaining or subverting social order. It is important, however, to note that words alone cannot create this belief. Secondly, symbolic power is a subordinated power that is a "transformed, misrecognizable, transfigured and legitimated form of the other forms of power" (Bourdieu 1992:170).

The process of symbolic violence becomes possible through symbolic power. Here, this refers to a violence that is not physical or visible, but exists on a subtle level evident through body language, through words spoken, through certain actions that are felt on an unconscious level. It is therefore difficult to pin-point and understand, but it remains deeply ingrained in people, without them being aware of it (Bourdieu 1992:170).

The theories that have been introduced here serve as the backbone of the study. It is important to understand these key theories and to relate them to the personal experiences of 'Othered' identities in spaces of learning. By combining elaborate insights with theories, a holistic understanding of the research question is possible.

## CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

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### 3.1 Introduction

This chapter includes the motivation for using a qualitative research design approach as appropriate for conducting the study. The main research question is: How do students describe and experience their 'Othered' identity within spaces of learning? In this chapter the methodology for conducting the study is discussed. This involves a case study research design and inductive data-analysis.

### 3.2 Design of the Study

The following sections present a discussion of the research approach, research paradigm and research design.

#### 3.2.1 Research Approach and Paradigm

A qualitative approach towards the study was deemed the most appropriate way for conducting the research. It was appropriate in the sense that qualitative research allows for valuing the interpretation of the human response to the research question. The participants, who involved four lecturers and eight students in the Visual Arts Department at Stellenbosch University, were interviewed in an environment that was 'safe' and comfortable. This means that interviews took place in a quiet environment, behind closed doors where discussions could not be overheard and where participants could speak freely without fear of being judged or victimised. This provided them with an equal opportunity to voice their opinions, which at times were brutally honest and controversial.

#### 3.2.2 Research Design

Considering the cultural and social context of the research problem, a qualitative research method was utilised within the study. Qualitative research focuses primarily on the value of processes and entities that cannot be identified by merely examining or measuring them (Denzin & Lincoln 2008:14). Such a study involves an intimate relationship between the researcher and that which is being studied. Therefore the researcher should adopt reflective processes of inquiry when

conducting the study. Using a qualitative research approach to conduct a study enables the researcher to deal with the many complexities that may exist within the study.

A case study was conducted to explore the research question. The challenges within spaces of learning were explored through an extensive interviewing process, which generally lasted for an hour and up to two hours at times. Interviews were conducted with lecturers and students from multi-cultural backgrounds at the Visual Arts Department of Stellenbosch University. This provided personal in-depth insights into experiences specific spaces of learning (Yin 2009:18). A case study allows for new and fresh insights into research that may have been investigated previously. It entails both interpretation and description of data has been proven to be suitable for identifying patterns and themes within the collected data.

### 3.3 Sample Selection and Data Collection

I conducted qualitative interviews with four lecturers and eight students in the Visual Arts Department at Stellenbosch University. Qualitative interviews involved having face-to-face conversations with the participants and asking specific questions. The lecturers and students were identified and asked whether they would be interested in participating in the study. They were allowed to ask questions with regard to the study and could then make their own decisions about whether to participate. They were also informed that the interviews would be recorded. No participant was forced to participate and no one received any financial compensation.

The students were specifically selected by consulting identified categories. The sample consisted of two representatives from each race category (present at the Visual Arts Department) – ‘white’, ‘black’ and ‘coloured’. I also identified two participants who represented minorities in the Visual Arts Department – one who is Muslim and another one of mixed descent. It was of utmost importance that the data generated was represented fairly and for this reason it was necessary to have two

representatives instead of one, specifically with regard to the students. I followed the same process for interviewing the lecturers. Here it is important to note that the majority of the lecturing staff at present is of 'white' Afrikaner heritage, and there is only one lecturer of colour at the Visual Arts Department.

Specific questions that were relevant to the study were posed to both lecturers and students. This ensured that the data generated was in depth and from a personal point of view. The researcher served as the facilitator asking questions avoiding coercing a particular response. These questions aimed to identify how students describe and experience their 'Othered' identity within spaces of learning. This is related to their responses as well as that of lecturers who facilitate and teach within spaces of learning that is diverse (or lacks diversity).

The questions presented to lecturers comprised of the following:

Have you experienced any discrimination within the teaching and spaces of learning at the Visual Arts Department? If so, what happened?

Do you feel that an unnecessary emphasis is placed on your difference within the teaching and spaces of learning within the Visual Arts Department?

Do you feel 'Othered' within the teaching and spaces of learning at the Visual Arts Department? Explain.

Do you feel comfortable allowing students to express themselves within the teaching and spaces of learning in their own language, culture or religious beliefs?

Do you think that cultural and social differences cause conflict within spaces of learning? Explain.

Do you think that it would make a difference if the staff were more diverse and would it have an impact on the learning experience at the Visual Arts Department?

Do you think that it would make a difference if the population of the classes were more diverse and would it have an impact on the learning experience at the Visual Arts Department?

How do you feel about Stellenbosch University's aim to reach a 50:50 ratio of CBI to 'white' students with first-year enrolments by 2018?

The questions presented to students:

What were your reasons for studying at Stellenbosch University?

Did you have certain expectations coming to Stellenbosch University?

Have you experienced any acts of discrimination within the spaces of learning at the Visual Arts Department? If so, what happened?

Do you feel comfortable expressing yourself within the spaces of learning at the Visual Arts Department?

Do you feel that an unnecessary emphasis is placed on your difference within the Visual Arts Department?

Have you ever felt 'Othered' within the spaces of learning at the Visual Arts Department?

Do you think that it would make a difference if the staff were more diverse and would it have an impact on your work?

Do you think that it would make a difference if the population of the classes were more diverse and would it have an impact on your work?

What do you think can be done to realise this ideal of transformation at Stellenbosch University?

The lecturers' and students' responses and opinions with regard to the questions listed above served as the data for the study. The collected data was subjective and the participants' own personal experiences were attached to it. It was important to consider the participant's experiences in relation to concepts such as 'Otherness', symbolic power and discrimination throughout the process of interpreting the data.

There is a strong possibility that emotional responses could be evoked by the questions and at times this may have clouded participants' judgement, leading to unreasonable statements and arguments. I specifically considered generalisations expressed throughout interviews and, for this reason, ensured that the group of participants were varied regarding social, economic and racial differences. This was also important because the study relied on these differences to better understand the potential complexities that exist within the spaces of learning.

### 3.4 Capturing Data and Ethical Clearance

Ethical Clearance for this research project was obtained from the Research Ethics Committee: Human Research (Humaniora) of Stellenbosch University. Institutional permission was also granted by the Institutional Research and Planning Division of Stellenbosch University. Participants were provided with consent forms which they read before filling in the necessary information with regard to the study. Participants could ask to review the information gathered during interviews and observations. All information concerning the results of the study will also be made available to all the participants in the study. As indicated by Stellenbosch University's Research Ethics Committee: Human Research (Humaniora), the information will be erased five years after the degree has been conferred.

### 3.5 Data Analysis

Qualitative research values that which cannot be experimentally examined or measured (Denzin & Lincoln 2008:14). This form of research makes it possible to deal with the many complexities - such as the social, educational and political imbalances within spaces of learning that exist within a study. It is further supplemented by empirical data and theory. The opinions of participants and the interpretation of their responses to the questions asked are considered to be valuable. By consulting relevant theoretical processes such as reflective thinking, meaning can be attached to it.

Inductive qualitative analysis was used to guide the analysis and to ensure that the core ideas of the interviews were identified (Thomas 2003:1-2). The recordings made during interviews were transcribed and these transcripts and notes made during observation and reflective processes were scrutinised to identify themes and categories. By processing and organising data into themes identified from the interviews, the categorisation of the data was reduced to fewer categories/themes. All data was read and thoroughly examined to gain insight into the overall understanding of the text.

### 3.6 Validity and Trustworthiness

I transcribed all recordings of interviews myself to ensure that the data was 'true' representations of what was said during the interviews. It is important to note, however, that as a human being it is difficult to remain objective with regard to the transcribing process, through non-deliberately selecting and editing the transcripts. The interviews were played and listened to repetitively to ensure that what was being said was heard correctly and understood completely. The validity of the research is also ensured through the utilisation of triangulation through interviewing various lecturers and students from varying backgrounds. Efforts were made to view what was being said from the participants' point of view and this was very important and taken into consideration during the process of data analysis.

## CHAPTER 4: RESULTS: PRESENTATIONS AND DISCUSSIONS

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### 4.1 Introduction

The main focus of this research was experiences of 'Othered' identity within spaces of learning at the Visual Arts Department at Stellenbosch University. Participants' reactions to 'Othering' could be related to four sub-themes: social and economic circumstances, feelings of discomfort and pretence, language and culture. These experiences are presented and discussed in section 4.3.1.

Analysis of the data collected also revealed that participants' reactions related to the 'Othered' identity within spaces of learning can provide insight into possible strategies regarding 'Othering' that emerged from the participants' reactions to transformation. This could be related to two sub-themes: bridging courses and diversity within spaces of learning. These ideas of participants are presented and discussed in section 4.3.2.

### 4.2 Data Captured

The interviews with both lecturers and students were recorded and supported by note taking. After the interviewing process the raw data was transcribed. It became evident that the data that were captured were diverse; this indicated the level of complexity of the study. It also became increasingly obvious that specific questions relating to how students describe and experience their 'Othered' identity within spaces of learning contributed towards an elaborate discussion. This evoked various emotive responses.

All interviews were transcribed by the researcher and the researcher had to remain objective throughout this process. The transcriptions were read through multiple times. The researcher scrutinised the captured data with the intention of making sense of the information obtained. The intentions were to categorise the information, thereby identifying key concepts in the captured data. This process took place in different phases. The data captured through the interviewing process

were analysed, reworked and revisited to identify key themes recurring in the data. Relevant information with regards to the research question was grouped and colour coded. Irrelevant information was removed and these processes contributed towards the simplification of the coding process. Information that was identified as irrelevant did not contribute towards answering the research question. It is important to note that certain information was left out to ensure anonymity, as statements made might be read in the wrong way, proving to have harmful consequences for the participant and the researcher.

The participants were organised into categories. The categorisation process of the participants seemed absurd when one considers the motivation explained in Chapter 1 and the research methodology explained in Chapter 2. The categorisation of participants may be viewed as perpetuating 'Otherness' as experienced in spaces of learning. It is important to realise that processes of categorisation was necessary to conduct the study and to make sense of the data captured. The data had to be organised into categories to enable and simplify the identification of the participants. Participants' could remain anonymous, eliminating any fears of being judged or victimised.

The group of students consisted of three racial categories present at the Visual Arts Department and they were organised into these categories: 'coloured', 'black' and 'white'. Two more categories were identified: Muslim and multi-racial. The coding process for the identification of students is described as follows: C indicates 'coloured' and the number following indicates the number of students interviewed in this category; B indicates 'black' and the number following indicates the number of students interviewed in this category; W indicates 'white' and the number following indicates the number of students interviewed in this category; CM indicates 'coloured' Muslim and the number following indicates the number of students interviewed in this category; and M indicates multi-racial and the number following indicates the number of students interviewed in this category.

The same process was followed in identifying lecturers in their designated categories. Lecturers were grouped into two race categories present at the Visual Arts Department: 'white' and 'black'. The coding process for the identification of lecturers was described as follow: W indicates 'white' and the number following indicates the number of lecturers interviewed in this category; and B indicates 'black' and the number following indicates the number of lecturers interviewed in this category. It is important to note that the staff at the Visual Arts Department includes one 'black' lecturer and the rest of the lecturers are 'white'.

After the coding process, the information obtained was utilised to answer the research question. 'Othering' was identified as the first theme and the sub-themes include: social and economic circumstances, feelings of discomfort and feelings of pretence, language and culture. The second theme deals with what participants felt strategies for transformation in the context of education can be. Two sub-themes were further identified: bridging courses and diversity within spaces of learning. These sub-themes are closely related to the main themes and to each other. Dealing with these sub-themes individually, enables a holistic understanding of how students describe and experience their 'Othered' identity within spaces of learning. The latter investigates the potential of transformation as a strategy in education to address 'Othering' within spaces of learning.

#### 4.3 Findings and Discussion

The following sections present a discussion of the first identified theme of 'Othering' and sub-themes which include social and economic circumstances, feelings of discomfort, feelings of pretence, and language and culture. Transformation is identified as the second theme and this is discussed by including two sub-themes, bridging courses and diversity within spaces of learning.

#### 4.3.1 Concerns Regarding 'Othering' that Emerged from the Data

The following sections present a discussion of the first identified theme of 'Othering' and the sub-themes that follow.

##### 4.3.1.1 'Othering' and Social and Economic Circumstances

The first emotional reaction or sub-theme under the main theme of 'Othering' concerned social and economic circumstances. Student C1 describes feelings of 'Othering' with regards to social and economic circumstances within spaces of learning,

*I think that was actually an issue for me [money] because a lot of the times uhm, I couldn't even, there was a time when I couldn't even buy a bottle of thinners and I mean, I don't look down on that, I understand that, you know? My father was the only one who was working in the whole household and it wasn't even for like millions or whatever ... so I understood that asking for money every time for the exhibition was out of the question. And I felt now looking back on the course, I felt that maybe, if I had more money, I would have gotten higher marks, because then I would've had more elaborate displays of my projects and it would have been more professional. Which I feel that it shouldn't actually affect your work, you know what I mean? And it actually did, if you think about it, it actually did.*

Student W2 said,

*Ek het 'n studielening gehad van eerste tot vierde jaar. As jy nou verblyf en klasgeld kyk is dit huge. Dit is nogal baie duur. Jy koop so baie dinge, onvoorsiende dinge wat jy moet betaal, wa[n]t dit eintlik, dit add up. Ek was nie bevoorreg dat my ouers net my studies kan betaal nie, ek moes 'n lening gaan maak. Mense wat meer bevoorreg is kan meer goeters bekostig en dan sal hulle punte miskien ook verbeter. Ek's seker as die dosente in die eksamen ons werk merk gaan hulle nie kyk hoeveel, okay maar jy het sulke duur goeters gebruik, maar dit beïnvloed tog die geheel van jou werk, dit het 'n invloed op jou werk en ek dink dit sal weer benadeel op 'n manier vir iemand wat*

soos swaarkry en, verstaan jy wat ek bedoel? Daar is tog kinders in die departement wat tog ryk is, maar ook hard werk<sup>10</sup>.

Student CM added,

... there's a lot of people in our class, ok now not a lot, like a few individuals who like come from wealthier backgrounds and like obviously their parents will provide, but like for me it's like, aah, I need to think, like you know? Maybe I should budget here a little bit and not be too extreme, so it did kinda impact me... I guess just going crazy.

Student M felt that social and economic differences interrupts the work flow and added,

Definitely the extra expenses is [are] a lot. I think it definitely can stop the process because you will be working and then all of a sudden you'll think oh I need to buy paper and then it's like you kinda think, well let me put it off for another like three days until I pluck up courage to ask my parents.

This was reiterated by lecturer W2,

Hy't [‘n swart student] soos, in die nag was hy ‘n security guard en in die dag moes hy geswot het, net om genoeg geld te hê, so obviously kon hy nie eintlik swot nie...<sup>11</sup>

The social and economic difficulties also became evident when students shared their personal experiences of travelling to and from Stellenbosch campus. Student W1 explains how this interrupted the working process,

Ek voel bietjie soos annoyed met hulle [diegene wat op of naby kampus bly], so hulle kan sommer vanaand kom chill en werk en dis lekker om in die aand te kom werk. [Oor ervarings met

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<sup>10</sup> I had a study loan from first until fourth year. If you look at accommodation and tuition fees, it is huge. It is very expensive. You purchase so many things, things that were not provided, that you had to pay for, it all adds up. I was not as fortunate that my parents could pay my studies; I had to take out a loan. People that were more fortunate than me could afford more things and then their marks would maybe also improve. I am sure that when the lecturers in the exams mark our work, they do not look at how much, okay but you used these expensive materials, but it does influence the complete picture of your work, it has an influence on your work and I think it would negatively affect someone who lives in difficult circumstances, do you understand what I mean? There are children in the department that are rich but who also work hard.

<sup>11</sup> He [a black student] was like at night, a campus security guard and in the day he studied, just to have enough money, so obviously he could not actually study...

groepwerk] I guess omdat hulle nooit rêrig consider het dat ek moet huistoe gaan by five nie en dan is dit: oh kom ons werk vanaand sesuur! Jinne, ek is nie hier nie en dan het hulle heelyd 'n fit gehad dat ek nie hier was nie. But you know that I go home at five, you guys are going to keep wanting to work together at night time, you can't expect me to be here. Dan het hulle altyd... okay dan, what can I do when I'm at home? en dan is dit nee, but we have to do this together. Dan het hulle my heeltetal soos kinda ignore. Ons het deur die dag tyd gehad wanneer ons iets kon doen, maar hulle wou wat ookal doen. Ek vat die bus. Wel, ek gaan busstop toe half vyf al en dan kom die bus vyf uur eers... 'n Uur of liever twee ure van reis, want ek kom hier so kwart oor sewe in die oggende<sup>12</sup>.

Student C2 added,

At times it was I didn't have a laptop to work on. So going home was a setback in my work because then I'd have to catch up with the work beforehand. Monday, you know how lecturers are on a Monday when there's a deadline and you have to like scurry around and get your work finished or something...

Student W2 mentioned,

Dis uitputtend, nogals waar as ek hier bly kan ek tot laat werk en ek hoefie te worry oor soos, ek kan vyf minute voor klas van die koshuis af stap, dis baie meer soos 'n veiliger, comfortable en convenient environment. Waar met die in en uit ry ek kon nie te laat werk en fine art is baie soos, fisies. Jy moet fisies die heelyd net werk daar in die studio, so jy moet daar wees. So dit was moeilik,

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<sup>12</sup> It's difficult, because I get tired easily of being here. I am not like someone that would work if I am tired because my head would wonder all day anyway. I will work slower too, that is just how I am. I feel a little annoyed with them [those on campus or close to it], so they could chill tonight and work and it's nice to work in the evenings. [about experiences with group work] I guess because they never really consider that I have to go home by five and then it is: Oh come let's work tonight at six! I am not here and then they would have a fit because I was not here. But you know that I go home at five, you guys are going to keep wanting to work together at night time, you can't expect me to be here. Then they would always... okay then, "What can I do when I'm home?" and then it is no, "but we have to do this together". Then they would completely ignore me. We had time during the day to do something, but they would do whatever instead. I take the bus. Well, I go to the bus stop at half past four and then the bus only comes at five... an hour or rather two hours of travelling, because I am here at quarter past seven every morning.

*ek was eintlik, dit is eintlik 'n blessing dat ek in die koshuis ingekom het want ek kon nie tot 'n, ek moes nege uur terug by die huis gewees het.<sup>13</sup>*

Lecturer WI reacted concerning role that Stellenbosch University should play with regard to the social and economic difficulties of students,

*Stellenbosch just has not ever done anything [with regard to infrastructure and transport]. I mean, one day, cos I work late and then I drive home, I pick up people, I drop off people and I watch the flow of people. One night I was leaving here at about eight at night and there were two young black students, and I did not know that they were students at the time, but standing, hitching, so I stopped to pick them up and they were English students and they said, and I was like; what are you doing like travelling home at eight? And they were like there are no trains anymore; we had to write an exam, it goes on until now... then we started speaking about what the university has in place. They told me that there is a house, the university has a house, where you can go and sleep at and you can only sleep at it one night a week and it sounds like a soup kitchen home, you have to show that you are at the university and then you get a bunk bed to sleep in, but you can only do that one night a week. They were telling me that, how the young girls would sleep in the toilets at Humarga, during the week when they can't get transport back home to Khayelitsha and I was like, what are you talking about? ... and that is what the university does not do, the university doesn't realise, accept that there is a community that needs public transport. That there is a community that needs access, you know? We don't even have a shuttle system<sup>14</sup> from our train station or from, I know it's not that far from the taxi rank, but it's an extra, half an hour...*

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<sup>13</sup> *It is exhausting, whereas if I stayed here, I could work late and I would not have to worry about, I could walk from residence five minutes before class, it is a much safer, comfortable and convenient environment. Whereas with driving to campus, I could not work too late and fine art is very physical. You have to physically work in the studio, so you have to be here. So it was difficult, I was actually, it is actually a blessing that I was accepted at a residence because I could not, I had to be home at nine.*

<sup>14</sup> After asking around about this at the beginning of the year, I was told that the university's shuttle systems does involve a route to the Stellenbosch train station. I was told that it created problems between the Stellenbosch Taxi Association and the University of Stellenbosch. The Stellenbosch Taxi Association felt that this would be a threat to their business in Stellenbosch.

Economic and social difficulties could be considered to be a setback in learning when compared to students who do not experience any economic and social difficulties.

#### 4.3.1.2 'Othering' and Feelings of Discomfort and Pretence

The second sub-theme concerned the students' feelings of discomfort and pretence and lecturers' response to this. Students remarked on shared feelings of discomfort experienced within spaces of learning at the Visual Arts Department. Student B1 said,

*.... I remember I will never ever, ever forget my first day in this department. It was that classroom down there, next door to Yumna's<sup>15</sup> office but you know, over the passage. And I just walked in, and I was like I'm early, everyone is probably still coming and we were supposed to start, right. Now, everyone is seated and I remember I couldn't even move my pencil cos I was looking around and like where the hell are all the black people? [laughs] Oh my goodness, did someone get stuck in traffic? What is happening here? Oh my word. I was so, so... I can't even...where? What on earth? You just know, from that day, I just knew, no one needed to tell me...it's just something is wrong, something is very, very wrong. It's a university, I understand if it's maybe a high school, maybe the parents can't afford to pay or something but this is a university, where people can get funding. Where you know and you get to a class and there is only one black person and I'm not counting the two other races. And you often wonder, like I really, really wondered, did I get in here by merit or because they just wanted their numbers to do something? And I am pretty sure it's the second one, like honestly.*

She also said,

*Even, I mean I remember when I was attending visual studies class and we were only two black people in my visual studies class... I don't know what you call it but there is a term for it, that all white people, no one is going to notice when you are not in class, but the two black kids, if you are not in class then they will know that you are not there, but it was just uncomfortable because of the*

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<sup>15</sup> Visual Arts Department's secretary

*content of the lectures and stuff. I mean you'd see all these pictures about slavery and stuff and you know and other things and people would be so, so like, I mean someone laughs here and laughs there and I'm thinking what if that were my grandfather or something and then someone just like cracks up about it. I don't know, it just made me feel uncomfortable, but I mean I don't think it's the intention, it's just, you know, ya I don't know, it's weird, it was not nice being in those classes. I'm just so glad it's over.*

Student B1 said,

*I think it would have made a really big difference and people would just get out of there bubbles okay, like really, the world is not perfect. Just because you are, you know, at a certain point, your parents are at a certain point and you know, people, white people come here because they know, like this place is going to be comfortable for them, you know, this is their niche, they're comfortable here, you know, everything is built for, you know, white people.*

She felt that adopting characteristics of pretence could be a form of survival and said,

*I think here, to survive you need to be pretentious, even being HK<sup>16</sup> at my res. Being onder-prim,<sup>17</sup> it's not gonna get you respect from anybody, but so, even people you work with, you know, the black girl is not going to tell me what to do and it's just like, oh my word, it's the worst. And people, you actually see their true colours when you work with them, you know. It's the worst because it's so subtle.*

She added,

*...two days, take two days and uhm you, you know pump someone's negative energy for two days and that's something that will stay with them for years and years. I mean it's been decades, decades and decades, you know? You can't expect that to be gone like this, you can't just now put posters up*

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<sup>16</sup> They are the chosen leaders of the residence. Their responsibilities include representing the residence, orchestrating activities within residences and linking the Student Representative Council to the houses.

<sup>17</sup> They are on the 'HK' (House Committee) and are the right-hand persons of the 'prim'. Their responsibilities include safety in residences and other administrative duties.

*and want everyone to hug and whatever. You expect that things are going to be fine, it's not, it's not, you know? So, I think it's just this pretending thing, but I think people will feel like I need to pretend, ooh you're that person, so... [about diversity week] Ja, most coloured and black people are like, ja whatever. Okay, so firstly it's a week and then what? Fine, it's over, you know?*

Student CI added,

*... I felt like I didn't belong here it wasn't my place to be here in a white university, with white lecturers. I just felt like if I was white it probably would have been a different story... I always felt judged in whichever way that I wanted to express myself, I always felt judged. I always felt like I had to keep myself, like put on this face like, okay, I'm here at this white university, white environment, I have to act a certain way, I have to make my hair a certain way, I have to talk a certain way, I never felt comfortable in myself. It was just like I come to classes, there was sometimes I didn't wanna talk, like I just wanna get my work and I would go to my room and just do my stuff. I just always felt so uncomfortable here in this department.*

Lecturer WI described students' reactions to feelings of discomfort,

*I know that students don't really inhabit their identity. That they, they sort of try and come up with a communal identity but they don't, they're not very uhm, prepared to like say, okay this is who I am and I'm gonna inhabit this fully and like act and live it out. They sort of shift the blocks a bit or they have to inhabit that so fully that it's equally weird to me. That is not like, they're not really particularly comfortable. Like there's a student, her work is all about her sense of identity and so she has made a rap a song as her manifesto and she raps her manifesto. At first I was, thought that's quite interesting and creative and it is, it is all of those things but actually what I realised is that, she's resorted to the rap because she, she doesn't, she can't say it.*

According to lecturer W1 the student did this because,

*There's something about this environment that, intellectually she can say it, she can say it in her thesis, she can write it all up, but there's something about the environment that doesn't allow her to just say, like in a calm, normal, like just an everyday fashion, she has to find a different take on it.*

She added,

*I find that quite to be uhm, it's almost as though, it's always been as though and attempt to be, to be other makes one within the context of Stellenbosch, quite rebellious, you know? Like break out. I find that bizarre.*

Students of 'Othered' identities struggle to express themselves within the spaces of learning.

#### 4.3.1.3 'Othering' and Language

The fourth sub-theme concerned the students' difficulties with language in spaces of learning and the lecturers' reaction to these difficulties. Student M identified an experience of this and said,

*The choir [at Stellenbosch University] conductor, sometimes people will pronounce words while we're singing, they'll go, we'll pronounce it like ai and then he'd be like don't say it like coloured and whatever. And then everyone would turn around and then look at the people that are coloured. Or like the coloured people would sit together at the choir. They won't mix so much because there is a clear distinction that people will like joke about uhm coloured people's accents and then it's like oh it's fine to joke about it, but the moment you turn it around...In the art department, like at least in our class you don't feel it as much.*

Lecturer W2 added,

*Toe ek net hier aangekom het, het mense my die hele tyd getart oor my aksent, want ek het mos nou obviously 'n aksent en dit het my nogal baie kere geïriteer, jy weet? Wanneer ek nou sê nou maar praat oor my, as ek nou 'n presentation moes doen vir die M(A) en goeters en dan is daar,*

veral 'n sekere persoon gewees wat my altyd soos eers gemock het oor hoe ek praat voordat ek actually, jy weet? Dit is net, dit breek nogal 'n mens se spoed...<sup>18</sup>

Student B1 felt judged and said,

*Some lecturers do that here [speak down to me] and I get so mad, I get so, cos the thing is oh I just have to bite my tongue, cos you don't wanna seem rude, but you think the lecturer could tell today, that I'm not, yoh I'm this close to just saying, you know what I understand English, I understand it perfectly okay, perfectly. I understand English and Afrikaans really, really well, so don't; it was such a condescending tone. You know, I mean somebody repeats something like three or four times in five different ways, oh my word, really?*

She went on to say,

*I remember in my first year there was this other really weird, weird lecturer we had and uhm, I don't know, I think I was doing some painting or whatever and then someone, I think another lecturer came in and they were like talking about stuff and then they were standing next to me and they were talking in Afrikaans and they said...I can't really remember what, but it was something really mean. Like something like, aah you know, this one is struggling but it's to be expected, you know. Maybe she doesn't come from, blah blah blah or something, but it was something mean. I remember and then, did I say something back at her? No, I just hated her after that. The fact that she was a lecturer, shame on her.*

Student W2 said that she has not really experienced being discriminated against as a student but she has seen other students experiencing it. She described how this made her feel,

*... ek het al gesien hoe ander mense teen gediskrimineer word. Dit laat voel my so magteloos. Soos toe ek en 'n mede-student [swart] saam gegaan het vir bursaries vir post-graduate [studies] ... Toe gaan ons na die tannie toe, vir my is dit soos as iemand nie Afrikaans verstaan nie, dan praat ek*

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<sup>18</sup> *When I first came here, people teased me about my accent the whole time, because I had an obvious accent and it annoyed me a lot, you know? When I spoke about my, if I had to do a presentation for the M(A) and stuff and then there, especially 'n specific person who always mocked me about how I spoke before I actually, you know? It is just, it breaks my flow.*

*Engels, al lag die Afrikaanse mense my uit en goed. Dit is net vir my soos, dit gani vir my oor oh, jy probeer nou vir jou Engels hou of iets nie, dit gaan vir my meer oor die persoon verstaan jou [my] nie. Hoekom gaan jy aangaan in Afrikaans en vining praat en so? ... hoe meer ek met die tannie probeer Engels praat [om die student met my te akkommodeer], hoe meer praat sy Afrikaans met my terug<sup>19</sup>.*

Student B2 added to the lack of consideration for students that do not understand Afrikaans,

*They would start by speaking English and then everybody would speak Afrikaans and then they would say sorry, we were saying. You'd feel like you were side-lined and stuff. I should also be part of the discussion. I mean if you say you were saying this and that it means that, you are done with the discussion.*

Lecturer B1 explained how working together could address this,

*Part of me wonders that, it is to the extent that Afrikaans is still very much a strong language to the extent that, [it is] the language of expression or learning ... I understand that some students may not feel comfortable to articulate themselves properly in English, which is the language that I speak, but I also speak Zulu and some Xhosa and Ndebele as well which is my home language not spoken so frequently anymore, but the language issue for me has always been like, if there's an area of negotiation, if someone cannot articulate themselves in a certain way then the oneness is not necessarily on me, but for us to work together and to find ways to communicate. I have my technician who can translate for me in some ways and I have other students who chip in when*

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<sup>19</sup> ... I have seen how other people have been discriminated against. It makes me feel helpless. Like when myself and another [black]student made some enquiries about bursaries together for post-graduate [studies] ... So we went to this lady, for me when someone does not understand Afrikaans, then I speak in English, even if the Afrikaans people laughs at me and stuff. For me it is just, it is not about oh, you are trying to be English or something, it is about the person not understanding you [me]. Why would you continue speaking in Afrikaans and at a fast pace and so? ... then the more I wanted to speak to the lady in English [to accommodate the student with me], the more she spoke in Afrikaans to me.

*someone else can't say anything or doesn't have the right words to say something. To that extent there is a process of negotiation.*

Lecturer W3 commented,

*The only time I went to one of those SRC<sup>20</sup> things in the Ou Hoofgebou<sup>21</sup> and there was some kind of hope project thing with the SRC and there was something about like money or funding or like something, I can't remember. The koshuis<sup>22</sup> costing more and the transport costing more and fees costing more, it was like basically just to let us know what was going on. Lots of students, the place was fully packed. I think it was a girl, she stood up and she started speaking in Xhosa and asking a question to the SRC in Xhosa and after she asked the question all of us just started applauding her. We were like; yes make your point about the language issue in Stellenbosch, good for you. And then one of the SRC, white, tall, skinny boy answers her in Xhosa and then the applause was even louder. She was making her point and we all agreed and he just came out [of] the woodworks. It was just this moment that I think I will never ever forget and I wish that that was normal. I wish that there was some way that; I'm being super idealistic... that that kind of thing, that someone wouldn't applaud...It was such a beautiful moment and I almost wish it wasn't, I almost wish it was the norm.*

The language barrier contributes to 'Otherness' because students feel left out of conversations, engaging with class activities, social activities and learning activities. It is evident that some lecturers feel it necessary to emphasize instructions to students of 'Othered' identities. Although it may be argued as being helpful, it becomes problematic. Students of identities other than that of dominant 'white' Afrikaner identity in the Visual Arts Department, feel 'Othered' when they are being identified as the only ones struggling. Feelings of 'Otherness' may be damaging to learning experiences.

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<sup>20</sup> Stellenbosch University's Student Representative Council.

<sup>21</sup> Stellenbosch University's law faculty.

<sup>22</sup> Stellenbosch University's residences.

## 4.3.1.4 'Othering' and Culture

The last emotional reaction or sub-theme was culture. Some lecturers and students agreed that the cultural difference between them made the teaching and learning experience difficult. Lecturer W2 commented,

*Ek was 'n tutor gewees vir 'n swart oukie (student) en die arme ou, ek dink hy het uit Khayelitsha gekom, hy het een of ander beurs gehad, dit was nou tien jaar terug wat dit gebeur het. Maar hy't nie, hy het gesukkel met die taal, hy't soos geen, jy weet? Soos ek en jy het al kinderboeke gelees vandat ons klein was en ons is visueel in hierdie westerse kanon soortvan getrain vandat ons klein is, sonder om dit eens agter te kom, jy weet? Ons het tv's gehad en movies gekyk en allerhande, sulke tipe van goed. Hierdie dude het niks van dit gehad nie en uhm hy was naderhand vierde jaar, hy kon nogal nicerig teken en op die ou einde het hy portrette van Mandela en De Klerk en so aan geteken, maar sy rekenaar skills het net nie, dit was net nowhere... Hy het nou op die ou einde 'n job met sy graad gekry, by 'n plek waar ek ook gewerk het. Maar hy kon net nie operate nie en ek dink hy is nou terug in Khayelitsha en ek dink hy is dalk weer 'n security guard of so iets. So, ek dink nie dit hoef so te wees as jy, as dit die omstandighede is nie, want ek dink menslike potensiaal is soos fantasties en amazing, maar daar moet baie insette gegee word, jy weet? Soos, jy kannie twintig odd jaar van visuele training in die westerse kanon binne vier jaar laat opcatch nie<sup>23</sup>.*

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<sup>23</sup> ... I was a tutor for a black guy (student) and this poor guy, I think he came from Khayelitsha, he struggled with language, he had like no, you know? Like you and me read children's books since we were small and we've been trained visually within this western canon, without even noticing it, you know? We had tv's, we watched movies and all sorts of other stuff like that. This dude had nothing like this and uhm he was close to fourth year, he could draw nicely and at the end of it all he drew were portraits of Mandela and De Klerk and so forth, but his computer skill did not, it was just nowhere... He got a job with his degree, at a place where I also worked. But he could not operate and I think he is back in Khayelitsha and I think maybe he is a security guard again or something like that. So, I think it does not have to be like that if you, if the circumstances are like that, because I think human potential is fantastic and amazing, but much feedback should be given, you know? Like, you can't catch up twenty odd years of visual training in the western canon.

A student felt that she was identified as having a specific identity with specific stereotypical characteristics. This contributed to her personal struggle of dealing with her identity within the learning experience, Student C1 said.

*...the way she [a lecturer] spoke to me about my project was almost like, ja she is a coloured and she lives in the coloured community and she knows more about being coloured than I actually do. Which I was quite offended by, because I just like, you can't speak as a coloured person with coloured experiences, if I can put it that way, and speak to me about my project that I want to explore, because I mean, I'm in both positions, I'm an outsider and I'm a coloured myself so I can speak for, I can't speak for coloured people, but I can speak for my community kind of thing and for her it was just like, ja she can speak for the coloured people and the coloured community and the academic community all at the same time... I battled a lot with that project in terms of what coloured identity was all about. I got so frustrated at a time because I was like, being coloured is not about doilies and spices, [and] it's not.*

She went on to say,

*They were just essentialising it, being about food and spices and doilies and I was just like, it's not about that, it's about, I actually just wanted to explore my family tree because my family tree is so diverse, like we are from everywhere, we have white, black, Dutch people in our family and I just wanted to explore that part of my identity, I didn't want it to be about food or spices or any of that other stuff that we see every day, we're not that, we're not just that, you know what I mean?*

Student C2 did not want to be identified as anything specific and said,

*I don't identify myself with anything; I don't believe myself to belong to a subset of anything really. I hate the thought of being a number in terms of a statistic.*

Student CM described the isolation that she felt with regards to her cultural difference during her first year at a residence of Stellenbosch University,

*...I noticed, like at the 'skakeling'<sup>24</sup>... then I noticed like only the coloured guys would talk to me, only the coloured boys and I was like, this is weird, you know? Because coming from obviously the background where we like mixed with everyone [at school] it was just like, I never knew, I never saw colour, I just saw personality all the attributes nah nah nah, it was the first time where I could see like, whoah like there's a difference.*

#### 4.3.1.5 Discussion

The spaces of learning in the Visual Arts Department, at Stellenbosch University, are predominantly of 'white' Afrikaner heritage. Some diversity, in terms of racial and religious backgrounds does exist, but this is in the minority. It could be argued that this poses various challenges within these spaces of learning, especially for those who identify with the minority. During the interviewing process key themes were identified which contribute to lecturers' and students' feelings of 'Otherness' within the teaching and learning spaces. The themes included are 'Othering' and social and economic circumstance; 'Othering' and feelings of discomfort and pretence; 'Othering' and language; and 'Othering' and cultural differences. A discussion on how these themes contribute to feelings of 'Othering' present within the spaces of learning at the Visual Arts Department follows.

It became apparent that the majority of students interviewed were in consensus about feeling or experiencing 'Otherness' within the spaces of learning at the Visual Arts Department. It is important to note that this was not restricted to their racial heritage, but also in relation to the above mentioned themes. These feelings seem to occur when students compare themselves to other students within the spaces of learning. This meant that students would align themselves in certain categories that have been appropriated through social norms, such as racial, social and economic circumstances, culture and language categories.

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<sup>24</sup> These are gatherings between different residences that are generally in the form of parties.

A distinction is made between the 'have's and have not's', producing a subordinate 'Other' which relates to Gayatri Chakravorty Spivak's (1985) forms of 'Othering', mentioned in Chapter 2. 'Othering' exists through socially constructed binaries and is therefore maintained through the differences in social and economic backgrounds, as Gillespie (2007) and Jensen (2009) explained. It becomes problematic when students with unequal backgrounds are expected to compete with each other and deliver work of the same standard. Students often feel that they cannot compete with other students who are able to afford expensive materials to produce work. They feel that they need to win over their parents for some financial assistance. Considering their circumstances at home, students feel burdened by guilt, having to ask for money. To avoid this, students attempt to think of creative ways to bypass it. Most students felt that it was unfair and an interference in their working process.

The imbalances in social and economic circumstances present in the Visual Arts Department further produces a sense of discomfort and pretence. Students who find themselves in a minority group may feel uncomfortable, embarrassed and ashamed admitting to any circumstantial difficulties that they might experience. Students of 'Other' identity struggle to express themselves within spaces of learning that are dominantly of 'white' Afrikaner heritage. Expression can be argued to be conducive to learning. It makes sense that if students cannot express themselves fully, especially in the context and the spaces of learning at the Visual Arts Department, it affects their learning experiences negatively. Lecturer WI emphasised students' need to pretend and act out a certain identity or to find new creative ways of reacting to feelings of discomfort. She argued that students are able to say things intellectually, but they fail in voicing how they feel "calmly and in an everyday fashion" because the environment that they find themselves in does not allow it.

Some lecturers further explained that the language and cultural barriers within spaces of learning becomes an obstacle for teaching and learning. It becomes problematic when lecturers assume that

students with 'Othered' identities struggle to understand when instructions are given to them. It is evident from the data captured that students feel a sense of frustration when lecturers repeat themselves; shifting their tone of voice and body language. A 'black' student (Student B1) remarked that she understood English and Afrikaans perfectly and when lecturers repeat themselves, shift their tone of voice and language, she perceives it as condescending. These experiences contribute towards her feelings of discomfort and 'Othering'. She argues that pretence enables her "survival" within the Visual Arts Department.

Some lecturers may feel uncomfortable and insecure when they express themselves in a language other than their mother tongue. This may cause those lecturers' to involuntarily contribute towards students' feelings of 'Othering'. It is also evident from the data captured that some students feel that some lecturers within the Visual Arts Department lacked the necessary sensitivity and understanding of students. One of the lecturers remarked to another lecturer in Afrikaans that the 'black' student mentioned above (without being aware that she understood Afrikaans) was struggling but "it is to be expected". These types of remarks enable and perpetuate stereotypical ideas about 'Othered' identities and this is harmful to processes of learning. The damaging influence on the learning experiences of students was evident when she explained the irreversible psychological effect that 'Othering' within spaces of learning has had on her and said,

*My problem isn't anything, it's not the work, it's not the content of it. It's my psyche, it's what this place is doing to my mind, that is what is making me, like so, you know, can't do it. And I think even, my word, I can't explain it... I don't believe that, you know I can't do the work, whatever, whatever. It's just, I can't get over the psychological effect that being here has done to me. I am over it, I am resentful...*

Understanding the loaded political past of South Africa and the vast differences between people, it makes sense that challenges within spaces of learning may come to the fore on a daily basis. Johnson and Morris (2010) argue, as mentioned in Chapter 2, that critical citizenship has the potential to

create spaces that encourage reflective inquiry, participation and a dialogue between lecturers and students. This is considered necessary for development within an educational context. It is suggested that combining critical thinking and pedagogy within spaces of learning may prove to be an effective way of reacting to the 'systems of oppression' adopted by Paulo Freire's book, *Pedagogy of the oppressed* (1972) which was very influential in developing this perspective.

As Johnson and Morris (2010) suggest (as discussed in Chapter 2), reflective thinking involves a holistic understanding of the context in and around the spaces of learning and the relationship between the lecturer and student within the spaces of learning. To address students' feelings of 'Otherness' it becomes necessary for lecturers to promote and facilitate learning that is not tied to political motives, but instead nurtured through an understanding and adoption of reflectivity. This will enable them to have a better understanding of the many issues that students grapple with, making it possible to deal with the many complexities that may exist within spaces of learning on a daily basis. A dialogue between lecturers and students should be adopted as Freire explains. This would create a partnership that is vital for critical pedagogy. Combining critical citizenship with reflective thinking could enable the dialogue between lecturers and students that is necessary to address issues of 'Othering' within spaces of learning.

#### 4.3.2 Strategies Regarding 'Othering' That Emerged From the Data

The following sections present a discussion under the first identified theme of strategies regarding 'Othering' that emerged from the data, which included bridging courses and diversity within spaces of learning.

##### 4.3.2.1 Bridging Courses

Introducing bridging courses may prove to be an effective way of preparing students for higher education. Lecturer W2 explained its potential,

*Ek dink 'n moerse bridging course is die antwoord, want die ding is, mense moet sulke intense, individuele aandag gee, so ek dink 'n bridging course wat absoluut, dit moet taal insluit en dit moet visueel, jy moet basically soos 'n childhood opcatch in 'n jaar of twee jaar se tyd, jy weet? Dit moet soos 'n absolute uhm, introduction tot visuele phenomena wees en dan absoluut die gesproke en dan die geskrewe taal ook. Want die ander probleem is dan natuurlik in die skool het jy maar dertig persent nodig om Matriek te maak. Dertig persent is nie sufficient, as jy dertig persent capability in 'n taal het, soos imagine jy het dertig persent sig, dertig persent sig is basically blind. So anyway, dit is 'n probleem, so as mens 'n bridging course het sal dit 'n moerse bridging course moet wees en ons, moet onsettend intense, en dit sal baie, ek meen ek dinkie meer as vyf mense in so 'n klas wees nie.*

She went on and identified a recent experience with a student within the space of learning at the Visual Arts Department,

*...daar is 'n student wat ten minste daarem 'n paar goedjies op die rekenaar gedoen kan kry, die proses tussen die idee en verbaal goed en hoe dit bymekaar uitkom, daar is net nie 'n link nie, kom ek nou agter. Wel, vir begin om eerlik te wees dink ek nie sy het genoeg aandag gekry nie, eintlik die hoeveelheid aandag wat 'n mens aan 'n previously disadvantaged persoon wat, soos gee, wat nou rîg previously disadvantaged is... dit is ontsettend baie. Toe het sy hier in die kantoor gekom met 'n klomp goeters en toe het ek vir haar verduidelik, nee jy kannie dit doen nie en jy kannie dit doen nie en jy kannie dit doen nie, baie basic goed ... toe het ek nou vir haar gesê sy moet dit en dit en dit doen en dan weer terug kom, jy weet? ...toe het sy dit gedoen en toe het sy terug gekom met die goedjies wat sy nou gedoen het en toe was daar een ding wat soos min of meer werkbaar was, toe het ek weer vir haar gesê gaan nou weer terug en dan doen jy dit en dit en dit en dan kom jy nou weer terug. Sy't gegaan, dit gedoen en terug gekom en dit was so min of meer okayerig, maar toe het ek vir haar gesê maar nee jy kannie uitfigure of iets gaan werk as jy nie presies weet*

*of dit gaan werk nie, so ek het toe hier gesit met haar en ek het gesit en goed uitsny en so aan en verskillend goed posisioneer en whatever ookal.*<sup>25</sup>

She elaborated on the importance of individual attention that should be awarded to students,

*Toe sy hier wegloop en toe begin sy amper te huil, toe sê sy vir my, “thank you so much for your time”. Toe dink ek net, “Here man, dit was mos nou fokkol gewees nie”, dis absoluut ‘n plesier om haar te help en nou het sy actually ‘n ding wat nice lyk en wat soos ‘n baie goeie basis is vir die res van die goed wat sy doen. Maar dit was net so weird dat sy so aangedaan was deur hierdie bietjie moeite wat ek vir haar gedoen het, so my gevoel is dat sy actually, dat mense nie actually regtig soveel moeite doen nie as wat rêrig nodig is nie. Haar taal is baie beter as van die eerste oukie waarvan ek gepraat het, haar taal is okay so daar is ‘n klomp goeters wat redelik in plek is... dan moet jy gaan en daai resources wat klaar in hierdie mens is gebruik en ek weet nie of dit al tot dusver adequately gebruik is nie*<sup>26</sup>.

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<sup>25</sup> *I think a huge bridging course is the answer, because the thing is, people should give intense, individual attention, so I think a bridging course that absolutely, it should include language and it should visual, you should basically catch up on a childhood in a year of two years' time, you know? It should be absolute uhm, introduction to visual phenomena and then absolutely the spoken and then the written language too. Because the other problem is then of course in the school you need just thirty percent to pass Matric. Thirty percent is not sufficient, if you have thirty percent capability in a language, like imagine you have thirty percent sight, thirty percent sight is basically blind. So anyway, it is a problem, so if a person has a bridging course it should be a huge one and we, it must be very intense, and it should be very, I mean I don't think more than five people in such a class. Because there is a fourth year student at the moment that can at least get a few things done on the computer, the process between the idea and the verbal stuff and how it comes together, there is no link, that I am noticing now. Well, to start and be honest I don't think she received enough attention, actually the amount of attention that one should give to a previously disadvantaged person, that is really disadvantaged... it is a lot. She came here to the office with a lot of stuff and then I explained to her, no you can't do this, no you can't do that and no you can't do that, very basic stuff that I explained to her, for the first years, like I explained with that project... I told her to do this and to do that and come back to me, then she came back with the stuff that she did and then there was one thing that was more or less or workable, and then I told her to come back and then you do this and you do that and then you come back. She left, she did that and then came back and it was more or less okay, but then I told her you cannot figure out if something would work if you do not precisely know if it would work, so I sat here with her and I cut things out and so forth and positioned things and whatever not make so much effort that is really necessary.*

<sup>26</sup> *When she left she almost began crying, then she said, “Thank you so much for your time” and then I thought, “Jesus man, that was nothing”, it is absolutely a pleasure to help her and now she actually has a thing that looks nice and is a good foundation for the rest of the stuff that she must do. But it was just so weird that she was so touched by this little effort that I made for her, so my feeling is that she actually, that people should, actually really do not make so much effort that is really necessary. Her language is much better than the first guy I was talking about, her language is okay so there is a lot of stuff that is in place... then you must go and utilise the resources that is within the person and I don't know if it has been utilised adequately yet.*

Another lecturer described how bridging courses enabled students to develop visual and cultural literacy. Lecturer WI commented,

*I used to teach the bridging course [at another institution]. I think that bridging courses are very valid because a lot of the time, there's stuff that we take, we assume there's visually literate stuff and actually we find out that it's culturally literate stuff, okay. So if you think that someone just doesn't see that something's skew but actually, if you look at it in a culture where, you pay no attention to it, like you know like if no one ever, if nothing in your house is built straight, and you don't look at straight lines then what are straight lines? On some levels, a lot of those things that we assume are visual, we find out are cultural so you take people and you put them through a system where, that teaches them a different language and then they start understanding where they are supposed to be in that language, if you say it's someone, you know when you're working on paper it's important to know that it's in the middle then they'll always work in the middle, it's easier, then things become easier.*

She went on,

*...I think that what happens in, with bridging courses, you get students like a group of fifteen students and they come in and you, half of those students will go into a space of feeling as though they are being preached to and the other half of those students will go into a space of like wanting to adapt themselves like click into, so they give up, they both give up parts of themselves, like those, the more achieving students would tend to give up other cultures, they will unlearn that culture and the other student will become sort of defined and I've always found that there [the institution that I've worked at]. It's quite hard to find a well-balanced student. Who can come into, and sort of suss the whole situation out and not get too engrossed in the politics of being at a bridging course cos there's a lot of pressure, when everyone looks and says oh you're not really studying, you're in a bridging course, it's got like a little bit of an underlying thing.*

#### 4.3.2.2 Diversity within Spaces of Learning

Most lecturers and students felt that diversity within spaces of learning could contribute towards the spaces of learning. Student B1 explained why,

*The thing is it's different to tell someone that you're the only black person in a place, but actually being here and experiencing it, you know it's something else... The thing is, with this also is, it's support. I mean, yes you are here to study, whatever, whatever but also when you are working, working alone, I mean... I mean someone that sort of understands what you are going through, you know, something... it's important to have [your] people around you. Also not just having people to talk to in terms of emotional stuff, but also like... There are certain things also, when I think, I don't think in English, there are certain things, I think in my language, even coloured people it's, if there was, cos it's like, it's weird, but I get along with the coloured people in my class better than all the other people.*

Student C1 explained the value that being able to relate to someone within spaces of learning could have on learning,

*... I think so because at the moment, there is this black guy, which is good, which is amazing. For the lecturers and the tutors, cos the tutors are also all white and for me it's just like, they can bring more people that are more diverse, it would mean that a lot of people in this department would feel more accepted, like they wouldn't feel as judged as we felt in our course. They wouldn't feel that it affects them academically, socially, especially in Stellenbosch, which is a white town. It's very conservative, so I just think ja, it would make a huge difference even if it's in a small way but it would really make a difference... there shouldn't be so much pressure on them to excel or to be amazing, because we are generally perceived as being lazy people from experience, I can say that and it would mean a lot like... I worked super hard to get good marks, not good marks, just not to fail. That pressure shouldn't be on me just because of my skin colour...*

Student CI commented that the lecturing staff at the Visual Arts Department should be more diverse,

*I think more diverse, yes. Because the whole majority of the white people they, it just, it just brings more issues, it's like, it's bad enough that the majority of the university is still white and the majority within the classes are still Afrikaans, they are complaining that they want to bring in a change, be more diverse but they're actually not doing that because we were only a handful of people in our class and the majority was still white... So it would have been nice if it was more diverse. Maybe more foreign people in our class or black people or whatever the case may be. I just think it would be more of a learning experience and people will learn to just accept one another.*

Student CM said,

*I guess it is a struggle. I think I'm quite lucky that I have a class that's very open, like a few individuals in my class who are like quite, they want to know, like this one girl she was my roommate for two years and then the first year we were together, like she fasted with me for the whole month... So I guess it's also like they are the individuals you align yourself with...*

She added,

*...maybe it would be nice to engage on [with] someone which [who] they can relate to, I guess but for me personally it was, that wasn't really a problem.*

Student M said,

*Ja, I think that would be a good thing. It would have also influenced the way we make art. Anything that's more diverse would be good.*

Lecturer W2 commented about diversity within the staff at the Visual Arts Department,

*Ons almal is mense en dit hang af, dit maak nie so saak, so erg saak wat jou religion of van waaraf jy kom, of watse kleur jy is of so iets nie. Wat saak maak is oor of jy 'n goeie job doen en of jy mense met mens waardigheid behandel. So nee, ons het nie mense van allerhande verskillende*

*agtergronde nodig nie, maar ons het mense nodig wat almal omgee en almal, jy weet? Uhm, dit is 'n probleem wat nie net gefix gaan raak van buite af op een of ander manier nie, dis iets wat van binne af moet kom. Ek dink [‘n mens moet van ‘n goeie plek afkom] primêr, ek weet nie of dit of dit die moeilikste of die maklikste manier gaan wees om die probleem te solve nie...<sup>27</sup>*

She continued,

*... maar aan die anderkant, dit sal net nogal lekker wees om bietjie, interessant om ‘n bietjie ander lecturers te hê wat van Durban, Universiteit van Kwazulu Natal of wherever af kom of van, actually flippen Namibië afkom, whatever. Dit sal, jy weet? Vir my persoonlik as iemand wat klas gee sal dit ‘n baie groot plesier wees om ‘n bietjie meer diverse mense op die staff te hê <sup>28</sup>.*

Lecturer WI added,

*...it always astounds me that Stellenbosch has such a long way to go because of the amount of Afrikaans uhm, students of colour there are out there in the country, I would rather study if you know? I would rather go to an Afrikaans university than go to an English one, you know? But other institutions seem to have many more people of colour studying there. It's not only of colour, it's like people, like Greeks, where are the Greeks? Where are the Italians? Where are the Portuguese? It's like, for me, where are the Chinese? For me it's not like, it's not about, it's very clear the university, they need to up their numbers of people of colour. For me it's not about people of colour, they like, how do we, where are the other people? Why is it only, like I mean, not only, but a large amount are Afrikaans, people whose parents at some point had either wanted to or have studied at Stellenbosch? That comes to Stellenbosch, where did the other people go? I don't know how come we don't have them.*

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<sup>27</sup> We are all people and it depends, it does not matter, it does not matter what your religion or where you come from, or what colour you are. What matters is whether you do a good job and if you treat people with respect. So no, we don't need people from all sorts of backgrounds, but we do need people that care, you know? Uhm, it is a problem that can't just be fixed from the outside through one or the other way...

<sup>28</sup> ...on the other hand it would be nice to have a little, interesting to have a few lecturers from Durban, University of KwaZulu Natal or wherever, actually even Namibia, whatever. It would, you know? For me personally, as someone that gives class it would be a great pleasure just to have a little bit more diverse people on the staff.

She elaborated on the importance of creating spaces of learning that are diverse,

*...I often say, like at staff meeting and stuff, we need more students of colour, we really do, I really feel we do here. Then the thing is, but will they be able to write their fourth year dissertations, you know, they do have to be, there's a certain prestige. That managed to, like do and like well, academically, then I think about it and then well, you know that if I was a student who was in a schooling system and I had managed to somehow, to like drag myself, through you see, either you're gonna get students of colour who's been to good schools and again, it's lovely to have a black girl in class but she's had a really good schooling, so if you're in a government school or if you're in a normal school and you get yourself like into a space where you have university entrance, how many people really then wanna study art? I mean, law, like things where you make money, I mean art you never really sure that you're going to earn a living. So it doesn't, it makes sense that kids with passion study art, but you know, there are parents who are making financial decision as well.*

Student M added,

*Ja, I definitely think so, I think it would make it a richer experience, more of a valuable experience for us. You get this very kinda, similar mind set, where everything is just from their point of view and then it's a very Afrikaans point of view. There is no real struggle that you see people are dealing with in their art. It's always from a very privileged position, the art that's made. It's never this real struggle that people are dealing with, poverty and racial issues, which is so prevalent in our country and then you think like, well it's an art department, like we should be talking about these things.*

She explained how diverse spaces of learning may contribute towards the teaching learning experience,

*I've often thought like when something like a revolution happened, the only time it was successful was when you threw out a lot of things. It doesn't feel like anything is being thrown out here in Stellenbosch and to a large extent I think the foundations should be shaken a little bit. A lot of things should be just completely taken out. There is that brewing of a lot of things underneath the surface,*

*that's a problem. We get so used to the system that you become so part of it and so relaxed in your own comfort zone. I think the art department puts you in a kind of comfort zone and it goes from the top. It's not the students it's a top down effect. The lecturers are all happy and comfortable with each other and then ... it's actually a very strange place the art department. We get way too involved in each other's spaces but not enough involved in the right things. You're just so used to everything.*

Student BI felt that lecturers of colour should not be subjected to environments that may be harmful to their psychological well-being and says,

*No shame, I wouldn't subject people to something like that, no shame. No, they should go where they are comfortable... they should just leave it like it is, no shame poor person gonna come here. No, they [students] don't care. They come from all over, the backgrounds that they come from... think that they wouldn't have respect for that person ... They don't, you can tell that no one really respects him [a black lecturer outside the Visual Arts Department]; no one really wants to listen to him or really wanna be there. It's so different when there's a white lecturer there, you know? And it's like suddenly everyone pays attention to everything, pronunciation, tone and everything.*

She elaborated on diversity and transformation within Stellenbosch University and commented,

*... Russel [Botman, Rector at Stellenbosch University] How can you be coloured and be doing and letting these people do this to us and stuff? But I mean, if you really look at his, the people that he consults with, he is the only coloured person. It is a lot of pressure, basically he gets told what to do. You know what I mean, so. I think he is just like a PR stunt like honestly, I think he's just a gimmick. Okay, let's just plaster a coloured guy there, you know, he is just mid between black and coloured. What someone said to me that made sense about his stance is, that he is trying to, oh my word I don't even know if I am supposed to say this [laughs]. Is basically like you know like, white people with diversity week, like integrate it slowly I mean like with the staff and everything, you know? I think he is just like starting slowly.*

Lecturer WI suggested,

*[about the shuttle system at Stellenbosch University] If the university wanted to sort out [with the taxi association] they could, there are no two ways about it. If I was the university, I would go to Metrorail and I would, from Cape Town to Stellenbosch, every day, could we not have a carriage for Stellenbosch university students? And we have Wi-Fi on that carriage and so the students can work on their, so that they can have a printer, you know? Those things can be taken off, it can only be one train in the morning and one train going home in the night or a train, part of the university carriage going to Gugulethu, whatever it is, no consideration for a wider community other than the community of Afrikaans speaking, people who can afford to put their children in res and that...*

Introducing diversity may prove to address issues of 'Othering' successfully within spaces of learning.

#### 4.3.2.3 Discussion

As elaborated and explained in Chapter 2, the concept of transformation has become ever present in the everyday lexicon. Introduced to even out the playing field for all South African citizens after the era of Apartheid, it attempts to address issues of racial inequality, social and economic inequality and other issues that come to the fore. It attempts to reassure citizens that things will be better. In terms of transformation in the context of higher education, it aims for an equal distribution of resources, inclusivity and accessibility of knowledge for everyone, and accommodating diversity that exists within spaces of learning in South Africa. It becomes evident that transformative processes with regard to education are constantly in flux. It should be revised constantly to address the inequalities within the educational sphere. Strategies regarding 'Othering' that emerged from the data are discussed. The two sub-themes are described and discussed to contribute to the strategy of bridging courses and diverse spaces of learning.

Bridging courses may prove to be an effective way to ensure that all students are on an equal footing with regard to literacy. This means that all students will have the same basic understanding of the

spaces of learning, basic language skills (which includes the visual and cultural language) and other basic learning skills. It is important, however, to understand that it remains an ideal that is difficult to realise when one considers the social and economic imbalances within South Africa. These challenges are discussed in section 4.3.1.5. where social and economic circumstance, feelings of discomfort and pretence, language and cultural barriers are argued to have a negative impact on learning experiences.

Although bridging courses may prove to produce candidates that are able to compete with students from varying backgrounds, it may also be considered problematic. From the data obtained it becomes evident that a stigma is attached to participants in bridging courses. Participants may experience embarrassment and shame, which will exacerbate feelings of 'Otherness'. Successful candidates may also struggle within spaces of learning that they are not familiar with where social, economic and cultural differences prevail. This could have a negative impact on the learning experiences of students.

It is evident in the data that lecturers and students seem to agree that spaces of learning at the Visual Arts Department should be more diverse. This includes diversity of the lecturing staff as well as within the classes. This does not involve diversity in terms of colour only, but also of religious, ethnic, international and cultural backgrounds. Some lecturers argued that this would make the spaces of learning more exciting and conducive to learning. Students commented that it would create spaces of learning that are enriched with new knowledge, promoting collaboration and dialogue.

As mentioned in section 4.3.1.5. critical citizenship prepares lecturers and students from diverse backgrounds to work together in diverse spaces of learning. It also relates to diversity education

which involves embracing and understanding difference within spaces of learning. By rejecting a singular identity and contributing to a democracy within spaces of learning, it creates opportunities for exchange and dialogue between lecturers and students. Freire explains (as presented in Chapter 2) that dialogue should be founded on love, humility and faith. This may ultimately evolve into a mutual trust between lecturer and student that is vital for learning. As mentioned in the data, students feel that they would be able to approach lecturers more freely if they shared similar characteristics in terms of their heritage. Some students felt that it is important to be able to relate to a lecturer who understands their context better. Mutual trust can exist where lecturers and students exchange ideas. This may prove to promote learning and it may motivate students to do well. Processes that involve critical citizenship, reflective thinking and diversity education may prove to address feelings of 'Othering' and this would contribute to teaching and learning experiences.

#### 4.4 Conclusion

The presence of 'Othering' within spaces of learning at the Visual Arts Department of Stellenbosch University was identified through the process of data analysis. Potential solutions to address 'Othering' within these spaces of learning were identified within the data and discussed. These solutions include the practices of critical citizenship, reflective thinking and diversity education. Reflective thinking within spaces of learning may encourage the dialogue between lecturers and students necessary to engage with issues that arise in spaces of learning.

The beneficial qualities of bridging courses as a strategy geared towards the process of transformation in spaces of learning are also introduced and critiqued. Diversity within spaces of learning is seen as valuable because it enriches the learning experiences of both lecturers and students. Students may also feel more comfortable expressing themselves within diverse spaces of learning. They may feel able to relate more to the environment, to lecturers or to students with a similar background to theirs. This could develop learning, personal growth and confidence.

A summary of the themes and sub-themes are presented briefly in Chapter 5 and the results of the main argument, as well as the conclusions and implications of it, are discussed.

## CHAPTER 5: CONCLUSIONS AND IMPLICATIONS

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Chapter 5 concludes with the results generated through this study and the implications that stemmed from it. This study was concerned with the experiences of 'Othered' identity within spaces of learning. Reference is thus made to the research question: *How is 'Othered' identity described and experienced within spaces of learning at the Visual Arts Department at Stellenbosch University?* Discoveries made throughout the study are related to the idea.

After the data captured through the interviewing process, with four lecturers and eight students that took place at the Visual Arts Department, two themes and seven sub-themes were identified. The first theme was 'Othering' and the sub-themes included: 'Othering' and social and economic circumstances; 'Othering' and feelings of discomfort and pretence, language and culture. The second theme involved strategies for transformation in the context of education and the sub-themes included: bridging courses and diversity within spaces of learning. All of these themes and sub-themes are introduced and described. This provides a contextual platform for a discussion and analysis of the data provided.

I am of the opinion that addressing the social and economic imbalances within spaces of learning will enable addressing feelings of 'Othering' that have been experienced within these spaces. In terms of social and economic circumstances, it is evident from the research that a minority of students experience difficulties. What also stemmed from the data and theory explained in Chapter 2 was that transformation cannot be realised overnight, but is considered a process that should be constantly revisited and revised. Keeping this in mind, I argue that financial equality could be realised within spaces of learning. It is my suggestion that, at the start of each project, students should have to work with certain financial constraints. The finances that go towards purchasing materials should be included in the student fees and the same amount should be available to each student at the start of each project. This would not only ensure an equal playing field for students to create work, but

would encourage skills to solve creative problems through considering materials and working within these budgetary constraints. That social and economic differences between students would still exist within the spaces of learning should also be considered. The solution suggested should, however, not be dismissed completely because it may prove to relieve feelings of financial pressure and thereby reduce feelings of being 'Othered' amongst students within spaces of learning.

I value critical citizenship and suggest that critical citizenship training should be introduced in the curriculum<sup>29</sup> at the Visual Arts Department. This could involve developing projects where students are required to be involved with their community, working together to address prevalent issues present in the community. Such training involves processes of critical thinking and critical pedagogy that promote reflective thinking, learning, and dialogue. Lecturers and students should be required to write a reflection before and after each project and here they could list their expectations and everyday working experiences. Introducing and encouraging reflective thinking amongst lecturers and students would also provide them with an opportunity to gain better understanding of the circumstances that people find themselves in. It would also encourage a necessary dialogue between lecturers and students. This dialogue could include students' involvement with creative briefs and surveys and assessment forms to be filled in by students on a regular basis, and students' suggestions should be taken seriously. The lecturers in the spaces of learning could become even more accessible to students and students should feel able to voice their opinions freely without fear of consequences. Improving the dialogue between lecturers and students may facilitate a relationship founded on mutual trust necessary for personal growth and growth within spaces of learning.

The data suggests that spaces of learning should be more diverse and I agree with this wholeheartedly. I argue that diversity within spaces of learning could contribute to learning

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<sup>29</sup> Dr Elmarie Costandius and Mrs Marthie Kaden lecturers at the Visual Arts Department introduced and incorporated Critical Citizenship in the Visual Communication and Design curriculum.

experiences that are enriched by knowledge from varying backgrounds and perspectives. Lecturers and students would also be able to relate to each other more meaningfully. This could enable confidence in lecturers and students to express themselves better, whether in language or through culture. This would promote a necessary development within the spaces of learning in the Visual Arts Department.

Introducing bridging courses within spaces of learning may prove to be an effective way of providing opportunities for disadvantaged students to gain access to education. I agree that problems may arise because of it. Although students might improve their learning skills and knowledge of a particular topic, the broader social, economic, cultural and language differences found within Stellenbosch could continue to have a negative impact on their learning. Some students might be able to adapt within the environment and other students would fail to do so. A stigma is also attached to the term 'bridging course' and I suggest that this term should be revised. Not only this, it should be implemented within all schools at a much younger level.

Bearing in mind the challenges of social and economic circumstances evident within schools in South Africa, creative ways of introducing learning should be explored. I suggest that an art programme dedicated to making contributions to the community and more specifically the education system within South Africa should be introduced within the Visual Arts Department of Stellenbosch University. Graduates of this programme should be able to work at disadvantaged schools teaching basic skills required for submission into the Visual Arts programme. This may enable a recruitment of future students from diverse backgrounds and create a sustainable dialogue between the university and the community. Attempting to provide skills and resources to disadvantaged schools could prove to be beneficial for learning, enabling students to compete with other students from privileged backgrounds. This could be argued to be vital for the development of education systems in South Africa.

The effects caused by policies created and implemented in the past, still contribute to the daily struggles within the education system evident at present. I argue that for a sustainable process of transformation within spaces of learning to be realised, a dialogue between lecturers and students, as well as between Stellenbosch University and the surrounding community should exist. Through dialogue challenges that might arise within spaces of learning are discussed. It is noted that 'Othering' cannot be completely removed within spaces of learning. Dialogue may encourage strategic thinking and discussion to address 'Othering' within spaces of learning, creating opportunities to develop valuable, realistic and sustainable solutions together.

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## APPENDICES

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### Appendix A: Ethical Clearance



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#### Approved with Stipulations New Application

24-Jun-2013  
BISCOMBE, Monique Isabel

**Proposal #: DESC\_Biscombe2013**

**Title: Coloured in investigating the challenges of an othered identity within spaces of learning**

Dear Miss Monique BISCOMBE,

Your **New Application** received on **29-May-2013**, was reviewed by members of the **Research Ethics Committee: Human Research (Humanities)** via Expedited review procedures on **27-Jun-2013**.

Please note the following information about your approved research proposal:

Proposal Approval Period: **24-Jun-2013 -23-Jun-2014**

The following stipulations are relevant to the approval of your project and must be adhered to:  
**Proof of institutional approval must be submitted**

Please provide a letter of response to all the points raised IN ADDITION to HIGHLIGHTING or using the TRACK CHANGES function to indicate ALL the corrections/amendments of ALL DOCUMENTS clearly in order to allow rapid scrutiny and appraisal.

Please take note of the general Investigator Responsibilities attached to this letter. You may commence with your research after complying fully with these guidelines.

Please remember to use your **proposal number** (DESC\_Biscombe2013) on any documents or correspondence with the REC concerning your research proposal.

Please note that the REC has the prerogative and authority to ask further questions, seek additional information, require further modifications, or monitor the conduct of your research and the consent process.

Also note that a progress report should be submitted to the Committee before the approval period has expired if a continuation is required. The Committee will then consider the continuation of the project for a further year (if necessary).

This committee abides by the ethical norms and principles for research, established by the Declaration of Helsinki and the Guidelines for Ethical Research: Principles Structures and Processes 2004 (Department of Health). Annually a number of projects may be selected randomly for an external audit.

National Health Research Ethics Committee (NHREC) registration number REC-050411-032.

We wish you the best as you conduct your research.

If you have any questions or need further help, please contact the REC office at 0218839027.

Sincerely,

Susara Oberholzer  
REC Coordinator  
Research Ethics Committee: Human Research (Humanities)

## Investigator Responsibilities

### Protection of Human Research Participants

Some of the general responsibilities investigators have when conducting research involving human participants are listed below:

1. **Conducting the Research.** You are responsible for making sure that the research is conducted according to the REC approved research protocol. You are also responsible for the actions of all your co-investigators and research staff involved with this research. You must also ensure that the research is conducted within the standards of your field of research.
2. **Participant Enrollment.** You may not recruit or enroll participants prior to the REC approval date or after the expiration date of REC approval. All recruitment materials for any form of media must be approved by the REC prior to their use. If you need to recruit more participants than was noted in your REC approval letter, you must submit an amendment requesting an increase in the number of participants.
3. **Informed Consent.** You are responsible for obtaining and documenting effective informed consent using **only** the REC-approved consent documents, and for ensuring that no human participants are involved in research prior to obtaining their informed consent. Please give all participants copies of the signed informed consent documents. Keep the originals in your secured research files for at least five (5) years.
4. **Continuing Review.** The REC must review and approve all REC-approved research proposals at intervals appropriate to the degree of risk but not less than once per year. There is **no grace period**. Prior to the date on which the REC approval of the research expires, **it is your responsibility to submit the continuing review report in a timely fashion to ensure a lapse in REC approval does not occur**. If REC approval of your research lapses, you must stop new participant enrollment, and contact the REC office immediately.
5. **Amendments and Changes.** If you wish to amend or change any aspect of your research (such as research design, interventions or procedures, number of participants, participant population, informed consent document, instruments, surveys or recruiting material), you must submit the amendment to the REC for review using the current Amendment Form. You **may not initiate** any amendments or changes to your research without first obtaining written REC review and approval. The **only exception** is when it is necessary to eliminate apparent immediate hazards to participants and the REC should be immediately informed of this necessity.
6. **Adverse or Unanticipated Events.** Any serious adverse events, participant complaints, and all unanticipated problems that involve risks to participants or others, as well as any research related injuries, occurring at this institution or at other performance sites must be reported to Malene Fouch within **five (5) days** of discovery of the incident. You must also report any instances of serious or continuing problems, or non-compliance with the REC's requirements for protecting human research participants. The only exception to this policy is that the death of a research participant must be reported in accordance with the Stellenbosch University Research Ethics Committee Standard Operating Procedures. All reportable events should be submitted to the REC using the Serious Adverse Event Report Form.
7. **Research Record Keeping.** You must keep the following research related records, at a minimum, in a secure location for a minimum of five years: the REC approved research proposal and all amendments; all informed consent documents; recruiting materials; continuing review reports; adverse or unanticipated events; and all correspondence from the REC
8. **Provision of Counselling or emergency support.** When a dedicated counsellor or psychologist provides support to a participant without prior REC review and approval, to the extent permitted by law, such activities will not be recognised as research nor the data used in support of research. Such cases should be indicated in the progress report or final report.
9. **Final reports.** When you have completed (no further participant enrollment, interactions, interventions or data analysis) or stopped work on your research, you must submit a Final Report to the REC.
10. **On-Site Evaluations, Inspections, or Audits.** If you are notified that your research will be reviewed or audited by the sponsor or any other external agency or any internal group, you must inform the REC immediately of the impending audit/evaluation.

## Appendix B: Institutional Permission



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07 August 2013

Ms Monique Biscombe  
Department of Visual Arts  
Stellenbosch University

Dear Ms Biscombe

**Re: Coloured in- investigating the challenges of an 'othered' identity within spaces of learning**

Institutional permission is granted for soliciting the participation of Stellenbosch University students and staff for the purpose of this study as stipulated in the research proposal.

This permission is granted on the following conditions:

- the researcher must obtain ethical clearance from the Research Ethics Committee at Stellenbosch University,
- the researcher must obtain the participants' full informed consent for all the facets of their participation,
- participation is voluntary,
- participants may withdraw their participation at any time, and without consequence,
- data must be collected in a way that ensures the anonymity of all participants,
- individuals may not be identified in the results of the study,
- the identities of participants may not be revealed unless participants have formally and undoubtedly consented thereto,
- data that is collected may only be used for the purpose of this study,
- data that is collected must be destroyed on completion of this study,
- the privacy of individuals must be respected and protected.

The researcher must act in accordance with SU's principles of research ethics and scientific integrity as stipulated in the *Framework Policy for the Assurance and Promotion of Ethically Accountable Research at Stellenbosch University*.

Best wishes,



Jan Botha  
Senior Director Institutional Research and Planning Division

## Appendix C: Consent Form (Lecturers)



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### STELLENBOSCH UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

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#### Consent form for lecturers at the Visual Arts Department

Title of Study: Challenges within learning and teaching environments.

You are asked to participate in a research study conducted by Monique Biscombe, from the Visual Arts Department at Stellenbosch University. The results will contribute towards the Master's degree, MA Art Education. You were selected as a possible participant in this study because I am investigating...

#### 1. PURPOSE OF THE STUDY

- To investigate the challenges within teaching and learning spaces.
- To contribute towards diversity and citizenship education curricula.

#### 2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:

Participate in an individual interview about your experience as an educator at the Visual Arts Department.

Individual interviews will take between 60 – 90 minutes. There might be a follow-up session for discussions or interviews, which will take about 60 minutes.

Interviews will take place in one of the Visual Communication Design seminar rooms of the Visual Arts Department.

#### 3. POTENTIAL RISKS AND DISCOMFORTS

I do not foresee any concrete risks to participate but it is true that the researcher is in a power position that can be influenced by what educators say in interviews. This is something that I will be very aware of, and I will try my best not to be influenced by the responses from participants that will influence my perception of them. The power position and relation of the researcher and lecturer, researcher and student, and lecturer and student will also be an aspect that I will address as a critical issue. Contact number of Stellenbosch University Psychologist: 24 hour Clinical Psychologist Crisis Center - 082 557 0880

#### **4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY**

Participants will not benefit from the participation.

#### **5. PAYMENT FOR PARTICIPATION**

Participants will not receive payment for participating.

#### **6. CONFIDENTIALITY**

Any information that is obtained in connection with this study and that can be identified with you as a participant will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of keeping notes and voice recordings safe in a locked drawer. I am the only person who has access to this drawer. Any participant can request to look at the notes or listen to the voice recordings of their individual contributions at any stage. Participants can review or edit any information mentioned in interviews or observation sessions.

Results will be reported in an MA thesis but any lecturer or student can decide to edit or review their comments at any time before it is published. The date of publishing will be made available to all participants and a suitable timeframe will be allowed for responses. Information will be erased when the MA study is completed.

Lecturers and students who contribute to the study will be briefed, and their participation is voluntary. All lecturers and students will be informed of the action and are free to withdraw without any consequences.

To protect the identities of participants I will not reveal any names. The information provided by lecturers and students will be kept confidential. Information about participants will not be shared with other lecturers or students.

#### **7. PARTICIPATION AND WITHDRAWAL**

You can choose whether to participate in this study or not. If you volunteer to be a part of this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain part of the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

#### **8. IDENTIFICATION OF INVESTIGATORS**

If you have any questions or concerns about the research, please feel free to contact Monique Biscombe (Principal Investigator) and Dr Elmarie Costandius (Supervisor).

Monique Biscombe – 072 8988 410, [biscombemonique@gmail.com](mailto:biscombemonique@gmail.com)

Dr Elmarie Costandius - 021 8083053/2, [elmarie@sun.ac.za](mailto:elmarie@sun.ac.za)

## 9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

### SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to [me/the subject/the participant] by [name of relevant person] in [Afrikaans/English/Xhosa/other] and [I am/the subject is/the participant is] in command of this language or it was satisfactorily translated to [me/him/her]. [I/the participant/the subject] was given the opportunity to ask questions and these questions were answered to [my/his/her] satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the subject/participant may participate in this study. ] I have been given a copy of this form.

\_\_\_\_\_  
Name of Subject/Participant

\_\_\_\_\_  
Name of Legal Representative (if applicable)

\_\_\_\_\_  
Signature of Subject/Participant or Legal Representative

\_\_\_\_\_  
Date

### SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to \_\_\_\_\_ [name of the subject/participant] and/or [his/her] representative \_\_\_\_\_ [name of the representative]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in [Afrikaans/\*English/\*Xhosa/\*Other] and [no translator was used/this conversation was translated into \_\_\_\_\_ by \_\_\_\_\_].

\_\_\_\_\_  
Signature of Investigator

\_\_\_\_\_  
Date

## Appendix D: Consent Forms (Students)



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### STELLENBOSCH UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

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#### Consent form for students at the Visual Arts Department

Title of Study: Challenges within learning and teaching environments.

You are asked to participate in a research study conducted by Monique Biscombe, from the Visual Arts Department at Stellenbosch University. The results will contribute towards the Master's degree, MA Art Education. You were selected as a possible participant in this study because I am investigating...

#### 1. PURPOSE OF THE STUDY

- To investigate the challenges within teaching and learning spaces.
- To contribute towards diversity and citizenship education curricula.

#### 2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:

Participate in an individual interview about your experience as a student at the Visual Arts Department.

Individual interviews will take between 60 – 90 minutes. There might be a follow-up session for discussions or interviews, which will take about 60 minutes.

Interviews will take place in one of the Visual Communication Design seminar rooms of the Visual Arts Department.

#### 3. POTENTIAL RISKS AND DISCOMFORTS

I do not foresee any concrete risks to participate but it is true that the researcher is in a power position that can be influenced by what educators say in interviews. This is something that I will be very aware of, and I will try my best not to be influenced by the responses from participants that will influence my perception of them. The power position and relation of the researcher and lecturer, researcher and student, and lecturer and student will also be an aspect that I will address as a critical issue. Contact number of Stellenbosch University Psychologist: 24 hour Clinical Psychologist Crisis Center - 082 557 0880

#### **4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY**

Participants will not benefit from the participation.

#### **5. PAYMENT FOR PARTICIPATION**

Participants will not receive payment for participating.

#### **6. CONFIDENTIALITY**

Any information that is obtained in connection with this study and that can be identified with you as a participant will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of keeping notes and voice recordings safe in a locked drawer. I am the only person who has access to this drawer. Any participant can request to look at the notes or listen to the voice recordings of their individual contributions at any stage. Participants can review or edit any information mentioned in interviews or observation sessions.

Results will be reported in an MA thesis but any lecturer or student can decide to edit or review their comments at any time before it is published. The date of publishing will be made available to all participants and a suitable timeframe will be allowed for responses. Information will be erased when the MA study is completed.

Lecturers and students who contribute to the study will be briefed, and their participation is voluntary. All lecturers and students will be informed of the action and are free to withdraw without any consequences.

To protect the identities of participants I will not reveal any names. The information provided by lecturers and students will be kept confidential. Information about participants will not be shared with other lecturers or students.

#### **7. PARTICIPATION AND WITHDRAWAL**

You can choose whether to participate in this study or not. If you volunteer to be a part of this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain part of the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so.

#### **8. IDENTIFICATION OF INVESTIGATORS**

If you have any questions or concerns about the research, please feel free to contact Monique Biscombe (Principal Investigator) and Dr Elmarie Costandius (Supervisor).

Monique Biscombe – 072 8988 410, [biscombemonique@gmail.com](mailto:biscombemonique@gmail.com)

Dr Elmarie Costandius - 021 8083053/2, [elmarie@sun.ac.za](mailto:elmarie@sun.ac.za)

## 9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

### SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to [me/the subject/the participant] by [name of relevant person] in [Afrikaans/English/Xhosa/other] and [I am/the subject is/the participant is] in command of this language or it was satisfactorily translated to [me/him/her]. [I/the participant/the subject] was given the opportunity to ask questions and these questions were answered to [my/his/her] satisfaction.

[I hereby consent voluntarily to participate in this study/I hereby consent that the subject/participant may participate in this study. ] I have been given a copy of this form.

\_\_\_\_\_  
Name of Subject/Participant

\_\_\_\_\_  
Name of Legal Representative (if applicable)

\_\_\_\_\_  
Signature of Subject/Participant or Legal Representative

\_\_\_\_\_  
Date

### SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to \_\_\_\_\_ [name of the subject/participant] and/or [his/her] representative \_\_\_\_\_ [name of the representative]. [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in [Afrikaans/\*English/\*Xhosa/\*Other] and [no translator was used/this conversation was translated into \_\_\_\_\_ by \_\_\_\_\_].

\_\_\_\_\_  
Signature of Investigator

\_\_\_\_\_  
Date