

JPP2



JOURNAL OF PUBLIC PEDAGOGIES

NUMBER 2, 2017

PPI public
pedagogies
institute

Artwork: *Carrying and Thinking*, by Debbie Qadri

Editorial: Journal of Public Pedagogies

Karen Charman

Victoria University

Welcome to the second edition of the *Journal of Public Pedagogies*. At the time of writing this editorial in Melbourne, Australia we are immersed in a public debate on same sex marriage as the Government conducts a postal vote on this 'issue'. It has been hard to escape the publicness of opinion and the association of the 'right' to marry as argued as a threat to heterosexuality and the demise of the nuclear family. Specifically, the idea that being Gay will be become so 'normalised' it will be encouragingly taught about in schools. The argument stops just short of the statement 'they are going to teach you to be gay'. I would argue for strong resistance to public rhetoric designed to further 'other' marginalised people such as the LGBTQI community. What this debate has crystalized, among other things, is the necessity and problematics of knowledge constructions outside and inside of formal institutions. As people engaged in the theories and practices of public pedagogies we are called on to think about where knowledges reside and who is determining of what knowledges are valued. Constructions of knowledges are never neutral despite how benign they may appear.



Figure 1: Public Mural (Photograph: Karen Charman, 2017)

The learning and teaching of knowledge is of deep concern to this Journal and the Public Pedagogies Institute. The intent of the work here and in the Institute, is to shift what knowledge is valued. To this end the articles in this edition contribute to learning and teaching in the broadest possible sense.

We continue to explore understandings of ‘what is public pedagogy?’ through a series of vignettes captured at last year’s conference.

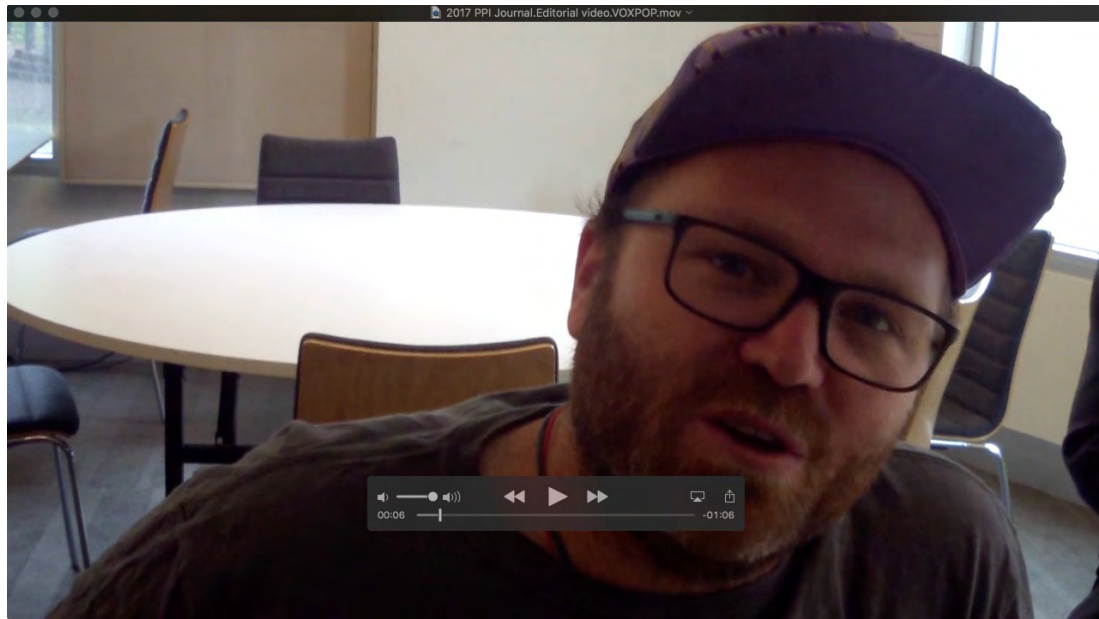


Figure 1: Video Still from Public Pedagogies Vox Pop 2016 (click on the image above to open link and play the video)

What is interesting in listening to these discussions are the words ‘connectedness’ and ‘diversity’ associated with Public Pedagogy. These two words do not have to be mutually exclusive and are in fact what might constitute the community of public pedagogues.

The articles in this edition capture the fluidity of what constitutes Public Pedagogies and alert us to urban spaces, cultural institutions, sound and movement, where diverse knowledges are made manifest. In ‘The Angklung: The Maintenance of Indonesian Cultural Heritage through Public Pedagogy’, Yayan Rahayani and Bindi MacGill write about *Angklung*, noting it is an instrument that is used to retain Indonesian cultural practices and also a metaphor of the hope for social harmony in Indonesia. Significantly it is an instrument that must be played collectively to generate sound. This instrument has been a critical and celebratory part of Indonesian cultural life in South Australia since migration in the 1960s.

John Fox’s article, ‘The Jewish Holocaust Centre, Melbourne: Public Pedagogies of Compassion and Connection’, describes the educational work of the Holocaust Centre. The Jewish Holocaust Centre is a transformative space, as at the heart of this space is the living testimony of survivors. The affect of the museum is essential to our capacity for compassion because, as Fox so eloquently argues, the emphasis on rationality or reason was in part what allowed the Holocaust to occur. Fox draws on the work of Adorno who located the best of our humanity in our bodily reactions. To this end the article makes a persuasive discussion of the power of the museum as enactment of public pedagogy.

In ‘Crosswalk: Performing the City as a Learning Experience’, Raffaele Rufo captures knowledge through sensory experience. His creative immersion in the city occurs through texture, sound, observation and dance. Rufo uses the Argentine tango—a duet dance form structurally based on the improvised relation between dancers and their broader context.

Debbie Qadri's 'Lawrence-Lightfoot, Rancière and Gemma: Reconciling the Subject Matter with Research Processes and Outcomes' is an exploration of the community in research. Drawing on the work of Lawrence-Lightfoot and Jacques Rancière, Qadri looks to broaden and reconcile how community as the object of research can be considered more fully as contributors. This discussion is not just about the research interviews but is also about community art practices. Who is the maker of the art work, the artist or the community contributors?

'Education Consciousness: Breaking Open the Category of Knowledge in Footscray' is an article co-authored by myself and colleagues from the Public Pedagogies Institute, which theorises the current major project of the Institute—Pop Up School and Educational Consciousness. This project reflects a critical engagement with what constitutes knowledge. We have undertaken an iteration of this project in Footscray, an inner suburb of Melbourne. However, the entire project is not just the Pop Up School event but also the collection of responses to the question of 'what is knowledge in Footscray?'. This article explores an understanding of knowledge relative to a geographical space. The authors have tended to think of this knowledge as educational consciousness, as all knowledge that has been learnt is brought to the fore as contributing a consciousness of what we now know.

In what we hope is the first of many articles that focus on the practice of public pedagogy, Greg Giannis describes a vibrant program that is a confluence of community, public space and children in 'Art & Technology: a Maker Space Experiment for Children'. The self-determining aspect of the children in a space is encouraging as a site for learning beyond the formality of schooling.

Lastly in our review article, 'Where the Wild Things are: Learning from Tunnerminnerwait and Maulboyheener', Jayson Cooper reviews a public art installation by local artists Brook Andrew and Trent Walker. This installation commemorates the story of Tunnerminnerwait and Maulboyheener, two indigenous men who were publicly executed. This is a permanent installation (war memorial) to remember this event called, *Standing with Tunnerminnerwait and Maulboyheener*.

Acknowledgements

Thank you to the peer reviewers for their work in supporting this edition and to Debbie Qadri for allowing us to use her fantastic art work. I would also like to give a big thank you to Dr. Jayson Cooper, Assistant Editor, and Claire Rafferty, Editorial Assistant, for all of their work.

Video Link

Public Pedagogies Vox Pop 2016, <https://vimeo.com/241816421>

The Angklung: The Maintenance of Indonesian Cultural Heritage through Public Pedagogy

Yayan Rahayani, Bindi MacGill

University of South Australia

Abstract

The Angklung is a musical instrument from Indonesia. The performance of Angklung has survived 400 years of colonial rule in Indonesia, as well as endured in host countries by Indonesian migrants thereby it operates as a political, as well as, a social form of public pedagogy that enhances 'the quality of human togetherness (Biesta 2012, p. 684). This paper outlines a brief history of the Angklung and its role as a unifying symbol of social cohesion. Research on the migration of Indonesian Colombo Plan students in the 1960s to South Australia and the continued performance of the Angklung in South Australia is explored in relation to its role as public pedagogy. Adelindo Angklung was established in 2011 in Adelaide with the aim to maintain and share Indonesian traditional music in South Australia. This paper offers insight into the performance of Angklung as a form of public pedagogy that has an enduring history across continents. We explore how the Indonesian community has embedded a sense of community within Adelaide, as well as retained connections to Indonesia through performing and practicing Angklung.

Keywords

Angklung, Indonesia, music, public pedagogy, community

The political and the educational dimension come together in the idea of 'public pedagogy'. Although much work on public pedagogy has focused on the analysis of how media, culture and society function as educative forces... [T]he idea of public pedagogy can also be understood in a more programmatic and more political way, which is as an educational intervention enacted in the interest of the public quality of spaces and places and the public quality of human togetherness more generally (Biesta 2012, p. 684).



Figure 1: *Angklung*

Angklung is an instrument that is used to retain Indonesian cultural practices and also a metaphor of the hope for social harmony in Indonesian. Angklung is a bamboo instrument that must be played within a group as it is through group accord that the music is heard as one harmony. As a rice harvest needs community members, the Angklung rice ceremony requires all community members to play the Angklung as one. This paper outlines the cultural significance of Angklung and we highlight the history of Indonesian and Australian relations and the inception of Adelindo Angklung (Adelaide Angklung). We maintain throughout the paper that the Angklung operates as public pedagogy that is used to maintain cultural heritage in both traditional and contemporary contexts. It is also used to teach social cohesion through playing collective harmonious musical arrangements.

This paper also outlines how the Indonesian community in Adelaide always includes an Angklung performance at all of their programs, such as Independence Day Celebrations, Cultural Performances, Family Day Picnics, Social Bush Walks, Conversation Classes and Sporting Competitions to engage the Indonesian and local Adelaide community. The Angklung performance is used to develop a deeper understanding of Indonesian culture, as well as preserve Indonesian cultural heritage for Indonesians living in South Australia.

The qualitative research informing this project is grounded theory coupled with action research by the authors through participating and engaging with the Indonesian community cultural celebrations and the Adelindo Angklung project. This paper concludes with a reflection on the possibilities of hope that the Angklung offers through community events as a collectivist and public ritual that generates social harmony.

The Angklung

The Angklung is made of bamboo and originated in West Java. It is a symbol of good luck that is used in spiritual rituals (Han n.d.). The old Angklung buhun, has tritonik (three) tones, tetratonik (four) tones and pentatonic (five) tones. Some villages in Indonesia still use the old Angklung buhun in ceremonies, such as the Pesta Panen and other similar rituals. The origin of this bamboo instrument is from the spirit of Sundanese, which is the myth of Nyai Sri Pohaci that lures Dewi Sri (rice Goodness) down to earth so that the rice plant and the people can thrive (Widyantika, 2014). The bamboo tubes are bound with rattan cords and the tubes are carefully shaped and cut by a master craftsman to produce certain notes when the bamboo is shaken or tapped. Players collaborate to create melodies that rely on cooperation through listening carefully to the harmony and rhythm of the group. As an enactment of public pedagogy this practice signifies social harmony and mutual respect.

The Angklung rice ceremony has always been played before and after harvest (in June and November) led by the local Elder as an offering of gratitude for a good harvest. Local and specific words and contexts are sung by the Elder as a form of public pedagogy. In this context public pedagogy refers to a learning/teaching nexus created by playing together as an enactment of co-constructing a cultural learning experience that is located beyond traditional schooling methods (Sandlin, O'Malley et al. 2011, p.338).

The Angklung ceremony is pre-Hindu and pre-Islam and was used in the Royal Sundanese Kingdom between 12th and 16th century (travelinenews n.d.). It continues to be practiced across Indonesia despite the diversity of faiths and cultures. The Angklung ceremony also operates as a form of public pedagogy as it was used as a site of resistance against homogenising colonial practices throughout 400 years of colonial occupation. One of the methods of cultural transmission despite the Dutch occupation to eradicate local languages and practices, was playing the Angklung (Bagus, 2009). Elders continue to use specific language to pray for the fertility of the rice crops.

In this sense, the practice of Angklung as a community cultural practice is subversive as it is 'a pedagogy capable of building new political communities' (Giroux 2016) as well as retaining traditional community relations and knowledge. Burdick and Sandlin's (2013) frame for public pedagogy 'centres on a concern with relation and the dimensions of subjective experience through an emphasis on embodiment, affect, and the psychic dimensions of the teaching and learning encounter' (Burdick, Sandlin & O'Malley 2013, p. 55) and in this sense the Angklung is an embodied experience that retains knowledge both linguistically, spiritually and culturally.

Indonesian Cultures

Indonesia is linguistically rich, ethnically and culturally diverse. Indonesia comprises of more than 17,000 islands, and each has their own distinctive language, music, dance, and cuisine. Bali for example, has the traditional dance Tari Pendet, Tari Kecak, local Balinese language, and Ayam Betutu as the popular traditional cuisine. West Java has long been known for its musical heritage using the Angklung that is accompanied by the traditional dance Jaipong.

When the Angklung song is sung to Dewi Sri to celebrate rice harvest, Sundanese Elders, state that 'the Angklung tubes symbolize human life; the tubes themselves being the people. The Angklung could not be the instrument that it is, had it only consisted of one tube' (House of Angklung n.d.). The large and small tubes that are situated next to each other in each instrument represent an individual's growth and capabilities. The

enactment of the Angklung music and its use of different tube sizes signify that all people have different roles to play to create social harmony.

Whilst the Angklung's roots stem from agrarian life it has become a unifying instrument across Indonesia. In this context this interactive engagement is a public pedagogy as it 'becomes a place of enculturation into the logic of personalization' (Luke 2005, p. 6 cited in Freishtat & Sandlin 2010, p. 509) and cultural identity. As Mancacaritadipura and Waluyo state:

Angklung education is transmitted orally from generation to generation, and increasingly in educational institutions. Because of the collaborative nature of Angklung music, playing promotes cooperation and mutual respect among the players, along with discipline, responsibility, concentration, development of imagination and memory, as well as artistic and musical feelings (Mancacaritadipura & Waluyo 2009).

As a result of the transportable nature of the instrument itself, the Angklung was bought to Adelaide to retain and transmit Indonesian cultural heritage by the Indonesian community association in Adelaide that was founded in 1967 by a group of Colombo Plan scholarship recipients. This sharing of culture, music and food has a long history between Indonesia and Australia.

Indonesian and Australia Relations

There has been ongoing connection between Australia and Indonesia for centuries centred on trade. There is evidence of trading between Aboriginal and Torres Strait Islanders and Indonesians since the 1700s. McIntosh (1996) claims there is evidence of songs to Allah embedded into Yolgnu song lines that were informed by the Makassar from Indonesia. The Makassar in Sulawesi moved to the north coast of Australia for four months each year to collect the trepan (edible sea-slug) for the Chinese market and trade with the Aboriginal and Torres Strait Islander people. In the 1870s Indonesians from Kupang were recruited for the pearling industry in Western Australia and by 1885 the Javanese were bought to Australia for the cane cutting industry in north Queensland. In the early 1900 there were approximately 1000 Indonesians living in Queensland and Western Australia (Community Information Summary 2017). During World War II, the Dutch East Indies settled in Australia and bought 4500 Indonesian refugees. In the 1950s Indonesian students came to Australia under the Colombo plan. Between the late 1940s to the mid 1960s, over 100 Indonesians arrived each year (Community Information Summary 2017). This brief history of migration demonstrates that despite the impact of colonial practices and Australian labour policies, public pedagogy through food and music has continued with Aboriginal and Torres Strait Islander people, Indonesians, Australian and Dutch that enhance cross cultural relations.

Adelindo Angklung and the Australian Indonesian Association

The enhancement of cross cultural relations is a key theme for Adelindo Angklung and the Australian Indonesia association of South Australia. The Indonesian community association in Adelaide was founded in 1967 by a group of Colombo Plan scholarship recipients who had made South Australia their home. Australian Indonesia association of South Australia (AIASA) as it is now called aimed to foster peace, harmony, engagement, and mutual understanding between Indonesians and Australians. The main programs of this organization include Independence Day Celebrations, Cultural Performances, Family Day Picnics, Social Bush Walks, Conversation Classes and Sporting Competitions. Other programs include the celebration of Hari Kartini, Fundraising Dinners and Seminars held

together with other Indonesian Community Organizations in South Australia. Australian Indonesian Associations are present across each State and Territory in Australia and it is from this organization that the role of public pedagogy through the use of the Angklung continues.

Adelindo (Adelaide) Angklung was established in 2011 by Ferry Chandra. He and his wife teach how to play the Angklung both to Indonesian and Australian audiences and for them teaching Angklung is important as it is one of several ways to maintain Indonesian cultural heritage and connect to the community in Adelaide. Adelindo Angklung plays with and teaches Angklung to both adults and children. The senior group was established in 2011, while the junior group began in 2015. They practice every weekend, except when they are performing. In the last twelve months, Adelindo Angklung has performed at schools, nursing homes, churches, community groups, festivals (Moon Lantern, Indofest, independence day), not only here in Adelaide, but interstate, and New Zealand. Adelindo Angklung offers school program and the purpose of this program is to bring both Australian school students and the Indonesian community members to foster a better understanding between our two countries. Angklung operates as public pedagogy as its focus is cultural education at public events in order to retain Indonesian cultural heritage and at the same time educate the public about a historically significant metaphor of Indonesian culture that reflects its multi-faith. The diagram below reveals the public sites where Adelindo Angklung plays and teaches:



Figure 2: *Public Pedagogy: Adelindo Angklung*

The level of community engagement of Adelindo Angklung is reflective of a public pedagogy as it:

... is not simply about the social construction of knowledge, values, and experiences; it is also a performative practice embodied in the lived interactions among educators, audiences, texts, and institutional formations. Pedagogy, at its best, implies that learning takes place across a spectrum of social practices and settings (Giroux 2004, p. 61).

As illustrated above Adelindo Angklung plays at community events, aged care sites as well as schools. Pedagogy in this sense moves beyond the formal concept of schooling into a performativity that is shared amongst its audiences and is normalized in public spaces. This enactment of normalization ensures that the Angklung as a signifier of Indonesia

sits comfortably in new countries creating a sense of belonging and acceptance. This enactment of belonging through performativity is significant as dominant western culture routinely leaves little room for alternative forms of cultural reproduction (Bourdieu & Passeron 1990).

Conclusion

The performance of Angklung as a political act demonstrates the persistence of this seemingly neutral musical performance. However, in Indonesia it is a unifying performance that goes beyond faith and is rooted in the agrarian culture that was pre-Hindu and pre-Islam. Regardless of faith, Indonesians continue to perform the Angklung as a core cultural practice that honors Sewi dewi and in spite of colonial occupation in Indonesia, the Angklung was played. The Angklung operates as a public pedagogy that is underpinned by the value of harmony that is embodied through group cohesion whilst playing the instrument as a collective.

Cultural practices, such as the performance of the Angklung informs social identity and social cohesion. Preserving cultural heritage supports Indonesians living outside Indonesia to maintain a sense of belonging as Indonesians living in a new country. Maintaining cultural heritage through public pedagogy is an ongoing practice across cultural groups living in countries that have been colonized or invaded. Preservation of cultural practices routinely express themselves through the arts and the Indonesian community in Adelaide continues this through playing and teaching the Angklung. In so doing the Indonesian community in Adelaide connects with others in order to build strong relationships, understand cultural values, and impart knowledge to the host community. In its most powerful but subtle form, the Angklung performance operates as a public pedagogy.

References

- Angklung photo, 2017, viewed 1 June 2017, <<https://www.google.com.au/search?q=angklung&source>>.
- Bagus, C 2009, Angklung, viewed 1 June 2017, <<http://bocahendeso.blogspot.com.au/2009/10/angklung-angklung-angklung-is.html>>.
- Biesta, G 2012, 'Becoming Public: Public Pedagogy, Citizenship And The Public Sphere'. *Social & Cultural Geography*, vol. 13, no. 7, pp.683-697.
- Bourdieu, P & Passeron, J 1990, *Reproduction in Education, Society and Culture*, Sage Publications, London.
- Burdick, J & Sandlin, J 2013, 'Learning, Becoming, and the Unknowable: Conceptualizations, Mechanisms, and Process in Public Pedagogy Literature', *Curriculum Inquiry*, vol. 43, no. 1, pp. 142-177.
- Community Information Summary 2017, Indonesian Born, viewed 1 June 2017, <https://www.dss.gov.au/sites/default/files/documents/02_2014/indonesia.pdf>.
- Freishtat, L & Sandlin, A 2010, 'Shaping Youth Discourse about Technology: Technological Colonization, Manifest Destiny, and the Frontier Myth in Facebook's Public Pedagogy', *Educational Studies*, vol. 46, pp. 503-523.
- Giroux, H 2004, 'Cultural Studies, Public Pedagogy, and the Responsibility of Intellectuals', *Communication and Critical/Cultural Studies*, vol. 1, no. 1, pp.59-79.

- Giroux, H 2016, 'Public Pedagogy and Manufactured Identities in the Age of the Selfie Culture', *Oxford Research Encyclopedia of Communication*, viewed 1 June 2017, <<http://communication.oxfordre.com/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-112>>.
- Han, K, viewed 10 June 2017, 'Can You Shake it? The Angklung of Southeast Asia', <https://aboutphilippines.ph/files/Angklung_1-2.pdf>.
- House of Angklung, viewed 11 June 2017, 'The History and Philosophy of Angklung', <<http://www.houseofangklung.com/the-history--philosophy-of-angklung.html>> .
- Mancacaritadipura, G & Waluyo, H 2009, 'Angklung', Multimedia Archives Eservices, UNESCO, 2001-2017.
- McIntosh, I 1996, 'Allah and the Spirit of the Dead - The Hidden Legacy of Pre-colonial Indonesia/Aboriginal Contact in North-east Arnhem Land', Australian National University, Canberra.
- Mulyadi, A n.d., Andriasmulyadi, viewed 11 May 2017, <<http://andriasmulyadi.weebly.com/index.html>>.
- Putra, R 2016, Angklung, viewed 11 May 2017, <<http://www.izaybiografi.com/2016/03/sejarah-asal-usul-angklung.html>>.
- Sandlin, J, O'Malley, M & Burdick, J 2011, 'Mapping the Complexity of Public Pedagogy Scholarship: 1894-2010', *Review of Educational Research*, vol. 81, no. 3, pp.338-375.
- Travelinenews 2017, 'Sejarah-alat-musik-angklung-dan', <<http://travelinews.blogspot.com.au/2014/11/sejarah-alat-musik-angklung-dan.html>>.
- Widyantika, E 2014, 'Angklung Traditional Music', viewed 11 May 2017, <<http://wiki-fresh.blogspot.com.au/2014/10/about-angklung-traditional-musical>>

The Jewish Holocaust Centre, Melbourne: Public Pedagogies of Compassion and Connection

John G. Fox¹

Victoria University

Abstract

There has been a long-sustained effort to understand the causes of the Holocaust (the attempted genocide of Jewish peoples in Europe in the middle of the twentieth century) and to prevent its repetition. The Jewish Holocaust Museum and Research Centre in Melbourne, Australia is a part of that endeavour through its museum, education program and support for research, and functions as a site of Public Pedagogy.

Keywords

holocaust studies, museums, public pedagogy

¹ This article is based on a conference paper delivered at the Public Pedagogies Institute's 2016 conference with Dr Michael Cohen, Community Relations and Research Director of the JHC, and is submitted by the author with his approval and support.

There has been a long-sustained effort to understand the causes of the Holocaust (the attempted genocide of Jewish peoples in Europe in the middle of the twentieth century) and to prevent its repetition. The Jewish Holocaust Museum and Research Centre in Melbourne, Australia (the 'JHC'), by means of its museum, education program and support for research, is a part of that endeavour. If 'public pedagogy...refers to the various forms, processes and sites of education and learning that occur beyond the realm of formal educational institutions' (Sandlin, Wright & Clark 2011, p. 4), I suggest that the JHC is one of those sites.

The JHC is involved in the kinds of transformative learning that are central to public pedagogies (Burdick and Sandlin 2013, Ellsworth 2005, Giroux 2011, Sandlin et al 2011), particularly through the leading role of Holocaust survivors (and their recorded testimonies). This transformative potential is repeatedly demonstrated through one of the traditions maintained in the course I teach in (the social work course at Victoria University, Melbourne). Immediately following their last class, final year students gather with the staff to reflect on their four years with us. Moving around the room, each student is asked to share what stands out for them. Each year, almost without exception, they refer to their visit to the JHC and hearing the testimony of one of the survivors.

The transformative potential of the JHC's work is further demonstrated by reference to the recorded testimony of survivors. One, Fred Steiner (1998), had been imprisoned at the Auschwitz death camp. In his testimony he recounts how he was taken by one of the German officers to work at the officer's home, where Steiner met the officer's wife and children. Steiner shared the following reflection as part of his testimony:

'His wife was so nice to me. She...called me by my name, she offered me coffee. After that I've been thinking a lot about her...Did she know what went on 3 or 4 kilometres away? Did she ask the right questions? Did she get the right answers? I honestly want to believe that she did not know – that there were people who were good. It's much easier to live with yourself if you know these things...I honestly believe that she did not know, but that she did not ask the right questions because, after all, the flames [from the camp's crematoria] were visible from there as well'.

Elizabeth Ellsworth (2005, p. 32), in considering her encounter with the US Holocaust Memorial Museum, wrote of 'transitional spaces'. Sandlin and Milam (2008, p. 339) describe those spaces as 'hinges [that] create possibilities for both inside and outside – self and society – to be disrupted and reconfigured'. I suggest that encounters with the JHC provide similar promising moments for change.

This transformative potential is one of the reasons why the JHC may be seen to be engaged in public pedagogy. Another reason is the influence of neoliberalism and its promotion of an exaggerated, self-interested individualism and the loss of public space, which features prominently in the literature (Burdick and Sandlin 2013, Charman and Ryan 2015, Robbins 2009, Sandlin and Milam 2008). So damaging has been neoliberalism's influence, that Henry Giroux (2004, p. 15; 2011, p. 7), has linked it to what he calls 'proto-fascism' or, borrowing from Betram Gross, 'fascism with a friendly face'. One of the key lessons learned by the Jewish community in the Holocaust is just how fragile a democracy can be. In these times we may find we need their witness even more than before.

Lastly, I believe that the work of the Centre, particularly the survivors, evidences the importance of our bodies, and bodily reactions, in transformational learning. These three elements have also led me to draw on the work of the German Jewish social theorist, Theodor Adorno, who considered the elements of Western culture that facilitated the Holocaust and the means by which we might best prevent its repetition. This concern occupied

much of Adorno's life, especially after he returned to post-war Germany, and I believe his work then in relation to public education – to cultural transformation – makes his work very relevant today.

The Jewish Holocaust Museum and Research Centre

The JHC is part of a long-sustained global endeavour to understand the causes of the Holocaust and prevent its repetition. To understand its contributions to public pedagogy it is necessary to briefly review the key events of the Holocaust.

The National Socialist German Workers Party (the 'Nazis') assumed power in Germany in 1933 and opened their first concentration camps shortly thereafter (Friedlander 1997). The short-lived democracy of the Weimar Republic ended that year with the fabrication of a supposed national emergency. The Nazi persecution of Jewish peoples escalated from that time onwards. The infamous Nuremberg laws of 1935 excluded Jewish peoples from citizenship and from much of the social and economic life of the nation (Friedlander 1997). The outbreak of war in 1939 freed the Nazis from restraint and saw them experiment with militarised forms of mass murder—mass shootings—and ultimately move to the industrialised mass murder in the death camps of Chelmno, Belzec, Sobibor, Treblinka, Majdanek and Auschwitz-Birkenau (Friedlander 2007). By the end of the war in 1945, over 6,000,000 Jewish people had been killed (Friedlander 2007).

Following the war, large numbers of survivors sought to travel far from Europe, and a significant proportion of them came to Melbourne (Paratz and Katz 2011). Understandably, many could not speak of their experience for a long time. However, following the development of a 'Holocaust denial' movement late last century, many survivors felt obliged to speak out, and the JHC emerged out of that engagement in 1984. Their commitment to give witness to the Holocaust is powerfully expressed, both in words and image, by the banner hanging outside the JHC's premises, which features the tattooed arm of a survivor and the words 'history you can't erase' (see figure 1).



Figure 1: *History You Can't Erase*

The JHC aims to 'combat antisemitism, racism and prejudice in the community and foster understanding between people' (JHC 2016a). While Jewish peoples suffered in greater numbers than others under the Nazis, they also give witness to others who were systematically persecuted—people with a disability, the Roma and Sinta ('gypsies'), homosexuals, 'asocials' such as sex workers and the long-term unemployed, so-called habitual criminals,

and Jehovah's Witnesses. The JHC is also mindful of parallel events in other communities, and works with them, including the Australian Indigenous community and survivors of the Rwandan and Cambodian genocides.

The JHC pursues its aims through a variety of means. One is physical—the building and the artefacts and artworks it contains—and begins with the public face of the museum: Andrew Rogers' sculptured columns, the *Pillars of Witness*. These comprise 76 panels, each displaying images of the Holocaust, which form the exterior fencing and gateway to the museum. Photographs of some of the panels are set out as figures 2-6 below.



Figures 2-6: *Pillars of Witness*

The JHC's museum also houses many artefacts, most of which were contributed by local survivors and their families. Many people visiting the JHC are familiar with Oscar Schindler, and the many people he saved, especially given Stephen Spielberg's film *Schindler's List*. Recently, the family of a local survivor discovered the casting mould for the ring that was given to Schindler and that mould (figure 7 below) now forms part of the JHC's permanent exhibit.



Figure 7: *Schindler's Ring Mould*

The physical dimension of the centre's work also extends to a range of artworks. Some of these, such as that in figure 8, were contributed by survivors. Others reflect the broader community's engagement with the JHC. One of these—a clear plastic tube containing small buttons representing the 1,500,000 children killed in the Holocaust (figure 9 below)—speaks powerfully of the community's involvement in the JHC's works.



Figure 8: *Sculptures contributed by survivors.* Figure 9: *Buttons Tube*

The tube was initially constructed by students at Bialik College, Melbourne, in 2007, and donated to the JHC. The students believed that buttons, like children, come in many different shapes, sizes and colours and would therefore constitute a fitting memorial.

The 'button project' is significant for two reasons: first, because it indicates just how 'public' or communal the work of the JHC is; and, secondly, because the JHC's education programmes are central to its work. The JHC (2016a) regards 'the finest memorial to all victims of racist policies to be an educational program'. Almost 21,000 primary, secondary and tertiary students participated in those programs in 2015 (Fineberg 2016).



Figure 10: *Staff Presentation*

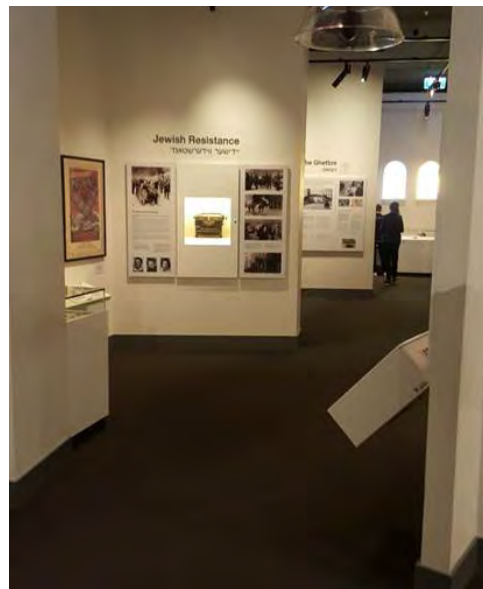
While the JHC often tailors its programs to meet the needs of the relevant school or university, its program usually comprises three elements. They begin with a presentation on the Holocaust by one of the staff, which includes film taken by a young US soldier participating in the liberation of the Dachau concentration camp (see figure 10). It captures his own shocked reactions and ends with him asking 'how could one human being do this to another human being?' Students are then prompted to answer that question themselves and to discuss the circumstances that enabled the Holocaust to occur.



Figure 11: Survivor Presentation

After this, they meet with one of the survivors, who share their own first-hand experience of the Holocaust, and their reflections on it (see figure 11).

Here, again, students are invited to ask questions and make their own connections to the survivors' testimony. They conclude their visit by walking through the permanent exhibition (see figures 12 and 13), where they are guided in small groups by the JHC's volunteers, who are often children of survivors themselves, share their own insights and reflections with students, and further demonstrate the communal or public character of the JHC's educational endeavours.



Figures 12 and 13: Main Exhibit

Compassion, Connection and Transformative Learning

There is much more that could be said about the Centre and its activities, but in this article I want to focus on one aspect—the interaction with the survivors, some of whom are pictured in figures 14-16 below.



Figures 14-16: Survivors

The survivors' contributions, and their impact on others, exemplifies the 'sensational pedagogies' (Burdick and Sandlin 2013, Ellsworth 2005, Springgay 2011) that are of central interest to public pedagogies today. As Springgay (2011, p. 651) has put it, these 'pedagogies...recognise the importance of corporeality, emplacement, and sensation in learning'. I've been taking my students to hear survivors' testimonies for some years now, and the survivors make an impact, every time, on both the students and me. They provide a living,

embodied connection to an almost-unimaginable past: more importantly, they remember or re-enact it before us as they recall their experience and reflect upon it. Their testimony is powerful for many of the things explored in public pedagogies. It is a performance, embodied, sensual, and invokes, if not directly expresses, extraordinary suffering and loss. This power connects to the work of Theodor Adorno, who was profoundly affected by what he learned about the Holocaust. He (1973, p. 365) held that 'the [concentration] camps, without any consolation, burned every soothing feature out of the mind, and out of culture': so much so that he argued that 'Hitler had given us a new categorical imperative'—that is a new, universally-binding, foundation for morality. For Adorno, the 'unvarnished materialist motive'—the influence of our bodies and the material world—provided that alternative foundation.

The culture that had 'burned' in the camps was that which treated human activities as distinct from nature: above all, as products of reason. It was the culture expressed in the treatment of reason as something that could, and should, be understood and applied free of all other influences—the culture that treated this independent reason as the foundation of morality. This culture treated the best of our humanity as located in our minds and dependent upon the discipline and repression of all else, including our bodies and that 'gut reaction'—that empathic response—we call compassion. It depended upon what Adorno (2005, p. 271, 274) called 'coldness'. For Adorno, this long-practised, consistently-celebrated, repression enabled otherwise 'good' people, to draw on Fred Steiner's (1998) words, to avoid asking 'the right questions' and seeking 'the right answers'. At the very least it facilitated the Holocaust. It did so because the public pedagogies of the West – those everyday aspects of 'popular culture and informal cultural institutions [that shape] the master narratives of adult identity' (Sandlin et al 2011, p. 7)—taught that mind should dominate matter, and 'cold' reason, emotion.

Contrary to this tradition, Adorno located the best of our humanity in our bodily reactions. He (1973, p. 228-9) called this an 'impulse', and this term, together with Adorno's prominent drawing on aesthetic theory, has attracted a lot of attention (see, eg, Bowie 2013, Foster 2007, and Schweppenhauser 2009). However, this attention has neglected his particular choice of words in referring to the 'unvarnished materialist motive' when discussing the new foundation for morality. Here I believe Adorno was drawing on the materialist tradition, spanning from Epicurus to Marx, which placed limited confidence in discursive reasoning or rationality to transform deeply held beliefs. Instead, the materialist tradition looked to bodily experience—the capacity of suffering to force a confrontation with, and potentially the transformation of, such beliefs (Fox 2015).

Adorno took this thinking one step further. Rather than rely on the direct experience of suffering, he emphasised the potential of witnessing suffering. For Adorno, the witnessing of pain is not merely engaging with an 'external' or separate event. He argued that to witness another suffering was deeply 'internal'—it affected our sense of self—and it is here I think his works engage with some of the central concerns of contemporary debates in public pedagogies. He saw this kind of experience as providing a 'shock' or 'shudder' that prompted 'an involuntary adjustment' (Adorno 2006, p. 213). For Adorno, it triggered a response because he saw the foundation of our engagement with the world as mimesis—copying, not in a controlled manner, but as an 'involuntary' echo, shudder, or shiver. This too reflects the materialist tradition, which treats matter as active and volatile, and hence the body as difficult and unruly, demanding and disrupting its discipline, and our conceptions. This is what Feuerbach (1972, p. 144), one of Marx's key influences, and they both were key influences on Adorno, described as the 'original antithesis'—not original

in a chronological sense but more an ontological one: that the ground of our being, and our sense of self, is founded in the interaction between the 'external' material world and our own materiality—our bodies. This relationship, as much feminist and postmodern thought has emphasised, is a site of daily struggle (see, for example, Bordo 2003, Foucault 1990a and 1990b). Adorno (1997, p. 331) described this tense interaction as triggering 'that shudder in which subjectivity stirs without yet being subjectivity'. He saw our involuntary empathy with others' suffering as prompting an encounter or recollection with the 'original antithesis', the site at which we construct our sense of self—and hence a reminder of our deep interconnection with the 'external' world. We think this is just the potential of public pedagogies explored by people like Ellsworth (2005) and Sandlin (Sandlin & Milam 2008)—moments in which we can discover our self is not set in concrete and is certainly not separate, but always a 'work in progress' or in transition; moments in which we could move our selves, or, perhaps more accurately, find ourselves moved, in other directions; moved, perhaps by compassion, to rediscover the connections to others obscured by 'cold' reason.

Conclusion

To draw on the theme of the Public Pedagogies Institute's 2016 conference, the JHC is a dynamic location for learning and teaching that is 'back to front'. As a museum, it is not a 'traditional' learning institution. As a community endeavour, its learning activities are not led by 'credentialed' teachers, but by members of the community and, in particular, local Holocaust survivors. Unlike more conventional approaches, it privileges sensual or bodily learning over language-based, cognitive learning.

The JHC reflects the vitality, importance and difficulties of public pedagogy, especially in contesting the processes of dissociation and disinterest promoted by powerful contemporary discourses, such as neoliberalism and racism. It developed in response to those threats in the hope to prevent their repetition. Today, if Henry Giroux (2004, 2011a, 2011b, 2015) is correct, and the US and others practicing neo-liberal politics are becoming increasingly authoritarian, the need for this work may be even greater yet.

It is important to remember the responses of so many Jewish people in the lead up to the Holocaust, who found anything like it unimaginable in so civilised a place as Germany. It is important to remember how surrendering some features of democracy can be the first steps onto a slippery slope. And, if Adorno is correct, we cannot see ourselves as living at some safe distance from that slope—if the devaluation of the body involves the repression of compassion, the coldness that facilitated the Holocaust remains a risk within our culture today. The evidence of that risk is evident in Australia's recent treatment of asylum seekers. Moshe Fiszman (see figure 17), another survivor whose testimony is preserved by the JHC, emphasised this risk.

He urged people in a country like Australia to not be complacent:

'because they are born here, and they've got all the rights in this country under the constitution... We also had rights. We also had a constitution. We were also free people... That country [Germany], that intelligent nation, which gave the world the biggest philosophers. They gave us Beethoven and Mozart and Schubert and Schumann. We had Heine and Nietzsche. We had Karl Marx and Rosa Luxemburg and we had Adolf Hitler, and have had all these people who were prepared and ready in the name of their culture to murder innocent people' (Fiszman, 1993).



Figure 17: Moshe Fizman

This is not learning turned ‘back-to-front’, in the sense of being out of place. It is learning being located in its true place – as part of the public domain, as part of culture and politics, as part of safeguarding and promoting the best of our humanity. It is public pedagogy.

References

- Adorno, T W 1973, *Negative Dialectics*, Routledge, London.
- Adorno, T W 1997, *Aesthetic Theory*, University of Minnesota Press, Minneapolis.
- Adorno, TW 2005, *Critical Models: Interventions and Catchwords*, Columbia University Press, New York.
- Adorno, T W, 2006, *History and Freedom*, Polity, Malden.
- Bordo, S 2003, *Unbearable Weight: Feminism, Western Culture, and the Body*, University of California Press, Berkeley, USA.
- Bowie A 2013, *Adorno and the Ends of Philosophy*, Polity, Cambridge.
- Burdick J and Sandlin JA 2013, ‘Learning, Becoming and the Unknowable: Conceptualisations, Mechanisms, and Process in Public Pedagogy Literature’, *Curriculum Inquiry*, Vol. 43, Iss. 1, pp 142-177.
- Cregan, K 2006, *The Sociology of the Body*, Sage, London, UK.
- Ellsworth, E 2005, *Places of Learning: Media, Architecture, Pedagogy*, Routledge, New York.
- Feuerbach, L 1972, ‘On “The Beginning of Philosophy”’ in Hanfi, Z (Ed.), *The Fiery Brook: Selected Writings of Ludwig Feuerbach*, Anchor Books, New York.

- Fineberg, W 2016, *The Voice*, vol.7, iss. 2, p 1.
- Fisman, M 1993, Survivor Testimony 0441B, video recording, Jewish Holocaust Centre, Melbourne.
- Foster, R 2007, *Adorno: the Recovery of Experience*, State University of New York Press, Albany.
- Foucault, M 1990a, *The History of Sexuality: An Introduction, Volume 1*, Vintage Books, New York, USA.
- Foucault, M 1990b, *The History of Sexuality: the Use of Pleasure, Volume 2*, Vintage Books, New York.
- Fox, JG 2015, *Marx, the Body, and Human Nature*, Palgrave Macmillan, London.
- Friedlander, S 1997, *Nazi Germany and the Jews: Volume 1 –The years of persecution 1933-1939*, Harper Perennial, New York.
- Friedlander, S 2007, *The Years of Extermination: Nazi Germany and the Jews 1939-1945*, Harper Perennial, New York.
- Giroux, HA 2004, *The Terror of Neoliberalism: Authoritarianism and the Eclipse of Democracy*, Paradigm Publishers, Boulder.
- Giroux, HA 2011a, *On Critical Pedagogy*, Bloomsbury, New York.
- Giroux, HA 2011b, *Zombie Politics and Culture in the Age of Casino Capitalism*, Peter Lang, New York.
- Giroux, HA 2015, *Dangerous Thinking in the Age of the New Authoritarianism*, Routledge, Oxford.
- Jewish Holocaust Centre 2016a, [www.jhc.org.au](http://www.jhc.org.au/about-the-centre.html), 'Mission', Available HTTP: <http://www.jhc.org.au/about-the-centre.html> (accessed 10 October 2016).
- Paratz, ED and Katz, B 2011, 'Ageing Holocaust Survivors in Australia', *The Medical Journal of Australia*, vol. 194, iss. 4, pp 194-7.
- Robbins, CG 2009, 'Searching for Politics with Henry Giroux: through Cultural Studies to Public Pedagogy and the "Terror of Neoliberalism"', *Review of Education, Pedagogy, and Cultural Studies*, Vol. 35, Iss. 5, pp 428-478.
- Sandlin JA and Milam JL, 2008, "Mixing Pop (Culture) and Politics": Cultural Resistance, Culture Jamming, and Anti-Consumption Activism as Critical Public Pedagogy', *Curriculum Inquiry*, Vol. 38, Iss. 3, pp 323-350.
- Sandlin JA, Wright, RR and Clark C 2011, 'Reexamining Theories of Adult Learning and Adult Development through the Lenses of Public Pedagogy', *Adult Education Quarterly*, Vol. 63, Iss. 1, pp 3-23.
- Springgay, S 2011, "'The Chinatown Foray" as sensational pedagogy', *Curriculum Inquiry*, Vol. 41, Iss. 5, pp 636-656.
- Steiner, A 1998, Survivor Testimony 0982B, video recording, Jewish Holocaust Centre, Melbourne.
- Schweppenhauser, G 2009, *Theodor W. Adorno: An Introduction*, Duke University Press, Durham.

Lawrence-Lightfoot, Rancière and Gemma: Reconciling the Subject Matter with Research Processes and Outcomes¹

Debbie Qadri

Victoria University

Abstract

This paper outlines the author's process of reconciling contradictions between the subject matter of her research and the PhD research process and outcomes. It describes a journey which draws on Lawrence-Lightfoot's methodology of portraiture (Lawrence-Lightfoot & Hoffmann Davis 1997) and the work of Jacques Rancière in considering the ethical relationship between the research outcomes and the public, including the people who were interviewed for the research and the community involved in the subject matter. The paper also explores the author's subsequent commitment to public pedagogical outcomes through seeking to: Prioritise the community most connected to the subject matter and the public as the primary recipients of the research outcomes, create greater respect and acknowledgement for the community members who contributed to the research, create more equitable access and broaden dialogues by using public space to publish research findings..

Keywords

art, arts based research, public art, community art

¹ This paper has been developed from its initial presentation at the 2016 Public Pedagogies Institute Conference in its 'paper' form as a long scroll, under the title, *Unwelcome Paradoxes: the compulsion to reconcile the subject matter of the research with the vehicle that's carrying it.*



Figure 1: Presenting the 'scroll' at the 2016 Public Pedagogies Institute Annual Conference, Debbie Qadri, 2017.

'disagreement is not only an object of my theorisation. It is also its method' (Rancière 2011, p.2).

Setting the Scene – Position

I am a PhD student, researching and writing a 'traditional' thesis. I am using Sara Lawrence-Lightfoot's methodology of Portraiture to research two permanent artworks which have been made by communities and my own art practice working as an artist in this field. From the outset Lawrence-Lightfoot's perspective of the interview process as a 'dialogue' (1997 p.3) and its reciprocal nature (Lawrence-Lightfoot & Hoffmann Davis 1997, p.153-155, 165), resonated with my practice of working with communities.

Very early on I imagined this 'paper' as having two layers (or two parallels) which run one above the other to represent the two parts of my life and how they are linked (fig. 2, *Two Layers*). The top layer is the PhD study, (research, conference presentations, articles, thesis) and underneath is the subject matter of the research which is 'permanent public art made by community members'. Within this bottom layer I am also embedded because I work in the field of my subject matter—my current vocation is making permanent artworks with communities mainly schools and kindergartens. These communities hire me to assist them to make permanent artwork. I design and plan with them, run the workshops with participants to make the art and then install it as a larger collaborative artwork.

So I am in both the top and bottom layer. I exist as a researcher of the subject matter but also live within it daily as a worker. For the first two years of my research I continued to work for a living as an artist working with communities, and so my involvement in this field was heavy, taking both substantial time and energy. During this period I worked on twenty seven projects where the community members made the artwork, most of them permanent outdoor ceramic murals.

Initially, I didn't think of my work as very important in terms of the research, it was just a fact of life, separate to study, which had to be done in order to earn a living. But this time-consuming and very physical work in the field affected how I did my research.



Figure 2: *Two layers*, Debbie Qadri, 2017.

My reading and writing were inserted into spare moments at work at the sites of the artworks I was making. Throughout the day at different times such as breakfast, tea breaks, and lunch, I would read articles and books, write notes on what I had read and how it related to the work I was doing that day. Often whilst up a ladder, in the workshops or in conversations, ideas came to me, which I wrote down at the time and at the site. This immersion in the subject matter also affected the way I undertook and understood my research.



Figure 3: *Thinking Whilst Working*, Debbie Qadri, 2017.

Daily, there was an ongoing thinking and sorting of what goes on between these two worlds of art practice and research. Literature was read in light of my actual experience, and I was looking for my experience reflected in what I read. It provided continual reflection from a position inside the subject matter.

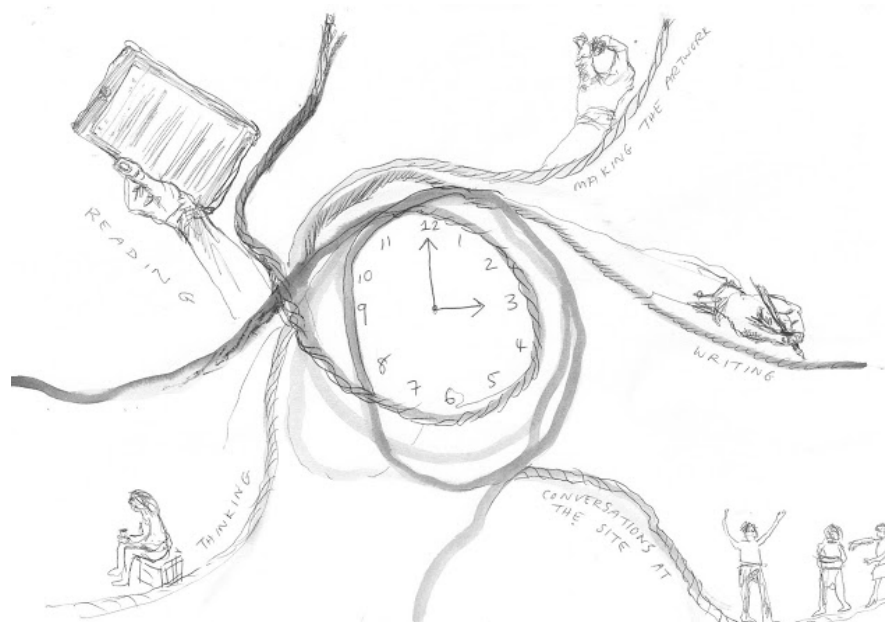


Figure 4: *Daily*, Debbie Qadri, 2017.

Through this immersive process I became aware of parallels, inconsistencies, contradictions and paradoxes between the research processes and the subject matter of the thesis. There were both differences and similarities between academic practice and community art practice, between ethical engagements with research participants and my engagements with community members when making art. These aspects were confronted daily alongside each other, intertwined and at times knitted. But some threads refused to be woven in. They became untucked, coming loose, sticking out, knotting, clanging, slapping, snarling, getting caught, unravelling into paradoxes, inconsistencies, ironies, and questions.

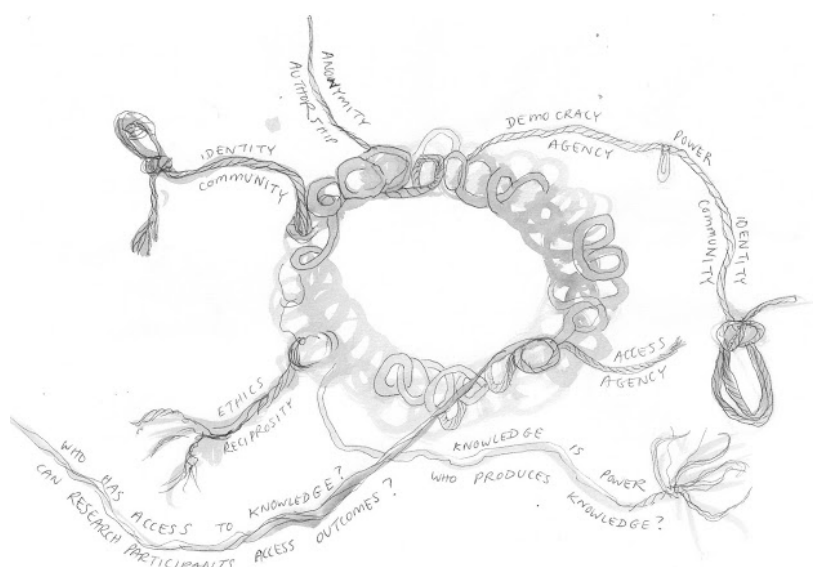


Figure 5: *Untucked*, Debbie Qadri, 2017.

The Change

How I imagined 'my research', began to change when I involved participants. I realised that my research *has to do* with a number (actually thousands) of people—it is not just me and the two examiners. When I began to conduct the interviews for my research, I became more aware of possible audiences for my work and the ethics of harvesting knowledge from people and presenting it as my own. The research participants entered my life and the imagined interviews became actual through the receiving of knowledge and stories from real people. They had something to say, and often they had been waiting and wanting to share what they had learnt. They also wanted to be acknowledged by name instead of anonymous. They said they were looking forward to reading the outcomes of the research. I had also under-estimated the depth of knowledge that would be shared with me through the interview process—it provided insights which I would not have been able to gather through other means. I had previously imagined myself the expert and now I was humbled.

Process vs Product/Object - Both in Art and research

Public art made by a community has to consider two very important but different parts; one is the process of making together collaboratively and the other is the permanent object. A difficult aspect of my work as an artist, is that I have to take control of the artwork to make sure it will survive permanently and that it is also aesthetic so that the community love and respect it. But at the same time, I engage the community participants in making their individual contribution to the final artwork with some choice in what they are doing. This gives them individual ownership of the work as well as being part of the community effort. The process of making the artwork moves either side of a line between choice and control. The artist in control is at the opposite end from community involvement. On the other hand, if community members have more individual creative choice it may entail loss of control of the aesthetic and longevity of the work. A balance is needed.

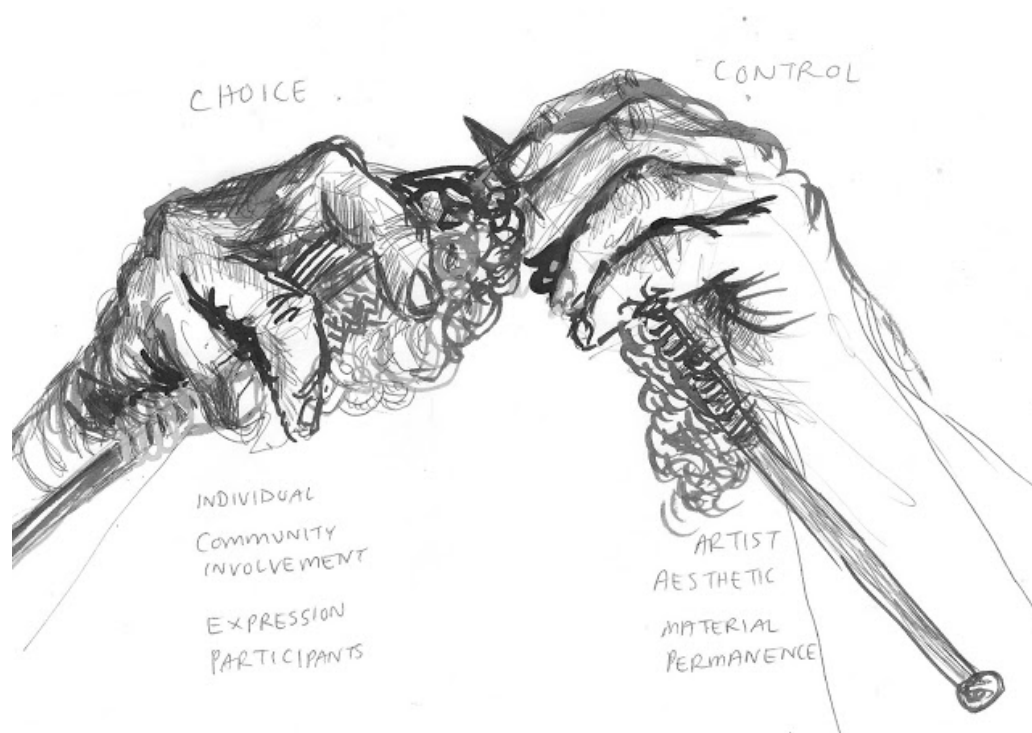


Figure 6: *The Balance between Choice and Control*, Debbie Qadri, 2017.

These paradoxes are paralleled in research when you involve participants. I control the subject matter along the lines of my own agenda. The participants in research give their knowledge to the researcher, who then reshapes it and reproduces this knowledge in the world of academia as her own. I began to understand Lawrence-Lightfoot's vision of portraiture as a reciprocal process between researcher and participant (1997, p.153-155, 165).

I felt the need to honour their contributions, to focus on this collaborative effort and acknowledge the participants and the community (who were involved with the artwork) by thinking of them as the most important audience of the outcomes. Lawrence-Lightfoot is concerned that academic texts rarely 'invite dialogue with people in the 'real world', and her concerns are with 'broadening the audience' and 'communicating beyond the walls of academy' (Lawrence-Lightfoot and Hoffman Davis 1997, p. 9). I needed to consider how to make the outcomes of the PhD accessible. In physical form one copy of my PhD will exist in the university library or in the archives and it will all be available online. It was suggested to me, that the usual thing is to address the wider audience after submitting the thesis, when you turn your research into a book. But I felt it was a strange paradox that the broader public are considered after the research has been written with the examiners in mind. Often after the PhD is completed the research student has limited time and energy left to rewrite the research for a second audience.

If we think about the PhD as a learning process and a product of knowledge (thesis, award, certificate), the final product of research is a representation of selected parts of the learning process. I began to feel that I needed to consider reciprocity (Harrison et al. 2001, Michel & Bassinder 2013) with my participants and the communities of the artwork in both the process and the product of my research.

Anonymity, Identity, Power and Authorship

I noticed that when the interviewees talked about things which seemed off track (things I hadn't thought about), that these were important to the meaning and context of the artwork. Interviewees often provided what Lawrence-Lightfoot calls 'divergent' (1997, p.192) or 'deviant voices' (1997, p.193) which when pursued, led deeper into the meaning of the artwork.

There was one conversation from the research interviews that lodged in my head and sat heavily in my chest. I was being told that in the artwork, people were discouraged from taking credit for their contribution—those who wanted to jump on the bandwagon for self-gain were given short shrift. The conversation then turned towards research, and I was reminded that sometimes researchers come into communities, gather what they need, then leave and publish the work, taking all the credit. This conversation strikes at the heart of the dilemma between the artist taking credit for their work, or acknowledging the community as the makers. The very act of making an artwork with the community, with a group of non-artists, is to say no to the 'self'. Alternatively, if the artist takes credit, the community input is valued less. A point of balance which acknowledges the contribution of everyone needs to be found.

Actually the title of this paper, 'Lawrence- Lightfoot, Rancière and Gemma: Reconciling the Subject Matter with the Academic Thesis, Research Process and Outcomes', has been shortened. It was meant to be: 'Lawrence-Lightfoot, Rancière, Gemma, Sally, Karen, Tariq, Ron, Helen, Alexis, Fatima, Michael and Sonja: Reconciling the Subject Matter with the Academic Thesis, Research Process and Outcomes'.

I wanted to acknowledge all of the research participants in the title, because I felt that they had influenced my thinking, as much as the academic theorists. The research

participants had provided me with their experiences, insights and knowledge that could be developed into theory. My participants also had something to say and they wanted to be acknowledged.

However, when I typed up the longer inclusive title, I noticed that I had used the surnames for academics and the given names of my interviewees, thus accidentally creating a hierarchy. I think this happened because when working with the community it is a common practice to use the first names of people and children when exhibiting or publishing. This is a practice that sits between acknowledging the participant and protecting their identity. It is also a practice that compromises acknowledgement by removing identity and by using the given name instead of the surname, it also removes the legal and authoritative aspects. (Ironically) in this paper, in order to not link any of the research participants with possible harm in a paper which is not part of the case studies, I have used fake names. It exemplifies the complexity of the field of reciprocity and acknowledgement, where working out how to be ethical might sometimes prove difficult given circumstances of the time, materials, space and traditional methods in research and publishing. Working towards reciprocity also, 'highlights the tensions in representation, the legitimisation of knowledge and the power distance between and among researchers and participants' (Trainor and Bouchard 2013, p.989, referencing Fine et al. 2003).

Traditionally the researcher is named and the participants in the research (who contributed knowledge), often remain anonymous in order to be protected from possible harm. Researchers and artists have their surnames attached clearly to the work, because authorship is important for their reputation and ongoing careers through which they may make their living. It was a disconcerting paradox. My own dilemma as an artist was whether to not have my name anywhere, thus making the artwork democratic, or to leave a permanent mark of authorship so that the outcome could be attributed to me as part of my oeuvre. As an artist I do a lot of the creative work, but the community always contribute intellectually and creatively. The artwork arises out of the community needs and desires and wouldn't exist otherwise. Conversely, the artist/author's name is often attached to the work because it lends credence and value to the final piece.

Disconcertingly I began to feel that I was engaged in some sort of collaborative research with my participants, even though my interview was limited to an hour with each of the participants, my research was in essence a dialogue with a community of people who all had a stake in the artwork, a stake in the research which stemmed from it and also in the outcomes of the research. Trainor and Bouchard (2013, p.986) explain that, 'participants devote their time, effort, experiences and wisdom to inform and shape the researcher's study'. The participants in my own research had provided me with the knowledge, new learning and understandings of the subject that couldn't be gleaned any other way. I needed to explore this idea of reciprocity within my research methodology, and work out in which ways it could be incorporated into my research, including the involvement of participants, the wider community, feedback strategies and the dissemination of research outcomes (Freshwater 2017, Harrison et al. 2001, Michel & Bassinder 2013, Toombs 2016, Trainor & Bouchard 2013).

Reciprocity

Similarly, when I work with communities to make artworks, they give their time and creative effort to the project and trust me to complete my role. One of my commitments is to get the artwork completed and installed into public space (often no mean feat), and to make it aesthetic. This exchange or reciprocity of working together, making, and com-

mitment to complete the final work as an honouring of the participants, is a common theme which moved across into (and paralleled) my practice of research. In both practices I felt the importance of a reciprocity of communication, time and knowledge given by the community in exchange for outcomes.

The Audience–Examiners or the Community and the Public?

In doing a PhD we often begin with the self. Amongst many reasons to embark on a higher degree by research, perhaps we want the challenge of the highest qualification, it might assist our career, or we are drawn to research an area of interest. It is usually a personal decision and the research subject matter is something you are interested in. You are usually doing it alone, it will be your life for three or more years and you will not be paid.²

Writing the thesis ‘for the examiners’ is not a perspective that sits well with ideas of equity, and communication of research results to a broad audience. An important aspect of the methodology of portraiture is that it addresses a wider audience than academics:

‘With its focus on narrative, with its use of metaphor and symbol, portraiture intends to address wider, more eclectic audiences, The attempt is to move beyond academy’s inner circle, to speak in a language that is not coded or exclusive, and to develop texts that will seduce the readers into thinking more deeply about issues that concern them.’ (Lawrence-Lightfoot & Hoffman-Davis 1997, p.10)

Thinking about these words of Lawrence-Lightfoot I hone in on the words ‘wider’, ‘eclectic audiences’ and also the phrase, ‘think deeply about issues that concern them’. Previous to the interviews I hadn’t even imagined that the research participants would have their own theories and concerns about the subject matter. I was surprised and elated at the discovery of other like-minded people who were engaged with what it meant to make public art with community. I had discovered a very important audience for my work, and they were waiting to see what I would write.

Keen and Todres’ (2007) exploration into ways of disseminating research outcomes beyond the thesis has arisen from their concerns about the lack of dissemination of the knowledge gained from qualitative research and a need for more ethical outcomes for research; ‘Though the number of qualitative projects increases year on year, the implications of this work appear to remain on shelves and have little impact on practice, research, policy or citizens (Keen & Todres 2007, p.2). Likewise Lightfoot-Lawrence (1997, p. 9-10) finds issue with the fact that academic documents are read by a small audience of people in the same disciplinary field and Trainor and Bouchard (2013) acknowledge that the ‘demands of the field’, shape how research is presented and disseminated.

² There are many exceptions to this in other research areas, such as science and sport where a PhD may form a part of the research for a much larger study.

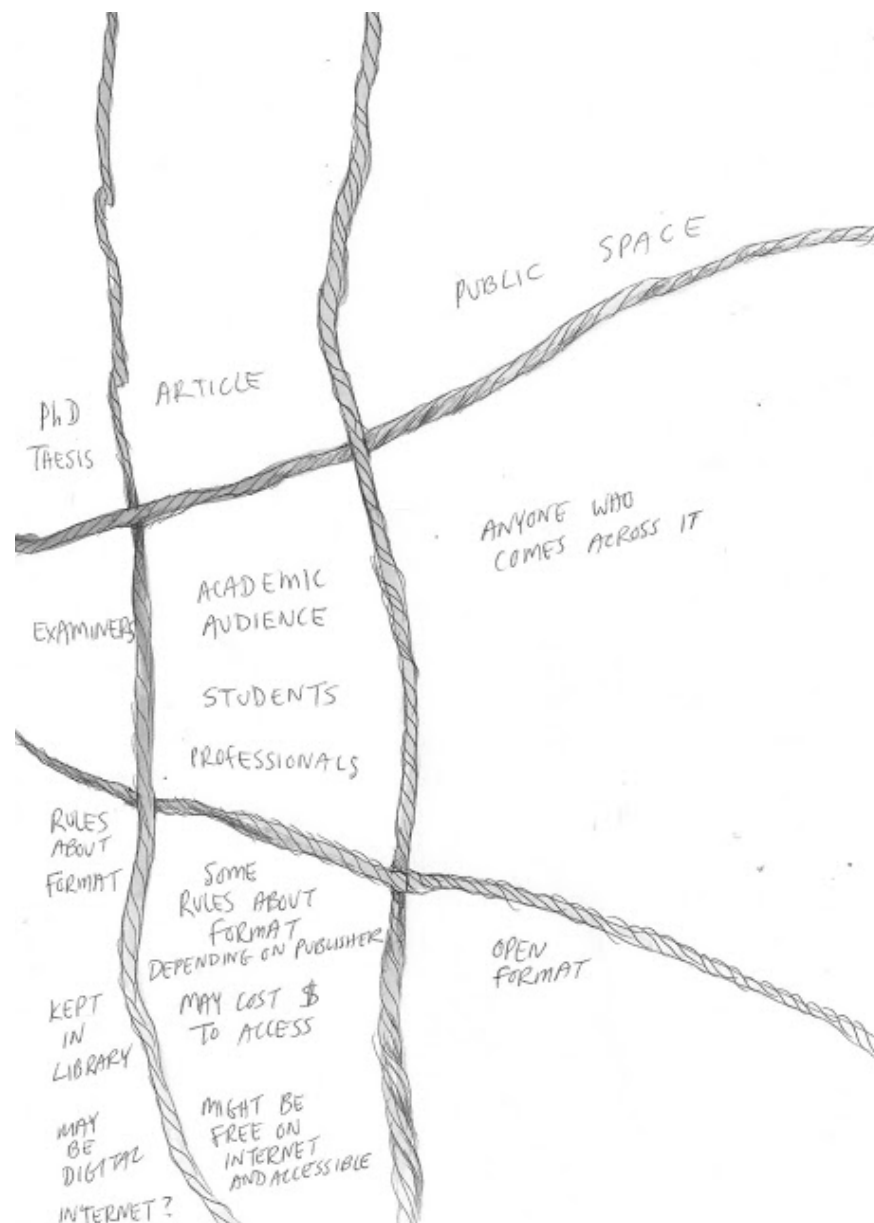


Figure 7: *Audience and Outcomes*, Debbie Qadri, 2017.

Late in December 2016 I met with the Victoria University archivists, who had been collecting some of the artworks from one of my projects. As they showed me around the archives (which were in a basement, unknown and largely inaccessible to most people), I encountered, housed along a long wall of shelves, an archive of theses. This very real encounter of knowledge which took years to write, (of which only three copies were usually printed) stored in a basement and hardly accessed was another poignant moment for me.

During my research I often looked for documents on the internet before I accessed the journal portal through the library. Journal articles are often difficult to access if you are not a member of a research library and they often cost money. This process made me aware of the inequitable access to knowledge and the importance of placing my research in accessible places which are also financially free.



Figure 8: *Carrying (a)*, Debbie Qadri, 2017.

Carrying

In the process of making permanent artworks with communities, I actually carry the weight of the project many times. It is heavy—being clay and tiles and cement. The weight of the project is sometimes carried home so that I can dry the ceramic work, then carried to the car, then carried into the kiln room, then carried back to the car, then carried out of the car into the house where it is glazed, then carried back to the car, then carried from car to kiln room and into the kiln, then carried back out again to the car, then carried home again and so on, then eventually carried to the site of installation. The precious artwork may weigh between 15 and 600 kilos (with the addition of tiles for the background, glue and grout) and I will generally carry the full weight of the artwork at least twelve times.

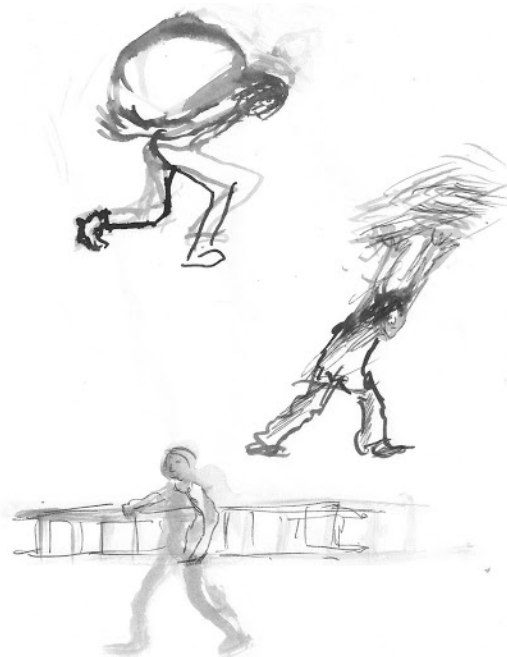


Figure 9: *Carrying (b)*, Debbie Qadri, 2017.

I also carry it in my head (mentally) shifting the pieces around, inserting coloured backgrounds of broken tile. Thinking, how it will work? What will go where? How will I bring out the individual artworks into their best light? I also carry a burden. The artwork that each person made must be looked after very carefully, it must be transported and fired with care, then it must be placed into the larger artwork with care so that it is part of the final collaborative piece but also stands out as an artwork by an individual. These actions form part of my responsibility and role.



Figure 10: *Carrying and Thinking*, Debbie Qadri, 2017.

The thesis research, is likewise carried along by the practice of community members making public art. The PhD could be imagined as a parasite, being carried on the surface of my practice, the artworks that I research and the community of people involved with the artwork that I am researching. The research is also carried by the literature that other people have written. A network of information from various sources, holds up and supports the various narratives and arguments I write. As I involve people in my research, and participants tell me of their experiences, the research is propelled further along, they give it walking legs.



Figure 11: *Walking Legs*, Debbie Qadri, 2017.

The Up-Ending

My ethical dilemma provoked an up-ending of the positions of research and the subject-matter. In an 'up-ending' movement, I exchange the places of the research and the practice. I move my practice of working with communities and the subject matter of the research - 'permanent public art made by community members' - onto the top layer, as a priority, above the research outcomes.

The research is no longer supported and carried by the practice, but instead, the research becomes the vehicle for the practice. The PhD is the vehicle, that runs underneath (carrying) the subject matter. It drives it, holds it up, it runs around collecting the knowledge (the perspectives and experiences of those involved) and takes it somewhere.

When Lawrence-Lightfoot says, 'The portraits are designed to capture the richness, complexity, and dimensionality of human experience in social and cultural context, conveying the perspectives of the people who are negotiating those experiences' (Lawrence-Lightfoot & Hoffmann Davis 1997, p.3). I can see the word conveying as not only in terms of communication but conveying as in carrying and giving it wheels to travel. Like Patricia Leavy's 'representational vehicles' in arts-based research, where the research outcomes are used as vehicles for social justice (Leavy 2009, p.18). I want the research to give the subject matter legs to stand on and wheels to travel.

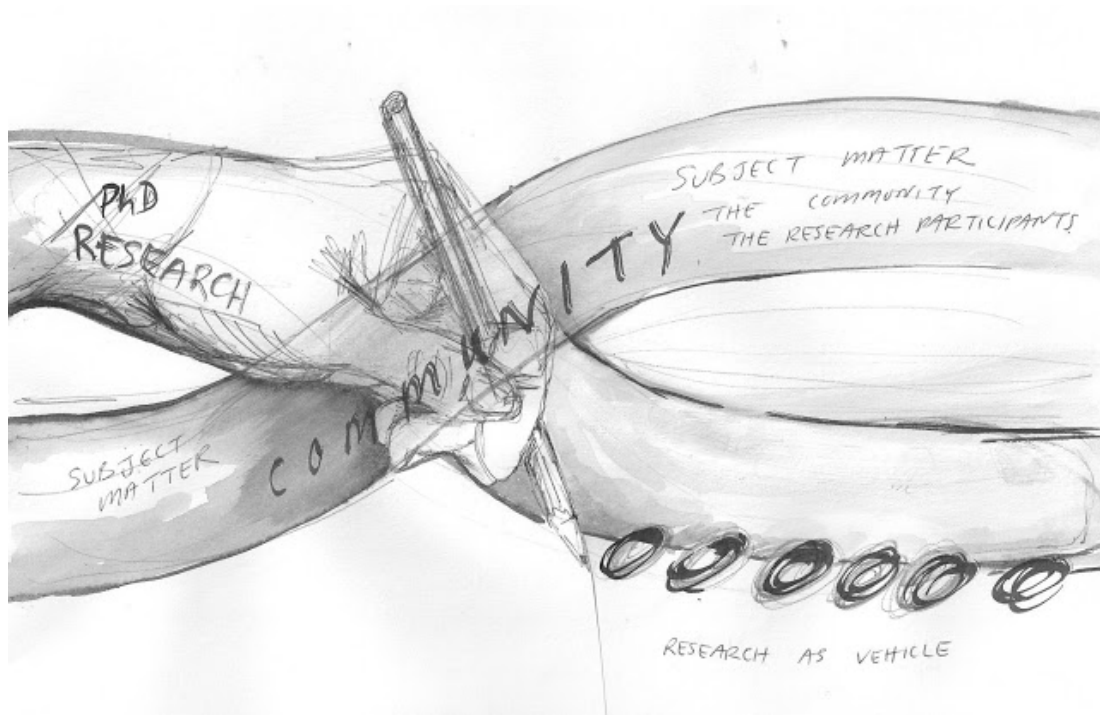


Figure 12: *The Up-Ending*, Debbie Qadri, 2017.

Using the Power of Research to Carry the Subject Forward

Research can be used to shed light on the subject matter, to tell the story of what is good about the subject matter (Lawrence-Lightfoot & Hoffmann Davis 1997, p.9). It has the possibilities of carting the subject matter around and depositing it in places. Like a float in a parade it travels and celebrates the story of community made permanent public art. The up-ending is an opposite movement, in that whilst the subject matter of the research was previously seen as something that the research uses, in an opposite situation, the subject matter uses the research. Research can be utilised to give the subject matter strength and take the artwork where it cannot go by itself. This vision of the up-ending provides greater room for a reciprocity between research and subject matter, as well as a reciprocity between the researcher and the people of the communities involved in the subject matter of the research.

Up-Ending Hierarchies

Jacques Rancière interrogates the division between those who possess knowledge (the teachers) and those who need to be taught (the ignorant) (Ross, in, Rancière 1991, p. xvii). In opposition, to these beliefs Rancière's work follows the 'implications of the idea that human beings are equal in all respects' (Deranty 2010, p.3), 'not just in legal or moral terms, but also in terms of their intellectual and discursive capabilities' (Deranty 2010, p.6). In *The Ignorant Schoolmaster*, Rancière tells the story of Jacotot, who learnt by experience that his students did not need him to teach them, on the contrary, as Jacotot concludes; 'I must teach you that I have nothing to teach you' (Rancière, 1991, p15).

In Rancière's idea of the 'distribution of the sensible', there is an implicit set of rules and conventions which distribute the roles in society and the forms of exclusion that operate within it. It sets divisions between what is sayable and unsayable, audible and inaudible (Sayers 2016). He identifies the separation between those who create knowledge and those

who are the audience for it and uses his role as researcher, to work on closing this separation. Rancière follows the implications that everyone has capacity for knowledge and learning. This is similar to my philosophy of making artworks with communities—I raise their creative work up to say, ‘Everyone can make art and their art is valuable’.

In much the same way that the theatre renders the audience passive (Rancière 2009, p. 274), an artwork creates an audience, and research creates participants and readers. This is similar to the process that takes place in the pedagogical relationship between the teacher and the student, or in Rancière’s terms, the ‘schoolmaster’ and the ‘ignorant’. This hierarchical structure needs to be upended by action. Action, like Rancière’s idea of a theatre without spectators, ‘where those in attendance... become active participants as opposed to passive voyeurs’ (Rancière, 2009, p.4)—active in participating in the construction of art and the construction of knowledge. Rancière claims that ‘Equality is not given, nor is it claimed; it is practiced, it is verified’ (1991, p.137), that it is not an ‘end’ but a ‘point of departure’ (1991, p.138).

Action	Process	Towards	Object
before	making	action	after
context	action	dissemination	effect
need	action	displaying	the remains of the action
researcher	producer	presenter	presentation
question	research	write-up	
planning	process		artwork
why	expression	audience	thesis
evidence	create	show	

Creating More Equitable Access and Broadening Dialogues by using Public Space to Publish Research Findings

Keen and Todres (2007, p.4) suggest using strategies such as; ‘Tailoring approaches to the audience in terms of the content, message and mediums, paying attention to the source of the message and enabling active discussion of research findings’. Leavy (2009, p.18) also suggests that ‘ascertaining information about audience response may... serve as another validity check (as well as a data source)’ and ‘postviewing dialogue with the audience can enable the researcher to gauge the emotional effect of their work, to ensure that no harm was done and how the audience experienced it. Others considering how ‘reciprocity’ might play out in research outcomes for non-academic audiences include; Stevenson & Holloway 2016, Trainor & Bouchard 2013, Michel & Bassinder 2013.

In paying attention to the source of ‘the message’ or the knowledge, I also give attention to the research participants and the communities of the artworks. Lawrence-Lightfoot (1997, p.3) speaks about the portraitist and the subject, ‘each one participating in the drawing of the image’ as something ‘crucial to success and authenticity’. I felt that the relationship with the community of the subject (the artwork) should be extended beyond the six interviews that I had planned, and feedback on drafts. Organising to meet again (formally or informally) with the research participants and the wider community to discuss the research outcomes, can contribute more data, increased validity of the research outcomes, greater reciprocity and also the conveyance to a broader community of the knowledge gained through the research (Keen and Todres 2007, Leavy 2009, Michel & Bassinder 2013). With this in mind, my plans changed to include presentations and

discussions of the research findings, with both the research participants and also the community involved in the artwork that I was researching.

Voice

I also aim to give 'voice' to the research participants in order to value and acknowledge their individual contributions. Many acknowledge the feminist movement's effect, in its focus on power dynamics in the research process and critical discourse about related issues such as voice, authority, reciprocity, representation and reflexivity (Leavy 2009, p.7-8, Harrison et al. 2001, p.323). Leavy also notes that the social justice movements of the 1960s and 1970s have influenced the theoretical perspectives of many researchers across disciplines, many of whom 'seek to give voice to those who have been marginalised as a result of their race, ethnicity, gender, sexual orientation, nationality, religion, disability or other factors (2009, p.13). Stevenson & Holloway (2016), suggest that 'the challenge of amplifying participant's voices can be addressed using alternative media and methods'.

Public Pedagogy

I envisage the idea of 'public pedagogy' as teaching and learning in public space, outside of formal educational settings. I see public pedagogy as a site of potential—a place in which to create more equitable access to research outcomes. I can place the research into public space, both physically and digitally. By placing the research into public space I make it more accessible, broaden the dialogue about the research subject and engage the public with research outcomes.

I am particularly interested in the parallels and relationships between art in public space and research in public space.

Public art plays a role in learning, teaching and sharing knowledge in public space (Qadri 2016, p. 39). Public art (made by artists or community members) has a role to play in areas of democracy and equity (Phillips 1995, p.60, Mouffe 2008, p.13, Qadri 2016, p.37). As Rosalyn Deutsche (1988, p.269) argues '...supporting things that are public promotes the survival and extension of democratic culture'. Judith Baca's vision is that public art, 'could have a function for the community and even provide a venue for their voices' (1995, p.135). Public pedagogy, as it forms in public spaces, cultural places and discourses (Burdick & Sandlin 2010, p.116), is a potential field of practice where research outcomes can be presented to the community.

Public art made by community also challenges how public art is imagined and the dominant discourse of public art (Qadri 2016). Neither of the artworks that I researched evolved from the usual commissioning processes of public art, instead they arose from communities that were not in the art-profession. In considering the output of research outcomes, we may need to think beyond the usual structures and practices of research of journals, thesis and conferences as all of these take place in spaces largely inaccessible to the general public. Hard-copy theses need to be accessed at the library, journal access may need to be paid for and conferences are expensive to attend.

I imagine public pedagogy to be several things which includes, the ideas that visual art in public space presents, community members making art in public space (a process involving, sharing and expressing knowledge) and creating and placing knowledge beyond formal educational spaces (digital and physical). Placing research into public space of the community could involve the whole process of research—analysis, process, write up and final product—thinking foremost about the community from whom the research was gathered and whom the research is concerned with. This would acknowledge the community

as both pedagogues who give knowledge to the researcher and as public recipients of the researcher's work. A giving backwards and forwards, reciprocally.

Who is an Artist? Who has Knowledge? Who can Speak?

I feel a need to engage in academic writing because I feel it has a role to play in discourse. It is a type of power, that can affect public art culture, policies and practice. Jake Burdick and Jennifer Sandlin (2010, p.117) raise the issue that; 'there has been little discussion of the problematic role of the researcher, who is likely closely affiliated with the institution – and the tools/means/languages she uses to query, analyse, and re/create these public spaces'. I, like others, engage in these worlds of art and academia, but reserve skepticism of the discourses of value and hierarchical divisions that they are built on (Hawkins p. xix, Foucault 1981, p.53-54, Toombs 2016).

Sandlin and Burdick (2010, p.117) suggest that the academic discursive space is limited by what is 'an already-known construct of how education looks and feels', which may pose problems 'for researchers interested in the pedagogies beyond and between institutional boundaries'. Research generally is 'associated with schools and schooling and to the standards that produce the boundaries of acceptability within the field'—such as the review process for scholarly publications and presentations (Sandlin & Burdick (2010, p.117). Foucault (1981, p.55) says that 'the will to truth, like other systems of exclusion, rests on an institutional support: it is both reinforced and renewed... by the way knowledge is put to work, valorised, distributed and in a sense attributed in a society'.

'What after all is an education system, other than a ritualisation of speech, a qualification, and a fixing of the roles for speaking subjects, the constitution of doctrinal groups, however diffuse, a distribution and an appropriation of discourse with all its powers and knowledges' (Foucault 1981, p.64).

I feel like more of a game player, in that we must work within the worlds and cultures that we find ourselves in, by participating but also challenging. The backbone of my art practice with communities is a belief that everyone can make good art, and that everyone has something to valuable to say. This is echoed in Rancière's basic premise that, 'everybody thinks, everybody speaks' (Hallward 2005, p.26).

'... it is about recognising that there are not two levels of intelligence, that any human work of art is the practice of the same intellectual potential' (Rancière 1991, p.36).

Summary

There was what I can only describe as a *curling*, a need to curl inwards with all things at the same time, curling parallel threads in together, so that they weren't in conflict. So that the subject matter, the voices and stories that I heard and the methodology, remained compatible and held the same ethical stance—all the while thinking about it as two things, the process and the outcomes—both important in the subject matter and the research. The parallels, and inconsistencies that erupted in my research, necessitated considering an ethical method that focuses on reciprocal processes and outcomes. Towards a more inclusive public pedagogy, we need to imagine and write for broader audiences than examiners and the academic world. The knowledge that feeds into research and then out again through research outcomes should take account of the communities who contribute to it.



Figure 13: *Curled*, Debbie Qadri, 2017.

Acknowledgements

I would like to acknowledge and thank my supervisors at Victoria University, Professor Maureen Ryan and Dr Siew Fang Law, for their support and suggestions in my research and writing this article.

References

- Bacca, J 1995, 'Public art in a many-cultured Society', in Lacy, S (ed.), *Mapping the Terrain: New Genre Public Art*, Bay Press, Seattle, Washington.
- Burdick, J & Sandlin, J A, 2010, 'Educational Inquiry and the Pedagogical Other: On the Politics and Ethics of Researching Critical Public Pedagogies', in Jennifer Sandlin, Brian Scultz and Jake Burdick (eds.), *The Handbook of Public Pedagogy*, Routledge, New York.
- Deranty, J 2010, *Jacques Rancière: Key Concepts*, Routledge, New York.
- Deutsche, R 1998, *Evictions: Art and Spatial Politics*, Graham Foundation for Advanced Studies in the Fine Arts, Chicago, Illinois, MIT Press, Cambridge Massachusetts.

- Fine, M., L. Weis, S. Weseen, and L. Wong. 2003. 'For whom? Qualitative Research, Representations, and Social Responsibilities', in Denzin, N and Lincoln, Y (eds.), *The Sage Handbook of Qualitative Research*, 2nd ed., 107–31. Thousand Oaks, CA: Sage.
- Foucault, M 1981, 'The order of Discourse', in Young, R (ed.), *Untying the Text: a Post-structuralism Reader*, Routledge and Kegan Paul, Boston, London and Henley.
- Freshwater, D 2017, 'Perspectives: Reciprocity and Integration in Nursing and Mixed Methods Research', *Journal of Research in Nursing*, Vol. 22 (4), 328-331.
- Hallward, P 2005, 'Jaques Rancière and the Subversion of Mastery', in Robson, Mark (ed.), *Jacques Rancière: Aesthetics, Politics, Philosophy*, Edinburgh University Press, Edinburgh, U.K.
- Harrison, J, MacGibbon, L, Morton, M 2001, 'Regimes of Trustworthiness in Qualitative Research: The Rigors of Reciprocity', *Qualitative Inquiry* 2001; 7;323, Sage Publications.
- Hawkins, G 1993, *From Nimbin to Mardi Gras: Constructing Community Arts*, Allen and Unwin, St Leonards. NSW, Australia.
- Lawrence-Lightfoot, S & Hoffman Davis, J 1997, *The Art and Science of Portraiture*, Jossey-Bass, San Francisco, CA.
- Leavy, P 2009, *Method Meets Art: Arts-Based Research Practice*, Guilford Publications, NY.
- Keen, S and Todres, L 2007 'Strategies for disseminating Qualitative Research findings: Three Exemplars', *Forum: Qualitative Social Research*, vol 8, no.3.
- Mouffe, C 2008, 'Art and Democracy: Art as an Agonistic Intervention in Public Space', *Art as a Public Issue*, 14, pp. 6-13.
- Michel, T & Bassinder, J 2013, 'Researching with Reciprocity? Meaningful Participant-based Researching a Remote Indigenous Community Context', proceedings of the 3rd National Local Government Researcher's Forum, 5-6 June 2013, Adelaide, South Australia.
- Phillips, P 1995 'Public Constructions', in Lacy, S. (ed.) *Mapping the Terrain*, Bay Press, Seattle, Washington USA.
- Rancière, J 2013, *Aisthesis: Scenes from the Aesthetic Regime of Art*, translated by Z. Paul, Verso, London
- Rancière, J 2011, 'The Thinking of Dissensus: Politics and Aesthetics', in Bowman, P & Stamp, R (eds.), *Reading Rancière*, Continuum, London, NY.
- Rancière, J 2007, 'The Emancipated Spectator', *Artforum International*, Vol. 45, Issue 7, March, 2007.
- Rancière, J, 1991, *The Ignorant Schoolmaster: Five Lessons in Emancipation*, translated from French by K. Ross, Stanford University Press, USA.
- Rancière, J 2004, *The Philosopher and His Poor*, translated from the 1983 French original, by Andrew Parker, Duke University, USA.
- Ross, K 1991, 'Introduction' in, *The Ignorant Schoolmaster: Five Lessons in Emancipation*, by Jaques Rancière, translated from French by K. Ross, Stanford University Press, USA.

- Sayers, S 2016, 'Jaques Rancière (2004) 'The Politics of Aesthetics: The Distribution of the Sensible'', review, *Culture Machine Reviews*, <http://www.culturemachine.net>.
- Stevenson, A & Holloway, J 2016, 'Getting Participants' Voices Heard: using Mobile, Participant Led, Sound-based Methods to Explore Place-making', *Area*, 2017, 49.1, 85-93 Royal Geographic Society.
- Trainor, A & Bouchard, K 2013, 'Exploring and Developing Reciprocity in Research Design', *International Journal of Qualitative Studies in Education*, Sep 2013, Vol 26, Issue 8, 986-1003.
- Toombs, M 2016, 'The intersection between research and ethics, as it applies to Indigenous methodologies', *Aboriginal and Islander Health Worker Journal*, Vol. 40, Jan/Dec 2016, 8-10.
- Qadri, D 2016, 'What Does Public Art Teach Us? Public Art, Public Pedagogy and Community Participation in Making', *Journal of Public Pedagogies*, Number 1, 2016, Public Pedagogies Institute, <http://www.publicpedagogies.org/journal/>

Crosswalk: Performing the City as a Learning Experience

Raffaele Rufo

Deakin University

Abstract

Crosswalk is a site-responsive performance conducted in the middle of a pedestrian crossing in the inner streets of Melbourne and exposed in the homonymous video attached to this article. The performance – an experiment with the duet dance form of Argentine tango – emerged out of a practice-based process of inquiry. My failed attempt to find my tango in the city while finding my place in the city through the tango becomes a drive to explore the nexus between learning and the experience of publicness and defuse the rationalist reliance on the isolated cognitive individual as the key pedagogical agent and target. I argue that, in Crosswalk tango worked (or could have worked) as a reverse public pedagogy through somatic connection not only between dance partners but also with the broader environment. Becoming vulnerable to the otherness of the outside world is one way of promoting diversity and fostering plurality.

Keywords

Argentine tango, site-responsive performance, reverse public pedagogy, dance-based research, dance improvisation, somatic awareness

This article is concerned with the question of how the everyday publicness of street life in the contemporary city works as a learning experience, and how the figure of the artist as an urban explorer can help uncover some of the conditions, processes and strategies undergirding this particular pedagogical frame. I provide an autobiographical account of my experience of wandering in the central business district streets of Melbourne (CBD) between my arrival in Australia from Italy in October 2015 and that of my family in July 2016. The account builds also upon my PhD practice-based dance and performance research of Argentine tango at Deakin University. Through the combination of exploring the city and inquiring into tango, I have started to develop a site-responsive artistic approach to performance and publicness that is partially and preliminarily captured in the short video attached to the text and based on a spontaneous intervention in the midst of a busy pedestrian crossing (from now on *Crosswalk*).

My main argument is that the experience of togetherness in public spaces is a complex art of attunement that requires learning to be challenged and even destabilised by otherness without letting it become overwhelming to the point of losing the capacity to cope with the environment. As I walk and I observe, or witness or participate, the city emerges as a reflex of my soul, a public stage, a process of noticing and eventually a creative process that engages my everyday life as well as my dance and through which the evolving lessons of the everyday is taught - to me and through me. Performing (in) publicness involves exploring the ways in which the outside world is affecting me all the time, and how I might notice, resist or yield to what is becoming available outside in an evolutionary process of making sense of what I am sensing through the body. I would like to propose the frame of dance improvisation and, in particular, of Argentine tango—a duet dance form structurally based on the improvised relation between dancers and with their broader context—as a platform and metaphor to explore and describe this process.

The article begins by framing autobiographically my site-responsive performance research in Melbourne CBD. I then introduce Baudelaire's image of the *flâneur* as a tool to account for my exploration and describe the city wandering practices through which the creative process leading to *Crosswalk* occurred, as well as the difficulties I have been facing in trying to cope with the chaos of city life. This is followed by some details on *Crosswalk* as both a creative process and a creative product and by some notes on my aspirations and on the learning lessons ensuing from the experiment. In the last part of the article, I position my practice-based exploration in the theoretical field of public pedagogy and provide some concluding remarks.

The City as Autobiographical Frame

Working as a mirror of my soul, Melbourne city life began to bring to the surface some of the mysteries of my internal life as a reaction to the unbearably anonymous experience of what was happening outside my skin:

*A spectre is haunting the streets of Melbourne.
Seeking his way on the edges of the chessboard,
He travels across opposing dimensions,
Then stops to ponder, in silence.
Fearful, forceful, confused
He crosses people without engagement.
A pawn lost on the margins
Of a disenchanting game.
(March 2005, author's personal diary)*

I had just moved to a new city, a new country, a new hemisphere, on my own, in search of a new life. I was in my late-20s. The experiment failed and, in December 2007, I decided to return to Italy. But the time for a second chance came in October 2015. And the long and thick gap between these two acts in the staging of my personal life as a migrant did make a difference in the way I approached Melbourne the second time. The city began to function more consciously as the stage for a learning process based on participant observation and the recording of sensory raw material. I engaged this new investigative phase as an attempt to make sense of my external sensations of seeing and hearing the overwhelming stimulations of street life. Dwelling in the city as an inquirer between October 2015 and June 2016 provided me with a platform for nurturing an intuitive pedagogical process. I gradually extended and deepened my perception, conception and lived experience of the city as a mirror of my soul and as stage on which I am a participant observer, to allow the frame of creative experimentation to take root. My aim was to pursue discovery and subversion both in the ways I dwell in the city and in the ways I engage with my artistic practice - the duet dance form of Argentine tango. This process ensued in the spontaneous intervention in the midst of a central crosswalk exposed in the video attached and discussed in this article.

The Artist as Urban Explorer

To describe and interpret my wandering exploration in Melbourne CBD, I will now turn to the figure of the *flâneur* as the painter of modern life evoked by Baudelaire in an essay dating back to 1863. The *flâneur* (from the French verb *flâner*, which literally means to wander around) is not just somebody who observes the city and experiences an actual wandering across its streets, but also a way of seeing, feeling and thinking the things one encounters. Baudelaire (1964) describes the *flâneur* as the man of the world and of the crowd, as the artist immersed all day in “universal life” with the curiosity of a child, but who is then capable to process and distill the gist of such experience with the stable nerves and the aesthetic craft of a genius. In my reading, Baudelaire’s *flâneur* (associated with the real figure of Constantine Guy, water colour painter and illustrator for French and British newspapers) is a genius who can seamlessly attune to his naturally imaginative consciousness and to the world and who can make sense of publicness through art-making. What is being addressed, and to some degree celebrated by Baudelaire is the evolution of the human spirit facing epochal changes in the patterns of urban life and in self-perception and self-understanding marked by the transition of Paris, London and other major Western European cities into modernity. From a pedagogical perspective, it is worthwhile asking how the contemporary *flâneur* learns to attune to the world, to the crowd and to the senses in search for inspiration, exchange and fulfilment.

Baudelaire’s *flâneur* sits in the window of a coffee-house, ‘mingling, through the medium of thought, in the turmoil of thought that surrounds him ...[he] remembers, and fervently desires, to remember, everything’ (1964, p. 7) with the attitude of someone who has been on the brink of total oblivion. I find this a powerful image and I would like to use it as a lens to look at my own experience of mingling in the streets of Melbourne through the medium of the senses, in the turmoil of movement surrounding me. Returning to Melbourne after eight years spent in Italy in search for a new life that never came into place made me feel like someone who is convalescent, who has lost his senses and is almost overwhelmed by a desire to feel part of a newly encountered urban fabrics. As in the case of Baudelaire’s *flâneur*, the city, and in particular its central streets, became part of my everyday, as a tangible and metaphorical crossroad between past and future, home

and school or work, the small picture of private contingency and a larger sensibility and sense of belonging and pursuit.

Wandering as Research

My process of urban exploration in Melbourne CBD worked mainly through wandering. This, in turn, involved mainly walking, pausing and stopping with the more or less conscious intent to observe, listen, witness and take part. I also engaged in taking photographs and short videos and in recording audios of human and mechanical movements and of the built environment in which they occurred (e.g., the sound of traffic lights and public transport announcements, the feet and voices of pedestrian crossing a street or walking on a sidewalk, the wake of trams and cars and bicycles passing by, etc.). In this multimodal process of participant observation, note-writing and digital recording allowed me to go back to those complex moments I could hardly grasp in-the-moment and helped me frame inputs that would otherwise go unnoticed. Initially, the scope of my inquiry in the CBD was quite broad and unstructured. However, as I got more interested in places of arrival and departure and in masses of bodies moving alongside each other along predetermined trajectories, I reduced my focus to train stations, pedestrian crossings and sidewalks and shifted my attention to situations where I perceived time and space and the energy of movement to be more influenced by the rules and arrangements of the built environment. I started to focus on spaces where I felt it harder to break the grid of mass movement and find a place for improvisation, spaces where living bodies are literally moved by inanimate bodies and by the flow of urban life.

Coping with Chaos

My autobiographical exploration of Melbourne CBD can be placed in a broader interpretive context by referring to the critical analysis of walking in the city offered by De Certeau (1984) in his famous book on the practice of everyday life. In my reading, De Certeau's work is the work of a flâneur who artfully paints with words, sentences and subtle reasonings the contemporary human condition. De Certeau's exploration of walking in the central streets of Manhattan (New York) is not concerned with what his eyes see when looking down from the heights of a sky tower, but rather with what happens below the threshold at which visibility begins. His aim is to 'locate the practices that are foreign to the "geometrical" or "geographical" space of visual, panoptic, or theoretical constructions' and to describe the "metaphorical city "slipping" into the clear text of the planned and readable city' (1984, p. 93). Walking is defined as an elementary way of experiencing this kind of city; pedestrians are portrayed as practitioners whose knowledge of the spaces they are making use of 'is as blind as that of lovers in each other's arms'; the networks of their fragmented, contradictory and intersecting movements are portrayed as writings composing 'a manifold story that has neither author nor spectator' and that, in relation to representation, 'remains daily and indefinitely other' (1984, p. 95).

During the course of my exploration in Melbourne CBD I have tried to place my body into what De Certeau (1984) refers to as the 'textual fabrics' of the city in the making in search for the 'microbe-like, singular and plural practices which an urbanistic system was supposed to administer or suppress' and which create 'a mobile organicity in the environment' (p. 96). However, my focus progressively shifted from what I was observing outside my living body to the alternative paths I myself could take, to how I could try out the available trajectories—yielding to them or resisting them, to how I could follow the myriads of street acts while not being determined by them. As a result, borrowing De

Certeau's expression, I was left prey to 'the contradictory movement that counterbalance themselves outside the reach of the city ... as a system' (1984, p. 96). I experienced chaos and the inability to be affected by the outer world without frustration. I felt prey to a mass of pervasive and intense stimulations that my unselfconscious bodily awareness was not capable of making sense of. In this experience of rupture, the otherness of the city felt chaotic and unbearable too. I observed and listened to the city as a dehumanised repetition of sound patterns, movement directions, safety codes, spatial arrangements, temporal timetables, etc. A flow of life of which it is hard to find any trace left after it is passed in an ungraspable moment. I rehearsed over and over again the same script: arriving on a train at Flinders St Station, walking across the platform and the foyer, 'touching off' my traveling card, approaching the pedestrian crossing, stopping at the red light, crossing with the green, getting to the other side of the street as quick as possible, reaching the pavement. One thing leading to another thing. A river of people and lights and noises—or of lack thereof—whose water I feel unable to touch. A river that moves me from the outside without asking me where I want to go and why.

De Certeau concludes his chapter on the everyday practice of walking in Manhattan with a heartfelt call that in my view suggests the possibility to interpret and live the city as a transformative learning experience: 'To practice space is thus to repeat the joyful and silent experience of childhood; it is, in a place, to be other and to move toward the other.' (1984, p. 110, emphasis in original)

Returning to my autobiographical narrative, as a migrant, a seeker and a dancer my amorphous body wants to be sensorially and affectively moulded by the encounter with Melbourne—not just metaphorically: I want to have a dance with the city. But how can I let the city teach me how to dance with it? How can I change the frame of my exploration to let this improvised dance of drama and attunement occur? I am wandering in the city looking for who I am, what I can do in this place and for this place, searching for a platform for meaningful living and inspired creating. To find my place in the city is to find an evolving trajectory for my creative impulses, to find a platform for letting my inner drives enter an exchange with a larger relational and imaginative field. But how can I find a way to connect with the chaos I perceive around me, so that I do not become that chaos, so that that chaos can become the frame for my creative investigative practice? The next section turns to these questions by providing a short exegesis of the site responsive dance performance documented in the video attached to this article.

Crosswalk: A Site-Responsive Dance Performance

Crosswalk is a site responsive performance experiment in Melbourne CBD in the middle of the pedestrian crossing between Flinders Street Station and Swanston Street—arguably one of the busiest in the inner city (see image 1 for a map of Melbourne's central city grid; for an account of the notion and field of site dance performance and site-specific art more in general, see Kaye 2000 and Kloetzel & Pavlik 2010).

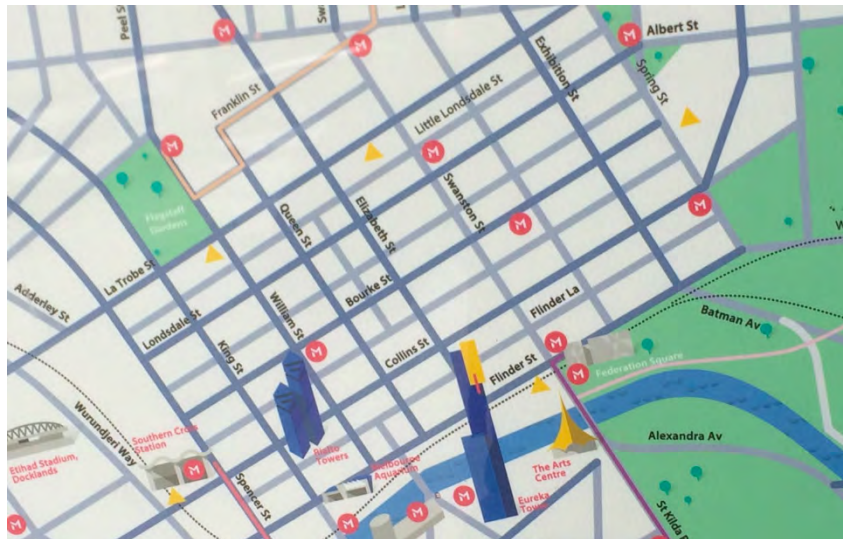


Image 1: Map of Melbourne's central city grid (Melbourne City Council)

The *Crosswalk* intervention emerged out of countless hours spent observing, taking photos and filming the body movement of people crossing the street in that specific site and listening and recording their voices and the sound loop of the traffic lights. My creative inquiry involved also, and perhaps more importantly, going through that crosswalk over and over again in both directions.

Crosswalk took place on Saturday 30 April 2016 between 6pm and 10pm. The actual dance improvisation lasted for approximatively one hour. I worked with a female dancer and a photographer I had previously met in the Melbourne tango scene. On the morning of the shoot we had met in the city near the performance site to make choices about how to dress, where to position our bodies and the camera and what to do during the experiment. We decided to do one simple thing: to stand right in the middle of the crosswalk—in the safe area between two tram tracks—and to hold each other in a close tango embrace with little or no movements and no music. We would face each other and listen to each other during the two intervals of time going from red lights to green lights and from green lights to red lights. We would focus on breath and balance and we would share some weight with each other to nurture a continuous exchange of sensations via the shared centre in-between the two bodies. We would try to let the movement of the people waiting with the red lights and crossing with the green lights affect our internal worlds but we would not try to interact with pedestrians. I was dressed all in black. My partner was dressed all in white. The photographer was positioned perpendicularly to the trajectory of crossing pedestrians with the goal of capturing the relationship between the movement qualities of our bodies encountering each other in the tango embrace and those of the pedestrians' bodies and of the cars and trams moving around us in the built environment of the city. I personally edited the photos into the video embedded in this article (see next page).

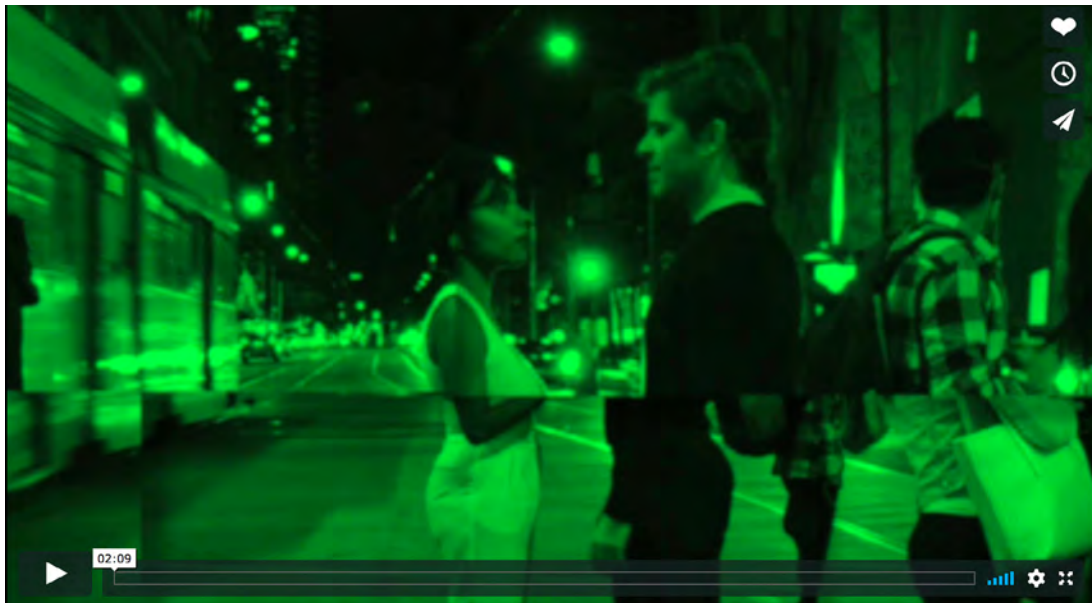


Figure 1: Still from *Crosswalk*, 2017, by Raffaele Rufo (Click on image to visit link and play video)

Along the lines of a creative practice-based research methodology (Nelson 2013), the *Crosswalk* video can be seen as three things at the same time: a documentation of the event of performing in the middle of a crosswalk in Melbourne CBD; an artistic outcome of dance-based research; and as part of the process of inquiry involving thinking prior and after the event and further audiovisual elaboration of what was experienced and photographed by using editing techniques, site-specific sounds and ad hoc tango music created with these sounds by a professional musician. The video is not just illustrative but it also incorporates insights expressed through images and sounds that might not otherwise be passed on to the reader. This is aligned with the notion of tacit knowing expressed by Polanyi (2009), according to which knowledge should be reconsidered ‘starting from the fact that we can know more than we can tell’ (p. 4).

Why Crosswalk?

From an autobiographical perspective, I engaged in the *Crosswalk* performative experiment, right in the middle of one of the busiest crosswalks in Melbourne, because I wanted to leave my mark as a human being where there seems to be no time and no space to be yourself, and where traces of the body seem to be erased before they can even start to function as traces. I wanted to feel a sense of belonging, to be part of a new city. I wanted to own this new city by dancing in the middle of its streets in an improvised and provoking way. Melbourne CBD was (and still is) a real place for me and the *Crosswalk* tango performance was the beginning of an informal process of initiation into a more playful and creative way of living it. From the point of view of artistic research, I decided to put my dancing body into the public space out of a desire to explore what tango can be outside the boundaries of the social dance community (dance halls, studios, festivals, etc.) and of its social norms and rituals, ways of dressing and behaving, musical conventions, aesthetic codes, etc. By bringing tango to the new environment of Melbourne’s inner streets in a non-traditional improvisational way, I was hoping to find something new about the city and about tango working with both tango and the city as two intertwined learning processes. Indeed, while as a beginner I had experienced tango as a powerful gap in the ap-

parently unified perception of self, body and world, as time went by I have felt trapped in a new grid of meanings and practices which needed to be untamed. Tango had provoked my sensations and imagination in the first place. Now it was my turn to try to let go of my attachments to the form so that new pathways towards the unknown could be discovered.

Learning from Failures

How did I feel as a dancer going through the *Crosswalk* experiment? How did the city—its sounds, images and rules of spatial and temporal engagement—impact on my body, on my movements, on my tango? In retrospective, to put it bluntly, I just could not let the environment creatively affect me—so I don't really have a detailed answer to these questions. But this in itself is an important insight on how the creative process works (or does not work). Through my habitual modes of somatic attention, I could not recognise the fuller sensate-relational field the city was presenting me with, connect with internal impulses and make sense of external inputs. I relate my failure to attune to the city to being nervous and to the fear for uncertainty. There was uncertainty for the illegality of standing in the middle of a crosswalk. Police officers did admonish us to move on a few times: "This is enough, you can't stay here". Were we endangering public safety even though we were not trying to stop people? Was our own safety in danger? Fear was also related to uncertainty about what I was trying to do and how people would judge me—the very choice of bringing my sensibility to the city was under public scrutiny thus putting in question my self-esteem and the worth of my inquiry. Uncertainty pushed me to cling on to the form and patterns of the dance I was most familiar with and the intimacy of the relationship with my partner. The result was a feeling of being caught in external shape.

Noticing and coming to terms with the ephemerality and the constant evolution of my practice is perhaps the key lesson I have learned throughout this project. I engaged an urban exploration of Melbourne streets in search of an alternative to the conventional dynamics of studying and teaching tango in studios and practicing in dance-halls. Through *Crosswalk*, I learned directly how much extra somatic awareness was needed in trying to let the form emerge through exploration. With the broad term "somatic", I am referring to a first-person approach to inquiry and experience more in general based on the body as an internally sensed and immediately perceived living process of awareness (physical, emotional and cognitive) and of entanglement with the external world (see Hanna 1976, 1985, 1986). Through *Crosswalk*, I also learned that the city does not necessarily liberate me in my work, but it can also be a restrictive force. I needed to return to the studio and turn the focus of the work outside-in. I needed a space of trust, openness and potential experimentation – not the studio as a social teaching and dancing environment but as an independent peer-to-peer research lab where I can train with other dancers on a range of methods, techniques and perceptual modes of movement inquiry that effectively support the emergence of a plurality of perception and the deepening, widening and heightening of body aliveness (for a practice-based inquiry of some key somatic strategies and tools in the field of dance improvisation, see Fraser 2012).

Crosswalk as Public Pedagogy

This article is an opportunity to engage my dance-and-performance-based exploration in Melbourne CBD through the conceptual lenses of public pedagogy. In what follows I attempt to pinpoint and ponder on some key learnings emerging out of *Crosswalk* in terms of recent intellectual debates (for a comprehensive review of the field, see Sandlin et al 2011). Analytically, *Crosswalk* could be classified as a 'public artistry and performance'

public pedagogy project—a category which belongs to the broader typology of ‘informal institutions and public spaces as sites of public pedagogy’ as articulated by Sandlin et al (2011, pp. 348-351). Along these lines, dancing tango in the middle of a pedestrian crossing might work as a ‘cultural signifier’ which creates ‘metaphors that teach the public “common-sense” ways of viewing “reality”’ (Sandlin et al 2011, p. 349). When watching the video that accompanies this text with this possible reading in mind, the contrast between the intimate stillness of the two dance partners facing each other and the fleeting movement of pedestrians crossing with the green lights becomes more evident. Borrowing from Deleuze and Guattari (2008, esp. pp. 474-476), it is possible to make sense of the *Crosswalk* experiment as an attempt to ‘smooth’ the apparently unproblematic reduction of inner city street crossing to a ‘striated’ space—a space dominated by organising, enveloping and capturing qualities. It is also pertinent to ask whether and how the signifiers and signs of the *Crosswalk* tango performance were negotiated among dancers, pedestrians and the site. Indeed, we neither talked to pedestrians or give them an option to leave a feedback on whether or how they were affected by the experiment. But this did not occur out of negligence or lack of attention.

The question of how public pedagogical enactments relate with the public brings to the fore the very choice of taking the particular art-form of tango to the streets of Melbourne. This is a choice which reflects my understanding of tango as the performative outcome of long and conflictual processes of public negotiation among different sections of the Argentine population by poetic, musical and bodily means. In particular, tango emerged in Buenos Aires, a place that, between the late 19th century and the early 20th century, was faced with great social and cultural transformations and massive migratory flows from the country and overseas and turned from a big village into a modern multi-ethnic metropolis (Collier et al 1997, esp. ch. 1 on the birth of tango). Tango first developed among a mix of the lower urban and suburban classes of descendants of African slaves, natives of the regions, known as criollos, and European immigrants—especially from Italy, Spain and France. In the brief note announcing its inscription in the UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity (1999), tango is described as ‘the most recognizable embodiment’ of the ‘distinctive cultural identity’ merging a wide range of customs, beliefs and rituals belonging originally to these three sections of the population. In its traditional form, tango works as a lived event through which the dancers encounter each other in a practiced space, where there are viewers affecting and being affected by the dance, and where tango music is played. The non-verbal negotiation of personal and trans-personal meanings is at the very heart of the tango performance (Cara 2009). This exchange has typically occurred in the quite specific representational setting of Argentina popular culture and national history (Collier 1992; Collier et al 1997) and has often involved the colonial and post-colonial dynamics of exoticism and exploitation (Savigliano 1995).

The pedagogical implications of trying to experience Argentine tango out of its traditional ritualistic context and practices are problematic and stimulating at the same time. I would like to maintain that, the lessons learned by engaging with tango in the middle of a pedestrian crossing in Melbourne CBD can help us defuse the mainstream view of pedagogy as an act in which teaching and learning agents and activation and reception of new meanings are conceived as distinct and separate cognitive entities and mechanisms relatively independent from the environment. This resonates with Burdick and Sandlin’s (2013) critique of the humanist/rationalist/modernist model of public pedagogy, which targets ‘the Western notion of the self as a developmental, autonomous, and rational iso-

late, as the object of pedagogical and curricular energies' (p. 145) and continues to rely 'on school-based meanings and mechanisms as heuristic for all sites of education' (p. 146). As I experienced wandering and performing in the city as a kind of 'reverse' public pedagogy, I was not trying to teach something to the public, or to de-institutionalise learning and the public. Rather, I was trying to de-institutionalise myself and my learning and to understand how my relation to the outside world works from a creative practice-based perspective. With *Crosswalk*, pedagogy is mobilised as a frame to hinge at the unspoken, unarticulated possibility of letting the city emerge as a learning experience of what is not announced, not organised, not regulated, not advertised, not sold, not curated, etc. – that is, of what is improvised in relationship with an embodied-poetic frame. The revealing encounter with my body in Melbourne CBD urges me also to ask what is meant by 'public' both as lived experience and theoretical construct. Drawing on Biesta's interpretation of public pedagogy 'as the enactment of a concern for the public quality of human togetherness' (2012, p. 683), it is possible to look at the *Crosswalk* autobiographical process of becoming tango also as a pedagogical enactment that opens up the possibility for forms of human exchange which contribute to the becoming public of inner city spaces (a busy crosswalk in this particular instance) by revealing difference and fostering plurality.

Conclusion

Starting from my autobiographical encounter with Melbourne CBD as an immigrant tango dancer, and drawing on street wandering as an everyday practice of exploration, the *Crosswalk* performance experiment brings to life the important tension between the suppression of physical sensations that characterises mass culture and built environments in contemporary urban society and the transformative desire to learn how to make sense of our self and of our place in the world in embodied, relational and imaginative terms. No one teaches us how to experience urban dwelling in fulfilling ways. The tango dance in close embrace in the middle of a busy pedestrian crossing works as a reverse public pedagogy: both as a way of coping with the chaos of external inputs and trying to learn how to have a dance with the city; and as a way of seeking a place for my tango and of becoming tango by challenging the restrictive logic of learning, teaching and performing in dance studios and halls in and through controlled and normalised contexts and mechanisms. By putting my improvised tango out there, in the vulnerable space between ego and otherness, homologation and difference, docility and subversion, I can allow people's non-verbal ways of being in publicness to affect by impulses and foster my creativity. *Crosswalk* is at the same time the kinesthetic enactment of this process of inquiry and its audiovisual exposition.

It is the experience of failure—to let the city affect my creative process from the inside and to become tango in the city—that drives the public pedagogical dimension of *Crosswalk* (and of tango) to the foreground and that guides the conversation with theoretical frameworks in the field of public pedagogy. The nexus between tango and learning processes and mechanisms is tacit, i.e., it cannot be articulated with words because it emerges out of a non-cognitive bodily engagement with one's perception of movement in the touch-based experience of improvising with someone else (e.g. we learn how to walk together). In this sense, tango is an intimate pedagogical encounter through which the seeds of a kinaesthetic-affective mutual sensitivity are spread and our ways of understanding body, self and world are subtly altered.

Acknowledgements

I would like to thank the Institute of Public Pedagogies for the opportunity to present previous developments of my work at their annual conference in 2015 (as a performative talk) and in 2016 (as a movement and dance workshop). The decision to present the site-responsive dance performance *Crosswalk* as a combination of video and text and to try to frame it in the intellectual context of public pedagogies was driven by attending the Master Class in Public Pedagogy organised by the institute and led by US scholar Jennifer Sandlin on 19-22 June 2017.

I would also like to acknowledge: the continuous support of my supervisors at Deakin University; the collaboration of Ilma Ali (dance partner), Heena Mulchandani (photographs) and Elian Sellanes (music) in the realisation of the *Crosswalk* performance and video; and the several inspiring conversations with Robert Draffin (Victorian College of the Arts) on the transformative ways in which we can let the city affect us and the creative process.

Video Link

Raffaele Rufo, 2016, *Crosswalk*, <https://vimeo.com/241816570>

References

- Batson, G 2009, 'Somatic studies and dance', <www.iadms.org/page/248> (Accessed 24 August 2017).
- Baudelaire, C 1964, *The Painter of Modern Life and other Essays*, Phaidon Press, London.
- Biesta, G 2012, 'Becoming public: Public pedagogy, citizenship and the public sphere', *Social & Cultural Geography*, vol. 13, no. 70, pp. 683-697.
- Burdick, J & Sandlin J A 2013, 'Learning, becoming, and the unknowable: Conceptualizations, mechanisms, and process in public pedagogy literature', *Curriculum Inquiry*, vol. 43, no. 1, pp. 142-177.
- Cara, A C 2009, 'Entangled Tangos: Passionate Displays, Intimate Dialogues', *The Journal of American Folklore*, vol. 122, no. 486, pp. 438-465.
- Collier, S 1992, 'The Popular Roots of the Argentine Tango', *History Workshop Journal*, vol. 34, no. 1, pp. 92-100.
- Collier, S, Cooper, A, Azzi, M S & Martin, R 1997, *Tango!: The Dance, the Song, the Story*, Thames and Hudson, London.
- Deleuze, G & Guattari, F 2008, *A Thousand Plateaus: Capitalism and Schizophrenia*, Continuum, London.
- De Certeau, M 1988, *The Practice of Everyday Life*, University of California Press, London.
- Fraser, P 2014, *Now and Again: Strategies for Truth in Performance*, MA research thesis, Monash University, <www.academia.edu/9223802/Now_and_again_strategies_for_truthful_performance> (Accessed 24 August 2017).
- Hanna, T 1976, 'The field of somatics', *Somatics: Magazine-Journal of the Bodily Arts and*

- Sciences*, vol. 1, no. 1, pp. 30-34, <<https://somatics.org/library/biblio/htl-fieldofsomatics>> (Accessed 24 August 2017)
- Hanna, T 1985, *Bodies in Revolt: A Primer in Somatic Thinking*, Freeperson Press, Novato, California.
- Hanna, T 1986, 'What is Somatics? (Part I)', *Somatics: Magazine-Journal of the Bodily Arts and Sciences*, vol. 5, no. 4, pp. 4-8, <<https://somatics.org/library/htl-wis1>> (Accessed 24 August 2017).
- Kaye, N 2000, *Site-specific Art: Performance, Place and Documentation*, Routledge, London & New York.
- Kloetzel, M & Pavlik, C (eds) 2010, *Site Dance: Choreographers and the Lure of Alternative Spaces*, University Press of Florida, Gainesville.
- Nelson, R 2013, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, Palgrave, New York.
- Polanyi, M 2009, *The Tacit Dimension*, The University of Chicago Press, Chicago & London.
- Sandlin, J A, O'Malley, M P & Burdick, J 2011, 'Mapping the complexity of public pedagogy scholarship: 1894-2010', *Review of Educational Research*, vol. 81, no. 3, pp. 338-375.
- Savigliano, M 1995, *Tango and the Political Economy of Passion*, Westview Press, Boulder, Colorado.
- UNESCO 2009, 'Nomination and Inscription of Tango on the Representative List of the Intangible Cultural Heritage of Humanity', <www.unesco.org/culture/ich/RL/00258> (Accessed 24 August 2017).

Educational Consciousness: Breaking Open the Category of Knowledge in Footscray

Charman K, Dixon M, Bellingham R, Thomas M & Cooper J

Public Pedagogies Institute

Abstract

This article is the beginning of a theoretical reading of a project undertaken by the Public Pedagogies Institute a Pop Up School and Educational Consciousness. Drawing on Biesta's notion of publicness we initially describe the Pop Up School event. We argue that in this project we look to extend the way the knowledge profile of an area can be more fully informed by turning to the community itself for their articulations and representations of their knowledge. When then offer distinct readings of this research/public event with Deleuze and Barad as they offer 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 the interview data. The final steps bring Footscray sharply through time with a reading of 'consumptionscapes' of Footscray knowledge.

Keywords

knowledge, educational consciousness, publicness, public pedagogy

For most of 2016 researchers at the Public Pedagogies Institute (PPI) have been working on a project titled 'Pop Up School and Educational Consciousness'. The Institute itself is focused on learning and teaching outside of formal institutions. To this end the Institute has an ongoing interest in and commitment to the recognition of specific geographical knowledge—what a community knows and values as its significant knowledge. This current major project—Pop Up School and Educational Consciousness—reflects a critical engagement with what constitutes knowledge. We have undertaken an iteration of this project in Footscray, an inner suburb of Melbourne and at the time of writing this article we have just completed a similar project in Werribee an outlying suburb on the fringe of Melbourne. From each of these projects, our intent is to produce a document titled *Toward a Footscray Curriculum* and *Toward a Werribee Curriculum*. This curriculum will include knowledge and distinctive processes of learning and teaching that are unique to these localities.

Like the Footscray curriculum, this article is a cacophony of voices reflecting both the knowledge we experienced in our research and the beginnings of our theorisation. This article 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.

The determining of knowledge in a specific geographical space necessitated the multiple 'conversations' about valued knowledge, teaching and learning with the people who populate the area. This process of having a 'conversation' is the creation of an atmosphere where, after a few guiding questions, the resident, community group, employee or employer is determining of the conversation. These conversations were recorded and photographs of relevant people, places and objects were taken. During the conversations with the respective groups time is spent discussing ways this knowledge and understandings of learning could be a contribution to the Pop Up School event. The success and quality of this project is dependent on ongoing focused engagement with the community in these 'conversations' in the lead up to the event. The Pop Up School event is a day-long public event with participants and exhibitors from the community showcasing local knowledge, teaching and learning. The possibilities for learning and teaching into the future emerge from these 'conversations' and from the Pop Up School.

In the Pop Up School the notion of 'public' is better thought of as 'publicness'. Gert Biesta (2014) argues for pedagogy in the interest of publicness. He distinguishes this mode from pedagogy for the public that is to educate the public administered by the State, and pedagogy of the public that is done by the public itself. Publicness is a good description of the Pop Up School. As the knowledge that was enacted in the space was, as Biesta writes drawing on Hannah Arendt:

'...concern for the public quality of human togetherness and thus for the possibility of actors and events to become public, or to create a form of political existence... in which action is possible and freedom can appear' (p. 23).

However, the project consisted of not just the Pop Up School event, but also the collection of responses to the question of 'what is knowledge in Footscray?' 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 that has been learnt and brought to the fore is the collective understanding of what we now know.

This work draws upon the well-established tradition of theorisation and research of historical consciousness (Seixas, 2004; Guttman 1983). The study of historical consciousness differs from the study of History, which is the study of the past, and from historiography

raphy, which examines how historians view the past. The study of historical consciousness is the study of how people look at the past. In the same way, the study of educational consciousness differs from the study of education. We were interested in a theorisation of educational consciousness as the study of how people look at education, knowledge, learning and teaching. We began with the idea that educational consciousness refers to individual and collective perspectives and understandings of both institutional and organic or informal education and learning. The theory is not static. It has so far provided us with a means to consider and notice how people see knowledge as emerging from relations between such things as personal and family experience, the body, geography, context, culture, society, and the past, present and future.

The undertaking of a project around educational consciousness is political because it is another approach to the question of 'what is community?' PPI is concerned with learning and teaching that occurs outside of formal institutions, such as schools and universities. There can be a tendency to see the growth of knowledge through a narrow lens of skills measured by state and national schooling measurements such as NAPLAN and PISA results. We argue these are limited indicators. Performance on these national and international testings is linked to individual schools and to geographical location. In Australia, the MySchool website records individual school data on NAPLAN tests alongside ICSEA data. ICSEA stands for the Index of Community Socio-Educational Advantage and this index is used to argue there is a strong relationship between educational advantage, as measured by the parents' occupation and the level of education completed, and their educational achievement (ACARA, 2011). The researchers in this project look to extending the way the knowledge profile of an area can be more fully informed by turning to the community itself for their articulations and representations of their knowledge.

In the body of this article which follows, we represent our engagement with the educational consciousness of Footscray through four independent but interwoven steps. 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 the interview data. The final steps bring Footscray sharply through time with a reading of 'consumptionscapes' of Footscray knowledge. The article concludes with a recognition of the positioning of these knowledge steps inside Footscray's greater educational consciousness.

The Pop Up School as Research Event

The pop up school is a performance of knowledge. At the pop up school sounds circulate unhooked from the meanings of words. The language of knowledge is dislodged from its sovereign position. Bodies moved through the space—objects were produced, burnt, slashed.

Sound reverberated against the brick walls that enclosed us. Skateboards rocketed up and down the alley way. The square—the site of the pop up school—was an out of the way space in between the back doors of shops frequented by those 'hanging around' the neighbourhood, not far from shops and trains and buses. A place named as 'ready for re-activation' by the council. We were in the space—looking for knowledge. The performance of knowledge was a public one in this space.



Figure 1: Maddern Square, the site of the Pop Up School (photograph: Jayson Cooper, 2016)

The project asked of us crucial questions. What is the knowledge? What will it look like? How will it be felt or experienced? What are its shapes, contours, bodies? Where should we look for it? In words, in objects, documents, in images? From whom will we seek this knowledge? Once found, how will we hold it, or name it? How do we break open this category of knowledge? If we do so, what will be produced? What does this foreclose? One way of looking is to read through Deleuze (1994) and attend to the becoming and the becoming and the becoming of knowledge. For Deleuze, 'knowledge is irreducible to a static body of facts but constitutes a dynamic process of inquiry as an experimental and practical art embedded in experience' (Semetsky, 2009, p. 443). Knowledge is an experiment with and a performance of the world.

The Pop-Up School is a research cut. Following Barad (2014) the agential cut; an act of cutting things together-apart in one movement, can be understood as an image of time, a diagramming between subject and object, that 'constantly produces itself and grows' (p. 37). Cutting, Barad (2011) contends, is not an activity that simply severs a part from a whole, but engenders a discontinuous passage where something new emerges. The Pop-Up School and this research provide the conditions to make this cut; to both attend to and co-constitute the emerging knowledge with/in these communities.

At the Pop-Up School in Footscray, knowledge mattering was present as a flow of matter: the walls that bounced back the sounds, that roughed the images pasted up by the schools and the scrawling's of poetry from participants. The wall of Maddern Square held the stories of those who hung out that day and sang songs of their identity. Wool held in the hands of the local knitters was entangled with others who joined them, their stories, their dynamic knowledge, the needles, and the sun on their faces. Knowledge was brought to matter in maps and stories; dancers and singers; the fire of the leaves burning for welcome; fire to make message sticks; the drawing on sticks by child and by adult; the smashing of knowledge mattering piñatas of racial stereotypes made by young Vietnamese teenagers.

Aboriginal and non-Aboriginal Cosmologies and Pedagogies

Footscray marks and maps the movement of people over time. This southern contact zone is a meeting place where the cultural, social, political, and environmental enmesh and become-with each other through past-present interactions. Public Pedagogies Institute's Pop Up School activated public pedagogy that is in the interest of publicness (Biesta, 2014), working reciprocally with and through Aboriginal and non-Aboriginal cosmologies and pedagogies. We followed an ethic of 'what comes from place, must serve place'. Through the Pop Up School we created a space for Aboriginal and non-Aboriginal ways to meet and interact. Creating message sticks opens alternatives and possibilities to witness the ways we share and teach each other through doing. These interconnected stories are held in this message stick.



Figure 2: Footscray Pop Up School message stick (carved by Dr. Tyson Kaawoppa Yunkaporta)

A shared construct of public pedagogy is enacted through the connections with, and between, place, objects, matter, ontology, culture, art, and weaves both over, under, and through the intermingling narratives borne from this one-day public event. The Pop Up School project is 'relationship-centric' (Martin, 2016) and through these acknowledgements and introductions we are making visible the relatedness entangled in this project. In doing this there are many human and more-than-human entanglements, all people (human and more than human) that are part of this, came together to generate a one day event; carving cosmologies.

Pratt (1991) introduced the term 'contact zones' to consider when cultures and peoples meet. In this meeting place, she highlights the interactions between peoples as they coalesce, 'clash, and grapple with each other, often in contexts of highly asymmetrical relations of power such as colonialism, slavery, and their aftermaths as they are lived out ... today' (p. 34). Contact zones are dynamic sites of opposition and harmony. Martin Nakata (2007), a Torres Strait man, extends this idea further to consider the interface which arises when two cultures meet. He calls this The Cultural Interface and it provides a theoretical lens for us to consider the approaches we take in teaching and learning with Aboriginal communities, peoples and cultures. To consider the differences and similarities between and across cultures, places and peoples, and to celebrate these differences. This is one of the dangers of terms such as diversity when used in neoliberal contexts; it becomes a unifying agent which strips away difference.

The Pop Up School became the dynamic meeting place of cultures, knowledges, ways of being and doing. The community, through doing, came together to imagine new possibilities. In effect, an imagined community bound together through an imagined cohesion, where place was imagined by community to generate senses of place and the sharing of this. Through the Pop Up School our public interactions are imagined and articulated as a shared aesthetic. This enables us all to disrupt, interrupt and reject the 'oppositonality which colonialism brings into being' (Ashcroft, Griffiths, & Tiffin, 1995).

Opposing the colonial spinnerette that has cast its web of European values and ways of being over this southern landscape is an important contribution in thinking about how knowledge is both enacted and understood. Such values have even re-inscribed and re-shaped the landscape to suit a European aesthetic. In this process Indigeneity has likewise attempted to be erased. A southern theory (Connell, 2007) rejects the north as the epicentre of knowledge production, and instead looks to the knowledges and ways of doing and being that are unique to these southern places. In our research project Educational Consciousness, and the Pop Up School, we are seeking these southern knowledges, these local identities, and we are celebrating them with the keepers of these stories; this includes migrant stories, historical stories, Aboriginal stories; how we feel connected to places; how we as a group of people made up of many nationalities live and be together. A southern theory (Connell, 2007) speaks of an Australian identity and what that means, and is inclusive of Aboriginality. This intermingling and enmeshing of peoples from around the world takes place on sovereign soil. Footscray always was and always will be on Aboriginal land. In particular the Boonwurrung people of the Kulin Nation.

Through the Pop Up School we enacted a de-colonial contact zone beyond the gates of formal schooling. Pratt when talking about contact zones says:

'We used the term to refer to social and intellectual spaces where groups can constitute themselves as horizontal, sovereign communities with high degrees of trust, shared understandings, temporary protection from the legacies of oppression... groups need places for healing and mutual recognition, safe spaces in which to construct shared understandings, knowledges, claims on the world that they can then bring into the contact zone' (Pratt, 1991, p. 40)

In this way the Pop Up school created pedagogies of healing and mutual recognition that generated safe spaces for a united aesthetic in the heart of Footscray to flourish. In the 'contact zone' of the Footscray Pop Up School the cosmologies of the population were co-constructed together; from the community and by the community. This generates a pedagogy of resistance in the interests of publicness.

A Psychoanalytic Reading of Footscray, Memory and Knowledge

People often speak of something as occurring in the past to indicate that a sense of continuity has been lost. In the speaking they bring something back, they bring it closer. Memory is often linked to the past. Memory is doubted as unreliable in the face of rationality. However, memories are being made constantly and the work of memory ensures that the past is always present.

One way of thinking about a place over time is as a geographical layering that is both physical and cultural. In such a rendering both geography and culture are intertwined. Collectively we effect the physical geography and this in turn is determined culturally. Marxist geographers read spaces through imperialist and colonial re-shaping of geographies. Competing and sometimes conflicting cultural frameworks determine current urban planning. Significant knowledge in this instance might be heritage, both recent and

from the more distant past. Some knowledges are silenced in the interest of dominant cultural perspectives. However, silence does not mean absence—when all are forming the space. One way of thinking about the research, about the past undertaken in Educational Consciousness and the Pop Up School project is through psychoanalysis. Julia Kristeva (1992) writes of interpretation:

‘The very fact of positioning oneself as an interpreter, regardless of the actual meaning one finds in one’s object...is rooted in the subject’s need for reassurance as to the stability of his or her identity’.

Kristeva writes, of the Stoic notion of the primordial inter-dependence of interpretation, subjective will, and mastery of time. What a psychoanalytic reading is, and how it departs from mastery, is that it offers an understanding of the inherent instability of the interpretation of the object.

In psychoanalytic theory, there exists a crisis of interpretation and it is inherent in the symbolic function itself. By this we can understand the symbolic is always infused by elements of the imaginary (in the Lacanian sense of the dimension of images conscious or unconscious, perceived or imagined) and that the symbolic is inherently unstable. Speech itself is symbolic but infused by the imaginary. The dimension of desire opens up time as an interpretive power, but also a transformative power which Kristeva calls the imaginary. The realm of the imaginary and interpretive closure produces a perpetual creative force. In Psychoanalysis, there is no absolute meaning—nothing can be reduced to a single meaning.

In the section below there are extracts of interviews with people from the Footscray Historical Society. The idea is to disrupt the tense and in so doing bring the stories told into the present in an effort to render the memory as contemporaneous. In so doing the idea of the past is disrupted where it has become something that is no longer present, instead through this disruption it is brought to the fore and what is created is a sensibility that what is spoken is occurring now. This is how psychoanalysis understands the unconscious. The unconscious is outside of time, so when something is experienced from the unconscious it is as though it is occurring now.

Footscray has a rich educational history. Schools were present before the Government system of schooling was in place. Religions such as the Anglican and Catholic Church provided education. “So, there was the Catholic school, and the church of England school, Penny schools. They you pay paid a penny, I think, a penny I don’t know if it was a penny a week? or what it was. And actually, according to John...they are not weren’t very good teachers. They built school rooms before they erected churches, and the efforts of clergymen and congregations were supported by land grants and building subsidies administered by the school board. The list of subscriptions towards the erection of a catholic school in Footscray, reveals many protestant donors. Each school accepted accepts children of any religious persuasion. They had have Catholic and Anglican priests, and lessons took take place after school for those children whose parents wished wish them to attend. That’s probably what they should be doing now. [reading from a book] The Church of England school had has the larger attendance, 50 boys and 44 girls, on average in 1861. In 1860, an inspector was is astounded to discover that the school had has neither desks nor forms, organisation was is judged poor, and the standard of instruction weak. Mr Llewelyn does not appear to have any energy. There is not the slightest animation in his manner. His teaching is dull and heavy, and all but slovenly. Unfortunately, you still get teachers like that today. (Interview)

In the experience of the ‘past’, memory spoken can be understood as rendering what is being re-called present. What has occurred here is still occurring here.

Consumptionscapes in Footscray's Educational Consciousness

One way of thinking about educational consciousness is as of 'consumptionscapes' in Footscray. We conceive of 'educational consciousness' as the synthesis of place, time, community and memory of learning and knowledge. Drawing upon Public Pedagogy and Popular Publics, it could be argued that educational consciousness tells us that what is being learnt in Footscray is a form of symbolic consumption. It is learned through identification with Footscray, in which the idea of Footscray has become a gentrified commodity to be purchased. Gentrification (Rofe, 2003) and the consuming culture (Kenway & Fahy, 2011) are aspects of a larger global movement, with implications for education more broadly.

'Probably 10 years – maybe I mightn't pinpoint it to 10 years, but all the houses that have been knocked down and square, box apartments been put up, the high rises that are going up – whereas before you could look from say, the ... oval and look down and you would never see apartment houses like the Barkley Theatre Apartments and the apartments on the other side of the road a little bit further down towards – what's the street? French Street – is it French Street? The ring road where there's more apartment houses and then the state trustees building right on that–right on the corner in the–and making the–they're built right on the pavements–right on the roads and there's no nicety about them. They're–the architect style is very forbidding–concrete jungles as I call them. They haven't set them back and perhaps did some sort of–on the outside did something that's more tasteful and things get knocked down. There's another apartment house going up in–around the ring road extension of Picket Street where the Chinese temple was. There's another one–but they just seem to not care for the architect of years gone by, really. I mean, where they've put some high rises, I mean they're–that was probably car yards and different things like that, but I mean, you go along and you see–I call it when you've been to the dentist and had a tooth taken out, all of a sudden there's a space and where's the house gone and there've been some nice houses taken down and they're taken down because they're on quite a big block of land and they're going to get 8, 10 double story apartments which – it's like a bad tooth. They don't fit into the landscape so they stand out so much' (Interview).

This is the rise of a new Footscray in which a global identity is pushing out a local personality, leaving only specters behind.

Footscray, as rendered, is a community of juxtapositions. 'There's often a remaking of areas like Footscray, thinking that there's no history value' (Interview). There are those who adore the turbulent seas of a suburbs past and have lived through its shady history, and those who are just keen to pick up a cheap sailor's uniform after the event, yet claim that same history as their own. In the wake of sustained uniform change, how much diversity will be sustained by an ongoing global homogeneity which continues to drive sameness across communities?

Footscray's Educational Consciousness

The four approaches to theorising educational consciousness offered in this paper gesture towards the depth and the breadth of readings of local knowledge which are available when we break open the category of knowledge. The knowledge emerging and valued in this project demonstrates an educational consciousness which is less about transferable and useful skills for employment or success, but more about the meeting of zones of contact and past, present and future, as sites of affordance of possibility. Footscray holds, and continues to construct, deep levels of knowledge of migration, art, culture, identity,

belonging, history, language, and the body. These are not reducible to lists of facts and expertise but are written into the streets and the lives of its population, they are dynamic and truly diverse, put to work in the daily lives and identities of those who call Footscray home. Written into the streets and used to construct new businesses, new community, new futures and possibilities. This public performance of teaching and learning as seen through the Pop Up School celebrates the everyday and holds this knowledge in the social and cultural fabric of the suburb. It teaches and learns in a multitude of ways. The Footscray Pop Up School and the research project Educational Consciousness capture a moment in time in a vibrant tapestry of knowledge found in Footscray. Weaving the everyday into lives, and living our lives in inclusive and democratic ways that demonstrate the tapestry of life, art, identity and memory.



Figure 3: Still from *Footscray Pop Up School*, 2016, (Click on image above to play video)

Video Link

Footscray Pop Up School, 2016, <https://vimeo.com/241816652>

References

- Ashcroft, B, Griffiths, G, & Tiffin, H 1995, *The Post-Colonial Studies Reader*, Routledge, New York.
- Barad, K 2014, 'Diffracting Diffraction: Cutting Together-Apart', *Parallax*, 20(3), 168-187. doi:10.1080/13534645.2014.927623
- Biesta, G 2014, 'Making Pedagogy Public: for the Public, of the Public, or in the Interest of Publisness?' in J Burdick, J. A. Sandlin, & M. P. O'Malley (Eds.), *Problematizing Public Pedagogy* (pp. 15-25).
- Connell, R 2007, *Southern Theory: the Global Dynamics of Knowledge in Social Science*, Polity, Cambridge.

- Deleuze, G 1994, *Difference and Repetition* (P. Patton, Trans.), Columbia University Press, New York.
- Guttman, H 1983, Presidential Address, 'Historical Consciousness in Contemporary America', *Organisation of American Historians Annual Conference*, Cincinnati.
- Kenway, J, & Fahey, J 2011, 'Public Pedagogies and Global Emoscapes', *Pedagogies: An International Journal*, 6, 167-179. doi:10.1080/1554480x.2011.554626
- Kristeva, J 1992, *The Kristeva Reader* (Ed Toril Moi), Blackwell Publishers, Oxford.
- Martin, KL 2016, *Voices & Visions: Aboriginal Early Childhood Education in Australia*, Pademelon Press, Baulkham Hills.
- Nakata, M 2007, 'The Cultural Interface', *Australian Journal of Indigenous Education*, 36
- Pratt, ML 1991, 'Arts of the Contact Zone', *Profession*, 33-40.
- Rofe, MW 2003, 'I Want to be Global': Theorising the Gentrifying Class as an Emergent Élite Global Community', *Urban Studies*, Routledge, New York , 40(12), 2511-2526
- Seixas, P(ed.) 2004, *Theorizing Historical Consciousness* Seixas, University of Toronto Press
- Semetsky, I 2009, 'Deleuze as a Philosopher of Education: Affective Knowledge/Effective Learning', *The European Legacy*, 14(4), 443-456. doi:10.1080/10848770902999534

Art & Technology: a Maker Space Experiment for Children

Greg Giannis

Victoria University

Abstract

What can primary school children learn from the simple task of dismantling everyday electronics in an informal maker space environment? Can this type of activity be utilized to engage children in STEM related learning? Can what practitioners in the art/science nexus have learnt over many years be leveraged to enhance student engagement in STEM activities? This paper is a report on a simple experiment and its outcomes conducted in a trial maker space at a Melbourne primary school.

Keywords

STEAM, play, child-centric, creativity, art, technology

Over the last 15 years I have been teaching digital technologies to students from the creative arts fields. This has presented many challenges and I have come against a great deal of resistance, more so from art students than any other student body. I persist as it reflects my own philosophy and practice. I believe that there is an imperative to engage with contemporary technologies as they have come to play such a dominant role in our lives. Or as Douglas Rushkoff put it in relation to software, 'Program or be Programmed' (Rushkoff 2011).

The creative arts fields covers areas such as Visual Arts, Graphic Design and Digital Media. Students tend to be visual learners and communicators, and have a resistance to anything related to the hard sciences which computer software and hardware is perceived to be part of. This presents a problem and missed opportunity for artists to be engaged with a medium that is so prevalent in our society, or as Geert Lovink puts it:

"We need input from critical humanities and social science that starts a dialogue with computer science on an equal basis. ... The submissive attitude towards the hard sciences and industries in arts and humanities needs to come to a close". (Lovink 2014)

Fellowship

In 2015, I undertook an International Fellowship that allowed me to visit experts and centers of excellence involved in the teaching of technology to students in the creative arts fields. I visited many places and spoke to some very inspiring people including Casey Reas from UCLA, Kylie Pepler from UI and Dan Sullivan from NYU. Upon my return, I set about disseminating the information I had procured through my research.

I ran many professional learning sessions for teachers and started teaching into Masters of Education course. With the arrival of the new Digital Literacies curriculum in Australia, there was a strong demand for professional learning from the Primary and High School sectors. I felt that the best means to support these teachers (and the students and parents) was through a maker space focusing on creativity as a means to better engage



Figure 1

students in STEM activities. This would provide an on-going resource for the community, which would have the potential for greater impact than any short-term learning sessions. In summary, I set about to investigate the teaching of digital skills to creative arts students, and in the process developed expertise in the teaching of STEM through the arts, i.e. now commonly referred to as STEAM.

Intent of Maker Space

The maker space project was run over a semester in 2016, with primary school children, parents and volunteers. The maker space itself was created with limited funds and as a trial to test the potential for engagement and learning. Various activities were prepared for the attendants: drawbots, paper circuits, paper craft, scratch, etc., activities that would be familiar to anyone that has delved into maker spaces and the types of activities offered. But the activity that captured the imagination and attention of all participants was the project described here. Not a project that I have found documented elsewhere, but one that is simple, easily duplicated, requires very few resources and is very engaging. It was also offered to teachers during a professional learning session, and the feedback from their own trials was outstanding.

The Experiment

The community was asked to donate any broken and unused electronics, including computers, mobile phones and toys. Simple tools: screwdrivers, pliers, cutters were already available and a space was generously provided by the principal. Dusty items accumulated as donations arrived from the community, giving us a range of materials to work with. The project was allowed to grow with little intervention from the facilitators apart from ensuring the safe use of tools, explanations of simple electronics and the occasional assistance required when disassembly seemed impossible. This was an intentional strategy and based on research, prior experiences and let's say 'a gut feeling'.



Figure 2

Initially, the fascination for the children was the unrestricted allowance to disassemble familiar electronics. What did these black boxes of technology contain that enabled them to do such miraculous things? How did an LED work, and why did the motor spin when connected to a battery? The joy expressed by the children in their ability to make an LED light or a motor spin was palpable. It was clear that a great deal of learning was taking place guided by the children's curiosity, creativity and sense of experimentation.

The potential for further learning was apparent. Children are reading the world in ways that don't necessarily involve reading printed texts or even screens. With an older

cohort we could look at the materials involved in the production of the familiar devices, their origins, scarcity, the production processes involved, conditions of labor, environmental impact, waste, consumerism and so on. The space was created with the intention of also supporting the school's teachers; helping them to create engaging, creative experiences for the students, in order to address the digital literacies curriculum recently imposed on the education sector in Australia.

After many sessions of disassembly, parents set about sorting the salvaged materials creating an inventory of salvaged bits and pieces: motors, LED's, gears, tiny screens, assortment of plastics, wires, screws, assorted plugs and connectors, etc. It was very helpful to have the support of parents on hand, often enjoying the activity as much if not more than the children themselves. But this seemed to me an excellent way for parents to support and involve themselves in their children's learning. Furthermore, for many parents it may be the first engagement with electronics and media devices in ways beyond simply using them.

Creativity

With very little provocation and access to glue guns, many of the students set about creating small sculptures from the salvaged materials. Many seemed to resemble tiny robots, as the aesthetic aspects of the salvaged materials lent themselves well to this reconfiguration in the minds of the children.

Others followed suit, whilst some totally surprised me with their creations. For example, a standout was a percussion machine (see Figure 3). When the battery was connected the fan rotated and a small metallic segment was made to contact with the fan blades producing a percussive effect. This student had taken the idea well beyond any that the others students and adults had.



Figure 3

I wondered if the same learning could have been achieved without this hands-on approach. More than likely not, as the attraction was the doing, and the learning came as a result of this. It was working with objects that provided the motivation, in ways that words can't. These objects did take on a life of their own, initiated action, and could be easily understood. This approach to learning, Constructionism, has been championed by Seymour Papert, a student of Piaget whom had coined the term Constructivism. This pedagogical

approach is gaining significant attention given the rise of maker spaces. Other pedagogical inspiration comes from the Reggio Emilia philosophy (Reggio Emilia Approach 2016).

Collaborative play was an important element in the processes described above. With fewer restrictions and the time to play, a recognized prerequisite for creativity, the children collaborated in order to assist one another and share proudly, their own newly acquired expertise. The importance of play cannot be under-estimated. Many studies and reports highlight the importance—‘play creates learning moments.’ For example, there were no expectations or prescribed outcomes and this seemed liberating for the children: ‘In play it is as though [the child] were a head taller than himself ... play contains all developmental tendencies in a condensed form and is itself a major source of development’ (Vygotsky 1978).

The children also formed powerful emotional attachments to their projects, carefully dissecting toys so as not to damage a ‘cute’ toy’s exterior, securely storing work in progress so that they could continue the following week, handling their creations with care so as not to damage the often fragile creations.

I must also mention that in a very few instances there was a tendency by some children to want to destroy an item in a rough and dangerous way. In one session, I looked around to see a group of boys standing back from a table, all wearing safety goggles, whilst one was poised with hammer in hand, ready to bear down on an old mobile phone. I suggested that unless the student was able to explain to me what could be learned from simply smashing the phone, then I could not allow it as it was too dangerous and one of the important aspects of working in this space was taking care of one another. The student could not come up with a valid reason to dismantle the phone using this method so the method was abandoned.

Gender differences also became irrelevant in this space. Interest and level of engagement did not seem to depend upon gender. I could only surmise that this generation of students had not been exposed to the biases of former generations where male and female students were encouraged to take up interests deemed suited to their gender. The school itself had not instilled or supported this false notion, as should be the case.

I felt that it was important to document the maker space trial. I utilized a blog to capture the experiment: (<http://blog.facade.net.au>). This has become an invaluable resource for the dissemination of the maker space activities.

On a closing note, it was important to receive feedback from parents. Parents expressed their enthusiasm for the initiative, participated with their children and provided invaluable assistance in the way of resources, advice, assistance in applying for sponsorship and so on. The mother of a regular attendant remarked that the maker space was the highlight of her son’s week, which is something educators need to take note of.

References

- Rushkoff, D 2011, *Program or Be Programmed: Ten Commands for a Digital Age*, Soft Skull Press, Berkeley
- Lovink, G 2014, ‘What is the Social in Social Media?’, in *Art in the Global Present*, Papastergiadis & Lynn (eds.) <http://epress.lib.uts.edu.au/books/art-global-present> p107
- Reggio Emilia Approach 2016, Retrieved December 23, 2016 from <http://www.reggiochildren.it/identita/reggio-emilia-approach/?lang=en>
- Vygotsky, L 1978, ‘The Role of Play in Development’, in *Mind in Society* (Trans. M. Cole), Harvard University Press, Cambridge, MA, pp. 92-104

Where the Wild Things are: Learning from Tunnerminnerwait and Maulboyheener

Standing by Tunnerminnerwait and Maulboyheener, Brook Andrew and Trent Walter¹

Reviewed by

Jayson Cooper

¹ *Standing by Tunnerminnerwait and Maulboyheener* is a commemorative marker by artists Brook Andrew and Trent Walter, commissioned by the City of Melbourne in early 2016, and opened publicly on 11 September 2016.

Places are pedagogical; and they teach through a range of ways. In recent public pedagogy discourse Biesta (2014) puts forth three forms of public pedagogy. These three forms of publicness are; pedagogy for the public; pedagogy of the public; and pedagogy in the interests of publicness. What Biesta offers with these views of pedagogy in the public sphere, is an understanding of the ways we teach and learn in public places, and how that pedagogy is performed. In particular a pedagogy in the interest of publicness sees grassroots community led pedagogy that acts in the interest of publicness. This provides a lens to examine how pedagogy and knowledge is held in public spaces.

When thinking about the public, Savage (2014) contributes by directing our thinking about how teaching and learning lives in the public sphere. Savage's idea of the concrete public views the public space as being a spatially bound site, 'such as urban streetscapes or housing estates' (p. 87). These spaces are political, but not in the same way Savage defines political publics and popular publics. Concrete publics are clearly defined in boundary and space; these forms of public have borders. Whereas Savage's definition of popular and political publics operate within different parameters and incite ideas about the various ways the public sphere operates. In naming these three forms of public Savage asks public pedagogues to consider which public and whose public are involved in the teaching and learning of these spaces.

In journal articles books are usually reviewed; in this review I explore a concrete public site and its art following Savage's (2014) idea—that is geographically bound public spaces are pedagogical—as opposed to a book review. In doing this the narrative and site of the first hanging in Melbourne becomes a pedagogical contact zone that can also be read alongside Biesta's (2014) concept, in the interest of publicness. In doing this the site where the first hanging in Melbourne holds memory, just like one would find with other



Figure 1: *Standing with Tunniminnerwait and Maulboyheener* (photograph: Jayson Cooper, 2017)

historical sites, like the old Gaol, or with war memorials. These places are always ready, always pedagogical, and carry their own sense of agency, memory and consciousness. Giroux (2004) states that 'matters of agency, consciousness, pedagogy, and rhetoric are central to any public discourse' (p. 59), and in this small hidden away place there is an embodiment of these ideas.

Melbourne is known for its laneways and hidden locations throughout the city area. One of these places hides in the northern section of Melbourne city. Wedged in-between RMIT (one of Melbourne's universities) and The Old Melbourne Gaol along busy Franklin Street, is a small park with a silent bluestone swing, permanently fused to the ground. Brightly coloured newsstands, with information contained behind Perspex screens inform the public about the history of this place. This location is where the first public execution took place. It is a war memorial; a memory; a part of the founding stories and events of early Melbourne and Australia; a reminder of the tensions between Aboriginal and non-Aboriginal Australia. This space is what Savage calls a concrete public. It is geographically and historically bound.

Storying the Terrain

All places have stories; some stories are about love, passion and memory, others hold different memories that do not bring joy into the narrative, but speak of dark times. The Australian state known as Victoria was established by a man named John Batman. Batman, an entrepreneur who sought his fortune in the southern waters and lands of the Australian continent. He took occupation of the area now known as Melbourne City and saw this location as the place for a village. This occupation of land invited squatters, surveyors and ex-convicts to enter a race to capture, capitalise and seize what they referred to as 'empty country'. A false treaty was made between the traditional owners of this place, the Wurundjeri of the Kulin Nation. In this treaty, known as the Batman Treaty, knives, flour, axes and other bits and pieces were traded for a large parcel of land. This treaty was rebuked by the reigning British Crown for it usurped the foundations of Australian colonisation, Terra Nullius (land not inhabited by people, the great southern empty land). Terra Nullius does not recognise Aboriginal ownership of land, and therefore Batman's treaty has no legal status in the eyes of the Crown. Batman acted on his own accord and despite the Crown rejecting and calling this treaty void, Batman opened the floodgates for Victoria to have tsunami after tidal wave of colonial onslaught.

Quarries, industry, and buildings were constructed, rivers and wetlands were reconstructed, and the Murnong (the yam daisy) sent to the brink of extinction, and the city of Melbourne continues to expand. Melbourne has always been an important place for Aboriginal people, in particular the Wurundjeri and Boonwurrung peoples of the Kulin Nation. The arrival of Batman, as well as the whalers and sealers prior, brought drastic changes to Melbourne and Victoria more generally. Melbourne become a central base in the south of mainland Australia. Batman wasn't the first European to move through these southern waters of Australia. Like Batman many opportunistic men sought their fortunes in the oceans. Sealers and whalers were making a bounty plucking sea life from the oceans. Common practice for these seafaring men was to take Aboriginal people with them on their journeys. They used these men as intermediaries, and they used the women as slaves. The arrival of Europeans in Australia is a story of displacement, resistance and human rights, and lack thereof (a struggle that continues today for Australia as a nation).

George Augustus Robinson was working in Tasmania as the Protector of Aborigines and was instrumental in Tasmania's Black Wars, where he relocated Aboriginal men,

women and children to Flinders Island. This relocation was the result of their surrender to the Black Wars of Tasmania in 1828 – 32. Robinson used the famous Truganini and her husband Woorraddy to negotiate the laying down of arms for safe passage to Flinders Island, an island between Tasmania and Victoria. Robinson used his negotiations with Aboriginal people as a way to further his career and to take up post as Chief Aborigine Protector in Victoria. In this role Robinson took a group of Tasmania Aboriginal people with him to Melbourne to assist him. Truganini, her husband Woorrady, Pyterruner, Planobeena, Tunnerminnerwait and Maulboyhenner were part of the 16 Tasmanian Aboriginal people (Palawa) taken from Flinders Island by Robinson.



Figure 2: From left to right *Tunnerminnerwait*, *Maulboyhenner*, *Planobeener* and *Tuganini*, (Land & City of Melbourne, 2014)

Tunnerminnerwait along with Truganini, Planobeena, Pyterruner and Maulboyhenner, fled from Robinson's camp as a group of freedom fighters and warriors; resisting colonial occupation and warfare. These Palawa people took up resistance. Throughout the southern districts of Melbourne Tunnerminnerwait, Maulboyhenner, Planobeena, Pyterruner and Truganini, stole firearms and other goods and conducted raids on white settlements. Eventually the police tracked down the group with the aid of the newly formed Native Police Force. The two men Tunnerminnerwait and Maulboyhenner were sentenced to death for the murder of two whale-hunters in the Western Port district of Victoria. The three women were sent back to Flinders Island.

First Public Execution in the Colony of Victoria

The first public execution in Melbourne, Victoria was the hanging of Tunnerminnerwait and Maulboyhenner. They were tried with the murder of two whale-hunters and hanged on 20 January 1842. The three women Truganini, Pyterruner and Planobeena were deported back to Flinders Island along with Truganini's husband who died on passage. The day of the hanging, large numbers of the population of colonial Melbourne gathered at the corners of Bowen Street and Franklin Street to watch the execution. With over 5000 people in attendance the place known as 'Gallows Hill' held a fanfare spectacle. Spectators came to witness the first public execution in Victoria, with some settlers jumping on the coffins of the deceased to get a closer look. The government used this spectacle to deter further acts of civil disobedience; their stance was firm and cold blooded. For the on looking Kulin and Aboriginal community of early day Melbourne they were presented with a macabre scene. Tunnerminnerwait and Maulboyhenner were buried in the Old Melbourne Cemetery which is now beneath the Queen Victoria Markets.



Figure 3: *Tunnerminnerwait and Maulboyheenner*, by Marlene Gibson (City of Melbourne, 2017a)

Remembering Narratives: Where the Wild Things Are

In 2013 the City of Melbourne began to retelling the story of Tunnerminnerwait and Maulboyheenner (Land & City of Melbourne, 2014). From this project local artists Brook Andrew and Trent Walker generated a permanent installation (war memorial) to commemorate and remember these two men called, *Standing with Tunnerminnerwait and Maulboyheenner*. This installation is a permanent marker 'that is experimental and empowering' (City of Melbourne, 2017b). Inviting the public to embrace the processes of teaching, learning and remembering through an experiential public art encounter. Remembering and making vocal the stories that get shrouded in the dust of history's pages, stories that often linger in the margins of national memory. The Tunnerminnerwait and Maulboyheenner site is a powerful location for teaching and learning. This is a story and site of conflict, and in modern day urban landscapes, the wars and violence directed toward Aboriginal people barely enter the collective narrative. This clashing of culture and of law is represented through the artist's symbolism and use of objects in this space. Overlaid on the site where the two men were hanged, a heavy swing made of bluestone sits on the ground whilst being suspended by chains. Behind a row of newspaper stands tell the public stories about Aboriginal and Settler histories of Melbourne and Tasmania. This location was known as Gallows Hill. The bluestone swing becomes 'the tomb, laden with memory and history' (City of Melbourne, 2017b) and in a dark way the whole site becomes a tomb, a time capsule and a reflection of colonial Melbourne.

Hedged in between modern and old, the Old Melbourne Gaol carefully crafted from bluestone by convicts sits on the opposite side of the space. This space not only blurs history, it blurs time, and places (European and non-European), yet risks the danger of becoming part of the furniture. Like an island in the stream most pedestrians walk past this space as they hurry from one destination to another. Despite this, *Standing with Tunnerminnerwait and Maulboyheenner*, quietly remembers, it stands strong. In this way this small island holds onto the ongoing and transformative connection to country held by South-east Aboriginal Australians. Towering behind, William Barak an important Wurundjeri man, is etched into a building's façade as another quiet reminder of Aboriginal Victoria and their narratives. This small concrete public becomes a pedagogical contact zone between human and non-human, Aboriginal and non-Aboriginal, past and present.



Figure 4: *Standing with Tunnerminnerwait and Maulboyheenner*



Figure 5: Looking at the site from Franklin Street and looking out from the Old Gaol building (now part of RMIT) (Photographs by Jayson Cooper)

Lest We Forget

Public Pedagogy is enacted in the interest of publicness (Biesta, 2014) by marking, inscribing, and scratching these stories into our everyday landscapes. Made in collaboration between the City of Melbourne and the local Aboriginal community this public space is created in the interest of publicness, it connects to the political, and historical interactions deeply into the public sphere. They speak from a marginalised history that has been hidden from the national memory. It teaches in a radical way inviting the public to listen, watch, relate and decolonise. This arts-based form of public pedagogy invites international visitors and local members of the Melbourne community a chance to interact with and learn about the history of Australia, Victoria, and Melbourne. To engage with knowledge that contests the single narrative of colonial Australia. Brook Andrews and Trent Walker have created a public site of resistance to colonialism and provoke critical views on how we know and benefit from this past and present bound togetherness (Denning, 2006). Tunnerminnerwait and Maulboyheenner speak from beyond the gallows, giving Melbournians a deeper understanding of the places their lives are entangled with.

References

- Biesta, G 2014, 'Making Pedagogy Public: for The Public, of the Public, or in the Interest of Publisness?' in J. Burdick, J. A. Sandlin, & M. P. O'Malley (Eds.), *Problematizing Public Pedagogy*, Routledge, New York, pp. 15-25
- City of Melbourne. (2017a), Executed on Franklin Street.
- City of Melbourne. (2017b), Tunnerminnerwait and Maulboyheenner public marker.
- Dening, G 2006, 'Performing cross-culturally', *Australasian Journal of American Studies*, 25(2), 1-11
- Giroux, HA 2004, 'Cultural Studies, Public Pedagogy, and the Responsibility of Intellectuals', *Communication & Critical/Cultural Studies*, 1(1), 59-79. doi:10.1080/1479142042000180935
- Land, C., & City of Melbourne 2014, 'Tunnerminnerwait and Maulboyheenner: the involvement of Aboriginal people from Tasmania in key events of early Melbourne', <http://www.melbourne.vic.gov.au/SiteCollectionDocuments/tunnerminnerwait-and-maulboyheenner.pdf>
- Savage, G 2014, 'Chasing the Phantoms of Public Pedagogy' in J. Burdick, J. A. Sandlin, & M. P. O'Malley (Eds.), *Problematizing Public Pedagogy*, Routledge, New York