

# Transcript

8 November 2025, 11:03am

 **Paul Bench** 0:06

OK, so I think it's showing me the transcription. There's a slight delay, so I'll just make sure that's working.

**Participant C** 0:17

And I'm not sure what it's recording yet. I don't think it is.

 **Paul Bench** 0:22

It says that it is for me. Excellent. I think there's. I think there's a slight delay, but both seem to be.

**Participant C** 0:25

Haha, it is now. OK, yeah, maybe they did leave.  
Oh.

 **Paul Bench** 0:33

Working OK, brilliant. So you've agreed to the recording and the transcription. Thank you very much. As I said in my initial e-mail, this should probably take between half an hour and 3545 minutes depending on how much you want to expand.

**Participant C** 0:46

It was.  
So.

 **Paul Bench** 0:52

I've got a few 123456 formal ish questions, so I'll I'll read those, but then it's for for you to expand and I might add in sort of smaller questions to kind of.



**Participant C** 0:59

Mm-hmm.

**PB Paul Bench** 1:08

If the conversation is, you know, going in an interesting direction, etcetera, but I've got about five or six sort of more or more questions which I'll read, but do feel free to sort of add in anything that you want to sort of add in or you think is important in relation to to these topics.

**Participant C** 1:15

Sure.

OK.

Sure.

**PB Paul Bench** 1:28

So my first is perhaps an easy one, but sensitive for some people of course. So you are part of the LGBTQ plus staff network and agreed to participate in this study about LGBTQ plus slash queer subjectivity in teaching and learning. If you feel comfortable.

To do so, could you describe how you identify and what your role is at UAL?

**Participant C** 1:54

Certainly I am a gay man cisgender, also a person of colour, and I am a senior lecturer here in BA fashion, styling production at LCF.

**PB Paul Bench** 2:10

Brilliant. Thank you very much. And do you have any thoughts about how your identity relates to your teaching practise or might relate to your teaching practise?

**Participant C** 2:22

Absolutely. So how can I frame it? I talk a lot to my students around Positionality and talk about intersectionality in regarding to research and practises and this is has been embedded since the first day they enter.

**PB Paul Bench** 2:31

Yeah.

**Participant C** 2:42

The course so and I think my how I see my perception of self because I am queer person of colour and they're living with disability. I'm an immigrant and I'm single and English is not my first language. So I tap onto a lots of.

**PB Paul Bench** 2:43

Mm-hmm.

**Participant C** 3:03

Um, marginalised space within the UK and I think through my personal experience outside higher education as well as inside higher education. Sometime I think to myself, maybe I'm triggered into it maybe.

**PB Paul Bench** 3:06

OK.

**Participant C** 3:22

It could be something that I carry with me before UAL, but sometime I wonder is that the only thing? Is there a discrimination or bias that happen within the UAL?

**PB Paul Bench** 3:27

Mm-hmm.

**Participant C** 3:38

Because I noticed that too. So to champion or to actually overcome that, I really embolden and stand tall to talk about my identity to the students. And I strong believe strongly believe that.

Especially the way I dress and portray myself in classroom, I feels like if you want students to think outside the box and talk about embracing the identity of who they are, if I don't do that and be the role model.

Or showing a samples, it would be hypocrite. So therefore I always bring myself my identity and my community with through my ethnicity, my gender, my sexuality.

**PB Paul Bench** 4:16

Mm-hmm.

**Participant C** 4:30

And sometimes even disability through classroom and design workshops, lectures that feature those aspects regularly. And it came across well. I can give you some example if you want.

**PB Paul Bench** 4:32

Mm-hmm.

Yes, that was my next question actually, yeah.

**Participant C** 4:48

Sure.

Year one first unit introduction to fashion media. We have series of style labs. So one of the style labs I asked students to bring family portraits and objects from home for discussion and create a physical response to a collective identity within their group. So within that teaching materials I showcase picture of me as a drag queen and I share experience of how I started the performance as a political act at the age of 18 in university in Thailand.

**PB Paul Bench** 5:19

Mm-hmm.

**Participant C** 5:30

Where it's very toxic, masculine environment, very homophobic and men expect to play rugby and I said like screw that. I'm not doing that. I play volleyball and I became boycott and became the eighth of the year. So therefore I got inspired. It got inspired by Priscilla, Queen of the desert.

**PB Paul Bench** 5:49

Mm-hmm.

**Participant C** 5:49

And put on my first drag performance at the age of 18, so I share a picture and story with them, so that is one of the example.

**PB Paul Bench** 5:57

Mm-hmm.

**Participant C** 6:01

When I bring my queer entity to classroom to inspire and to tell them that this is my lens, so I might not, I might not be the same as there. So I'm just want them to feel that it's safe and brave enough to to share back.

**PB Paul Bench** 6:19

Mm-hmm.

**Participant C** 6:20

Wherever they're from and what they want to bring to classroom.

**PB Paul Bench** 6:25

So this is not one of my formal questions, but I think this is very very interesting the amount. So you're you're bringing your identity, you're you're. You're talking about it verbally. You're showing.

**Participant C** 6:31

Hmm.

Yeah.

**PB Paul Bench** 6:41

Aspects visually, you mentioned how you dress in class and also you know images of sort of past that are personal to you of you self-image etcetera.

**Participant C** 6:46

Mm-hmm.

**PB Paul Bench** 6:58

How so it it? It seems to me from what you've said that that you feel like this is a kind

of a responsibility and a moral obligation in some ways. Do you feel the weight of that?

Obligation or or moral responsibility.

**Participant C** 7:16

I I could get a sense of where the question coming from. For me, my own experience could be not that I'm fully conscious of it. For me, I feel like it's my tools.

**PB** **Paul Bench** 7:30

Mm-hmm.

**Participant C** 7:31

It's a pedagogic tool, so talking about I can't remember what Terry term is kind of like role modelling. The mapping that I like teachers demonstration kind of these are example of what the students can do and I hear that there's a huge debate within the UAL when I did my.

**PB** **Paul Bench** 7:39

Hmm.

Mm-hmm.

Mm-hmm.

**Participant C** 7:51

PG said because my PG said I want to bring holistic approach to arts education and one aspect of what we talk here could fall into this closure where certain staff might not feel comfortable.

**PB** **Paul Bench** 7:56

Mm-hmm.

**Participant C** 8:06

Disclosing their identity and for me understanding behind that for me is fear. So I don't from my knowledge, I don't think there's a burden or there's a pressure or the way to have to represent queerness within UAL.

**PB Paul Bench** 8:08

Mm-hmm.

Mm-hmm.

**Participant C** 8:27

For me, I feel that because you know in my group therapy, in other workshop and workshop with LGBTQ community, Queer Shame has really come a lot for me as well as queer pride. And it's for me, is a personal.

**PB Paul Bench** 8:40

Mm-hmm.

**Participant C** 8:45

Journey.

And healing process as well to embrace and speak out about my queer identity in all the environments and work and personal aspects that I do.

**PB Paul Bench** 8:54

Mm-hmm.

I guess I was kind of thinking about.

The way in which.

Sometimes, and this is obviously well, I, perhaps we'll move through the other questions and it will come to light. But I I was thinking about, as you will know sort of.

**Participant C** 9:15

Mm-hmm.

**PB Paul Bench** 9:26

Teachers with that Occupy minority identities sometimes might be called upon or assumed to know about and and happy to talk about.

**Participant C** 9:31

Hmm.

Right.

OK.

Yeah.

**PB** **Paul Bench** 9:53

It the responsibility of communicating that identity to to younger people, usually younger, younger people. I suppose I was thinking about that responsibility and whether you felt.

**Participant C** 10:10

Both, I think because the first thing that came to mind for me is that they are queer. My sexuality is one part of my identity. It's not all. And also in a race because they can see.

**PB** **Paul Bench** 10:10

Like.

Mm-hmm.

Mm-hmm.

**Participant C** 10:25

Disability they cannot see and other aspect they might be noticing. So I think there's a nuance and layers within that. And the second point when you ask me, I was thinking of is.

There's something about transgenerational conversation and knowledge which I think I feel that there's a responsibility and I share with my students openly that this is an aspect I learned from my teachers, my therapist, my community. There are people that pave these before me and because.

**PB** **Paul Bench** 10:46

Hmm.

Come on.

Mm-hmm.

**Participant C** 11:01

They pass on or I'm aware of that, so I'm pass on the knowledge information so that



could be a responsibility, but it's about widening and also talking about championing or I'm not as articulate in the morning but something around.

Because I have been racialized in this country, so therefore I tell my student this year like I never feel more queer and more Asian, ever until now at this moment, because what's going on in the world and lots of marginalizations are going on.

**PB** **Paul Bench** 11:29

Hmm.

**Participant C** 11:36

So I'm not sure I answer your questions. I think there's some pilot responsibility and it's my choice. University doesn't give a pressure to that, but I want to build the community off topic. A couple years ago I got a a queer female.

**PB** **Paul Bench** 11:42

Mm-hmm.

**Participant C** 11:53

Students in class and I want to find her a queer community from student perspective. In UAL I couldn't find any link, any group at all, and that surprised me. Talking about visibility of queer students and staff in UAL.

**PB** **Paul Bench** 12:05

Oh.

**Participant C** 12:10

So it's only until Carly that joined the team a couple of years ago and start to be more of a staff network and things start to open up. So I think more like a care from the Community perspective that kind of inspired me to continue doing what I do.

**PB** **Paul Bench** 12:29

Yes, I I initially wanted to interview students, but there was no there is no active LGBTQ group or union. I think there used to be one. There is something.

**Participant C** 12:39

I.  
Yes.

**PB Paul Bench** 12:44

I think there is a kind of radio station or something that's that, but it's related to student halls, so it felt not quite the place. But yes, very interesting. Thank you for that.

**Participant C** 12:48

What's your name?

**PB Paul Bench** 13:00

So. Umm.

Next question, next four more question. In any case, in what ways do you think your identity does or doesn't relate to the style and content of your teaching? And perhaps you've answered parts of that, but if you have anything to add. So the way that you do it?

And also what you include?

**Participant C** 13:25

Certainly all the time, I would say all the time and and sometime I even camp it up 'cause now looking at into my department, I think I am only the queer staff.

**PB Paul Bench** 13:41

Mm-hmm.

**Participant C** 13:42

And we have two people of colour and and a team, so it's still marginalised. So that's why I try to make it all visible almost. I claim that marginalised space.

**PB Paul Bench** 13:51

Mm-hmm.

**Participant C** 13:58

And.

And also I can see the impact it had create positive impact on the students cohorts. This is something it's outside queer, but because you know this year I dress in response to the studio.

**PB** **Paul Bench** 14:07  
Oh.

**Participant C** 14:16

Brief that I give them and I create a playlist according to the brief and in the collective identity I call it. This Is Us style app. I put all the soundtrack that talking about home, but from my country.

**PB** **Paul Bench** 14:18  
It's not.  
Mm-hmm.

**Participant C** 14:36

And the students are many. I love this. What's the soundtrack? What's the playlist, etcetera. Even in Week 4, I teach them about colour theories and I mix dial up on colour of life because it's represent the work that I in my kind of a personal portfolio and.

**PB** **Paul Bench** 14:47  
Hmm.

**Participant C** 14:55

And I chose a series of songs that they can. Yeah. Long story short, they can choose and make work about. So one song is true colour and which become like LGBTQ anthem and students were singing along.

**PB** **Paul Bench** 15:10  
Mm-hmm.  
Hmm.

**Participant C** 15:16

I chose one of the songs is purple Rain. I chose back to black. I chose colour of the wind. So you know, there's there's a certain of racial sexuality kind of nuance to it. And still don't respond well. And I think for me that is a bridge for me. I see it as a tool, but also it's a it's a interpersonal connections because they said like, oh, if Manny can talk about his dating experience of course, like I have a like a mindful of like what to share.

**PB Paul Bench** 15:50

Yeah.

**Participant C** 15:51

But if I can disclose my identity, my challenges, my struggles, they know that they can be authentic self within the environment and that is key for me to build safe space. And this is my therapeutic therapeutic approach in arts education.

**PB Paul Bench** 15:58

Mm-hmm.

**Participant C** 16:08

So and it I know it's got off topic because I work with therapists who never disclose anything about them and also work with therapists who disclose enough information about them. And I noticed the difference it has within me.

**PB Paul Bench** 16:09

MMM.

So you, you're using your own experience and how you feel as a kind of subject or learner in, in a kind of interpersonal experience?

**Participant C** 16:26

Yeah.

Absolutely.

Absolutely.

**PB Paul Bench** 16:36

OK, perhaps some of these things begin to lead into where what my my next

questions. So you were perhaps because you were just reflecting on how the students respond. So to what extent and in what ways?

Do you think your identity or let's say particularly your, your intersectional but thinking perhaps especially about your gay identity as you've disclosed it impacts on your relationship to or with students in diverse circumstances and?

**Participant C** 17:05

Yeah.

**PB Paul Bench** 17:15

You think of examples.

**Participant C** 17:18

What do you mean by diverse circumstances?

**PB Paul Bench** 17:21

Well, different, you know, maybe it's in.

I don't know the type of teaching that that you do, and that might be, you know, within the classroom space. I don't know if you go on visits or whether you do pastoral tutorials or these kinds of things. So within this the the obviously the space of the classroom, how do?

**Participant C** 17:28

Hmm.

OK.

Mm-hmm.

Yeah.

**PB Paul Bench** 17:46

You think?

**Participant C** 17:46

OK.

**PB Paul Bench** 17:48

Your identity as a gay man and you know, intersecting with other identities relates to how you relate to students and how students relate to you.

**Participant C** 17:50

Mm-hmm.

Certainly, I think what I got so in my mind so far is similar to the answer I gave in regarding to the representation of self authentically and that allow others for students, whether in classrooms in.

One to one personal support tutorials in the visit for them to be able to share about their world to me. So I think I see that as an open bridge to connect to build trust.

**PB** **Paul Bench** 18:30

Mm-hmm.

**Participant C** 18:32

Because I always say like teaching is never about teaching, it's not about transaction, it's about trans relation and it's the because lots of people argue with like students will never remember what we teach. But they remember how we teach. So that's why I feel for me, it's like whether.

**PB** **Paul Bench** 18:46

None.

**Participant C** 18:51

I see it as a parenting role, you know, compassionate pedagogy is, is is big for me. I see as a parent, counsellor, therapist, teachers, that's all into about how to create a scaffolding and foundation for them to get to the next stage where they need to be, and whichever path they used, they chose to be.

So I think to go back to your question, I think absolutely in every single day, every single interactions both in and outside the classroom come back to being authentic self share run, ability, share achievement and strength.

**PB** **Paul Bench** 19:32

Mm-hmm.

**Participant C** 19:33

And of course, you know, sometimes when I was doing my PG said lots of teacher was like no, I'm not therapist. I'm not doing that. And and there's so many people on defence or defence that they're pulling up even in.

**PB** **Paul Bench** 20:02

Mm-hmm.

**Participant C** 20:02

Management said we need you full time. We cannot authorise this time for you and it's outside career pathway within the school. So I'm still ongoing negotiation and it's irony because the work that the student creates talking about family histories, about identity.

Talk about empowering community. It's all linked to article therapy and the skills to talk to them about within the supervision or one to one. Is the PO counselling skills active listening?

**PB** **Paul Bench** 20:36

Mm-hmm.

**Participant C** 20:38

Provide support, meet students where they are.

So all of these are relevant. I know it's a bit outside your topic, but come back how my sexuality kind of relate to diverse teaching deliveries absolutely come back to the interrelationship between me and the students.

**PB** **Paul Bench** 21:02

So you think that from what you said that and I know that you said repeatedly that you, you know it's about representation and making yourself visible.

**Participant C** 21:11

And.

Mm-hmm.

**PB** **Paul Bench** 21:17

ETC. And and for them in some ways to feel comfortable is that do you think?

**Participant C** 21:21

Yeah.

**PB** **Paul Bench** 21:26

So I guess that would that would be especially pertinent to queer students in the room. But is there any reflection on your gay identity and?

How students that aren't queer in in the room might, you know, benefit from that or relate to that.

**Participant C** 21:46

Mm-hmm.

Absolutely how I see it is is a wider in terms of self disclosure and relatability. So it's mean like if students like, oh, Manny can talk openly about his identity and seems like he understand and supports it.

**PB** **Paul Bench** 21:57

OK.

**Participant C** 22:06

Um, so they and and and it's it's there's so many evidence that they they come and speak to me and talk about their challenges.

**PB** **Paul Bench** 22:14

Mm-hmm.

Do you think there's something specific that's related to your gay identity? That and your disclosure of that that is different to the other identity categories. We might say that you occupy.

**Participant C** 22:29

Hmm.

I feel like race is another big one, you know, because visibility, even on a superficial



level, it's still impactful. Like I got a lots of international students, Chinese student Asian student comments chose to speak to me because of my ethnicity.

**PB** **Paul Bench** 22:38

Mm-hmm.

Mm-hmm.

**Participant C** 22:54

Umm.

I that was one line of thought actually come back to you. 'cause like this is outside classroom.

**PB** **Paul Bench** 23:02

Mm-hmm.

**Participant C** 23:04

This is interesting because I went to do a men's training group trainings with Mankind project and they have person of colour group. They have LGBTQ plus group and they have men's mix group and I chose to do the men's mix group deliberately. Because I'm part of GBT, Cook plus elsewhere every every year. So. So that's why I chose that and maybe subconsciously there might be something in there also. I might want to tend to the wood I had with my father and my brother. What I realised was.

I was. I felt so strongly queer. Bimini Bunbulage Special Force training images come to me. Drag queen and trans community at Stonewalls. Riots has come to me to give me strength to be different. To be queer in very hetero and patriarchy.

Thank you, environment and I continue to raise hand and challenge like that's unacceptable, that is insensitive. I raise this against power. I know this is outside education, but this is how I kind of feel like that kind of the role that I've been doing about my queer identity, my.

**PB** **Paul Bench** 23:57

Uh-huh.

**Participant C** 24:14

Intersectionality all through my life, and sometimes I'm tired of it. Sometimes I'm exhausted by it, but I still continue to do so. And channel is ancestor, etcetera. And I, you know, when I felt alone in the environment because throughout the the weekends.

**PB** **Paul Bench** 24:19

Mm-hmm.

**Participant C** 24:34

There's about 100 men. None of them came to me and talked that they're hi, Manny. I'm queer too. No one. And I felt really alone in that. That have to fight and challenges on my own. And when I start to connect with them, one to one.

I realised hold on what I perceived to them as heterosexual. There's so many layers and new ones and they said, oh, I wouldn't describe myself a hetero. Yes, I have sister and a girlfriend right now, but I slept with men and trunks and one man was said like, oh, I only attracted 2.

**PB** **Paul Bench** 25:06

Mm-hmm.

**Participant C** 25:09

To women but enjoy flirting with men and for him sometime when the relationship with women didn't work out, he lashed out on having sex with men or sex workers with male. So I realised that actually, by knowing myself as a gay man, it's almost like a privileged position. It's very clear.

**PB** **Paul Bench** 25:19

And.

**Participant C** 25:29

Where the new one of sexuality is more complex, even in I perceive a hetero world. So maybe that's why they don't feel confident enough to to come and talk to me. Or it could be that my visibility.

**PB** **Paul Bench** 25:32

Mm-hmm.

Mm-hmm.

**Participant C** 25:44

Will Shine onto something that make them visible that they're not ready to. I don't know how it's related to this, but just bring the the the nuance of sexuality into maybe in this question in, in, in your research.

**PB** **Paul Bench** 25:49

Mm-hmm.

Yeah.

Yeah, I wonder how that's very interesting. I wonder if it does.

Does.

Does that train of thought relate to the classroom and the student body you teach in any way, do you think?

**Participant C** 26:20

Hmm.

I think so. I think because I have done a lot of therapy. So that's why I'm feel confident in this glow thing. Certain things that I own where I think staff will talk about, oh, I'm not a therapist, I don't feel comfortable doing that. I don't feel comfortable sharing that.

**PB** **Paul Bench** 26:28

Hmm.

**Participant C** 26:40

Maybe. Of course, you know, they might not. They don't have to. It might be something that they might feel embarrassed or ashamed of. You know? I don't. I didn't talk about my disability until later on. I I still didn't talk about my recovery. This is sensitive.

**PB** **Paul Bench** 26:43

Oh.

**Participant C** 27:00

I didn't talk about my recovery with my students. I use the term destructive coping mechanism sometimes, but not all the time. So I think this I think how?

**PB** **Paul Bench** 27:07

Mm-hmm.

**Participant C** 27:14

Individual staff process and own or not own the privilege or disadvantages. I think that has an impact or that's. Yeah, it could be positive or negative, but that would impact the way that we teach.

**PB** **Paul Bench** 27:30

OK, brilliant. Thank you for that. OK, so that was a question about relationship to students was so yeah, just the end part of that question, if you can think.

Any examples where there are more specific an encounter with a particular student or when they have come to you with something or they've I you know, is there a memory of a specific moment or a specific?

Encounter with a student in which your sexuality has has been pertinent being sort of.

Helped you or been pertinent to why they're approaching you or how they're approaching you, positive or negative, like in, in any way?

**Participant C** 28:28

Sure.

I try to think generally students approach me anyway, whatever their sexuality is, but because we talk about intersectionality there, I disclosed with them. So I'm since the beginning, if we talk about queer, I remember I gave a lecture to talking about my.

**PB** **Paul Bench** 28:35

OK.

**Participant C** 28:46

The subject is transformative storytelling, and that's when I talk about my growing

up, my experience and how I use it in in the practise. So and I did it for a few years now and I remember, yes, last year there was one student.

**PB** **Paul Bench** 28:50

Mm-hmm.

**Participant C** 29:04

That came to speak to me and and he's queer from China, I believe. And he said that he can relate to to my experience and being in school experience, homophobia and also pressure from parents.

**PB** **Paul Bench** 29:09

Yeah.

Mm-hmm.

**Participant C** 29:19

So I remember that, and I also remember this year I'm a first year student queer and I think he related to me because because of his sexuality, I think it's because of his sexuality. He was estranged from the family.

**PB** **Paul Bench** 29:37

Right.

**Participant C** 29:38

And he he's had that he was homeless for a few period of time and because.

**PB** **Paul Bench** 29:42

Yeah.

**Participant C** 29:46

Each week we have a check in question and I I tend to frame it to relate to the topic of that week. For example, I asked them because we make work about Stratford. I asked them about the sense of place.

**PB** **Paul Bench** 30:02

Mm-hmm.

**Participant C** 30:02

And I said if if you can represent a place in the world, where would that be? So some people talk about grandmother's kitchens, beach in Bahamas, etcetera. And then one of the week with the family portrait. I said, who's your role model?

Or who you look up to, and he refers to his his role model as AUL foundation teacher who's talent and encourage him to to apply for our course.

**PB** **Paul Bench** 30:28

Wow.

**Participant C** 30:35

And he sit down with me. It's like, oh, many of us. I know. Like, it's the end of the class. I don't want to talk, but he just want to share. And it feels like you feel comfortable with me and that built trust. And so, yeah, so these.

**PB** **Paul Bench** 30:44

Mm-hmm.

Yeah.

**Participant C** 30:51

Conversations that that I had with our students.

**PB** **Paul Bench** 30:56

That sounds like some really positive or certainly the last one are very positive, just not not coming to you with a problem necessarily or sort of a kind of coming out story or anything. But just wanting to kind of.

**Participant C** 31:00

Oh.

Yeah.

**PB Paul Bench** 31:15

Talk to you because they, you know, perhaps you were also a figure of role model and they had some identification with you from what you were talking about. The first example that you gave sounded that the student that was homeless for a while that sounded more difficult to handle.

**Participant C** 31:16

Yeah.

Mm-hmm.

Yeah.

**PB Paul Bench** 31:34

Did you know how to respond or like?

**Participant C** 31:39

Absolutely. Because you know, I I told him, like first. I'm just like, I'm really sorry that his experience and and then also if if that related to his sexuality that's that's that's painful. So I acknowledge that and hold compassion and empathise with what he experiences.

**PB Paul Bench** 31:45

Hmm.

Umm.

**Participant C** 31:56

And also I encourage him as well. Like it's great that he's connect with his teacher and I kind of welcome him to the course and kind of, you know, say that well done for being here. And because I see every student's portfolio from home applications.

**PB Paul Bench** 32:01

Mm-hmm.

Yes.

**Participant C** 32:12

And I encourage him to keep this communication channel open and so to know to let him know that he can share with me. He got allyship with me and final part. I will then introduce the kind of therapeutic approach in a way that there's a reason why students use art and fashion.

**PB** **Paul Bench** 32:16

Yeah.

Yeah.

**Participant C** 32:31

So that's, he said. And I said if that relevant to him, he can channel the creativity to the unit submission making work this now that I'll do a scene submission, they can talk about his experience. He doesn't have to. But if you want to, he can.

**PB** **Paul Bench** 32:47

Mm-hmm.

**Participant C** 32:47

Yes, we got one, we got a few students. I know this is outside queer identity. There's more about mental health. There are lots of students who are anxious about coming to class or being a big class, and some haven't been attended at all.

And one student kind of forced herself to be in. I'm not sure of her sexuality, but I told her I encourage her like well done for being here and she's now tabbing with me. Like many today, anxiety was really, really bad. But I'm here.

And so I can and and I kind of share with her that of course, I didn't share the name. I said other students feel exactly what she experienced, and they haven't even been here yet. So I want her to, to feel empowered. And I also asked if she feel comfortable I might connect them together.

So they can support each other and also tell her about the scene project. She got some ideas about sustainability, material circularity process. And I also said yes, continue. And if she want to, maybe she can talk about her anxiety. That could be another concept and talk about other students who experience anxiety.

IT and create a scene using fashion to raise awareness and build up community so I know it might be for some other teachers or senior management of the risky when



this is not you know this is not therapy I said yes not therapy but it's a therapeutic approach.

**PB** **Paul Bench** 34:02

Mm-hmm.

**Participant C** 34:16

Using art and creativity to tell the story and it's a pedagogic approach. It's not therapy, it's a therapeutic approach. And again, I know it's outside the the subject of query identity, but I think there's a real overlap there.

**PB** **Paul Bench** 34:21

Mm-hmm.

Mm-hmm.

**Participant C** 34:34

Because it can come with pain, past trauma triggers rejection, feeling less than inadequate, and so many things where I see art and fashion can help tell the story. Championing heal? Recover.

**PB** **Paul Bench** 34:43

OK.

**Participant C** 34:52

That's all a lot about the modality of changing emotions to emotions. This is therapeutic approach, but it might be outside this, but I can see how classroom practises and outcome that they create can really change from trauma based fear, greed, abandonment.

Into grief, into empowered anger. So this is like using art to change emotions, to emotion. Yeah.

**PB** **Paul Bench** 35:15

MMM.

Excellent. Thank you so much. So perhaps we've just touched on this, but my next question was what observations have you made regarding LGBTQ plus or queer?

**Participant C** 35:27

Hmm.

**PB** **Paul Bench** 35:34

Students in your classes. So you gave 2 examples, but I'm presuming the entire class you there's a certain degree when I'm asking about queer students that.

**Participant C** 35:37

Hmm.

Yeah.

Yeah.

**PB** **Paul Bench** 35:50

Unless they have disclosed it verbally to you, it's a sense that you are kind of reading, reading them as such, which is problematic in itself. But.

**Participant C** 35:58

Yes.

It is.

**PB** **Paul Bench** 36:03

I just wondered if you had any observations about if you did. If you don't that that's that's fine too. But about how queer students behave, interact with other students with each other with you. Is there something specific about the queer student experience, do you think?

**Participant C** 36:07

So.

Hmm.

So I think it's a really good questions because in term of visibility.

Of course, you know it's a priest projection presumption from teachers, right? Until unless they come and disclose their sexuality with me. And when you share that, I noticed that I probably can tell again, it's my assumption protection.

**PB** **Paul Bench** 36:35

Mm-hmm.

**Participant C** 36:43

Of we assist gender man.

**PB** **Paul Bench** 36:48

Mm-hmm.

**Participant C** 36:48

That I can probably can tell, but for queer female students, I find it more, much more difficult. And I remember because we talk a lot about positionality and one student make final major project around lesbianism.

**PB** **Paul Bench** 36:55

Mm-hmm.

Mm-hmm.

**Participant C** 37:06

Something like that. So I kind of questioned her, you know, kind of. Can you talk to me about why the rationale? Why you want to do this and explore this? Because I want to check the positionality by us etcetera. And then she then disclosed that she's queer and that's why her project is about queer and passing.

**PB** **Paul Bench** 37:20

Uh-huh.

**Participant C** 37:23

That concept, because she experienced that all through her life. People say what you know. So. So I think that's this something that, that then kind of spies my this happened like maybe four years ago or five years ago so that made me awareness that actually.

**PB** **Paul Bench** 37:29

Hold on.

**Participant C** 37:40

I can't always tell I can't always read room or sometime I thought there might be, but there might not be.

**PB** **Paul Bench** 37:42

Hmm.

Hmm.

**Participant C** 37:49

And they're also.

Queer students dating one another in class and sometimes goes well, sometimes didn't go well, and they talk to me in a tutorial, but again, I didn't give any advice as I'm really sorry to hear about the breakup and how you're coping and etcetera.

Because they was assisting each other in the production, I also noticed some are very vocal and very flamboyant, very confident and some are very shy, very quiet. So I'm aware of the tension that my.

Great, because classroom is a what we call micro cosmic of queer society, and there are many characters and personalities in it. So I just have to make sure that not the vocal one would dominate the conversation.

Umm.

And again, we have 78 per year group, so it's a lot cohort. So you know to be able to provide bespoke or 1:00 to 1:00 it might be difficult.

**PB** **Paul Bench** 38:52

What?

Yeah, that is. That seems like quite a lot. Yeah. Thank you. Just before I forget, actually. And before we move on to the final question, you mentioned a couple of times a couple of times you mentioned about.

**Participant C** 39:00

Yes.

None.

**PB** **Paul Bench** 39:16

Perhaps discussion that happened when you were doing the PG cert about.

**Participant C** 39:20

Mm-hmm.

**PB** **Paul Bench** 39:24

Other staff that didn't want to engage in the way that you your preferences for engaging, which you kind of explained, but at the beginning I think you mentioned something about resistance in at an institutional level.

**Participant C** 39:28

None.

Yeah.

Yeah.

**PB** **Paul Bench** 39:41

And not just resistance, but.

A kind of negative response. I can't remember what you were saying, but you mentioned UAL how this is not one of my official questions, but how do you feel as you know?

**Participant C** 39:50

Yeah.

Yeah.

**PB** **Paul Bench** 40:02

As a gay man and staff at UAL in relation to other staff and the institution and its rules, that might be interesting to.

**Participant C** 40:14

Sure.

The word that come to me is fear.

Fear from the front liners level or fear when things get wrong and they hold they got been hold accountable by the system.

And I think from institutional level, they also I think around fear because if something when you know they can be taken to court legality, digitalization. So that's why especially in LCF, Paul you with LCF MRI.

**PB** **Paul Bench** 40:41

Mm-hmm.

Yes.

**Participant C** 40:49

Are you with the CHS team?

**PB** **Paul Bench** 40:51

Yes.

**Participant C** 40:52

Yeah. I think especially with LCF, like legality paperwork document almost like every policy that they do, all we do, it just operate from fear of being complained by the students and take further action.

**PB** **Paul Bench** 41:07

Mm-hmm.

**Participant C** 41:08

So that's why everyone's on it about that and and they eliminate all the risk that that's my perception.

**PB** **Paul Bench** 41:16

And how do you think that relates specifically or does it or does it not relate specifically to your gay identity?

Your sense of fear in the institution.

**Participant C** 41:31

It's still there, you know, because I notice. I'm not sure whether it is to my queerness alone, but I I I can see race subject that some person of colour choose to play the game and they can progress.

**PB** **Paul Bench** 41:38

Mm-hmm.

**Participant C** 41:48

And they've got time to do their MA. They've got remissions, they've been teaching less, etcetera. I see that. And where for me is almost like I was at Mankind Project. I raised my hands like that's not acceptable. So almost like by vocalising and chat and challenging the system.

Sometime then it just kept me there. No progression. So this could be my. I don't know my projection.

But I talked to a field member staff. I talked to a lot of ally and said many. I have heard these stories many time.

**PB** **Paul Bench** 42:26

Sorry, can you clarify what what sort of stories like?

**Participant C** 42:28

Oh.

So about how person kind of challenging the system and call for awareness. They didn't get a chance to progress being capped into the role didn't get any opportunity for further personal professional development.

**PB** **Paul Bench** 42:46

And what sort of challenge? What sort of challenges you, you mentioned the, was it a kind of course outside the immediate university that you did, but what sort of challenges?

**Participant C** 42:54

Yeah.

Within the UL.

**PB** **Paul Bench** 43:02

Were you saying that you challenged UAL as an institution? About certain things, is that right?

**Participant C** 43:09

I think it's probably more on like cost level, programme level, school level. You know, when I kind of ask for certain kind of policy to be looked at such as kind of remote learning and personal support.

Especially it's raised a lot about workload.

**PB** **Paul Bench** 43:27

Mm-hmm.

**Participant C** 43:28

Again and again, I think even I can share what happened this year was really tough and I had to work evenings and weekends and beyond dinner and the deadlines that can be shifted.

No one take responsibility. I don't know whether they have your like fashion narratives. They can issue a sub board so that we got proper three to four weeks or six weeks to mark the work and then no one, no senior management want to put any responsibility. They said no.

You keep on the original deadline, so rather than three weeks I got six days to Mark and the hours etcetera that.

**PB** **Paul Bench** 44:05

Hmm.

**Participant C** 44:12

They said no CSS can't do it in half an hour. You got half an hour. I said. I cannot mark extended essay visual essays in half an hour. And so these kind of things like the operation that I challenge it and and one I put in my PRC form around workload and a document.



**PB** **Paul Bench** 44:20

Hmm.

**Participant C** 44:32

Each day how many hours I work extra so my line manager then called a meeting with his line manager and almost like my anxiety was shoot off the roof and it became like 2:00 to 1:00. I was like, should I bring Union representative into this?

**PB** **Paul Bench** 44:32

Hmm.

**Participant C** 44:50

But if I do it means war. So and that anxiety and workloads, it pushed me into having suicidal thought for the first time.

**PB** **Paul Bench** 44:53

Oh.

Oh gosh, I'm so sorry.

**Participant C** 45:01

And you know, like I was on my way to work and I was waiting for Overground from Highbury, and it was like cancelled and delayed. And then they announced passenger incident and then I had thought, what if that passenger was me? So I can just get out of this hellhole.

**PB** **Paul Bench** 45:14

Yeah.

**Participant C** 45:17

And I thought, hold on. What? What's this? And that happened to me in March. So there are lots of. Yeah, there are lots of power play that is clearly systemic issues, but they just hold individual accountable. They want us to keep the good, the maximum level of performance. But give us.

**PB** **Paul Bench** 45:20

Oh.

I'm sorry.

**Participant C** 45:37

As less and less resource and it's. Yeah. So I don't think this is my intersectional. Kind of conscious level, maybe that's how the system operates, but it definitely hit the Internet. Intersectional wound and hard not to see, like there must be something wrong with me or there must be something about my intersectionality that they did this to me.

**PB** **Paul Bench** 46:07

Right. So it wasn't it, wasn't it? It's not that you've particularly challenged the institution in relation to kind of queer rights or etcetera. It's just it's more your feeling that your identity.

**Participant C** 46:18

No.

**PB** **Paul Bench** 46:27

Puts you at a disadvantage. Or maybe that's because you've been positioned, perhaps personally, and in the past, in ways that make you reflect on yourself as.

**Participant C** 46:29

Hmm.

Yeah.

Yeah. And sometime, you know, and I think race and and sexuality almost like sometime I think like if I'm White would they say this to me.

**PB** **Paul Bench** 46:42

Yeah.

Hmm.

Have they have things been said to you that that specifically that are specifically

directed at aspects of your identity or but you just think that it puts you at a disadvantage?

**Participant C** 47:06

No.

Yeah, yeah, because my line manager is heterosexual, white, cisgender men.

**PB** **Paul Bench** 47:12

OK.

OK.

**Participant C** 47:18

And that's all I know. Sometime I feel like.

Yeah.

**PB** **Paul Bench** 47:23

So it's both the institutional rules and actions and those who are in the position to apply those rules. OK. All right. Well, thank you for sharing that. I'm sorry that you've had such a difficult time that sounds.

**Participant C** 47:26

Yeah.

Yeah.

Mm-hmm.

As well.

**PB** **Paul Bench** 47:42

Pretty awful. And finally final question. So what memories do you have that relate to your identity, particularly in the case of my project thinking about your LG, your gay identity, although obviously it intersects with your other.

Identities and your own experience of higher education. So. So yeah, your identity, your your perhaps we might say well you said that your gay identity and your experience of higher education. So your memories of when you.

**Participant C** 48:06

Say again, how am I my identity?

Yeah.

**PB** **Paul Bench** 48:21

Who were at university or other you sort of institutions or wherever you you have been and and how you experience being a student in relation to your gay identity.

**Participant C** 48:32

Ah, as a student.

**PB** **Paul Bench** 48:34

Hmm.

**Participant C** 48:35

Right.

I can recall, you know, my first degree was in Thailand. It was very toxic, very like men has to play rugby.

**PB** **Paul Bench** 48:43

Mm-hmm.

Mm-hmm.

**Participant C** 48:47

And I refused to, you know, and then I became boycott I I was boycott from the classmates and.

And hence I put on a drag show for political reasons and I remember that there are few kind of closeted gay staff were then using that platform as a way to bring awareness. I don't know to for what particular reason, but I remember that.

**PB** **Paul Bench** 49:00

Uh-huh.

Mm-hmm.

**Participant C** 49:18

When I did that performance the following few years, that teacher would just like

kind of assist me onto the stage with him and students like were screaming in surprise because he play a very.

**PB** **Paul Bench** 49:30

Wow.

**Participant C** 49:37

Very kind of hard, almost like borderline bully teacher. Like old school. You know, like when the design work that was not doing well. He would throw it on the floor and stomp on it that that kind of persona he portrayed.

**PB** **Paul Bench** 49:52

Mm-hmm.

**Participant C** 49:53

And he gave a grade of, like, their three grades, either A or C, or fail. So now he can't here have that persona. So for him to kind of, like, chaperone me on stage as a drag queen. Like, it's just the crowd went wild.

**PB** **Paul Bench** 50:08

Interesting.

**Participant C** 50:10

Nevertheless, I remember my first drag performance and this is in in Thailand. It's also in the how you call. It's like a fresher kind of week.

**PB** **Paul Bench** 50:25

Mm-hmm.

**Participant C** 50:25

And I remember vividly one of the senior year students throw basketball right into my face.

And I just continue walking. It's just not it was painful, but I just didn't even blink. Just continue walking. So it's it's clearly a homophobic experience. This is like, you know, I was 18.

**PB** **Paul Bench** 50:43

None.

**Participant C** 50:50

1997 I imagine so. It was hard. And also I remember vividly again because I start year one at 16 and I already out and.

**PB** **Paul Bench** 51:04

Hmm.

**Participant C** 51:06

And I was struggling to fine.

Friendship group, who kind of understand and open and can support me. So I hanged around. I hung around with a group of girls who I know from high school and and and 1st schools, but then they were really kind of make \*\*\*\*\* and nasty comments to kind of kind of push me.

Out and so I left that group about a month or three months into the course and I was struggling to to map myself with any groups. So it's not until year three that we start to specialise in our own department and that's when I form a friendship group of a very.

A lot of nuance of sexuality with our groups. There are five of us. I'm a gay man. We have a lesbian girl. We have a bisexual guy and to assist in this hetero students and wherever we went, we make head turns. We was a really strong pack.

And that picture I also share with my students in the family portrait. So I remember that about how to feel belong or be part of something. So yeah, so if you talk about my experience of.

**PB** **Paul Bench** 52:17

Mm-hmm.

**Participant C** 52:22

Higher education that made me think about that experience. And when I came to the UK because I my second degree was in dance performance, like kind of musical theatre school. So queer visibility was almost like actually it's hetero male is a.

Marginalised there.

Yeah, I'm also thinking about now the talk about UAL, because when I accept student from their portfolios, we try to make balance and have heterosexual men in class, and they're also aware of sometimes they got not like a bullied, but sometimes like kind of.

Maybe gay student was like, oh, you're straight. What you're doing here. So I remember some students chatted with me.

**PB** **Paul Bench** 53:11

Sorry, is that last example from your experience or from your current students?

**Participant C** 53:17

For my current students, which is actually interesting, that hetero male is marginalised within LCF and I get that.

**PB** **Paul Bench** 53:19

OK.

None.

On.

How you said that you try to get a balance in the students that you recruit, how are you able to is? I'm presuming this isn't?

**Participant C** 53:33

Yeah.

**PB** **Paul Bench** 53:42

Written down policy, but is it just a kind of thinking about the balance of the cohort each year? How, how do you know from their their their portfolio?

**Participant C** 53:43

Mm-hmm.

Yeah, yeah.

I might not know about because in the application they might disclose it or sometime I'm not sure. I'm not entirely sure. I'm not sure, but sometime I can well

get this is a projection presumption because some sometime the contents of their portfolios such as again this is.

**PB** **Paul Bench** 54:01

OK.

On.

**Participant C** 54:17

Stereotype like skateboarding.

**PB** **Paul Bench** 54:20

Uh-huh.

**Participant C** 54:22

Yeah, it might not be as obvious, but I mean, yeah.

**PB** **Paul Bench** 54:26

So in a way.

In a way, I suppose we both are thinking about, you know, sexual gender identity and work. But like, you know, I guess you would. Might it like assembling A-Team? If it was in a place of work, you kind of want a balance across different skills. And so you.

**Participant C** 54:38

Hmm.

Yeah.

**PB** **Paul Bench** 54:47

Can see that from the portfolio, but perhaps you kind of get a feeling for the type of student and that might come through in their work?

**Participant C** 54:59

Yes. So because again, you know, like the stereotyping or pigeon holding could be like perceived as wrong. But I think I try to see the I like what you talk about the portfolios. We can see someone who is a maker, someone who's more commercial, someone who's more kind of publication sometimes.



**PB** Paul Bench 55:05

Umm.

**Participant C** 55:17

Someone who's finer. So we got a mixture to build a well round cohort.

**PB** Paul Bench 55:22

But but sometimes that maps on, maybe even subconsciously, to how you think that might play into their their gender sexual identity. That makes sense.

**Participant C** 55:29

Yes. Yeah.

**PB** Paul Bench 55:34

And you mentioned the the the minoritization of.

**Participant C** 55:40

Heterosexuals in class, yeah.

**PB** Paul Bench 55:41

Heterosexual, cisgendered man. How would you respond? Or how do you do you think about that or and how do the other students kind of deal with that or think about that in terms of the group and what happens?

**Participant C** 55:56

I.

The heterosexual students like heterosexual male student, doesn't speak to me, but I think I hear from a queer student that mention it in in the reflective journal, something like that.

**PB** Paul Bench 56:13

OK.

**Participant C** 56:14

And.

Talking of which, I definitely there there wasn't there like there was a three international Chinese students who are heterosexuals and they want to be in the same group in the same technical workshops together.

And then deliberately speaking, this to me like Manny, we work best together, all three of us and a straight man's, et cetera.

**PB** **Paul Bench** 56:41

And they vocalised that in those.

**Participant C** 56:42

They vocalise that because I think they are the one that I kind of, other maybe female or gay men, gay students kind of question like you straight why you're here and because we want to let them know that everyone you know, that's the regarding of sexuality. They got space within fashion.

**PB** **Paul Bench** 56:52

OK.

**Participant C** 56:59

And So what my respond to them is that, yes, I respect that, but I talk about in the industry, sometimes they cannot choose who's in their team. So there's a good practise that we mix them up.

**PB** **Paul Bench** 57:12

Yeah.

Yeah.

**Participant C** 57:15

And I said officially I cannot change your groups, but you can do personal projects sometime in the Style app studio session. You can be in the same groups or you you three could be combined with other three students etcetera. So I kind of encourage them to.

Practise their collaborative skills.

It's really interesting to see 'cause how I feel that.

**PB Paul Bench** 57:34

Thanks.

**Participant C** 57:38

LCF occupy mainly majority is women, where I feels like LCC got a lot of cool, kind of geeky men, that kind of drawn to as well. So you know that's a different how you call it, like flavour of the college.

**PB Paul Bench** 57:41

Yes.

Yes, that's really interesting because I originally wanted this. I I was thinking about something similar, not necessarily cisgender, heterosexual men, but I teach in an MA that is very small.

**Participant C** 58:12

OK.

**PB Paul Bench** 58:13

And but there's always there always seems to be one, perhaps 2.

**Participant C** 58:18

Hmm.

**PB Paul Bench** 58:22

I read as queer male students, who are often a bit older and I'm just the the demographic of and and the balance in the course seems to be repeated sort of more or less every year. And I'm kind of intrigued as to why and.

**Participant C** 58:25

Mm-hmm.

**PB Paul Bench** 58:42

So how that student feels in that in that space because fashion is a feminised discourse and LCF is a kind of.

**Participant C** 58:48

Yeah.

**PB Paul Bench** 58:52

Feminine queer space for want of a better description, but.

**Participant C** 58:54

Yes.

Absolutely. 'cause like when I exactly like that and when I looking into the therapeutic world is also white, female, middle class. I was the only man student male students there. Yeah. Like, yeah. Anyway, sorry.

**PB Paul Bench** 59:06

Right.

That class is a is another aspect that I think students are increasingly struggling with. Some students I'm going to stop recording now because that's my end question. Unless you have something that you'd like to kind of add about.

**Participant C** 59:15

Yeah.

Yeah.

Yeah.

So.

**PB Paul Bench** 59:28

Queerness and LCF and students and teaching and learning.

**Participant C** 59:34

I think that's it said that's I think I hope you got enough information from me and I think that's not the one example. I don't know whether they got enough examples or not. So we have I have one student. So 'cause sometime you know if if student are queer.

**PB Paul Bench** 59:38

Oh man.  
Another example.

**Participant C** 59:49

I I tend because we can choose student to supervise 1 to one for final major project and sometime I deliberately shows them.  
To be my tutti.

**PB** **Paul Bench** 1:00:00

So you didn't choose them?

**Participant C** 1:00:01

No, I I chose them.

**PB** **Paul Bench** 1:00:04

Sorry, can you repeat? So they have a sorry.

**Participant C** 1:00:05

So sometime if their work is around queer subject or they are queer students, I said, I'm happy to supervise their final major project. Of course, there might be bias in there, but I think I that's what I'm I want to support.

**PB** **Paul Bench** 1:00:10

Yeah.  
Right, right.  
Mm-hmm.

**Participant C** 1:00:22

And one student in particular, he came up with some ideas, but not quite clear. And I looked at his previous unit submission and it's all about heels and lipsticks.  
So I asked him.  
I said, what do you want to do after LCF? He said. I want to be a drag queen.

**PB** **Paul Bench** 1:00:45

Mm-hmm.

**Participant C** 1:00:48

I said OK, that's good to know. So I help him to formulate a project inspired by his previous test unit submission with heels and lipsticks. I said then we're going to do a promotional campaign for your drag queen performance shows. So give me what kind of act? What kind of character and we'd use.

**PB Paul Bench** 1:00:58

No.

Uh-huh.

**Participant C** 1:01:08

As a consultancy project so that by the end of the course he would have all the kind of show structure and materials for promotional kind of cures. So that's just something that I remember vividly. And he said like, oh, yeah, I have this feminine one. I have a street.

**PB Paul Bench** 1:01:10

Mm-hmm.

**Participant C** 1:01:28

Read character one and he said also that he said like I rap. So I said you rap, so you're the masculine one in there. So like no man in my rap is very feminine. So it kind of hit challenge and disrupt this aspect of.

**PB Paul Bench** 1:01:38

MMM.

**Participant C** 1:01:45

We're in drag Queens etcetera, so that I remember the project vividly, so I thought we were something to add.

**PB Paul Bench** 1:01:49

OK. And so the so the the work that we might say professional work within the college is connecting to personal life where the student is wanting to kind of bring

their personal life and identity into.

Into their professional work when they leave as well. OK, that's brilliant. Thank you so much. Actually. On you said that you you choose to.

**Participant C** 1:02:09

Yeah.

Hmm.

**PB** **Paul Bench** 1:02:21

Active you actively choose to supervise queer related projects. I just wondered, do students come to you for that reason? Do they? Are they able to request a supervisor for a project?

**Participant C** 1:02:23

Hmm.

Mm-hmm. Mm-hmm.

This is a challenging process because in my heart I wanted to, but the previous course leader is his go against it.

**PB** **Paul Bench** 1:02:41

Hmm.

What did they go against?

**Participant C** 1:02:48

I don't know. My presumption could be that she worries that no one would choose her or or I don't know, because I feels like because I could. You know, the tutor could be misperception, right? Because maybe I see the queer students, my.

What might work well with me, but I might want to do something on digital fashion that I don't know much about. So, but because it's a large cohort and to do the bidding system, I think it might take some more time. And sometimes students might need.

**PB** **Paul Bench** 1:03:05

Oh.

Yes.

**Participant C** 1:03:21

Personal more support more than others, and if the student got attendance issue, there might tend to be more with the senior lecturer and the core team than HPL. So I think that's a new one. So we didn't get a chance for a student to choose tutor. I.

**PB Paul Bench** 1:03:36

So are they allocated by your whoever's senior to you?

**Participant C** 1:03:40

Yeah, yeah. Or allocate by the the core teaching team.

**PB Paul Bench** 1:03:45

And do do the people that are doing the allocating, do they think about, you know this is a do you think they think about this is a a student making work related to queer topics?

And then allocate them to you. Do you think?

**Participant C** 1:04:02

We try to match the subject that student are interested in with the expertise of the staff. However, we don't know what their final major project is about and we based on previous submission, but they can change it. So this is like when I just let it roll with it.

**PB Paul Bench** 1:04:09

Especially.

Yeah.

**Participant C** 1:04:24

Yeah, when sometime. If we have, like kind of inexperience, not as experienced HPL, we might give them a good students so that they don't have kind of lots of drama to manage. So it's it's kind of yeah.

**PB Paul Bench** 1:04:32



Yeah.

OK.

**Participant C** 1:04:39

Many layers to it.

So.

Yeah.

Sure.

● **Paul Bench** stopped transcription