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Using [un]popular culture in social work education: the only way is Essex and Katie Price: what Harvey did next?

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ABSTRACT

Traditional social work education in the UK has been successful in terms of widening participation, although there are some threats to this. Within the post 92 university sector in particular, social work students come from a diverse range of backgrounds. Some of these students will not have had positive experiences of formative education or would have been subject to state discrimination and hostility. We report on the use of pedagogical approaches which aim to support social work students to feel a sense of security and belonging within the higher education environment, develop safe ways to engage in critical self reflection, helps students engage with often nebulous, and complex theoretical concepts, and most importantly, serve to challenge the exclusionary culture of higher education, which at times can make students feel unworthy. We address these issues by using [un]popular culture in our teaching practices. Two UK TV programs in particular, TOWIE and Katie Price: What Harvey did Next, offer a wealth of pedagogical material and opportunities for deep learning. Using recognizable figures from popular culture, gives social work students permission to explore matters and theory relevant to social work, not least class, taste, gender and disability.

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Introduction

As social work academics working in Post 92 universities (former Polytechnics or Colleges of Technology), one in England and one in Scotland, we are conscious of the diverse needs of the social work students such institutions often serve. Some of the learners, for example, will not have had positive experiences of formative education, which in some cases has served as a barrier to entering higher education at a younger age (Bowl, 2001; Christie et al., 2005). Being in an academic environment, therefore, may provoke memories of such negative experiences, feelings of inadequacy and anxiety about being in a Higher Education institution with its associated middle class, white, male norms and exclusionary culture (Bale et al., 2020; Finnegan & Merrill, 2017). Similarly for students, who have been educated outside of the UK, navigating the values of Western Higher Education may also

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be challenging (Hillen & Levy, 2015), not least studying in institutions where there remains significant awarding gaps (McMaster, 2021), and poor progression rates for some groups (Bolton & Lewis, 2023), a matter that will be returned to later on in this discussion.

We reflect here, on one of our pedagogical approaches, when working with a student group that has been labeled ‘non traditional’ (Trowler, 2015), in terms of entrance qualifications, gender, disability, ethnicity and class. We have both therefore utilized [un] popular culture to aid student learning, in this case two British TV programs, as a way of encouraging engagement, participation and enabling students to develop a safe and enhanced connection to the norms and values of higher education. Additionally, we have used it as a way of enabling students to recognize and synthesize complex theories whilst also developing as social work practitioners, where they are required to apply theory to a range of equally complex real life practice scenarios.

In our teaching, we have used two popular reality TV programs to good effect, ‘The Only Way is Essex, known as TOWIE, a scripted reality TV program, to explore values, class, gender and taste (and associated theory), and ‘Katie Price—What Harvey Did next’ to explore familial relationships, what is good parenting, mothering discourse, transitions for young people with disabilities as well as issue of class, taste and gender. We demonstrate how [un] popular culture can provide a safe way ‘in’ to do three things; firstly encourage safe reflection, debate and dialogue in educational spaces; secondly, to enable students to safely and securely make links to a range of theories and practices in social work, and finally, enable students to safely confront issues of personal and professional values, discrimination, and oppression. We recognize the need to ensure the learning environment is safe and supportive, given the need to confront students with ‘troublesome knowledge’ (Meyer & Land, 2005) much of which has the potential to be transformative, albeit deeply uncomfortable. Indeed, we routinely require students to reflect on issues of self, identity, and experiences of discrimination they are likely to have been subject to, and of course, may have perpetrated toward others. We argue that opportunities to enhance learning about academia, social work, and critical self reflection using [un] popular culture are more readily available than we may initially think, can assist in developing students’ confidence, whilst at the same time serve as an inclusive pedagogical approach, one which may challenge the so called norms of the academy itself. In this way, we hope to ensure our pedagogical practices reflect Friirian educational principles, which as Hegar (2012), has argued, is a philosophy which dovetails neatly with social work values and principles.

We use here the term ‘[un]popular’ to recognize that the TV programs we use in our teaching are considered popular in that they have significant numbers of viewers. TOWIE has won awards since it began in 2010, including a BAFTA in 2011 (Nunn and Biressi), and a National TV Reality Award (2013) (IMDbPro, [date unknown](#)). ‘Katie Price: Harvey and me’, had 5 million views on I-Player and the follow-up program *Kate Price: What Harvey did next*, received considerable public acclaim. On the other hand, such TV programs are unpopular in that they are ‘reality tv’, so are therefore considered low culture. TOWIE is considered to have low production values and focuses on very trivial matters, for example, make-up, clothes, going out and, it seems, mostly unhappy relationships. The characters in TOWIE have, nonetheless, become celebrities in their own right, selling celebrity branded products and appearing in other TV shows. It may appear somewhat incongruous to locate Katie Price

and the TOWIE within the context of higher educational pedagogical practices but nonetheless, we have found a wealth of social work pedagogical resources in such controversial TV characters and programs.

In ‘practising what we preach’, we set about here to offer an account which will not necessarily meet traditional academic norms, in terms of its reflective and narrative style, a deliberate attempt to make such writing accessible—in doing so, we recognize we are running the risk of course, that this article may not make it past journal reviewers and editors! We begin this discussion with further information on the two TV programs under exploration, before going on to explore the context of the university system in the UK, with associated policies of widening access and participation. We then briefly discuss the requirements of social work education in the UK. We go on to explore public pedagogical approaches more generally, and some offer some specific examples of pedagogical practice for example the work of Back (2015) and Mckenzie (2015) which have influenced our approach to social work education. We then return to the two TV programs and consider their potential for social work education and how they serve to make theories ‘alive’ - in this example, focusing on issues of class, taste and linked theories. We argue that ‘public pedagogy’ (Luke, 1996), i.e. using the mundane, the ordinary and popular culture, to explore complex social phenomena should be utilized more readily in higher education anyway, but has particular resonance for social work education.

Katie Price and TOWIE

Katie Price, a former glamor model is a controversial figure, with much of her life, relationships, plastic surgery, and experiences of parenting, documented in the press and in reality TV shows (see for example, *I am a Celebrity—Get me out of Here*, 2004, *Katie Price: My Crazy Life*, 2017; *Katie Price’s Mucky Mansion*, 2022). In 2010, Katie Price was voted Britain’s most hated female (Duck, 2010), yet she continues to work as a tv presenter, entrepreneur, reality tv star, and author. Her five children, Harvey, Junior, Jett, Bunny and Princess, are also on regular view. Katie’s eldest son, Harvey, has a number of disabilities, prader-willi syndrome, autism and is visually impaired and has been subject to horrific online abuse. In 2010, a comedian, Frankie Boyle, on UK national TV, made derogatory ‘jokes’ about Harvey, (who was just 8 years old at the time,) which was then subject to investigation by OFCOM (Plunkett, 2010). At the time of writing, an investigation is ongoing into the whatsapp messages of eight Police officers who have made sustained derogatory and discriminatory comments about Harvey (Sinmaz, 2023). Her parenting has also been under scrutiny, not least her on-going difficult relationship with her former partners, money concerns, drug use and a recent drink driving offense.

The Only Way is Essex—known as *Towie*, follows a group of young, working class, but upwardly mobile and glamorous people living in South Essex. Scenes often center around a night club in Brentwood, Essex, ‘The Sugar Hut’. The ‘cast’ of TOWIE wear designer (and therefore expensive) clothes, and the women are heavily made up, have long hair, are open about having plastic surgery and other beauty treatments that augment their features, for example botox, lip fillers and cheek fillers, which appear to be the norm, not the exception.

Katie Price, and the characters in TOWIE, are described as “celebrity chavs (Tyler, 2008; Tyler and Bennett). The female characters in particular provoke disgust, in that they are, as Genz (2015) argues, inauthentic and fake, but at the same time, their lifestyles, and looks, may feel both achievable and indeed, desirable to others (Woods, 2014). There is therefore an uncomfortable interplay of conflict between the glamorous lifestyle of a group of upwardly mobile, successful young people, whilst at the same time, classist tropes are on full display. Whilst these shows may offer the viewer simple escapism, possibly voyeurism, nonetheless they offer a wealth of pedagogical material, many of which are relevant to social work practice, alongside offering safe and containing reflective opportunities for social work students. The discussion now moves on to consider the context of higher education in the UK.

Post 92 universities

In the UK, post 92 universities, or ‘new universities’ refer to Higher Education (HE) Institutions that were former Polytechnics, or colleges of Higher Education prior to 1992. This was made possible by the introduction of the Further and Higher Education Act (1992), which amongst other things, took some Further Education (FE) and HE colleges out of local authority control (Leathwood, 2004). The act applied to England and Wales, although similar overall changes took place in Scotland and Northern Ireland which had their own funding councils. Polytechnics, therefore, became independent institutions, no longer governed nationally by the Council for National Academic Awards (Shattock, 2012). As Moscardini et al. (2022) highlights, this policy increased the number of universities in the UK from 56 in 1990 to over 150 in 2019. Traditionally, polytechnics and higher education colleges provided more vocational programs, rather than traditional academic courses (Scott, 2012), and this divide in provision is perhaps still very evident today with the old universities being more research intensive than new universities. Whilst all universities in the UK have had to implement widening access and participation policies¹ (Trowler, 2015) new universities tend to have higher proportions of ‘non traditional students’. The Office for Students (OfS), the UK’s higher education regulator, thus requires all universities to submit ‘access and participation’ plans to ensure equality of opportunity for all (Office for Students [OFS], date unknown). Groups underrepresented in universities include:

- students from areas of low higher education participation, low household income or low socioeconomic status
- some black, Asian and minority ethnic students
- mature students
- disabled students
- care leavers
- carers
- people estranged from their families
- people from Gypsy, Roma and Traveller communities
- refugees
- children from military families. (OfS, date unknown).

Work, therefore, focuses on access to university and then reducing inequalities that continue to take place within universities, not least the awarding gap in terms of ethnicity, with racially minoritised students receiving disproportionately lower outcomes than their white counterparts (Arday et al., 2022) and impacts of class. For example, Bolton and Lewis (2023) found that students who were previously eligible for free school meals (one measure to determine a person's socio-economic background), are much less likely than other students to go into higher education, and when they do, tend to go to post 92 universities. Progression rates for this group are poorer, in that they are twice as likely to leave their courses in the first year, compared with their economically advantaged peers. Similarly, disabled students experience similar inequalities in terms of progression and degree outcomes (Shaw, 2021).

Social work education in the UK

There has been a long history of social work education being located within the academy. The first lecture series for Charity Service Organisation Volunteers, took place in 1903, at what is now the London School of Economics (Finch & Parker, 2023). A significant number of changes in social work education have occurred since 1903, with a range of awards being offered over the years (Jones, 1996). Following European developments in terms of harmonizing higher education (Perkin, 2007), alongside developments in comparator professions in 2003 in England, (2004 in Scotland, Wales and Northern Ireland) the degree in social work was introduced which replaced the former Diploma in Social Work (Finch & Taylor, 2013). Major changes included the increase in placement days from 130 to 200, more stringent entry requirements, the need for users of social work to be involved in all aspects of the program, and fitness to practise procedures (Finch & Taylor, 2013). Social work also became a protected title in 2002 (following the introduction of the Care Standards Act 2000), and regional regulatory bodies were set up in England, Wales, Northern Ireland and Scotland (Finch, 2010). Whilst there remains some differences in approach between the countries of the UK, for example, England has a capacity framework to assess student practice on placement, and the other countries have competency models, curriculum content, placement days requirement and the input of those with lived experience remains common across the four uk countries.

Student demographics

Social work education, on the whole, has been relatively successful in widening access and participation. Samuel (2020) reported that in 2020, compared to all undergraduate programs, social work programs had the largest amount of students over the age of 30, the largest amount of students from disadvantaged backgrounds which outnumbered those from advantaged backgrounds, and 23% of undergraduate social work students identified as being from Black backgrounds—compared with an average of 9% on other undergraduate programs. Similarly at postgraduate social work training level, in 2018, 36% of students were from racially minoritized groups. There have been challenges to this however, firstly the Teaching Partnerships in England, have attempted to harmonize entry requirements in terms of qualifications required to enter a degree level course, which may potentially exclude people (Baginsky et al., 2019), the introduction of three

fast track postgraduate social work training programs, Step Up, Think Ahead and Frontline, which require students to have achieved an upper second class degree (Hanley, 2022), and some Masters level qualifying programs, continue to require students to have a first or or upper second class first degree. Differences in student demographics has been shown when comparing traditional social work education with fast track programs. For example, a 2016 evaluation of the Frontline program, showed that participants were more likely to be white, younger, from economically advantaged groups and had previously attended Russell group² universities. In two evaluations of the first two cohorts of The Step Up program, 2010 and 2012, participants were disproportionately white (Smith et al., 2018). The wider point of exploring the demographics of students on social work programmes, is that on traditional programs (including the apprenticeship routes) there is a continuing need to recognize the distinct pedagogical needs of this diverse groups of students, without continuing to pathologise them, and critically reflect on how welcome such students are, or not, in higher education, and indeed welcomed by other institutions of the state.

Mind the [academic] gap

We would argue that social work, as well as comparator professions, have at times, an uncomfortable fit within the norms of the academy. Whilst we are not hostile to the idea of professional education being located within the academy, nor the utilization of a range of theory and models to aid practice, there are at times some clashes and contradictions. For example, the status of practice placement modules, the dual identities of teaching staff, i.e. often registered practitioners and academics, with at times competing notions of whose rights should be prioritized, ie that of the students, or that of patients and service users/citizens that social workers students, once qualified, will work with (Finch et al., 2021). Additional challenges include the curriculum continuing to be dominated by theorists who are white, middle class and male, a number of whom are deceased, given the focus on social work curricula on anti-oppressive and anti-discriminatory theory and practice—universities, as well as where the majority of social work practice takes place, are equally institutions of the state. We recognize the work currently ongoing in terms of decolonizing the curriculum in universities (see for example, Akhtar, 2022; McNabb, 2017), but it can feel that change is slow. The academy, therefore, continues, to be at times, exclusionary and hostile to minoritised staff as well as students—a theme we return to later. The discussion now focuses on the work of two academics that have been influential in our thinking on public pedagogy, and in particular, creative but safe ways of enabling students to critically consider issues of class, and wider debates about taste, low culture, and links to relevant theorists.

Chromatic identities

Back (2015), uses the chromatic surplus of multicolored Christmas lights in a south London housing estate as a method of exploring the class divisions in contemporary British society. Using the traditionally working class New Addington estate in South London, as his research site, he explores how the tradition of excessive lighting or ‘chromatic surplus’ is a key feature of the celebration of the festive period. This long held tradition is motivated by

a sense of community and altruism and a desire to compensate for the hardship and scarcity of the daily challenges faced by the residents who experience deprivation and marginality as a prominent feature of everyday life.

This chromatic exuberance is set against the prevalence of the minimalist decorations typified by the careful placement of understated white lights that are favored by residents of more affluent middle class areas, where the excessively bright lights and exaggerated decorations are seen as in poor taste. Moreover, as Edensor and Millington (2009) note, the selection and placement of Christmas decorations acts as a form of class making and highlight classist criticisms of excessively decorated houses and the garishness of the multicolored displays, alongside suspicion about how people on low or limited incomes can afford to pay for their decorations

The lighting displays, either over or understated, are perceived as an indicator of status and taste and provide an insight into a more refined and subtle identifier of how social class is performed and understood, with working class environments perceived as brash, gaudy, and intrusive. Yet as Back (2015), and Edensor and Millington (2009) point out, chromatic surplus, is more complicated than mere excess mixed with poor (and lower class) taste. Instead it represents something more complex that is rooted in identity, place making and a desire to find some sort of joy and temporary escape in an otherwise austere and uncompromising environment. The lights offer an insight into the power of beliefs, gestures, actions, behaviors, and identity of societal groups offering us all, some thoughtful observations on class and culture. We are therefore making the same connection to two TV programs and their cast, who are often described as ‘celebrity chavs’ (Tyler & Bennett, 2010), working class, wealthy, and as Cocker et al argue, the female characters in TOWIE and Katie Price herself, are simultaneously glamorous, alluring and something to aspire to, yet they are also perceived as fake, vulgar, in behavior and dress sense, and so are repulsive, mocked, and derided.

Placemaking, inside and outside

In her ethnographic exploration of a Nottingham housing estate McKenzie (2015) describes the ways in which residents of the estate navigate the complex social environment they live in, further complicated by punitive austerity policies of an increasingly authoritarian and distant state. The spaces the residents of the estate inhabit that include a boxing gym, local shops, and a community center become informal communitarian spaces and sites of support, resistance, and encouragement. Thus going beyond their initial utility to form a social backdrop where residents can develop an enhanced sense of place allowing them to explore their own identity by providing a sense of safety from an outside that is characterized by austerity, hostility, and coercion. In this way, the boxing gym in St. Ann’s in Nottingham, The Sugar Hut nightclub in Brentwood (where TOWIE scenes are often filmed) and Katie Price’s expensive (but Mucky³) Essex mansion, serve the same purpose. Although they are different in appearance and in utility, they all reinforce a sense of localized identity that acts as a protection against the threats and challenges of an increasingly hostile outside while reinforcing the sense of security that is provided by the sights, sounds, and smells of somewhere that are familiar and unmistakably associated with the local area.

[In] security of place

It is this sense of [in]security of place that we are interested in. For many students, and we argue particularly for post 92 University students, the comment that Higher Education institutions are somewhere ‘not for us’ is something both authors hear frequently. Students express feelings of not being ‘good enough’ and of ‘not belonging here’, which has often been reinforced by previous negative experiences of education and by discriminatory societal structures and institutions. We feel that many of the students we work with may have internalized these messages of lack of worth which may mitigate against feeling able or worthy of a University place, even though we experience the students as motivated, resilient, and very capable. Much of our focus as educators has been (and continues to be) around supporting students to develop an awareness of the ways in which societal structures and organizations act to reinforce and intensify the message that they should not have access to the transformative opportunities offered by Higher Education. The higher education environment therefore is, rightly or wrongly, perceived by many as elitist and reserved for those who are more comfortable with the culture, routines and expectations of societal institutions that are for others symbolic of, and implicated in their marginalization and oppression. It is these very routines, cultures, and expectations that we are interested in subverting by our deliberate use of [un] ‘popular culture.

In our experience those most impacted by this have experienced oppression and discrimination as a result of their gender, disability, accent, ethnicity, sexuality, and their social class. As Freire (1970) argued, a feature of oppressive environments is the development of systems and structures that reproduce and reinforce oppression while at the same time internalizing within the oppressed that the fault for their oppression is their own. Critical educators such as Hooks (1994) and Apple (2011) encourage educators to find ways that support the development of an understanding as to why oppressed groups internalize this oppression and who is likely to gain and solidify power as a result.

As much as boxing gyms, nightclubs, and family homes provide security and familiarity, they also act as a protection from what we call the ‘hostile outside’ For racialized or marginalized students, the University, despite some efforts to the contrary, is a feature of a society that is dominated by white middle class men. Societal institutions thus reflect this powerful hegemony and may reinforce the sense of difference that is felt by many post 92 students for whom the state represents hostility and violence that finds form in arrest, deportation and imprisonment. Whether deliberately or otherwise, Universities reflect the hostile environment that has had a deleterious impact on vulnerable and marginalized groups contributing to existing feelings of insecurity while making them feel threatened and outside what Rose (2000) refers to as ‘circuits of inclusion’

Indeed for many of the social work students we work with, and indeed our own experiences, the processes and practices of the University are inherently elitist and steeped in histories and traditions that evoke a culture that is unfamiliar to many and actively hostile to others. As post ‘92 academics we feel that developing pedagogical approaches that challenge this hostile world, needs firstly to engage with and develop trust with students in ways that are encouraging, generative, familiar, and inclusive. Traditional approaches to learning and teaching can be seen as intimately associated with existing multidimensional oppressive power structures that emerge from a history of Colonialism and Imperialism that have been experienced first hand by many students

and some educators, and remain a formidable obstacle to progression either in an academic or professional environment. To illustrate this, we highlight the fact that there are only five female racially minoritised Professors of Social Work in the U.K at this current time—a figure made all the more concerning when we consider the proliferation of black women in pre qualifying programs and in the workforce. This disparity challenges long held perceptions of social work as a profession committed to equality and diversity. As Giroux (2010) argues we need to be more aware of the ways in which cultural processes are a key constituent in the creation and maintenance of relations of power and how this is enacted in dominant societal institutions such as schools, colleges and the academy in general. In doing so, academics need to find ways of challenging such obvious gendered, classist and racialized disparities while at the same time recognizing that the culture and environment of our workplaces operates to maintain and reproduce existing inequalities in power. It is this bind that we have found ourselves in and have been working (often in a co-productive way) with students to enhance their learning while at the same time challenge the dominant hegemony inherent in the Academy.

Class, gender, and Taste

We noted at the outset how these tv programs offered a wealth of pedagogical material—not least Katie Price: What Harvey did next, prompted student-led discussion about the pervasiveness of mothering discourse and deeply held beliefs about good and bad mothering. This programme prompted further debates about attachment theory, its relevance as well as its limitations, alongside the pain, hopes and realities of young people with disabilities in transition. The show thus revealed a more nuanced account of Katie Price, which challenged the negative media portrayal of her, not least the programme aired after she had been convicted of drink driving offense. We therefore invite students to see the complexity of her life, not least the good, the bad and at times ugly, and to encourage nuanced understanding of these complexities, and to think about how such complexities align (or misalign) with social work values.

As we have discussed throughout this article, class and taste emerges strongly within these TV programs, not least how class in particular geographical contexts is performed, enacted, celebrated but also derided. Linked to class and taste, are issues of values. What values do the characters of TOWIE and Katie Price hold? How are they different from our own sense of values, not least what is important (or not) in one's life. Such discussions therefore, can lead easily and safely to theoretical resources—the work of Bourdieu, therefore, on cultural capital, class, and taste becomes therefore much more relevant and accessible. Other key themes that emerge include gender, not least the performance of masculinity or femininity, what is considered hyper feminized, matters of taste regarding make-up and clothes, and associated issues of double standards between the male and female characters in TOWIE for example.

Towards public pedagogy

Our use of (un) popular culture represents a small-scale attempt to challenge and legitimize new ways of learning and teaching that emphasize pedagogic opportunities for emancipation and liberation. We seek to use popular and familiar television shows as

a vehicle for exploring class, taste, gender and social inequalities, and the structures and systems that contribute to their maintenance and reproduction. It is this familiarity and sense of proximity that we have found students engaging with and embracing more readily than more theoretically driven teaching. Luke (1996) described this as public pedagogy or in other words the way we can derive learning from everyday situations and interactions. Public pedagogy is concerned with the ways in which identities are constructed and circulated in day to day life and how once constructed, are replicated through popular culture including tv, social media, music, books, magazines and in the policies and institutions of the state.

Dentith and Brady (1998) demonstrated how public pedagogy is an opportunity to use popular culture as a pedagogic tool to support the subversion of dominant ideologies; public pedagogy provides opportunities to explore representations of marginalized groups (or in the case of the cast of *TOWIE* and Katie Price herself, derided as c-list celebrities and chavs) and to consider the ways in which their celebrity status alongside marginalization and public hostility, is made and reproduced. Public pedagogy provides a lens to challenge hegemonic societal dominance through the use of the everyday, the mundane and the familiar. It challenges the cultural elitism of Higher Education and sits alongside the work of Friere, Apple, Giroux, and hooks that locates education as an opportunity for both personal growth and societal change. Public pedagogies radical vision can be reproduced in small scale settings with minimum requirements for expensive technical resources. Further, they can be used as a vehicle to challenge dominant political and social constructions that reproduce cultural norms and societal tropes about individuals and groups. More importantly, such resources are familiar and immediately recognizable. It is exactly this familiarity that renders them accessible and less threatening than some other educational resources. [Un]popular tv programs, in our view, are tailor made for a profession like social work that seeks to develop skills in observation, listening, and increased awareness of self, of place and of space, and it offers a good fit for students who might otherwise equate education with a culture of elitism that can be restrictive and disempowering.

Concluding comments

While we recognize that for some using [un]popular culture in HE challenges traditional conventions about what education should be, we see it as an opportunity to use it as an opportunity to introduce topics such as race, class, gender, taste, personal values and identity. We have found that introducing these topics using recognizable figures from popular culture gives students permission to explore matters relevant to social work in a way that offers them a sense of safety and security that is derived from the familiarity of the characters and the medium through which they are introduced. As educators, we feel that this sense of security provides the scaffold on which we can explore not only the identities of those on the screen but also within the social group, an aspect of social work education that we feel is neglected in the current climate.

Our dissemination activities have reminded us that we are not alone in using creative and inventive pedagogic approaches; we have been made aware of many other examples similar to this. We thus invite others to experiment with creativity in the curriculum, utilize [un] popular culture to challenge and disrupt conventional

pedagogies and utilize more familiar and inclusive resources which reflect the needs and experiences of the social work students we serve, with more kindness, thought, and sensitivity.

Notes

1. Access and participation plans set out how higher education providers will improve equality of opportunity for underrepresented groups to access, succeed in and progress from higher education.
2. The Russell Group, founded in 1994, is a UK membership body of 24 universities that consider themselves to be world leading and are intensive research institutions.
3. Katie Price Mucky Mansion, is a reality TV programme airing on Channel 4, which documents the transformation of her 19 room mansion, which is 'vandalized and mucky'.

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