ABSTRACTS

I/we love/aesthetics: The odyssey
Janita Craw and Andrew Gibbons (AUT University)

The odyssey is an epic tale that evokes something complex, beguiling even, in ways that continue to enable the I/we to engage with it and with life itself, in formative ways. Evoking one of the oldest much loved poems speaks to a journey, our journey, a journey that involves an I/we love/aesthetics approach to engaging (with) art and, in education.
1. **Prosthetic Restoration (2018)** is an exhibition-in-the-making that has been curated/constructed by the workers for the little publics visual methodologies symposium held at University of Auckland’s Epsom Campus, 19-20 June, 2018. As a sequel of a journey, this journey, other journeys, this exhibition involves a series of enacted art (-inspired) works.

*Prosthetic Restoration* is a performative work where publics are gifted a map and an invitation to come walking the University of Auckland Epsom Campus (a campus intended in the future to be made redundant) in search of the site where *The Pottery Shed* lives. In anticipation, that *The Pottery Shed* has an epic tale to tell, to anyone who cares to listen.

2. **Janita Craw and Andrew Gibbons, A life, Sentence, 2018** is a performative work that involves the workers 'carrying' *The Rock* from one site to another site – from the site where *The Rock* is currently 'at home/housed' (see *The Rock, No. 3 (Larva)*, 2018 below), once the site of the North Shore Teachers College, to the site where the little publics symposium will take place – and back again...

3. **Janita Craw (with Victoria O’Sullivan and Andrew Gibbons), Everyone has 'The Rock (Larva)' Story to Tell, 2018** is a performative work where publics are invited to enter into *The Pottery Shed* (2018) and write a rock-inspired story that they then gift to *The Rock (Larva)*, temporarily housed, at home for the duration of the little publics symposium in *The Pottery Shed, 2018*, situated on the Epsom Campus of the University of Auckland.

Photographs/moving images will be documented/produced for the duration of the exhibition activities.
**Video activism as political advocacy: The legacy of Professor Anne Smith**

Michael Gaffney (University of Otago) & Jayne White (University of Waikato), with video contributions by Dr Anne Meade and Dr John Smith

In this presentation, the efficacy of video as a route to political advocacy, based on the legacy of Professor Anne Smith, will be examined in terms of its genesis, orientation and strategic purpose. Based on Anne's provocations the presenters will invite participants to explore the present and future deployment of video for advocacy, as an activist agenda for young children which honours their participatory voice(s).

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**First in Families (FiF) at University**

Anne Goldson (Media and Communications, University of Auckland) and 'Ema Wolfgramm-Foliaki (CLeaR, University of Auckland)

Our project *First in Families* (FiF) is an observational documentary series or feature that follows the experiences of five students, each the first in their families to go to university. Using a longitudinal format, similar to the classic film, *Hoop Dreams*, we document the lived experiences (both inside & outside of the institution) of our FiF students over one academic year. Middle-class Pakeha students most often find the transition from school to university relatively easy, whereas for FiF students the university can feel like a foreign country, difficult to negotiate and understand. By using film as a tool, we provide FiF students with an opportunity to create and gain their own public agency. Through the camera, our students shed their invisible FiF status and become citizens of the academic world. The film also raises issues about the University as an institution, exploring what it provides its students, and why tertiary education remains such an attractive goal to so many.

The film will also reach a broader public, through film festivals, broadcast TV and online, and will thus engage those interested in family and education. We hope to show short clips during our presentation and would welcome audience feedback.

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**It is all in the name**

Rebecca Hobbs (Elam, University of Auckland)

There is no autonomous subject of knowledge; all knowledge has a relational dimension and a materiality. Who is the subject of knowledge, and how is s/he enabled in her everydayness? Who can be a critical border thinker, and how? (Arturo Escobar)

Meeting, greeting and talking with Te Pouhawaiki in an effort to think about the volcano field of Tamaki Makaurau and the different relationships that many of us have with its many features. Te Pouhawaiki is a relatively small scoria cone located in The University of Auckland’s Epsom campus (Epsom: “Ebba’s home”: Ebba was a Saxon landowner). We will attempt to walk to the site of Te Pouhawaiki, whilst same time discussing particulars of our location, eventually weaving this discussion into the larger landscape that is Tamaki Makaurau.
**Manifesto for Video Pedagogy**

Petar Jandrić (University of Applied Sciences, Zagreb)

During the past decades, traditional media have undergone major transformations. Hierarchical models of one-way dissemination of information, knowledge and culture have been replaced by horizontal models of two-way communication, and everyone has become a producer and a consumer. One by one, traditional media gave in to new modes of production and dissemination. In the beginning, the Internet enabled people to produce and share text. Soon after, technological development enabled people to produce and share images and music. Finally, following rapid increase in computing power and bandwidth, video has joined the long line of digitally transformed media (Association of Visual Pedagogies, 2015), and has entered worldwide classrooms.

In this workshop, participants will examine various pros and cons of using video in teaching and learning and inquire some of the following questions: When should we use video in our teaching? How should we approach development of teaching video materials? What are the main consequences of using video in teaching and learning? Questions will be approached in dialogical way, and participants are expected to arrive to a concise consensual text describing the main challenges and opportunities pertaining to video pedagogy. The text will be written in the form of a Manifesto. After the conference, the *Manifesto for Video Pedagogy* (co-authored by all workshop participants) will be published in a suitable venue (AVP website, editorial in Educational Philosophy and Theory, or similar).

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**The cadavre exquis of critical interplay**

Veronica Garcia-Lazo & Kirsten Locke (Critical Studies in Education, University of Auckland)

Practices of fragmentation, appropriation and self-imagining have become a commonplace in a Facebook and consumer-capitalism trend era. The visual pervades our daily experiences as a form
of bricolage in which compromised and resistant forces are at play. Through the use of collage and the collaborative art approach of the *cadavre exquis* (exquisite corpse), this hands-on workshop calls for reflecting on our own participation in this highly visual world and exploring the critical possibilities of the visual in life, education and research. The audience will be introduced to the complexities of engaging with the visual in methodology in the form of a brief introductory session of Garcia Lazo’s recently completed doctoral research. Attendees will then be invited to encapsulate their personal understandings through the creation of artworks and collaborative construction of a *cadavre exquis*. The workshop will offer the opportunity to interactively and creatively identify the effects of the visual over our perceptions, their political implications at a socio-cultural level and the critical potentialities for public education. This session will form the basis of an article to be published in the *Video Journal of Educational Pedagogy*.

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**Enabling dialogues on how water matters to us: Visual pedagogies as participative art practice**

Alys Longley, Gabrielle O’Connor, Karen Fisher (University of Auckland)

This workshop will share visual pedagogies from the projects *Navigating Marine Social-Ecological Systems* and *Fluid City* – both art-science-education projects led by University of Auckland researchers focussing on engaging diverse publics to consider the future of marine environments. Central to the project is interactivity between artists, academics, community members and school students through processes of listening, sharing, imagining, dialoguing and participating. Visual pedagogies play a key role in these projects, in facilitating engagement with general publics, focusing on creating spaces that enable imagination, connection and conversation. Focus is on bringing together different understandings of water in the city and the multidimensional challenges of urban sustainability from a range of disciplinary, experiential and informal ways of knowing. Our project employs visual art, performance, film, and creative workshopping to create space for intergenerational members of the community to consider complex issues of water sustainability.

In the second half of the workshop, Gabrielle O’Connor will share the interactive sculptural process for her work *The Unseen* within the *Navigating Marine Social-Ecological Systems* project. Participants will collaboratively create a sculptural work that translates issues of marine science to a material art-work. This strategy replicates a process Gabrielle (working with a range of marine-scientists) led with over a thousand primary school students over November 2017-March 2018, which facilitated conversations between young people, general publics, marine scientists and art communities.

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**Introducing SMUDGE SKITTLEs, a new resource engaging visual pedagogies to develop playful, multi-modal writing practices**

Alys Longley (Dance Studies, University of Auckland), Esther Fitzpatrick (Learning, Development and Professional Practice, University of Auckland), Caroline Yoon (Mathematics, University of Auckland)

In creativity research, the value of intuitive, playful and unpredictable studio methods is well accepted (Ellis, 2016; Melrose, 2017). Such values enable communities of practice in which learning is explorative, emergent, interdisciplinary and collaborative. However, many conventional forms of
academic writing emphasise research that is predictable and formulaic. In some circumstances, traditional academic forms of writing and the values underpinning them – of proof, explanation, analysis and rational linear argument, may constrain, rather than enable, the pedagogies of idiosyncratic, relational and open-ended practice central to creative research.

This workshop launches SMUDGE SKITTLEs: A little inventory of resources entangling creative practice research and writing. The Smudge Skittle resource takes form through a deck of cards, with each card offering a writing task specifically directed toward enabling artistic modes of reflection. Many of the tasks engage visual pedagogies such as working through multimedia, graphic approaches to writing and specific approaches to creative journaling. We will explore the visual pedagogy of Smudge Skittle through an interdisciplinary workshop in which lecturers from dance, maths and education consider how the cards might be engaged by a wide range of writers (both researchers and students) from diverse disciplines.

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**Filming hand assemblages: playing with the stutter – #littlepublics-culture-movement-speeds-intensities**

Jacoba Matapo (Critical Studies in Education, University of Auckland) and John Roder (Learning, Development and Professional Practice, University of Auckland)

From the devices that require hands to operate, we conjure a play on devices to hands... How can we think differently about the capacities and intensities our hands express, through movement, rest, a figural stuttering, video time-image. In the making, we evoke a non-sense becoming of hand movement(s), to reconceptualise cultural stories, past present and future...that interrupt and counteractualise our taken for granted reality and its closed and cliched predictability. Collectively we experiment, fracture, juxtapose, suspend this taken-for-grantedness of hands, to see what Deleuze would say “works” and is produced, within the folding, unfolding, enfolding, refolding of collective bodies, (emerging hands-smartphone-video editing-assemblage. In our commitment to the ethical, we enact a playfulness, an openness to being affected and to affecting, to leakage, and to the unblocking of what a body can do.

Join us with your smartphone (or without – we have iPads). It would help if some folk came with a mostly plain white t-shirt (or black) to put on and form the backdoor for our hand moving images (we will work in pairs and threes and swap roles between smartphone capturing images and hands gesturing-dancing-moving ...) This activity and some background to the experience forms the first half hour. In the hour that follows, we get to extend our “playing with the stutter” in post-production, using video editing software in the second phase of the art-making produsage. The product is the processual whole rather than the film artefacts alone, what is gathering/producing its #littlepublic, its becoming-visual/-public/-pedagogy.

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**Hole-Dig**  
Cat Ruka (University of Auckland)

*Hole-Dig* is an invitation to symposium participants to engage in a physical workshop that immerses itself in the materiality of Pāptūānuku. Through digging a shallow hole together, dirt, labour, kōrero and journal-tasking will be the catalysts through which participants will explore the fundamental notion of relationality, and question how unexpected processes of relationship-building might critique and make possible new innovations for the delivery of arts education.* The workshop will be limited to 4 participants plus the facilitator, though it can be observed, photographed, filmed and witnessed by anyone. It will take place within a 2 hour time frame. Spades, raincoats, hats, gloves, towels, washing bowls and journals will be provided.  

* Physical exertion low-medium

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**Making Freedom Appear in Public Spaces**  
Nicholas Rowe and Kendall Jones (Dance Studies, University of Auckland)

Following Hannah Arendt’s argument that we experience political freedom when our own unique initiatives are responded to by others in pluralistic ways, this workshop explores how creating dance films in public spaces can extend political emancipation. In doing so, it considers “public pedagogy as the enactment of a concern for the public quality of human togetherness” (Biesta, 2016). Reflecting on the Dancing7Cities project (a community-based intervention that has created dance films in Europe, The Middle East, Asia and the Pacific in the last eight years), this practical workshop introduces theories, illustrations and activities to prompt discussion on how embodied conceptualizations and creative responses to the public sphere can challenge the neo-liberal privatization and marketization of public spaces. Participants will have the opportunity to engage in creative and physical tasks.

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**In the frame: Video research and the Other**  
Georgina Stewart (Education, AUT University)

Today the power of everyday video capability offers educational researchers new opportunities to integrate video footage into their teaching, research and scholarship. Video clips of oral dialogue and interpersonal interactions can serve as rich data to extend the bounds and usefulness of qualitative research in as-yet undetermined ways. The shift to video format joins the use of art practice, narrative genres and other “radical innovations” in the “broad church” of educational and qualitative research. The ability to capture people speaking in te reo Māori, and the relevance of oral dialogue and narrative in indigenous culture and education, are two ways video research can support Kaupapa Māori and indigenous research methodologies. Does video enable research to capture the mystery of pedagogy and the intercultural encounter? The aim of this workshop is to encourage participants to consider ways they could use video research in their own projects.
This workshop will run in three half-hour segments: the first will be a presentation on the topic and Q&A. For the middle segment the participants will work individually or in small groups to develop ideas about one or more video research projects. The workshop will re-convene in the final 30 minutes to give participants an opportunity to share and receive peer feedback.

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Geo-campus
Stephen Turner (Media and Communications, University of Auckland) and Evija Trofimova (CLeaR, University of Auckland)

This workshop considers the algorithmic parameters of educational experience and settings, and, more broadly, post-pedagogy. By this term, we mean the non-human determination of learning experiences by digital technologies, and the increasing assumption by such tools of formerly human capacities (a process Bernard Stiegler has named grammatization, in and through which human attributes and capacities become digitally inscribed functions). To unpick the stitching of physical and digital worlds, we will explore, more immediately, the Epsom campus through a game (“geo-campus”) that involves making maps in the form of sets of instructions. Goal-oriented directions not only describe input-output instruction sets that are algorithms, but delimit what can otherwise be experienced, learnt and known. The “parametering” of the campus through the game illustrates the prescriptive work of digital devices that increasingly enable us to navigate real environments (including the University of Auckland’s student app).

The game provokes questions about algorithmically-driven experience and the social relations of digital setting. What happens when physical orientation becomes a matter of digital determination? What happens when the digital orientation of the technical individual – a hybrid of individual and device — replaces social trust and engagement? This experiment is intended to provoke discussion about post-pedagogy, in the sense that public institutions and spaces increasingly prescribe learning through digitisation. As a result, once “human” attributes and capacities are increasingly functions of the devices we use to navigate physical and digital environments. The proposed digital “student journey” at UoA, for instance, integrates the student experience with the University’s goals for that student. Who or what imagines this future, which is also the “setting” (i.e. prescription) of the present? What kind of social environment and experience is inscribed in the instruction sets that masquerade as maps? The workshop prompts these questions through an experiential, visual and game-based activity.

References

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