Arts-based Approaches to Resilience Building

Part 1: Two practice *tool* examples: photovoice and timelines
Part 2: Timeline activity exploring how members' own work is connected to resilience and to the CRSJ

Dr. Julia Winckler, School of Media

University of Brighton

MJM07 Participatory Media Production for Social Change
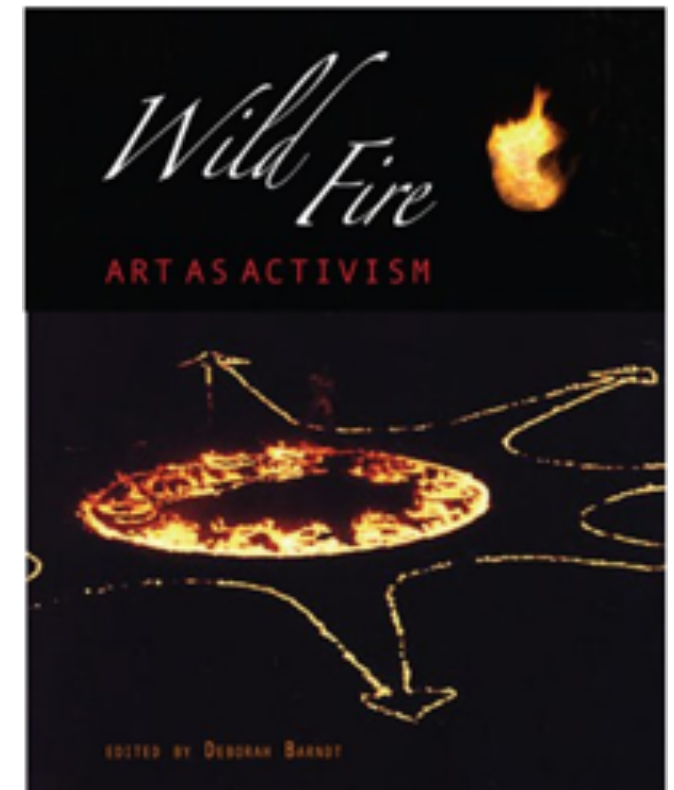
Naming
the Moment
Political Analysis for Action

NOW!

A Manual for Community Groups

INSIGHTS INTO
PARTICIPATORY
VIDEO
A HANDBOOK FOR THE FIELD
BY NICK AND CHRIS LUNCH

If the structure does not permit
dialogue the structure must be
changed

— Paulo Freire —

A COUNTRY I ALWAYS CARRY WITH ME

Systemic and community based approach to resilience
culturally relevant – culturally sustaining pedagogy
asset-based community development

Creating an interpretive space for plural
interpretations (ways of making meaning)

Django Paris, H. Samy Alim
*Culturally sustaining pedagogies: Teaching and
Learning for Justice in a Changing World*, 2017

"Culturally sustaining educators connect present learning to the histories of racial, ethnic, and linguistic communities, to the histories of neighborhoods and cities, and the histories of the larger states and nation-states that they are part of."

- Django Paris & H. Samy Alim in Education Week Teacher

Developing greater empathy and deeper self-awareness among each other and for ourselves as practitioners/educators/researchers/artists/invididuals

Art is an enquiry into the creative process, an interplay with the intellect and intuition.

Art is felt with the whole human being, not just in the senses – emotionally, socially, and intellectually.

(Djon Mundine, 2017)

The use of visual tools and arts-based approaches in the research process: **to establish identity** **develop relationships** **record events and observations** **check biases** **survey physical/social features** **engage with others to co-produce knowledge** **provoke responses** **to interview** **to review** **to document**	**Visual tools and arts-based approaches as part of the research product:** **to document findings** **to tell a story** **present ideas** **to ground theory** **reflect analysis (on multiple levels)** **advocate a position** **demonstrate an approach** **bring data to life** **synthesize** **inspire action**

This model has been adapted from a model presented by Prof. Deborah Barndt as part of a talk on "Media and Cultural Production as Forms of Research and Communications".

There is always a context within which we work as artists/
educators/lecturers/practitioners

Different roles of educators:
so much is in the *naming* we adopt: facilitator, tutor, mentor, teacher, collaborator, conduit
(transmitter or channel)?

Traditional Education vs. Popular Education

Critical Pedagogy: the art of education

Art and popular education: *starting with the participants*

Why not establish an intimate connection between knowledge considered basic to any school curriculum and knowledge that is the fruit of the lived experience of these students as individuals?

Paulo Freire, "Pedagogy of Freedom" (1998)

Paulo Freire (1921-1997), Brazilian educator; context of his work was South America initially

Pedagogy of the Oppressed: one of the most quoted educational texts in Latin America, Asia, Africa

Pedagogy of Hope: Reliving *Pedagogy of the Oppressed* - written as a reflection on *Pedagogy of the Oppressed*

The Highlander Folk School and then *Highlander Research and Education Centre* - 1932 onwards

TOE manifesto
http://kaitak.hkbu.edu.hk/about-us/through-our-eyes/
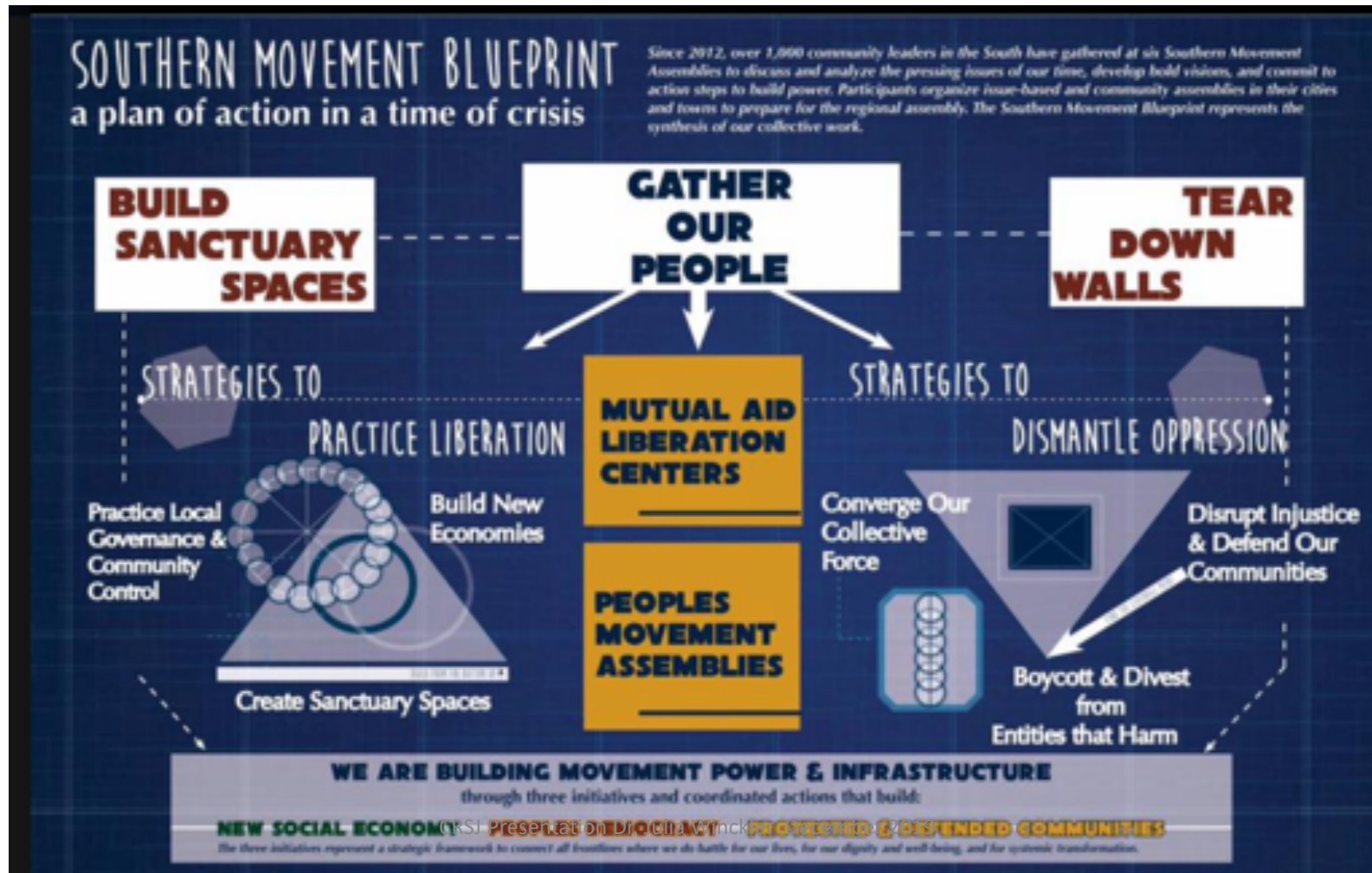
- train and engage the senses

- ethical practice for a better world

- 'art education is a key we pass on': helps learners to respond to the world around them

- return art to young people

- seeing ourselves in our students

- growing together

- we are educators, but before that, we are all human beings: see lessons as a form of interaction *between* human beings

- bring passion to nurture passion

- focus on potential

- Focused on the individual, not on the work: process as important as outcome

- Give everyone a chance to learn

- Art for *all* students

- Year of self reflection for AEs – value of art education is often ignored – impact and value of art: how can it be measured

- What is the meaning of education: curiosity, probe and participate in learning processes, independent thinking,

- Defining a project through 'success' or 'failure' obscures the learning that takes place

- **Describes process of self awareness and 'conscientisation' (see P. Freire)**

kaitak
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TEACHING MATERIALS - EXERCISE

PERSONAL HISTORY TIMELINE

Name of Artist Educator: Julia Winckler, Wong Suk Ki
Level:
Excercise Category: Class Prelude, Self-awareness, Visual storytelling

In the fast changing lives and city, does reorganizing data bank mean anything? Is filing a tedious and repetitive process?

Concept / Inspiration:

In the fast changing lives and city, does reorganizing data bank mean anything? Is filing a tedious and repetitive process? Is this process considered crucial only in art museums, academies or circles of professionals and collectors? It means totally opposite to Julia Winckler, consultant of this project. She believes that filing could be a personal and future related job.

Julie has written that: "History is hard to be grasped, it's anonymous and dispersed, until someone come to explore your story." From her observation, when young people begin to create their own personal profiles, they would feel that "they are actually possessing lives, environment, objects, family, and have the control on these things". Developing personal profiles could generate a power to change, because

Historical Mapping timeline

You may draw your personal timeline on a A3 or A4 paper, no limitation on the starting and ending point. No standard format and content.

Consider this:

When did you first begin to engage with the concept of resilience?

When did you start using and 'owning' it? Do you use it in your work?

Have your interpretations of resilience changed over time?

Mark references to resilience (conferences, projects, experiences on your timelines)

Historical mapping exercise: collective

Making a collective CRSJ TIMELINE, naming key moments, and connecting with each other

SHARE!