



transmissions

knowledges and public spaces

Public Pedagogies Institute Conference

November 22 - 23, 2018

Victoria University, Footscray Nicholson Campus

Welcome to the 2018 Public Pedagogies Institute conference—two days of ideas sharing, presentations, workshops, and engaged discussion around the diverse areas of learning and teaching that take place in our communities.

Conference Location:

Victoria University, Footscray Nicholson Campus, corner of Nicholson and Buckley Streets, Footscray.

Google map: <https://goo.gl/maps/a8W1fTMMvtn>

Conference Registration:

<https://www.eventbrite.com.au/e/transmissions-public-pedagogies-institute-conference-2018-registration-51572582984>

Conference Dinner Registration:

<https://www.eventbrite.com.au/e/public-pedagogies-institute-conference-dinner-tickets-51577320153>

DAY ONE - THURSDAY, NOVEMBER 22

8.30am Registration

9.00am Conference Opening and Welcome to Country (Room T226)

9.30am Dean's Welcome

9.45am President's Welcome

10.00am Keynote Speaker: Dr Jake Burdick, Purdue University

Beneath Reason: Activist Public Pedagogies for the Post-Truth Moment

The contemporary cultural and political landscape across the globe has been characterized as post-truth, a term that signifies both the ascendancy of ideology-as-knowledge and the outright dismissal of any claims stemming from intellectualism, inquiry, or empirical evidence that does not align with the dominant position. As such, spaces of formal education, which trade heavily in these currencies of knowledge, have lost much of their effectiveness as sites of questioning and resistance. In this talk, I provide a brief overview of the post-truth moment and its seduction of educational spaces, and to respond, I discuss approaches to activist public pedagogies and historical knowledge traditions that have operated beyond reason-based forms of critique and protest. Bringing these concepts into dialogue, I discuss how we might reconceptualize activism via its affective, embodied, imaginative, and aesthetic approaches to ethical living and cultural difference.

Jake Burdick is an Assistant Professor of Curriculum Studies at Purdue University. Jake is the co-editor of the Handbook of Public Pedagogy (Routledge), *Complicated Conversations and Confirmed Commitments: Revitalizing Education for Democracy* (Educators International Press), and *Problematizing Public Pedagogy* (Routledge). He has published work in *Qualitative Inquiry*, *Curriculum Inquiry*, *Review of Research in Education*, and *Review of Educational Research*. His research interests include public and popular sites of education, activist studies, and community knowledge and perceptions of education.

10.40am Panel Response

Jennie Barrera (CEO, Wyndham Community and Education Centre), Belinda MacGill (University of South Australia) and Karen Charman (Victoria University)

11.00am General Questions/Responses

11.30am Break Out Discussion Groups (various locations) Guests will be allocated a number and location for a group discussion session.

12.30pm Lunch at VenU Restaurant (on campus)

Theatre Space: ongoing throughout conference

Red Earth Dresses: an exhibition around Touch, Place and Identity

*Shelley Hannigan with associate dress creators
Beatrix Rowe, Jane Bartier, Monica Moore,
Jo-Anne Britt, Amanda Rea and Karlee Blackburn*

Knitting, twisting and knot-making with copper wire and thread, are some of the ways I have created this exhibition piece titled *Red Earth Dresses*. I create my art whilst entangled in a place I have co-constructed through experiences such as: being here, there, imagining, memory, creating, observing, listening, touching and feeling. In the process of creating *Red Earth Dresses*, I have handled materials, felt strains in my arms and hands from knitting six life size dresses and a range of miniature versions and twisted, knotted and woven copper wire into them. These images have emerged from a process of 'free knitting' where no pattern is used. I have responded to the emerging form, stretching the weave out to see and feel what is coming.

Dresses have emerged in my work for over forty years. In past works, dresses have represented my identity as a migrant moving over, in and through landscapes, embodying my past, but never laying claim to place. In *Red Earth Dresses* I share this experience and work around touch, place and identity as this work has come to represent my own and other women's experiences and relationships with the earth/land of Australia. I have come to identify with these women as a regional Australian citizen for twenty years. It is my experience and in-sight that women of the past and of this land have adopted some of the colonial Victorian dress sensibility and aesthetics but also blended and connected with the earth through their place experiences. Their dresses were worn and torn and mended in parts. These traces of touch through wear, tear and mending are materials memories of place and bodily engagements on this land that I have captured and present in this work. (Shelley Hannigan)

Tread - Softly

*Merinda Kelly and Soraya Mobayad
(Exhibition and activation)*

Open to the possibilities of materiality, time, space and place, a series of objects and structures will be situated as provocations to prompt unfolding possibilities for playful encounter, social connection, experimental engagement or performative action. Experimental pedagogies will also be activated to catalyse individual and collaborative responses to the spatial intervention as it emerges over time.

Merinda Kelly's current modes of practice are experimental, socially engaged and collaborative. Interventions, installations and experimental pedagogical encounters are positioned across specific sites, time frames and publics to entice public engagement, dialogue and collaboration. She has also worked extensively over the past six years with creative practitioners, researchers, and educators in the Geelong region to explore transitions and tensions emerging in response to staged processes of deindustrialisation.

Since undertaking a Bachelor's degree in Visual Art, Soraya Mobayad's artistic practice has extended to explore deindustrialisation, audio frequencies and the relationship of noise to information. Her work takes the form of drawings, public works, installations, bespoke electronic circuits and audio loops. Mobayad is currently undertaking a Masters of Teaching at Deakin University. She was previously Creative Program Coordinator at Courthouse Youth Arts, was selected for the Footscray Community Arts Centre Emerging Cultural Leaders Program in 2017, and currently works on arts projects involving the community and socially engaged practices.

Thursday November 22, 1.30pm - 3.00pm

Session 1A (D319) Thursday 1.30pm - 3.00pm

The Story of the Disability Pride Mural in Footscray

Larissa MacFarlane and Debbie Qadri

The story of the Disability Pride Mural in Footscray (the first of its kind in Australia), of its accidental removal . . . days later and re-instatement. We explore the meanings of the mural for the artists involved in making it, as well as how the art creates public pedagogy reflecting diverse experiences of disability. The social model of disability, visualises people as being disabled by society rather than by their bodies - ironically in similar veins, the mural also intersects with public space and public art which invoke issues of equity, accessibility, visibility, democracy and participation. The mural is a paste-up, and its ephemeral status facilitates a place for speaking both politically and frankly. But what power does an instance of temporary public art have to effect social understanding?

Larissa MacFarlane is a Footscray based visual artist, working across printmaking, street art and a community art practice. Her work is inspired by the urban industrial landscapes of Melbourne's West, as well as by her experience of illness and disability, to investigate ideas of belonging, place, healing, change and ways that we can celebrate what we have here and now. Larissa is artist/facilitator of the Disability Pride Mural.

Debbie Qadri is very interested in public art, and participates in the field as as an artist with her own practice, making public art with communities and as a researcher. She lived in Melbourne making, teaching and studying art for many years but currently resides across the strait, working as an arts officer for the Devonport City Council (Tasmania).

Activist Art as Embodied Public Pedagogy for Social Change

Shalin Krieger

This paper explores the potential of activist art as sites of public pedagogy that push beyond traditional educative means that are institutional, cognitive, and rational. I examine the aesthetic, embodied, and emotional aspects of activist art as pedagogy to move within individuals and communities in ways that are beyond the capacity of formal education, particularly for public audiences with privilege, who ideologically support and sustain oppressive cultural discourses. I am interested in how activist art might challenge and interrupt oppressive discourses held primarily by and for audiences with racial, religious, and economic privileges that ideologically sustain oppressive discourses within American culture.

I explore how activist art has the potential to function as an emotive site of public pedagogy that serves as a catalyst for moving people into alternative relationships with oppressive knowledge, not as a way to change minds as a starting point or as a "learning outcome," but as a way to change the way people are moved into a relationship with this knowledge in different ways. I explore the potential of activist art to actively engage these discourses by making oppression visible and "known" in embodied ways, engaging the senses, the aesthetic, and the emotional forms of knowledge that may lead to a different way of understanding the issue in ways that traditional cognitive and rational modes of learning may not have the capacity to do. If we can shift the

way we understand oppressive knowledge as something that can pass through individuals and communities, through a feeling that is not necessarily named or made cogent, perhaps we can open up new spaces where education can take an aesthetic shape and art can move us into ways of experiencing oppression that does not rely solely on cognitive ways of understanding. Perhaps these are the spaces where social change is possible.

Social Movement as Public Pedagogy: The Case of Adivasis

Alankrita Chhikara

This paper explores the ways in which public pedagogy, drawing from Adivasi social movements, can be used to decolonize research and practice. Despite the common challenges that indigenous people face around the world, the Adivasis of India are not recognized as indigenous peoples elsewhere. I weave a popular culture representation of the State and Adivasi relationship to explore the limited literature on decolonizing social movements within the Indian context.

The guiding questions for this paper are: What does decolonization look like in a South Asian context? How to organize successful social movements to decolonize research and practice? At the very outset, it's important to state that research on decolonization in the South Asian context is still under published (Kapoor, 2007). Studies that investigate state-society relations often include the subaltern perspective, but very few include examples of movements within indigenous groups. I present my journey of mining for rich examples within the Adivasi movement in India to challenge power and privilege in a democracy and in the realm of curriculum and pedagogy, weaving a Bollywood movie's representation of the state and Adivasi relationship.

Social movements are a product of intertwining state and social structures, inequitably established by colonial powers. There have been some social movements for decolonization in Adivasi communities with the emergence and establishment of grassroots organizations since the 1970s (Kulkarni, 1974; Basu 1990). Investigating Adivasi social movement to decolonize and represent the indigenous struggles for freedom and dignity is ongoing. This paper provides context to the Adivasi struggle and how its organized differently from indigenous struggles in the rest of the world. The state apparatus and military in the civilian land is slowly wiping out Adivasi bodies and thus systematically pushing the Adivasi agenda further away from public discourse. Furthermore, the surveillance of the community by the military to diffuse rebel intrusion and state violence combined are constantly challenging the burgeoning momentum of social movement for decolonization in the Adivasi land. Popular culture and movies such as Newton are offering some space to showcase and highlight the Adivasi struggle but do little to dismantle the rhetoric and negative light in which the Adivasi struggle is presented.

Session 1B (D312) Thursday 1.30pm - 3.00pm

Creative Body Based Learning (CBL)

Belinda Macgill, workshop

Co-creating 'authorial presence and agency' through public dialogue (Sandlin, O'Malley et al. 2011) can joyfully be achieved when grounded in an ethic of care and embodied strategies. Creative Body Based Learning (CBL) is a method that utilises arts based strategies to mobilise

the aesthetic, cognitive and affective domains of participants. Using embodied arts pedagogies to promote engagement (Dawson and Lee 2018) through meaning making strategies is a creative response to advance the power of collective community knowledge in the public sphere. This workshop will use CBL strategies with participants to explore the affordances of public pedagogy and ways in which to mobilise arts based strategies in public sites. This workshop is underpinned by relational aesthetics through co-construction that will culminate in a set of strategies for participants to mobilise in their own sites.

Belinda MacGill is a lecturer, artist and researcher at University of South Australia. Belinda won several teaching awards including the Student Choice Excellent Teacher Award (UniSA), Citation for Outstanding Contributions to Student Teaching (National award) and Excellence in Teaching Award (Flinders University). Her primary research interests draw on the fields of Indigenous education, postcolonial theory, visual methodologies, arts pedagogy (Dawson 2013) and critical race theory. Her theoretical work is informed by Indigenous knowledges (Nakata, 2004; Smith 1999), Giroux's border pedagogy (1995), and place based pedagogy (Carter, 2009; Somerville, 2011). She has published in a broad range of articles concerned with postcolonial receptivity, teaching in the contact zone, critical pedagogy and feminist art theory.

Change in Learning in Education and Public Pedagogy in this the 4th Industrial Revolution

Marg Malloch, workshop

In this, the 21st Century and 4th Industrial Revolution, formal organisations as key providers of tertiary education, are challenged to be relevant and viable. Vocational education and training has been repeatedly amended and adapted to fit into a commercialised, corporatised view of society. Many universities and other organisations internationally are introducing changes, such as increased emphasis on technology. These trends are impacted upon by, and impact on communities, and therefore on public pedagogy.

This workshop provides an opportunity for reflection and discussion on public pedagogy in the context of these trends. Change for sustainability and models to achieve this will be considered.

The workshop is planned as an open ended conversation with the aim to move from somewhat grey skies to blue sky thinking. Participants will be encouraged to reflect, dream, to imagine and then to consider real world possibilities for change and development. The aim is to facilitate and encourage active participation and discussion in a round table style. Outcomes will include development of a mind map of the public pedagogy landscape from the consideration of current and future reflections of what is and could be.

Marg Malloch is an honorary professor, Victoria University and is also teaching at Monash University. Key interests are Vocational Education and Training, Doctoral Education and workplace learning.

3.00pm - 3.30pm Afternoon Break at VenU Restaurant (on campus)

Session 2A (D319) Thursday 3.30-5.00pm

Education – business as (un)usual? Teaching and Learning Beyond the Mainstream

Peter Alsen

There is sound evidence that education of all types – from early childhood education, primary and secondary to vocational and higher education – has become a commercial initiative. It has business-like structures and procedures; it runs based on KPI's and measurable outcomes and follows values that remind us that education is an area of competition, teaching and learning a transaction of knowledge for money. In this paper I challenge the current but restricting mainstream understanding of why and how education should be provided through analyses of a variety of policy documents. Firstly, the current notion of educational objectives resides in a mindset of getting everyone ready to enter the workforce. Secondly, education will improve and advance if there is a marketplace of options someone can choose from.

I argue that the decision to follow a specific educational purpose and the way how to provide knowledge acquisition contributes to inequality and disadvantage. It is influenced by certain values and beliefs which function as determinants and filters throughout the decision-making process. The strengths of those depend on the broader context of the respective country or society.

A concept to resolve these issues will be presented that stresses three streams of thought: 1. The provision of education does not qualify to follow business-like structures and procedures as education is a legal entitlement based on civil rights that establishes a relationship between a person and the government and not a commercial transaction between clients or customers. 2. The purpose, aims of education and the roles of people within this context are determined by human rights as outlined in various international and national civil rights acts which prioritise and strengthen, among others, human dignity, equality, diversity and freedom. 3. Educational concepts and curricula have to adhere to these individual rights to minimise inequality and disadvantage.

The paper will conclude with an analysis of the concept of public pedagogy and the German *Situationansatz*.

Peter Alsen 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."

Pop Up School and Knowledge Project

Mary Dixon and Karen Charman

In this paper, we discuss the multifaceted work that occurs in the Pop Up School and Knowledge Project. Over the past three years the Public Pedagogies Institute has undertaken extensive interviews around the following question - 'What significant knowledge is held in a given geographical area?' We have undertaken this work in Footscray, Werribee and Point Cook. This approach offers a contribution to knowledge and an understanding of what might constitute

geographically specific knowledges. We have read this knowledge against other data that often depicts these suburbs as lacking in some way. In this session, we explore the possibilities of extending this project as well as critiquing our methodological design. Further we look at how what we theorise our understanding of knowledge through new materialist and psychoanalytic readings.

Karen Charman is the President of the Public Pedagogies Institute, editor of the Journal of Public Pedagogy and a Senior Lecturer at Victoria University. Her research interests are in the areas of public pedagogy, memory, public history and psychoanalysis.

Mary Dixon is an Associate Professor in Education at Deakin University. Her research interests are in the areas of public pedagogy, new materialism and pedagogy.

Session 2B (Theatre Space) Thursday 3.30-5.00pm

Panel Discussion: The Public and Touch

Raffaele Rufo, Paul Carter, Maya Ward, Elian Sellanes, Clare Walton, Merinda Kelly, Soraya Mobayad, Shelley Hannigan

This panel and group discussion will bring together the participants of The Public and Touch program to discuss their work and the ideas around this topic and event.

This special session of the conference evokes and engages with a range of creative explorations of touch as mode of knowing and being that have emerged through artistic research and that cut through the contested boundaries of the personal and the shared, the inside and the outside, the tangible and the intangible. Across the different modalities of imagining and communicating tactile entanglement presented by the contributors, there is a common thread which has a potential for collaboration, discovery and change. Touch is approached through the perceptual lens of somatic sensation, as an ecological intelligence that is activated, shared and understood through the body - bodily experiences, images of the body and embodied imageries. Human and more-than-human bodies are intended and encountered not as isolated, bounded entities controlled by the mind - as a tool to keep the world at a distance - but rather as a living medium for the worlding of the mind and the making and unmaking of boundaries.

The problem of what practices and ideas are transmitted in public spaces and of how the current paradigm of public life can be reductive or even destructive of publicness can be seen as an opportunity to address a much-neglected aspect of a fundamental question: what is it to be 'us'? As ways of finding and changing the place of our body in the material fabrics of the world, and thus in relation with other bodies, transmissions hold agency for unexpected and unorthodox learnings and cultural meanings to be manifested and understood.

Tango and the Impulse to Play: An Erotic Encounter of Form and Sensation

Raffaele Rufo, workshop

Take the situation of a crosswalk in the heart of the city. Place yourself there, in stillness, like I did a couple of years ago in an intimate embrace with a partner. People are walking across. You listen with all the senses. What do you hear? I heard so many voices, but couldn't connect with

any of them. What's the point of standing there, together, if our society has stripped the body of the potential for cultural meaning? The point is: to develop sensuous knowledge, you need to get entangled in the material fabrics of life. This workshop explores touch, movement and breath as somatic-aesthetic modes of entanglement that have the potential to alter the way we relate with the senses - and thus with self and world. Participants will engage with improvisation tasks on the perceptual encounter with the body of others in a shared space. The workshop draws inspiration from the sensuous imageries and movement modalities of an improvised dance in the practice of Argentine tango.

Tango will be presented and collectively activated as a movement ecology, a self-sustaining perceptual framework which, while circumscribing and narrowing the possibilities of the encounter, allows to make visible and to deepen the experience of what is being shared. The workshops explore the questions of who gets to speak and what gets to be shared by stimulating participants' responsiveness to play to a degree which is hard to find within the current mainstream paradigm of bodily life, especially in public spaces. Play is not meant here as being lost in sensations - and thus as a rejection of form (and discipline). As Schiller noted in his letters on aesthetic education, play can be seen as a third, subterranean impulse that draws energy from the impossible fusion of form and sensation in the "us" of the encounter. Engaging with the artform of tango can help retrain our perceptual receptiveness by making available an erotic experience of touch – erotic because contagious of the reproductive energy of life that comes from the earth and returns to the earth.

Raffaele Rufo is an Italian-born and Melbourne-based dancer and performance artist currently pursuing a PhD on Argentine tango at Deakin University. He performed in Australia at La Mama Theatre, the Melbourne Fringe Festival and the Sally Walker Gallery and his research was presented at academic conferences, seminars and symposiums and published in the Journal of Public Pedagogies. For several years, Raffaele has taught dance, conducted independent inquiry in phenomenology and pedagogy and worked on youth empowerment in public schools receiving a national award for social responsibility. He collaborates as teaching artist with the Master of Entrepreneurship at Melbourne University and with the Wuppertal International Festival of Contact Improvisation and Tango.

5.15pm Drinks and Journal Launch at VenU Restaurant (on campus)

6.00pm Conference Dinner

House of Injera, 227 Barkly Street, Footscray (tickets via eventbrite)

DAY TWO - FRIDAY, NOVEMBER 23

9.30am Registration (Foyer, T226, Telford Building)

10.00am Keynote Speaker: Charlotte Courtois, Artist and founder Konstelacio

Charlotte Courtois, founder of French association Konstelacio, is fascinated with cultural diversity, a passion that has been guiding her path for numerous years. She has lived in Australia, Spain and Tunisia. The creation of Konstelacio, a non-profit organization, was based on her observing of a strong need of intercultural dialogue education for children. This is the reason why Charlotte went on a 15-month round-the-world trip in 2011-2012, asking more than 200 children from 7 different countries to write stories which would show their culture and traditions (a day at school, a wedding, a birthday...) to other children all around the world. These stories were then illustrated by the children and put together as short storybooks and exchanged between participating children. Since 2015, Charlotte has been spearheading a project on traditional music, Lyra, gathering 6 musicians from Brittany (France), Tunisia and India, as well as an illustrator, a video director and a sound engineer.

10.40am Panel Response

Jan Malloy (Immigration Museum), Professor Maureen Ryan (Victoria University) and Martin Paten (Director and CEO, Footscray Community Arts Centre)

11.00am General Questions/Responses

11.30am Break Out Discussion Groups (various locations) Guests will be allocated a number and location for a group discussion session.

12.30pm Lunch at VenU Restaurant (on campus)

Friday November 23, 1.30pm - 3.00pm

Session 1A (D319) Friday 1.30pm - 3.00pm

Priming and Vibing Everyday Life: Tracking the Public Pedagogies of Footpath Gardens

Jesse Hsu

The notion that everyday spaces enable informal learning is a central theme within public pedagogy scholarship. How learning actually occurs in various sites is either theorized from the perspective of an individual's immersive and aesthetic encounter (Ellsworth, 2005) or simply left unsaid—with pedagogy effectively seen as a 'deus ex machina' or a 'black box' that inexplicably catalyzes learning (Watkins et al, 2015). This presentation articulates an approach to understanding the public pedagogy of spaces as an ongoing interplay between a given site's representation and social practices. Through a blend of visual and ethnographic data, this approach is demonstrated to the case of a single verge garden in the neighborhood of Glebe in Sydney. This research draws

attention to the link between a space's design and its pedagogy. In the case of edible verge gardens, attentive design increases the degree of 'pedagogic agency' a site has in affecting social change at an everyday level.

Jesse Hsu is a recent PhD graduate in urban planning from the University of Hawaii. He is currently involved on a number of food systems related projects in Sydney. His research focuses on understanding how urban food systems evolve, especially interpreted through the frameworks of public pedagogy, sustainable transitions, and multimodality.

Museum in Qatar: Educational Role in Twenty-First Century

Mariam Ibrahim Al-Hammadi

Many museum educational programmes aim to convey the importance of ethnography, heritage, and archaeology to the public. Such programmes began in Europe in an attempt to avoid dealing with fundamental issues that concerned great significance of context and the scientific results of ejection, such as politic, education, social life and economic issues. Museums were able to focus on these contexts, using materials from European culture projects, as the culture of museums began to spread to the East. Indeed, public museums sought to position visitors as users of knowledge and curators as agents with special expertise in the particular field. The Qatari museum practice is young, emerging only in 1975. After the discovery of oil on 1930s and the increase of oil revenues in 1970s, the rapid economic development of Qatar led the authorities to take steps to preserve the nation's identity, heritage and culture and to commission national, regional and specialist museums between the years of 1975 and the mid-1990s. A new ideas of dialoguing with the public through museums occurred in Qatar. Museums in Qatar through their educational programmes aim at transmitting knowledge and engaging actively with the public through designing and delivering various educational and entertainment programmes.

This paper addresses the focus of the museum sectors in Doha, Qatar in relation to their educational role. This role can be linked to the opening of the Education Centre (EC) at the Museum of Islamic Art on 10 October 2009, an event with the aim of enhancing the relationship between museums and communities in Doha, facilitating the endeavour of museums to position themselves as educational institutions. The MIA vision follows certain objectives, such as to inspire people and offer them information about Qatar's past, present and future. This paper highlights and evaluates the contemporary role of museums in Qatar. The changes that have been applied have been shown to be designed to allow potential engagement and interaction between museums and different sections and levels within the communities. The foremost priority of the MIA is to build a bridge between itself and the community through creating and organising various workshops and activities.

PACT: Portable Art Connections Toolkit

Nina Lewis

This session introduces the Portable Art Connections Toolkit as an apparatus for supporting communities in making art together and having creative agency over how the stories, information and practices that matter to them are shared.

Portable Art Connections Toolkit – PACT – is a kitbag containing props and prompts for creating

a collective experience of making stories and artwork. It equips communities/users to shape narratives about the things that matter to them and to situate those messages as part of the cultural landscape.

PACT is like an ikea of arts participation: functional, hackable, purposeful, accessible. PACT comes with a user manual describing one method for activating the kit. Guided to exercise choice, adaptability and negotiation in how they share what matters to them, participants gain agency over their creativity while learning to collaborate with others.

PACT's point of difference is to both strengthen and see beyond personal narrative, positioning individual creativity on a pathway to collective and community-led process. This is valuable for individual and social wellbeing. Because participants are encouraged to care about shared context (not just personal stories), they perceive themselves as connected into wider environments. Recognising shared stories as a way of being strong in community helps negotiate trust and respect, promotes social inclusion, and motivates people to work with others to create and sustain shared cultural narratives.

Session attendees will learn more about the method and theory of change underpinning the PACT arkit and the group will test out some of the props and prompts together. Following the session, attendees can request free PACT toolkits to use within their own communities.

Nina Lewis is a Research Fellow in the Faculty of IT at Monash University, facilitating community involvement in the Imagined Archives project. The project seeks to co-produce research at the intersections of community knowledge, creative practice, and archival science. PACT is one outcome of this project. Nina has an undergraduate degree in Creative Arts and a doctorate in Social History/Cultural Theory. Her professional experience spans a range of arts and information management roles across government, university, corporate, and cultural sectors.

Session 1B (Theatre Space) Friday 1.30pm - 3.00pm

The Spiritual, the Ecological, and the Pleasurable: from Cultural Aversion to Collective Embodiment

Maya Ward, workshop

Spirituality, an expanded mode of perception with particular felt qualities, has long been marginalised in academia due to its unquantifiable, elusive and ephemeral nature. However, recent research in neuroscience, dance and somatics are all providing narratives that ground and embody this perceptual method, helping to reframe spirituality as an important and innate biological capacity of the human animal. Pleasure, the awareness of the joy of being a body, is a powerful yet culturally loaded way in to this type of experiencing. Embracing pleasure is, I suggest, key to understanding the intelligent, creative aliveness of ecological systems - its 'spiritual reality,' as it were. We can reorganise our thinking to overcome the 'epistemological error' (Bateson, 1973) of presuming that ecological systems are not, in fact, an extension of our body. Movement is a research modality. We can enhance an understanding of ecology through the process of movement. We can ground this knowledge by giving it a 'home' in the body.

This workshop will be a journey of discovery seeking to give embodied experience to the nexus between the spiritual, the ecological and the pleasurable. Based on Maya Ward's doctoral

research, it combines the reframing tools of deep ecology and the dance form of contact improvisation to incorporate both storied and embodied ways of connecting. It will include readings from Maya's Creative Writing component of her thesis entitled *A Secret History of Listening*: poetic anecdotes of the body and place. It will incorporate movement, alone and with others, and will include time for sharing of experiences.

Maya Ward is an author, public speaker, dancer and dance workshop facilitator. Her popular memoir *The Comfort of Water: A River Pilgrimage* (Transit Lounge, 2011) was a narrative of walking from the sea to the source of the Yarra, and she has published poetry, articles and book chapters. She has a PhD in Creative Writing, a Masters in Applied Science (Social Ecology) and her undergraduate studies were in Architecture and Landscape Architecture. She has worked in the community arts sector as a festival director, a musician and composer, and was the founding placemaker at one of Australia's leading placemaking firms, Village Well.

Out of Touch: Acupuncture as Archaeology

Paul Carter

The ground presents a paradoxical character. It rises up to meet the feet striding over it, but, like a body, its surface is the skin of what is hidden inside, underground. Burial practices deepen this in touch/out of touch translation across physical senses and idealized bodies. In this session I present information about a famous tomb, 'The Tomb of the Diver' (Paestum, Campania, Italy), buried in the rocky subsoil for 2.5 thousand years and discovered in 1968. The image of the Diver has become famous: it produces very strong emotional reactions. People are touched by it: also, the figures painted on the walls of the tomb conspicuously communicate their desires through touch, actual and indicated. What does it mean to place a work depicting touch in the underground where it is out of touch? This specific question is nested within a much larger project called 'The Future of Memory.' One question this project poses is the possibility of a non-invasive archaeological practice, one based on a surface divination conducted through the development of a site choreography, likely to translate between physical arrangements, movement forms and kinesthetic memory.

Paul Carter's current books are: *Decolonising Governance: archipelagic thinking* (Routledge, 2018) and *Amplifications: poetic migration, auditory memory* (Bloomsbury, 2019) He is professor of design (urbanism), School of Architecture and Urban Design, RMIT University.

Session 1C (D312) Friday 1.30pm - 3.00pm

Maker Spaces - Pedagogical Potential and Pitfalls

Maker Spaces are ripe with potential to redress pedagogical practices in the 21st Century within and outside of formal institutions. Researchers and educators share their thoughts, research and observations.

A panel and discussion session with four leading researchers and practitioners in the field of Maker Spaces.

Greg Giannis, *artist, researcher and educator. Maker Spaces: Creativity, Civic Engagement and Critical Making*

Garnet Hertz, *Emily Carr University of Art and Design. Critical Making*

David Hyatt, *School of Education, University of Sheffield. The EU MaKEY project*

Rebecca Wells, *Leading Teacher. Canterbury Primary School Maker Space*

Friday November 23, 3.30pm - 5.00pm

Session 2A (D319) Friday 3.30pm - 5.00pm

Making Thinking Visible in Public Spaces

Noeleen Curran

This presentation is about the transmission of knowledge and learning in public spaces, for the public. In particular, it focuses on informal institutions and public spaces that teach the public and engage the community as a living classroom. At Heidi MOMA and the Art Gallery of South Australia, Visual Thinking Strategies (VTS) are employed as a pedagogical process for making thinking visible. VTS is a research-based construct that has proven to be effective in developing critical thinking and communication skills using art, on location at art gallery spaces. The value of utilising VTS to facilitate public pedagogical processes is in its capacity to engage observation, provide evidence to support that observation, active listening, and being open to other viewpoints and interpretations. The roles of the facilitator and the learner in the pedagogical process lead to constructions of public intellectualism where optimal learning occurs when there is an educator involved and active intellectual exchange ensues. Through VTS, educators of any kind create “critically transformative moments” using specific open questions that invite connections and active dialogue. By exploring public venues and places to construct meaning, advances in a ‘public curriculum’ in which participants become their own ‘curriculum coordinators’, supports a powerful facilitated and self-constructed public pedagogy.

Noeleen Curran is a visual arts educator based in Adelaide, currently working as a sessional academic and Course Co-ordinator of The Arts and Technologies at the University of South Australia. She engages preservice teachers in The Arts curriculum as an integrative methodology and espouses the value of Visual Thinking Strategies (VTS) to support learning in the classroom and as a public pedagogy. She is currently the Secretary of Visual Arts Educators of South Australia Inc. (VAESA) and recently led a breakout session at the recent VAESA Winter Conference, sharing her knowledge and experience of VTS as a public pedagogy.

Introduction to Visual Thinking Strategies

Christine Healey, workshop

Visual Thinking strategies (VTS) is a powerful and exciting student-centred teaching methodology being introduced at the Incinerator Gallery, Moonee Ponds. It was co-developed at the Museum of Modern Art in the 1980s, New York by cognitive psychologist Abigail Housen and veteran museum educator Philip Yenawine. VTS uses facilitated discussion to practice respectful, democratic,

collaborative problem-solving among students, which transfers to other classroom interactions and beyond. Regular VTS lessons have been proven to strengthen students' oral communications, literacy and creative and analytical skills among students of all ages.

In this introductory workshop participants engage in a VTS conversation, placing themselves in the position as learner. Through this shared experience and debrief participants gain personal insight into this pedagogy and its application.

Christine Healey is Curator Education and Community Learning at the Incinerator Gallery, Moonee Ponds and an experienced Visual Thinking Strategies (VTS) facilitator, coach and trainer. Christine initially trained in VTS in New York (2012), followed with two fellowships at the Isabella Stewart Gardner Museum (2013) and again as a guest of Independent Schools Victoria (2016). Christine introduced VTS and the VTS school partnerships into Australian contexts whilst Education Manager at Heide Museum of Modern Art.

Session 2B (Theatre Space) Friday 3.30pm - 5.00pm

Touch as an Invisible Thread

Clare Walton, presentation and exhibition

When touch is spoken of it is often in the literal terms by which we mean to physically touch a person, object, the ground, a tree. It can be viewed as a form of communication, a way we gather information, share information, by coming into physical contact with something we can learn whether it is rough, smooth, liquid, dry or solid. But what about the invisible touch, where we transmit our ideas and communicate through our actions and emotions, how does this help to shape the world we live in especially the world of children and young people?

If you use your imagination you may be able to visualise this invisible thread running through our world, one that no one can physically touch. It can be argued that this is the thread that helps to build a community and that those who work directly with children and young people (often) subconsciously rely on it to build relationships and trust with their young collaborators. When working on art projects that require direct collaboration with young people and children it can be argued that it is this invisible thread, language that helps to shape the work.

How though do we begin to work more directly with this thread and begin to see it as a viable art or educational tool to create a stronger and more fulfilling work that more closely reflects the community we are engaged with? How are artists able to use this thread to make stronger work that resonates with the community both on a physical and emotional level. By not acknowledging and using this tool are we doing a disservice to the nuances and hidden gems that often turn up in the most unexpected ways that can help make works in community and public spaces stronger?

Clare Walton is an artist and researcher (PhD Student) who collaborates with children and young people on public art projects that explore community, alternative forms of pedagogy and promote the voice of her young collaborators to the wider community. Her PhD by creative works is examining how adventure play as an art tool can help to activate children's citizenship, help them to build community and break down their social and cultural barriers. Clare through her practice also examines the notion of risk and the invisible threads of non-verbal language that help to create stronger work.

Finding my Music again - Connecting with Melbourne

Elian Sellanes, presentation and performance

My presentation combines a performance of three of the compositions I have written since moving permanently to Melbourne in 2014 with an autobiographical account of my creative process supported by pictures I have taken around Australia. My aim is to share and explore the process of professional and personal change I have been going through as a migrant. I have been trying to find myself and my music again, and to adapt concepts and ideas to a new language and a new culture. I have been looking for a different connection with people, exploring different sensations, trying to get to what music touches people here. In accepting the invitation to present at the conference, I am considering the importance of sharing the development of knowledge in relationship with public spaces from a creator's point of view - as a complement and an alternative to the academic point of view.

Elian Sellanes, who has been performing and teaching music since he was eleven, graduated from the Music Conservatory of Mendoza, Argentina in 1996. For twenty years he has been composing, writing, and arranging music. His musical journey has led him to share stages in different parts of the world, from Niagara, Toronto, New York, Miami, many countries in South America to Sydney, Adelaide and Melbourne. Since moving permanently to Melbourne in 2014 he has been writing, composing, arranging and performing new work for his new fusion album of Argentinian inspired world music, while producing albums for other Australian and international artists as well.

Session 2C (D312) Friday 3.30pm - 5.00pm

Tell God I'm Good: Extracts

Scott Welsh

The purpose of this research is to explore the experience of an infant in the Royal Children's Hospital, living with terminal cancer. Presented as a performance, incorporating explanations and theoretical foundations, it will draw connections with Goffman's *Asylums*, a classical text about the phenomenon of institutionalisation. An arts-based, student-led, applied theatre methodology has been used to develop this presentation with 20 first-year diploma of education students assisting in the development of the work. It involved a series of readings, workshops and writing sessions. They actively participated in choosing and developing characters through established acting and performance techniques, based on what I call a 'real fiction' documentary style approach to writing and acting. The students played a significant role in the development of the script, as the performance of the writing informs the script in the same way that the script informs the performance. Over time this result in the production of a relatively finished product in the form of a script. We propose to showcase this work as a performance/presentation at the Public Pedagogies conference, with the intention of offering insight into the experience of childhood cancer and exploring the potential of theatre as a tool for sociological study.

Scott Welsh is an academic, playwright and poet with an interest in creativity, social constructionism and education. His PhD involved the writing of a play. He has sold his poetry on the street throughout Australia, been published spasmodically and had his plays performed many times at La Mama Theatre, Fringe Festivals and academic conferences. He has written and

performed a play about Charles Manson, his own autobiography as a street poet and recently a play about a community supermarket. He is currently working as a sessional tutor and research supervisor at Victoria University, Melbourne, Australia.

The Public/Private Interface of Public Pedagogy

Mary Dixon

This paper considers what is pedagogy? What is public pedagogy? And what is private pedagogy? And what are the implications of the interface of the public and private spaces in pedagogy? The focus in this area most often starts with attention to the public/private divide. As a pedagogue, my reading is embedded in understandings of pedagogy. The distinctions of 'pedagogy' as a field bring into focus the private and the public. Drawing on the substantial bodies of work by Burdick, Sandlin and Biesta, I consider how private and public are put to work in pedagogy and the value and the limitations of this binary. I examine examples of pedagogical engagements to consider the implications of being public being private and being pedagogical.

5.00pm Conference Close

Public Pedagogies Institute Conference 2019

November 28 - 29

with keynote speaker **Stephanie Springgay**
Walking in/as Publics

WalkingLab is an international research project with a goal to create a collaborative network and partnership between artists, arts organizations, activists, scholars and educators. Rupturing commonplace understandings of what it means to move, the various research projects and events activated at **WalkingLab** draw on the feminist new materialisms, critical race theories, and queer theories to attend to issues related to Land & geos, affect, transmaterial, and movement.

WalkingLab's Stephanie Springgay and Sarah E. Truman are guest editing a special issue of the Journal of Public Pedagogies. The journal will be launched in November, 2019 to coincide with the annual Public Pedagogies Institute Conference.

See www.walkinglab.org



Stephanie Springgay is an Associate Professor in the Department of Curriculum, Teaching, and Learning at the University of Toronto. She is a leading scholar in research-creation methodologies with a focus on walking, affect, new materialisms and posthumanisms, queer theory, and contemporary art and pedagogy. Her most recent research-creation projects are documented at www.thepedagogicalimpulse.com, www.walkinglab.org and www.artistsoupkitchen.com. She has published widely in academic journals and is the co-author of the book *Walking Methodologies in More-than-Human World: Walkinglab* Routledge (2018), with Sarah E. Truman; co-editor of *M/othering a Bodied Curriculum: Emplacement, Desire, Affect* University of Toronto Press, with Debra Freedman; co-editor of *Curriculum and the Cultural Body*, Peter Lang with Debra Freedman; and author of *Body Knowledge and Curriculum: Pedagogies of Touch in Youth and Visual Culture*, Peter Lang.

Put the dates in your Diary: November 28 - 29, 2019

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