

Turning Learning Upside Down, November 23–24, 2017

Conference Program with Abstracts

DAY ONE – THURSDAY NOVEMBER 23

8.30am – Registration

9.00am – Opening Address and Welcome to Country (Room T226)

9.30am – Keynote Address – Margaret Wertheim (Room T226)

Art, Science and Figuring the World

Welsh writer Merrily Harpur has written that: “the duty of artists everywhere is to enchant the conceptual landscape.” It may not be the duty of scientists to produce conceptual enchantment, but in this talk Margaret Wertheim will propose that this is one of the goals scientists and mathematicians achieve. In 2003, Wertheim founded the Institute For Figuring, a Los Angeles-based enterprise with her artist-twin-sister Christine that’s dedicated to “the poetic and aesthetic dimensions of science and mathematics.” The IFF can be conceived of as a “play tank” – a new kind of practice for exploring creative public engagement with topics ranging from geometry and topology, to physics, computation, and biological form. Here, Wertheim will discuss how imaginative speculative play practices can provide insight into the realms of math and science for citizens of all ages. From a worldwide project to model coral reefs using the art of crochet, to building giant fractals from tens of thousands of brightly coloured business cards, Wertheim’s work offers experiences for playing with ideas.

About Margaret Wertheim

Margaret Wertheim is an internationally noted writer, artist and curator whose work focuses on relations between science and the wider cultural landscape. The author of six books including “The Pearly Gates of Cyberspace,” a history of space from Dante to the Internet, and “Physics on the Fringe,” she has written for the New York Times, Los Angeles Times, Washington Post, Aeon and many others. With her twin sister Christine she founded the Institute For Figuring, a Los Angeles-based practice devoted to the aesthetic and poetic dimensions of science and mathematics. (theiff.org.) Through the IFF, she has created exhibitions for the Hayward Gallery (London), Science Gallery (Dublin), MASS MoCA (MA), and Art Center College of Design (Los Angeles). The Wertheim sisters’ Crochet Coral Reef project is the largest participatory art & science endeavour in the world, and has been shown at the Andy Warhol Museum (Pittsburgh), Museum of Arts and Design (New York), Deutsches Museum (Munich), the Smithsonian (Washington D.C.), and elsewhere. Margaret’s reef TED talk has been viewed more than a million times and translated into 22 languages. In 2016, she was granted the AxS Award from the Pasadena Arts Council, for contributions to art and science, and the American Association of Physics Teachers award for public science communication – the first woman to given this honour in 10 years. She has been a Discovery Fellow at the University of Southern California (2012) and a Vice Chancellor’s Fellow at the University of Melbourne (2015), and is currently a PhD candidate at Deakin University.

10.20am – Panel Response featuring:

Anthony Cam, (Director, Ararat Regional Art Gallery), Julia Mihai (Project Manager, Wonderment Walk) and Rose Hiscock (Director Science Gallery, Melbourne)

11.00am – Breakout Discussion Groups

12.00pm – Lunch at VenU Restaurant (on campus)

Featuring the launch of a special edition of the *Australian Journal of Adult Learning*, ‘Getting of Wisdom – Learning in Later Life’, articles from academics around the world that attended international exchanges held earlier in the year at Ballarat, Melbourne and Wellington, New Zealand.

1.00pm – 2.30pm Thursday Nov 23, Session 1 – Concurrent Presentations

Group A (Room D319) Thursday Nov 23, 1.00pm – 2.30pm Chair: Bec Carey-Grieves

Pop Up School and Educational Consciousness

*Karen Charman, Mary Dixon, Robyn Bellingham, Mathew Thomas, Jayson Cooper
(Public Pedagogies Institute)*

This paper is the beginnings of the theorisation of the Footscray Pop Up School and Educational Consciousness. This current major project—Pop Up School and Educational Consciousness reflects a critical engagement in what constitutes knowledge. This paper begins with a discussion of the process of assembling the Pop Up School and some of the ways in which the event itself and research in geographically situated knowledge might be understood. We wanted to understand knowledge relative to a geographical space and we have tended to think of this knowledge as educational consciousness as all knowledge has been learnt and so we bring to the fore to consciousness what we know. The undertaking of a project around educational consciousness is political because it is another approach to the question of “what is community?” Initially we go to the Pop Up School event itself and addresses the opportunities and the challenges for the researchers in seeking evidence of ‘educational consciousness’ in a public event far from the constraints of an interview or focussed conversation. Reading this research/public event with Deleuze and Barad offers a dynamic engagement with knowledge. The paper then moves between the small space of the public event and the larger space of Footscray through Aboriginal and non-Aboriginal cosmologies and pedagogies. Time is called then into play as a psychoanalytic reading of Footscray, memory and knowledge are read from interview data. The final steps bring Footscray sharply back in time with a reading through consumptionscapes of Footscray knowledge. The paper concludes with a recognition of the positioning of these knowledge steps inside Footscray’s greater educational consciousness.

‘Knowing Your Place’ 3214 Neighbourhood Walks

*Amanda Stirrat
(City of Greater Geelong)*

The 'Knowing your Place 3214' Neighbourhood Walks are about connecting with your neighbourhood in an active way and gaining a sense of pride and belonging to the space in which you live. The demographic and socio-economic analysis demonstrates that sections of this postcode have high unemployment levels, low education levels, low household incomes, low car ownership and have a likelihood of living in public and rental housing. The concept for this project has been about working with community to develop a series of walks and or cycles that link to the completed cycle loop that surrounds both suburbs in the 3214 area and destinations and services within the loop. The aim of these walks/cycles is to improve social wellbeing and develop a sense of connectedness to the local community in which they live. Five neighbourhood walks have been developed with community groups, residents and schools in the locality.

The outcomes of this project for the participants have been; improved literacy and numeracy, increased knowledge and understanding of immediate area; skill development in mapping, auditing and presenting; increased understanding of concepts of place, walkability and liveability; place attachment; improved and strengthened cultural identity and social cohesion and connection to place. The Corio Welcome Walk put together by English as an Additional Language students at a local school highlighted places and services that when they first arrived in Corio they needed to know. This Walk has been translated into 5 languages and is used by Diversitat in their induction sessions with New Arrivals.

All these walks acknowledge the traditional owners of the land with the following words printed on each of the walk brochures: ‘We must always remember that this land is, was and will always be the Wadawurrung Peoples traditional land.’

About Amanda Stirrat

Amanda is currently employed with the City of Greater Geelong as a Place Based (Corio/ Norlane) Community Development Officer.

She has been working with community residents, schools and community groups to develop a series of Walks intended to increase pride of place and to promote to the rest of the municipality a more positive side of Corio/Norlane. Amanda has an education and community development background and has worked in many arenas ranging from physical education and health areas to multicultural and environmental sectors.

Conversations with Wayapa

Rowena Price (Wayapa)

Rowena Price a Yorta Yorta/ Palawa woman who is an accredited Wayapa practitioner. Originally from Swan Hill, Rowena has lived and worked in the Western suburbs of Melbourne since 2009. “Over the years, for various reasons, I had become completely disconnected to myself, country, culture and community. Both my mental and physical health were in very bad shape. Wayapa has provided me with a holistic way of healing. It is both simple and yet quite complex in its teachings and message.” (A Wayapa workshop will take place in the afternoon session)

Group B (Room T226) Thursday Nov 23, 1.00pm – 2.30pm Chair: Ingrid Lee

Acmi Learning: Behind The Screen

Christine Evely

(Australian Centre for the Moving Image)

At ACMI we strive to make teaching and learning fun, fascinating and relevant for learners of all ages, both in and out-of-school. We develop myriad opportunities for learning about the wonders of moving image, in physical and virtual places - onsite at our museum, via our travelling exhibitions and experiences, and online.

Collaborative relationships are integral to success. Collaborations within and across ACMI departments, and with diverse organisations, associations, education and curriculum bodies, and of course with those wishing to teach and learn, enable us to develop unique and innovative approaches to supporting learning. We endeavour to take a learner-centred approach towards formal and informal learning, and where possible provide opportunities for learners to have some agency over learning pathways. This session will share teaching and learning stories to unpack aspects of our teaching and learning journey, exploring some of the challenges, achievements and examples of best practice. Some glimpses of our thinking about future teaching and learning experiences will be shared. Discussion and critique will be encouraged, particularly about our forward ideas about teaching and learning.

About Christine Evely

Christine has been a primary teacher, an education consultant and a lecturer at both RMIT and the University of Melbourne. She has specialised in topics including effective teaching and learning, the development of engaging units of inquiry and language and literacy and has written over one hundred education publications and online resources. She has been presented with several awards, including the ALEA Special Services Award and an outstanding professional services award by the Council of Professional Teaching Associations of Victoria. At ACMI Christine leads a committed, inspiring team of educators, who enjoy finding new and effective ways to engage with learners. She plays a critical role in the development of onsite and online programs that foster appreciation and understanding of moving image in all of its forms. Christine encourages collaborations with ACMI educators that will help twenty-first century learners become critical and creative thinkers, able to draw upon connections between STEM, creative industries and emerging technologies to enhance the work ready skills of young people. Master of Education; Graduate Diploma of Education Studies (Language and Literacy); Diploma of Teaching (Primary).

Disruptive innovation – Is Our Hedgehog Disturbing You?

*Ellen Lowrey, Leonie Hanock
(City of Sydney Library)*

We all have one thing we are really good at. For hedgehogs, it's protecting themselves.

At the City of Sydney, we are continually pushing the boundaries of public programming within the Library. Our approach to experiential learning is to deliver unique and unexpected opportunities for growth within the community by embracing risk and challenging the expected. It's our hedgehog.

In 2016 the Library developed a strategic framework for programming that identifies four main pillars that lay the foundation for programming: Lifelong Learning, Social Connection, Digital Citizenship and Creative Participation. The framework aligns all programs delivered across the Library network to the City of Sydney's community strategic plan, Sustainable Sydney 2030, and other related City policy's but provides enough flexibility to ensure that we are responsive, current and meet the changing needs of our community.

This presentation explores the pathway to creating that framework, the challenges faced in breaking from (and keeping to) tradition, and the benefits that have followed. In a world where different is the new normal, we look at the rewards that come with defining your purpose, ignoring the noise and delivering what you know you do best.

About Ellen Lowrey

Ellen Lowrey is the Manager Programs and Learning for the City of Sydney responsible for overseeing all programming activities across the City's nine libraries. Having completed a Bachelor of Creative Industries – Interdisciplinary, in 2009 at the Queensland University of Technology, her career to date has been aligned towards the creation, administration and management of experiential learning programs, places, spaces and people. Leonie Hancock is the Library Programs Team Leader at City of Sydney, leading a team of four talented coordinators to develop and deliver all programming activities across the City's nine libraries. Completing a Bachelor of Arts, Political Science and Government in 1998 at the University of Sydney, Leonie has spent her careers working within public programming in a number of organisations across the GLAM sector.

Dangerous Ideas – On the Teachings of Governments

Peter Alsen (Deakin University)

It is common knowledge that individuals of the 21st century develop their education not only formally at school, kindergarten, university or vocational training. It has become simple in general society to informally acquire knowledge through social media such as Facebook or Twitter, free to air and pay news channels, or even reality shows. Essentially, we learn by the mere existence of information that appears around us, created by other individuals and social groups.

There is strong evidence that we also are educated by political communication processes of governments and their persuasive information sources. In this presentation, I will focus on the concept of how governments with their communication strategies can affect us, the citizens, in terms of national values, our identity, and our societal (self-)awareness. In light of the concept of public pedagogy, sociology and social psychology, the presentation will use government narratives, still images and videos to examine three areas in which our thoughts can be influenced by certain styles of political communication. Firstly, the characteristics of education that are communicated by the government. Secondly, where and how we live: do we, the citizens, live at the geographic fringes of life? Is our culture of commuting an expression of the fact that we are meant to be peripheral in our being? Are government policies that determine in which geographical areas we can live a value statement on our character? Thirdly, access to justice: government policies assert that we are to have access to legal services—but only if we are able to pay the fee, and this despite the fact that justice is a crucial democratic value. Given these three areas of focus, do we conclude that we are customers rather than citizens? What does the government want us to be, and in contrast, what do we want?

About Peter Alsen

Peter holds a Masters in Politics, Law and Psychology. His research interests are in human rights and social inclusion, research in the intersection of law, education and politics (decision-making and policy-making), constitutional law, strategies of change in the area of decision-making and policy-making. Currently, Peter is working on his PhD project at Deakin University, School of Humanities and Social Sciences: “Concepts of Decision-Making and Policy-Making in Australia and Germany: A Case Study on Early Childhood Education and Care.”

2.30pm - 3.00pm Afternoon Break

3.00pm - 5.00pm Thursday Nov 23, Session 2 – Concurrent Presentations and Workshops

Group A (Room D319) Thursday Nov 23, 3.00pm – 5.00pm Chair: Marg Malloch

From the Ground Up: How a New Community-Driven Technical Education Hub is Emerging in Melbourne's West

*Sandra McKechnie, Stefan Schutt, Simon J Taylor
(Wyndham Tech School)*

Over the last year The Victorian Government's Tech Schools initiative has been establishing ten new technical education hubs around the state. One is the subject of this presentation: the Wyndham Tech School, a custom facility that is currently being built at Victoria University's Werribee campus.

From mid-2018, Wyndham Tech School will see secondary students from 18 local schools undertake skill building programs in STEM-related areas, and working with local industry, community, education and government partners. The new building will host specialised equipment and spaces to help students dream up, plan and create new projects that meet local needs.

The small Wyndham Tech School development team aims to inspire a community of transformative practice: a collaborative culture that will see students, educators, industry and community work together to solve real-world problems and prepare students for a changing world, with pathways to industries in the region. This 'warts and all' case study outlines the team's efforts to grapple with how to make such a lofty aim a reality in a complex environment: from examining models of curriculum co-design to choosing equipment, building partnerships and linking with innovative research on social networks and impact.

Arts Learning Festival Program

*Anne Smith
(Independent Schools Victoria)*

Contemporary research demonstrates that arts education drives performance in all disciplines and some of the most valuable learning that takes place for students happens in contexts outside the constructs of the traditional classroom. The Arts and Cultural Learning that is offered to a variety of education stakeholders through informal contexts such as festivals that engage with galleries, museums and other cultural institutions becomes a major avenue for connection between individuals and organisations. For this reason, Independent Schools Victoria (ISV) has partnered with cultural organisations which focus on arts practice and transdisciplinary learning to launch our inaugural Arts Learning Festival which took place in Melbourne from May 3-7, 2017.

The Arts Learning Festival is based on the ideas of connection and culture building. The festival was a unique experience involving teachers, students and their families from across all sectors of education in regional Victoria and metropolitan Melbourne as well as the wider community. Our goal for the festivals program is to build flexible, innovative thinking and inclusive practice through arts based experiences that will help guide the development of a stronger, sustainable world future. The Arts Learning Festival also focussed on showcasing the unique

dimensions of the Australian culture and creative practice through arts organisations and artist based programming on a wide variety of themes, fields of knowledge and pedagogy. As a multicultural society, we value diversity as one of our key strengths which can build inclusiveness and cohesion for the future of our nation. The festival program has provided points for creative connection and action which will hopefully forge links for the future.

About Anne Smith

Anne Smith is the Arts Education Programs Manager at Independent Schools Victoria. In her current role, Anne works directly with over 200 non government schools of diverse faith, cultural and philosophical backgrounds to support quality Arts Education through a variety of programs. Anne has initiated and developed a wide range of partnerships with cultural organizations and community projects. Anne has assisted with work on 2 research projects undertaken by ISV and Project Zero at Harvard Graduate School of Education. Anne has presented papers at InSEA (International Society for Education through Art) World Congress, 2014, the World Alliance for Arts Education Conference, Brisbane, 2014 and ICOT (International Conference on Thinking) Bilbao, Spain, 2015.

Solomon Island Project

Dr Irene Paulsen & Charlotte Clemens

Dr. Irene Paulsen and Charlotte Clemens will talk about and present a visual presentation of the UNESCO funded project they are currently working on in the Solomon Islands and Australia. The project involves working with middle year aged students from both countries who were asked to inform each other about life in their countries through pictures and words. Two posters have been produced and the results have been made into a book and distributed to all involved.

None of this would have been possible without the combination of the talents of Irene and Charlotte, with the support of Professor Maureen Ryan, Dr. Sarah Tartakover and Dr. Siewfang Law of Victoria University. The circumstances that brought the disparate group together are quite unusual and the joyous results produced by both Australian and Solomon Islander students are inspirational. The presentation will describe the formation of the group and explore the complexity of the threads that link individuals which enable collaborative action.

Group B (Room D312) Thursday Nov 23, 3.00pm – 5.00pm – Workshops

Investing in partnerships – it's not always GLAMorous

Ellen Lowrey, Leonie Hancock

(City of Sydney Library)

(Workshop 3pm, Room D312, 1 hour)

Starting a new relationship can be confronting and awkward, but every once in a while, sparks fly. In this workshop you will explore the life cycle of a public program partnership, and how a well chosen relationship can build your capacity and your audience using your existing resources. Learn the secret to a good 'pick up line', and know when to break it off. Learn how to identify your needs, your assets, and how to sell yourself to your ideal partner.

The City of Sydney Library has effectively used partnership programs with a variety of community, artistic and business organisations to grow its learning programs, meet the needs of its diverse community, and contribute to the strategic vision of the City of Sydney. This workshop will explore several case studies as we take apart and examine effective techniques to build meaningful relationships. Participants are encouraged to bring along for discussion an identified community need which their organisation wants to meet.

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Wayapa Workshop

Rowena Price

(Workshop 4pm, Room D312, 1 hour)

"Over the years, for various reasons, I had become completely disconnected to myself, country, culture and community. Both my mental and physical health were in very bad shape. Wayapa has provided me with a holistic way of healing. It is both simple and yet quite complex in its teachings and message." Rowena Price

Rowena Price a Yorta Yorta/ Palawa woman who is an accredited Wayapa practitioner. Originally from Swan Hill, Rowena has lived and worked in the Western suburbs of Melbourne since 2009.

5.00pm – Journal Launch at VenU Restaurant (on campus)

Launch of the new issue of the *Journal of Public Pedagogies*, to be launched by the Professor Rob Strathdee, Dean, College of Arts & Education, Victoria University

6.00pm – Conference Dinner at VU at MetroWest (optional)

DAY TWO – FRIDAY NOVEMBER 24

8.30am – Registration

9.00am – PPI Annual General Meeting (Room T226)

9.30am – Keynote Address – Liss Gabb (Room T226)

Liss Gabb is creative producer, director, curator in the field of participatory arts and social justice. Over the past 20 years Liss has developed a socially engaged practice that is based on working in partnership with communities that experience structural disadvantage. Liss provides the artistic leadership for cohealth Arts Generator, an award winning, participatory arts space that is a division of cohealth, one of Australia's largest community health providers. Under Liss's leadership the program has become an award winning, multi-arts program that serves communities in eight LGAs in the West and Inner North of Melbourne. Arts Generator's unique model of engagement and cutting-edge artistic outputs are presented regularly at national and international forums and conferences. Liss holds a Masters of Art (Art in Public Space) from RMIT University, that focuses on the ability of the art created with communities to tell difficult stories and its potential to shift the contours of society through empathic thinking.

10.20am – Panel Response featuring:

Christopher Sonn (Victoria University), Jen Couch (ACU) and Anoushka Wootton (Drummond St Youth and Family Services)

11.00am – Breakout Discussion Groups

12.00pm – Lunch at VenU Restaurant (on campus)

Featuring Launch of *Toward a Footscray Curriculum*—a publication of the Public Pedagogies Institute.

1.00pm - 2.30pm Friday Nov 24, Session 1 – Concurrent Presentations

Group A (Room D319) Friday Nov 24, 1.00pm - 2.30pm Chair: Robin Bellingham

Running Wild: Engaging and Empowering Future Custodians of Place

Tanja Beer, Kate Kantor

The accelerating degradation of the Earth's ecological capital is affecting the physical and mental wellbeing of children. Young people are increasingly aware of the potentially devastating impact of climate change, pollution, habitat destruction and species extinction on their futures. With 42% of young Australians believing their prospects will be worse than that of their parents, there is an urgent need for new approaches to environmental learning that celebrates children's agency, supporting them to directly contribute to ecological systems and global sustainability across communities. This paper explores the potential of Indigenous-arts-science practices to contribute to children's identity and understanding of place through a practice-led research project (Running Wild, 2016). Running Wild was conducted with Polyglot Theatre in collaboration with Year 6 students from Mahogany Rise Primary School (Frankston North) and the Royal Botanic Gardens, Cranbourne. The aim of the project was to introduce the children to their natural reserve ('The Pines') through participatory art-making, ecology and place-making in collaboration with local Indigenous elders, artists and ecologists. This involved inviting the children to become co-designers in building habitats and planting native seedlings – resulting in an exhibition and performance for their families and community in The Pines. The project not only demonstrated increased nature-connection, but also improved learning capacities, wellbeing and leadership amongst the less academically focused students.

About Tanja Beer

Dr Tanja Beer is an award-winning ecological stage designer (ecoscenographer), community artist and post-doctoral research fellow (University of Melbourne). She has more than 15 years professional experience, including creating numerous artworks and designs for a variety of theatre companies, venues and festivals in Australia and overseas. Tanja's most significant work is The Living Stage, a global initiative that combines stage design, horticulture and community engagement to create recyclable, biodegradable, edible and biodiverse performance spaces. Her current creative research is focused on children's agency on environmental issues and the potential of Indigenous-arts-science-communication. www.tanjabeer.com.

About Kate Kantor

Kate Kantor has worked for over thirty years as a director, teacher, maker and actor in theatre performance and installation work. Her practice is strongly collaborative, and is situated in a wide variety of contexts and communities. Kate has a keen interest in young people's agency around social and environmental issues. She has a Masters degree in Arts Education and has worked for many years as a lecturer in performance and arts education at Victoria University. More recently, Kate was the Director of Community Collaborations at Polyglot Theatre, and now works there as a director on projects specifically with children.

The Contribution of School Curriculum to Sustainable Peace-Building: A Case From Sri Lanka

Suren Ladd

The civil war between the Sri Lankan government and the Liberation Tigers of Tamil Eelam (LTTE) ended in 2009, with total defeat of the LTTE and many thousands of civilian casualties. The country is engaged in peace-building and the key elements of the formal secondary school curriculum has been revised- truth-seeking, social cohesion and active citizenship – to help with sustainable peace building. The purpose of the study was to investigate the contribution of the school curriculum to sustainable peacebuilding. Six state secondary schools serving different ethnic and religious groups were selected for qualitative research into how far this is the case. Data was collected on the application of knowledge, skills and values in lessons, extra-curricular programmes and whole school culture. The analysis suggests that truth-seeking is weak, with no teaching about the

historical roots of the conflict or contemporary issues. There are efforts to build leadership skills and impart democratic values, but the critical thinking and discussion skills necessary for social cohesion and active citizenship are largely absent. Encouraging signs of peace-building emerged in the space of extracurricular programs including school based inter-cultural exchange programs – Pals of Two Cities – the use of sport, music and the arts. Spaces where diverse communities come together to celebrate common interests help foster social cohesion, to a certain extent the ground work is being prepared in school. These spaces alone cannot bring about permanent social changes. School students will move on to tertiary education and the workplace. These spaces will provide the ultimate challenge for diverse communities interacting daily. Effective communication, listening skills, respecting others' views and team work are some of the tools they will have to draw from their school experience to live cohesively.

About Jeremy Cunningham

Dr Cunningham is a former state secondary history teacher and headteacher of two schools. During that period, he was involved in the development of whole school approaches to citizenship and human rights education. He holds a doctorate in development studies from the Open University UK. His thesis, later published in book form, concentrated on the school curriculum and peace-building in Northern Uganda.

About Suren Ladd

Suren Ladd is an Australian Independent Researcher and educationalist, of Sri Lankan background. He is a graduate in International Development and Education. His research interests include the role of education in peacebuilding, social cohesion and reconciliation in which he is looking to pursue post-doctoral studies.

Inquiring Minds: Young Children in the War Memorial

Laura Carroll

(Shrine of Remembrance)

War memorials such as Melbourne's Shrine of Remembrance are sites for commemoration. They are symbolic structures built to give a form and focus to the joint, public recognition and remembering of the enormous human cost of war. As the cataclysmic global wars of the twentieth century disappear from living memory, education acquires increasing importance in in war memorials.

Visitors to the Shrine are invited to learn about individual and collective experiences of war through exploring stories projected by objects, images and texts displayed in the Galleries of Remembrance. The pedagogy implicit in this structuring of a visitor's experience takes a familiar museum inflection of constructivism and frames it within a clear and explicit ethical sense of purpose: the Galleries teach visitors why remembering and honouring the service and sacrifice of Victorian servicemen and women continues to be necessary and important.

But if the ideal visitor to the Shrine is an adult who is assumed to bring a sympathetic predisposition to that aim, in reality adult visitors often also bring along small, vocal, sticky-fingered challenges to the teleology of commemoration. What should a visit to a war memorial teach young children? How can this encounter be staged? How should a child's investigations be received? Child visitors must feel safe - and they must not be lied to. Questions about violence, trauma and grief must be respected without becoming themselves a cause of suffering. This paper will explain how recent work in educational philosophy, from Biesta and others, suggested practical responses to Shrine Education staff reflecting on these dilemmas and it will describe some of the work with child visitors those staff are currently undertaking.

About Laura Carroll

Laura Carroll is an Education and Training Officer at the Shrine of Remembrance, Melbourne, where she is part of a team that develops, administers and delivers education programs for Victorian children and school students. She is an Honorary Fellow in the School of Arts, Social Sciences and Commerce at La Trobe University where formerly she held lectureships in English and in Educational Development.

Creating a National Lifelong Learning Policy

Jenny Macaffer

(Adult Learning Australia)

“Every person, at every stage of their life should have lifelong learning opportunities to acquire the knowledge and skills they need to fulfil their aspirations and contribute to their societies.”

(UNESCO World Education Forum 2015)

A long-term, whole of government strategic direction for Australian lifelong learning that allows us to build pathways and opportunities for all adults is desperately needed. A National Lifelong Learning Policy will enable the employment, learning, education, social services, health and wellbeing sectors and industry to plan for a stronger, healthier and more empowered future for Australia.

Lifelong learning is a policy priority for education and training in many countries because of its importance to national economic growth and human and social development. Studies have shown that the citizens who regularly acquire new knowledge, skills and attitudes in a wide range of contexts through their life are better equipped to adapt to changes in their environments.

People working in adult and community education are eager for a vision of leadership to translate across the system and sectors at a national, state and local level. There is a policy gap in relation to a long-term, whole of government strategic approach for Australian lifelong learning. ALA calls on the Federal and State Government and Territories to show leadership by clearly articulating an integrated policy framework to ensure lifelong and lifewide learning opportunities for all, thereby contributing to the future prosperity and wellbeing of Australia and its citizens.

What would a National Lifelong Learning Policy Framework look like? What key aspects need to be included? How can we encourage Governments to take a lifelong and lifewide learning approach to policy development and implementation? How can you or your organization contribute to the 2018 National Year of lifelong learning?

About Jenny Macaffer

Jenny is the CEO of Adult Learning Australia, a not for profit national peak body for adult and community education (ACE). She advocates for equitable access to lifelong learning, particularly in communities of disadvantage. Jenny has a long history of working in community development, promoting human rights and social justice.

Connections Between People and Public Statues: A Living Inquiry

Ingrid H Lee

(Victoria University)

Statues as public art reflect a conflation of public place, statue and audience engagement. Where the value lies within this relationship connects our understandings of how we hold a creative and critical space for political or cultural identity, hierarchical power structures, and actual and potential novelty (Belfiore and Bennett, 2008). Here exists a public pedagogy which can give voice to the in-between process of thinking and materiality of these connections (Elizabeth Grosz, 2001). Rancier and Paul (2013) and Rollings (2008) contend that post qualitative methods articulate a mode of the conjunctions of events enabling some things to be thought, said and heard, supporting notions of ‘living inquiry’ by Irwin and de Cosson (2004). Arguably when examined through a lens of public pedagogy, ways of knowing, expression and voice and social critique expose us to a fluid, in process, and non-unitary vision of subjectivity and value (Latta and Thompson 2012; Irwin and Springer 2008).

A way to explore these notions of public pedagogy is through our project Statues and Seminars. The main objective of this project builds capacity around a nexus of applied and theorized instances post qualitative research within the College of Arts and Education at Victoria University. An event will be organised in a public area with a statue, where ‘ordinary people’ are invited to gather and pose themselves as statues. A visual essay will express the data, collating the

participants' voice, values, perceived importance, and historical significance while living through art. In this presentation, this material will constitute how this event and the data can be viewed through and extended according to a range of post qualitative methodologies. Seminar presenters will speak about the following methodologies: arts based methodology; art/o/graphy; ethnography; and memory studies revealing their insights to the connections between people and public statues.

About Ingrid H Lee

The main presenter, Ingrid H Lee (Victoria University) is a PhD candidate researching collaboration, pedagogy, creativity and innovation in higher education. She teaches at university and is an international artist. The collaborators presenting include: Dr Jason Cooper - teaches at university, researches in place-based arts approaches exploring the fluid, contested, and interconnected cultural field of performance and pedagogy. Dr Karen Charman (Victoria University) – teaches at university, main area of research concerns public reflection and representation of place and memory. Miriam Potts- PhD candidate (Victoria University) researching in arts based practice. Dina Gavrilova- Art curator and Historian (Pushkin Museum, Moscow).

Principles of Effective Informal e-Learning: A Theory-Building Metasynthesis of Qualitative Research

Alison Holland
(University of Minnesota)

There is a great deal of agreement that online learner engagement and course completion rates are often low, especially in the non-credit setting. While there is a breadth of research around how to engage online learners in traditional online courses, the literature does not address the inherent challenges in assuming online courses are the primary way to provide educational content to specific audiences online who are not seeking credit or certification. Research on the use of Web 2.0 platforms for informal learning is also minimal. This theory-building metasynthesis aims to pick up the conversation here. The study reviewed 21 articles that investigated learning that happened primarily online, was self-directed in nature, and had a primarily adult audience. The author identified three primary needs drawn from common themes from which to define principles that research dissemination organizations can utilize when developing outreach education programs for adult audiences.

About Alison Anderson Holland

Alison Anderson Holland is an Academic Technologist for University of Minnesota Extension Technology in the United States. She helps teams utilize technology through consulting, production work, and supporting professional development. Alison's background includes experience in outreach education working for rural county government, non-profit organizations, rural schools, and a small public technical college. A doctorate in education student at Hamline University and Minnesota Education Policy Fellow, Alison is a lifelong learner with a commitment to cross-disciplinary approaches. She is currently focused on studying how people learn online informally everyday in order to help researchers and outreach professionals amplify their educational messages.

2.30pm – 3.00pm Afternoon Break

Group A (Room D321) Friday Nov 24, 3.00pm – 5.00pm Chair: Mary Dixon

Conversation Starters: Learning Through Difficult Conversations

Yael Filipovic

(Museum of Contemporary Art Australia)

Conversation Starters is a new annual program at the Museum of Contemporary Art Australia which brings together audiences of all ages to take part in real-life conversations about the extraordinary questions that define our global situation. Using contemporary art as a starting point, this program attempts to slow us all down in order to dig deeper into difficult issues, value intergenerational exchange and work together to make sense of it all.

Inspired by the exhibition of artist Kader Attia, whose works explore ideas of repair, power and colonialism, in 2016, Conversation Starters featured a broad range of artist performances, workshops, films and cultural experiences. These ranged from an interactive theatre performance sharing stories of refugees; hands-on weaving workshop led by Aboriginal artists; one-on-one conversations with teenagers about stereotypes; a durational performance exploring how we process the never ending trauma present in our daily news; a breakfast event with a drag queen, and so many more.

We wanted to create a space that allowed for an exchange – for difficult ideas and questions to be explored both individually and collaboratively – and for this to welcome a diversity of audiences and ages. Conversations like these are vital in today’s society – contemporary issues affect us all, regardless of age, gender or socio-economic position.

We asked ourselves; ‘How we can explore the complex topics in formats other than talks or conferences? How can we engage younger audiences in difficult conversations? And how can we break the traditional silos public program structures which often separates the intellection conversation from the more light-hearted, practical or skills-based events?’

We were taken aback by the openness and candor of our audiences to take this journey with us. What we learned from the 3000 plus people who engaged in the program has changed how we understand the power of conversations, intergenerational exchange, and community engagement.

About Yaël Filipovic

Yaël Filipovic is the Public Engagement Manager at the Museum of Contemporary Art Australia in Sydney. Originally from Canada, her curatorial practice is largely based in the public realm, operating within political, social, staged, and performative situations and related issues. She works passionately to create programming that inspires risk taking, experimentation and new ways of thinking for publics of all ages. She has worked in organizations across Canada including the Banff Centre for the Arts, Foreman Art Gallery of Bishop’s University, Art Gallery of Ontario and the Canadian Centre for Architecture.

Small Public Spheres as Sites of Lesbian and Gay History – An Autoethnographic Reflection on ‘Young Gay and Proud’

Karen Charman (Victoria University)

In this paper, I am engaging an auto-ethnographic reading of the socio-political time of the late 1970s through the exploration of school as a small public sphere. In doing so I am remembering and re-constructing myself as the young gay person who was the intended reader of *Young Gay and Proud*. Further, I am interested in understanding the position of this book in the political history of being gay in Melbourne in the 1970s and lastly to pay homage to an older generation of lesbians and gay men who directly or indirectly have made a community for me. Further, this is an interpretive auto-ethnography working forward, “...to the conclusion of a set of acts taken up by the subject,

while working back in time, interrogating the historical cultural and biographical conditions that moved the person to experience the events being studied". Young Gay and Proud is clearly located in a convergence of political and cultural shifts that can be historically positioned. Through this interrogation into these political and cultural shifts the biographical events of being 14 years old in 1979 can be more deeply understood. The most difficult aspect in this interpretive autoethnography is the remembering of a younger self and what Norman Denzin describes as "the sting of memory" (2015, 128). The memory and the question that surfaces can be encapsulated by what the appearance of the book *Young Gay and Proud* demanded of me?

Examining Branding Theories to Explain How Public Pedagogy Works

Meghan Kelly (Deakin University)

How does public pedagogy actually work? How do people learn in the public space? Sandlin et al. in her research acknowledges more work needs to be conducted investigating how the various sites, spaces, products, and places identified as public pedagogy actually operate as pedagogy to explain precisely how pedagogies are conceptualized and enacted. This paper aims to address these concerns by drawing on public learning as it aligns to marketing, primarily through the human associative memory theory and gestalt theories. Using the logo as an example, learning is explained as organized around the memory of co-occurring elements to form the context for a larger set of facts. The fusion of parts may be segregated, separated, and assigned to other units, however when they come together they make a new whole. The connection of a number of elements into a single proposition is essentially a process of encoding partial elements into a new understanding; an enactment of learning. This discussion presents an understanding of how learning occurs and introduces a new line of enquiry in our understanding of public pedagogy.

About Meghan Kelly

Dr. Meghan Kelly is a visual communication designer whose experience includes the advertising and design industries and running her own design studio. Kelly is currently the Associate Head of School (Teaching and Learning) and a senior lecturer in Visual Communication Design at Deakin University, Melbourne, Australia. She completed her PhD examining cross-cultural visual communication design with an interest in exploring issues surrounding identity creation and representation. Her passion for a global understanding of design extends into her teaching and continues to be explored in research projects and design opportunities examining the intersection of public pedagogy and design.

Group B – Workshops Friday Nov 24, 3.00pm – 5.00pm

'If you are a concert pianist we'd love to hear you play. If you're not, then we don't'

Challenging Musical Disempowerment Through Participatory Performance

Sue Buchan, Martina Golding

(Workshop 3pm, 1 hour, Room D319)

In most Western societies, music performance is most likely to be conceptualised as the nurturing of individual talent in order to present music of a high technical and artistic standard to an audience. It is a paradigm that is likely to be more widely understood than participatory performance in which the aim is the growth of collective musicality. In presentational performance, talent is perceived as a prerequisite for musical expression, and judgement is an inherent part of performance. Consequently, many people feel musically inadequate and are reluctant to express themselves musically. Participatory performance however, has different values that offer a means of self-expression for the musically disempowered. Participatory performance aims to include as many people as possible in playing musical repertoire that comprises a diversity of parts, which cater for experienced and novice performers.

The use of specially designed marimbas (large Zimbabwean style xylophones) in Australian school and community settings facilitates participatory performance. The design of marimbas enables improvisation, composition of original repertoire and interaction and collaboration between players. The popularity of these instruments can be attributed to their accessibility, in that they are easy to

play with immediately satisfying musical results. Repertoire from a variety of musical styles as well as music that has been specifically written for marimbas appeals to all age groups of people. Marimbas are affordable and easy to build so that any school or community group can build them at relatively low cost. Practical music-making sessions using marimbas will be weaved through the conference. The aim is to develop collective musicality in which participants will have opportunities to experience participatory music making.

About Sue Buchan

Sue Buchan is an experienced music educator who has taught music at all levels from early childhood to tertiary in a variety of government and non-government settings. Sue's research interests include the contribution to children's growth and development of accessible music-making approaches that include the use of specially designed marimbas. Most recently, as part of her doctoral thesis, she has explored teachers' personal interpretive frameworks, entertainment and public pedagogy and the implications for the way primary school music learning and teaching are conceptualised.

About Martina Golding

Martina is a music educator who has been teaching music in a variety of contexts from early childhood to tertiary over a number of years. At South Geelong Primary School, she developed an innovative music program in which students were immersed in enjoyable experiences that nurtured musicality while building skills and developing confidence. Most recently, Martina has tutored with the Geelong Youth Choir and the Geelong Summer Music Camp. Currently, Martina is teaching at Deakin University, and is completing post-graduate studies.

The Insiders: The Dilemma of Distance Engaging Nontraditional Practitioners and Audiences

Wided Rihana Khadraoui (tazuri projects)

(Workshop 4pm, 1 hour, Room D312)

The dilemma of distance is not only the physical space; distance can also be perceived as inability to relate. The distance poses sometimes insurmountable barriers to open and genuine communication and engagement. Audiences may feel left out if they perceive that this idea of 'distance' is interfering with their ability to be understood or genuinely represented. It is imperative that nontraditional communities see that there is a place for them in the creative sector by seeing exhibitions, projects, initiatives, and individuals that more closely resemble their own experience; this hurdle can be overpassed by more diverse gatekeeper. Opening chances involvement for more diverse group of practitioners can help solve this issue of 'distance.'

I would like to set up an informal North African salon to workshop ideas from fellow practitioners on how we can reach out to non-traditional practitioners, and consequently more diverse audiences. Diverse involvement is an essential step of increased community cohesion and improved diversity in the creative and cultural sectors. The unorthodox set up of the workshop is also part of diminishing the idea of 'distance'.

About Wided Rihana Khadraoui

Wided Rihana Khadraoui is an Algerian-American currently based in Melbourne. Wided is a cultural producer and writer and founder of tazuri projects, a nonprofit platform for community engagement, outreach, and dialogue through creative showcases. As well as working in the art and cultural sphere in the Middle East and North Africa, she also writes on the region, most recently for ArtAsiaPacific, Ibraaz, and The Carton. She regularly writes on art, culture, and politics in the region. She's passionate about projects that enhance and promote diaspora. Wided has a continuing research interest in participatory process, particularly in its use to bridge the divide between marginalized groups and its utilization for social innovation and sustainable practices.

5.00pm – Conference Close and Drinks

Register for the conference at: <https://www.publicpedagogies.org/conference>