Learning and teaching in public spaces (LTPS)

Final report of the project titled *Collaborative exchanges with museums to engage humanities and education students in experiential learning and citizenship*

Final Report: July 2014

Lead institution: Victoria University

Partner institutions: Charles Sturt University, Deakin University, Queensland University of Technology, Ben Chifley Home Museum, Flagstaff Hill Maritime Museum, Melbourne Museum (Immigration Museum), National Wool Museum, State Library of Queensland.

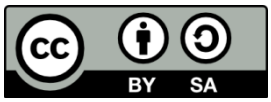
Project leaders and report authors: Professor Maureen Ryan, Victoria University (Project Leader), Dr Karen Charman, Deakin University (Project Manager).

Project teams and team members:
Dr Donna Mathewson Mitchell, Charles Sturt University, Sam Malloy, Ben Chifley Home Museum and Annabell Miller, Bathurst City Council. Dr Karen Charman, Deakin University and Philip Manning and Padraic Fisher, National Wool Museum, Geelong and Dr Julie Rowlands, Deakin University and Helen Sheedy, Flagstaff Hill Maritime Village Museum, Warrnambool. Professor Anne Hickling-Hudson and Dr Erika Hepple, Queensland University of Technology and Samantha Harrington McFeeter and Nathan Connors, State Library of Queensland. Dr Effy George, Victoria University and Jan Molloy, Immigration Museum.

Website: http://learningandteaching.vu.edu.au/grants_and_awards/learning-and-teaching-in-public-spaces-olt-project/

Funding for the production of this report has been provided by the Australian Government Office for Learning and Teaching. The views expressed in this report do not necessarily reflect the views of the Australian Government Office for Learning and Teaching.

Support for the production of this report has been provided by the Australian Government Office for Learning and Teaching. The views expressed in this report do not necessarily reflect the views of the Australian Government Office for Learning and Teaching.



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Office for Learning and Teaching
Department of Education
GPO Box 9880,
Location code N255EL10
Sydney NSW 2001

<learningandteaching@education.gov.au>

2014

ISBN 978-1-74361-821-9 [PDF]

Acknowledgements

In a large collaborative project of this sort there are many people to thank. These include the project team members who came together with a strong commitment to learning and teaching in public spaces and followed through with exceptional outcomes. None of this would have been possible without the in-kind support of the major institutions involved and of the staff within each of those who found themselves caught up in one way or the other in the project. The support of the local, national and international members of the Project Reference Group and of the Melbourne Core Project Group, which continued to meet during the project, was invaluable. The role of the Immigration Museum in Melbourne in its positive response to the original LTPS proposal and its ongoing involvement cannot be overstated. Special thanks too to the project's one half day a week administrator, Katrina Rushworth; film makers, Luke Low and Sal Cooper; external evaluator, Debbie Qadri; website coordinator, Judy Shaul, Dr Gerardo Papalia from Victoria University for his unstinting support in completing this report and Professor Emerita Shirley Brice Heath, Stanford University for her online contributions to the final team meeting. The key participants are of course the students who gave so willingly to the project. It is our hope that their voices in the film, which is part of the website, provide strong encouragement for widespread learning and teaching in public spaces.

Image 1: Taken from the CSU/Ben Chifley Home exhibition
*a student in the CSU/Ben Chifley partnership selected the metal soap saver as the 1940s artifact which she researched and around which she developed a set of prints for display in the exhibition.

List of acronyms used

ALTC	Australian Learning and Teaching Council Ltd.
CSU	Charles Sturt University
CHAT	Cultural Historical Activity Theory
Deakin	Deakin University
FE	Further Education
HE	Higher Education
LTPS	Learning and Teaching in Public Spaces
OLT	Office for Learning and Teaching
QUT	Queensland University of Technology
TAFE	Technical and Further Education
VE	Vocational Education
VU	Victoria University

Executive summary

“Not just a learning experience, but an emotional experience”
“Vulnerability of all parties-edge, risk, community of learners”
“I definitely felt like I owned that space”
“It felt like you were working with something that was bigger than just the university”
“For us it’s been quite a journey…researching the object, researching the era, researching the people, the house, the site …..”

These are comments of student participants in the Learning and Teaching in Public Spaces (LTPS) Project. The project drew together university, museum and library partners and engaged many students across four universities in active learning beyond their traditional classrooms and in a context where they were able to familiarise themselves with public institutions and to consider their roles within them. In doing this, they reviewed, researched and exhibited materials addressing key aspects of Australian society including history, migration and globalisation. The exhibitions in public spaces included digital stories, art work and text and object displays. In this report and in the associated web site http://learningandteaching.vu.edu.au/grants_and_awards/learning-and-teaching-in-public-spaces-olt-project/
we have sought to capture the essence of the project. The voices of university, museum and library partners and of participating students are in the film while the website and this report outline in detail curriculum materials developed across the five sites. In this way, both encouragement and guidelines for proceeding with similar initiatives are presented. The project developed from beliefs that despite some evidence of collaborations between schools and universities and museums, educators at all levels often lack good pedagogical approaches that incorporate public learning spaces as sites of learning exchanges in their teaching curricula.

An innovative aspect of the first iteration of the program that continued into its full implementation is cross-sectoral activity (higher education and TAFE), which was aligned with ALTC’s support for inclusive approaches. The project supported ALTC Objective 1 in respect of promoting and supporting strategic change in higher education for the enhancement of learning and teaching, including curriculum development, and Objective 2 in that it disseminates and embeds good institutional practice in learning and teaching in Australian HE by resourcing curriculum renewal.

The project developed from a teaching program and methodology developed by Dr Karen Charman and implemented over many years at both Victoria and Deakin universities, initially in conjunction with the Immigration Museum in Melbourne and subsequently with the Flagstaff Hill Maritime Museum in Warrnambool and the National Wool Museum in Geelong. The project's approach drew together experiential learning and active citizenship in providing opportunities for students to learn about and engage with public institutions in meaningful ways.

The most significant deliverables included four major exhibitions on museum and library sites curated by students. These exhibitions were the product of considerable research by

students including identification of topics, preparation of interview questions for local individuals profiled in the exhibitions, collection of material and collation of items. Such skill development by students was in each case located within a context of ongoing exploration about the roles of public institutions like museums and libraries, ownership of learning and teaching, representations of the past and the role of active citizenship in preserving, sharing and interrogating learning and teaching in public spaces.

Students at Victoria University produced digital stories of immigration that remain as part of the Immigration Museum permanent collection. At Deakin and QUT students' exhibitions were text and object based, whilst at CSU the final exhibition included a large collection of visual art and sculptural pieces, produced by the students, inspired by the contents of the Ben Chifley Home Museum.

It was noted in interviews with university and museum/library partners that the success of the Learning and Teaching in Public Spaces approach lies in the strength of the partnerships between the university and the museum or library. Each participating institution has its own objectives in participating and no two institutions are alike. Museums and libraries want engagement by tertiary institutions and tertiary institutions often engage in these spaces only at a superficial level, perhaps as a space for hire. In the LTPS project, it was the deeper level of engagement and the subsequent authentic experience that each participating partner shared that determined the strength of the partnership.

Another salient deliverable of this project has been the production of a website that outlines the original curriculum design, the ways in which it was modified and implemented on each site, details of all the culminating exhibitions along with results of surveys undertaken with student participants, and a film which includes interviews with students and with university and museum staff. The web site and the film will be accessible through the Victoria University web site and we look forward to its ongoing development as a base for documenting related initiatives and continuing conversations around learning and teaching in public spaces.

http://learningandteaching.vu.edu.au/grants_and_awards/learning-and-teaching-in-public-spaces-olt-project/

Other university and museum/library partnership teams will be able to contribute to the site and to the growing field of public pedagogies. The project has identified several ways in which LTPS approaches can be incorporated into tertiary education and we recommend that consideration be given to widespread implementation of opportunities for learning and teaching beyond university classrooms; opportunities for meaningful experiential learning; opportunities for risk taking in learning and teaching; opportunities for sustained community engagement and opportunities for active citizenship.

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Chapter 1: Introducing the project

Learning and Teaching in Public Spaces (LTPS) has several key components. At its heart, it acknowledges that learning and teaching do not occur simply within the confines of those institutions identified as educational institutions. Further, it acknowledges that other institutions also have major educational roles. Beyond this, the project has grown from the belief that neither schools nor universities or museums and libraries are the sole community repositories of learning and teaching. Partners in this project carry a strong commitment to active engagement with community and to the representation of community stories. This is evident in the parallel activities of participants in this learning and teaching project. During the years of the project, Dr Karen Charman has curated several exhibitions in addition to those associated directly with this project:

Little did I Know: An exhibition celebrating the diversity of Australia: featuring the stories of four people and their education journeys (June 2011)

Industrious Sunshine: documenting the industrial history of suburban Sunshine in Melbourne's west: (October 2011)

Views from the Signal Box: an exhibition of photographs by a former railway signalman at Sunshine station (February 2013)

Cartographies of Memory: stories form Italian immigrants in suburban Fawkner in Melbourne's north (November 2013)

Professor Maureen Ryan also facilitated twenty-five exhibitions between 2011-2013 at the Gallery Sunshine (<www.gallerysunshine.com>), and continues to facilitate a range of art exhibitions of the work of local preschool, primary and secondary school children and other community groups.

The LTPS project was both community- and action-oriented and aimed at moving students from conventional settings and away from traditional assessment regimes through the development of museum and university partnerships in exhibition and curriculum.

Image 2: Installing a Deakin /National Wool Museum Exhibition, Geelong

The project commenced under the auspices of the Australian Learning and Teaching Council (ALTC) and continued within the Office for Learning and Teaching (OLT). The project responded to the ALTC's Curriculum Renewal priority through the creation of a national resource that promotes effective collaboration with partner museums, and provides pedagogical support for renewed curriculum implementation. An innovative aspect of the first iteration of the program that continued into its full implementation is cross-sectoral activity (HE and TAFE), which was aligned with ALTC's support for inclusive approaches. The project supported ALTC Objective 1 in respect of promoting and supporting strategic change in HE for the enhancement of learning and teaching, including curriculum development, and Objective 2 in that it disseminates and embeds good institutional practice in learning and teaching in Australian HE by resourcing curriculum renewal.

Museums are well-respected educational and cultural resources and are under-utilised learning spaces by universities in Australia. They have 'the potential to engage students, to teach them, to stimulate their understanding, and most importantly, to help them assume responsibility for their own future learning' (Gardner 1991, p. 202). As universities are increasingly being called upon to assist in the development of students' personal attributes, practice-based learning exchanges with museums and libraries have the potential to assist in the development of students as active citizens (Chanock 2004) and to connect them to their communities. In fact, many theorists consider 'engaged learning' techniques such as practice-based learning exchanges are the best way to engage students in processes that develop those attributes (Battistoni 2007; Rhoads 2003; Swaner 2007). Swaner suggests they expose students to increasingly 'complex ways of knowing and doing (which are) interactive with social contexts' (2007, p. 19). Research findings suggest students agree. The ALTC project, *Engaging with learning: understanding the impact of practice based learning exchange* led by Barraket of The University of Melbourne, found that practice-based learning exchanges are the most highly valued and powerful learning experiences self-

reported by students and alumni who participate in them (2009, p. 3). They have the potential to achieve a range of positive outcomes for students including: greater engagement and understanding of discipline knowledge; development of higher order thinking skills; the creation of nurturing professional relationships and enhanced employability. The literature on learning spaces supports its role in engaging a diverse student population and its potential to improve retention. However, despite some evidence of collaborations between institutions and museums, educators at all levels often lack good pedagogical approaches that incorporate public learning spaces as sites of learning exchanges in their teaching curricula.

The following theoretical framework was employed and shaped the ongoing conversations and outcomes within and beyond the project:

Intended: Critical and creative engagement outside of conventional institutions of learning
Stated: Discursive practices of institutions and the way in which these practices position, enable, limit or construct subjectivity
Enacted: Ways in which the curriculum has been adapted and modified relative to context
Realised: What actually happened and how was this experienced?

This model emphasises the active and ongoing engagement of and critique by educators of location, content, mode of delivery and outcomes of teaching.

This project resulted in the following outcomes that we anticipate will enhance learning and teaching within HE:

- A national pedagogical resource for HE Education, Humanities/Arts, and Social Science staff to assist them to collaborate with museums/libraries effectively as learning spaces /sites; and
- Understandings and principles that will equip universities to engage with museums effectively so that they may involve students in the processes that develop dispositions towards active citizenship through authentic, purposeful learning which has a public use.

Chapter 2: Locating the project in current literature

The LTPS project took place in a context where there is considerable evidence of changes in museums and libraries. Moira Simpson noted in her 1996 book, *Making Representations: Museums in the Post-Colonial Era*, the movement of these spaces from an elitist and colonial mentality implicit in *"cabinets of curiosities"* to providing for the needs of culturally diverse communities. This is borne out in the documentation about each of the four museums and one library that were part of the current project.

The State Library of Queensland articulates this focus in the following statement:

"Founded in 1896, we have become a bold and adventurous 21st century library driven by a commitment to access for all. SLQ belongs to the people of Queensland. It is an inclusive and welcoming place for all, a trusted source for information, and a place for intellectual freedom, a cornerstone of democracy and custodian of Queensland's memory. SLQ is a 'knowledge bank' and vital community resource, as much a physical as well as a virtual place for sharing, learning, collaborating, and creation. As a community hub for democracy in action, here everyone is encouraged to have a voice. State Library of Queensland: all yours" (<www.slq.gov.au).

Further, this focus is borne out in much of the literature and in the current project. The responsiveness of students to the public spaces in which they worked during the project was striking. This was a disruptive experience for many students, who found the preconceptions they had about museums and libraries and about teaching and learning altered. In the Global Teacher unit at QUT, the goal to disrupt students' preconceptions about education and to view it in global terms was explicit (Hickling-Hudson, 2011) and led to significant changes in perceptions across multiple domains. As will be seen, this reinforces the immense value of learning and teaching in public spaces. Learning and teaching in this way enables students to learn about themselves and the local community while at the same time having the opportunity to locate the immediacy of those experiences in both historical and futuristic contexts.

The public space as learning space

Despite the changes noted above, museums and libraries are usually housed in historic or glaringly modern architecture and are not immediately comfortable spaces for those unfamiliar with surrounds that reflect high art or elitism (Hooper-Greenhill, 2007, Mezaros, 2008). There is a rich literature about the relationships between museums and their clientele, covering museum visits, availability of objects for borrowing and the nature of the learning that occurs in museums. Increasingly, attention is paid to interactive exhibits and to virtual museum experiences. For example, Cox et al (1999) report on a detailed study investigating the recall performances of university students in a virtual museum jewellery exhibit through the use of dynamic and static ILEX (intelligent labelling explorer) systems.

Many writers over several decades have described school visits to museums and like Anuradha (2009) stress the importance of coordinated school/museum partnerships. Adams et al (2008) identify a contextual model of learning making the point that *"learning is always*

a complex phenomenon situated within a series of contexts" (p.435) and describing the sociocultural, personal and physical contexts of learning, drawing on Falk and Dierking's (1992) contextual model of learning. The focus of the article is on science teaching and museums are described as social places where people gather to experience, explore and extend their understanding and appreciation of socio-historical, scientific and artistic knowledge. While the Adams et al (2008) paper documents a lively dialogue between science teachers about museum visits, the conversations often reveal dated learning and teaching approaches. There are references to worksheets and power struggles between teachers and students about which exhibits are to be visited. There are references also to the power struggles in museums about what is exhibited, how and by whom and to the value of moving students out of their comfort zones to force a shift in understanding. More tellingly, Helen says,

"Emotional landscape is the unspoken template upon which academic learning happens. In the traditional classroom with the power in the teachers' field, and students lacking agency, conceptual change and academic learning are secondary to increasing agency, respect and positive emotions of solidarity." (p.440)

This is apparent in the LTPS project, where students come to identify with the public institution and to appreciate the role they are able to play in it. Charman (2013) draws on Ellsworth's (2005) sensation of learning to elaborate on the university student learning made possible by the project curriculum and its implications for both tertiary and museum education. Ellsworth (2005) asks,

"Thinking and feeling ourselves as we make sense is more than merely the sensation of knowledge in the making and is that not the root of what we call learning?" (p.1)

Charman (2013) offers several examples not only of students' engagement with learning during their museum visits and preparation of exhibits in the LTPS project but of their excited engagement, reflective of the embodiment to which Ellsworth refers. In 1997, Schauble, Leinhardt, and Martin published a framework for organizing a research agenda on processes of learning in a museum. They described three organizing themes: (a) learning and learning environments; (b) interpretation, meaning, and explanation; and (c) identity, motivation, and interest. Although focused on museums, this sociocultural framework presents a well-integrated approach to research in out of school and university contexts generally.

For Schauble et al (1996), learning in a museum *"includes outcomes like an expanded sense of aesthetic appreciation, the development of motivation and interest, the formation and refinement of critical standards and the growth of personal identity."* (p.24).

Despite this, museum visits like those described by Griffin (2004) and others often provide examples of limited choice and control for the individuals in the student groups. Too often students are treated as homogeneous groups with their participation framed by tasks set by teachers, time limits and with little opportunity for students to explore topics of interest. Moreover museums can be confusing places in need of considerable 'demythifying', as Mayer (2012) enunciates:

"SHH! This is a museum. That's like a library times 10/ Museums are great places for conversation: they're so safe/You know the great thing about art is there are no wrong answers/But what did the artist mean?/Our docents are very well trained/If we could only figure out what is best practice, all tours would be wonderful/ You've got to teach people how to see before they can understand art/Art is good for people-it humanises visitors/Like the Internet, museum learning is free choice/The average visitor doesn't know anything about art."

As a result, considerable time and careful planning are essential for effective learning and teaching to occur in museums. In one exemplar, Matthewson-Mitchell (2008) constructs a socio-cognitive model with embedded pedagogical objectives to help teachers shape learning opportunities in art museums. In doing this, she draws from Bourdieu (1998) in demystifying museum experiences for students and teachers and in extending the sense of agency for both within such spaces.

Learning and teaching partnerships between schools and universities and public institutions

There are shared themes in accounts of partnerships between schools and universities with public institutions, be they libraries or museums, science, history or art museums. Floyd (2004) writes about the value of school and museum partnerships, especially in the implementation of "multicultural curriculum". She recalls Hirzy's (1996) twelve conditions that are necessary for successful school and museum partnerships, stressing that they have to be about more than "field trips". Gupta et al (2010) explore ways of easing apparent disconnects and tensions in formal and informal institutional partnerships. In doing this they build a cultural historical activity theory (CHAT) which highlights how previous experiences frequently mediate partners' learning, behaviour and interactions and suggest that instead, the establishment of a community of practice model may alleviate barriers identified in CHAT. However while there is a strong push to better articulate an educational ecology that acknowledges the ways in which different community based educational experiences accumulate across time and place, the narrowing of many school and university curricula has broad implications. Knutson et al (2011) cite the *No Museum Left Behind* conference which, in the wake of the major US program *No Child Left Behind*, pondered the likelihood of museums needing to be more vigilant in ensuring clear links with school and community curricula. Writing in the same year, in the introduction to their paper, Kratz and Merritt (2011) express the hope that in the United States,

"In the coming era, museums will play a key role in the new educational landscape. A broad and shared understanding among policy makers, reformers and practitioners of the unique capabilities of museums will ensure that the new educational infrastructure takes full advantage of these strengths." (p.1)

They go on to list some core skills necessary for 21st century learning: critical thinking; synthesizing information; being able to apply lessons to the real world; innovation and creativity; and teamwork and collaboration which are not dissimilar to those identified in New Learning by Kalantzis and Cope (2012).

Kratz and Merritt (2011) go on to describe ways in which museums have built development of such skills into their teaching programs. The most innovative examples include the active engagement of young people in a range of innovative curatorial initiatives, not dissimilar to those in the LTPS project. They conclude, *"In this future, museums can play a crucial role in helping learners discover their passion, providing resources and opportunities to pursue this passion and training educators in the skills of experiential learning*" (p.193). There is evidence in the LTPS project of students' engagement in curatorial work and of the incorporation of the products of that work into museum collections.

Experiential learning

In papers about learning in and through museums, several writers refer to constructivist learning which dates back to Dewey and emphasises that learners construct knowledge for themselves. Price and Hein (1991) presents museum tours (of the past) as the antithesis of constructivist learning in that visitors are frequently offered no opportunities to interact with sensory data and to construct their own world. The preparedness of public learning spaces and of school and university educators to support experiential learning and meaningful collaborative partnerships are essential in moving forward. Cain (2010) provides guidelines for object-based learning (OBL) in HE and in doing so identifies the many barriers to university tutors making use of science museum materials, visits and demonstrations and instead opting for digital images. Along with time constraints and pressures to prepare many lectures each year, Cain cites the poor foundation many university staff have in pedagogy:

"Most won't have a clue what to do if the simple passive download model of lecturing was disallowed. Promotion of OBL asks for a radical change in teaching style. Anecdotally, I know a tutor who thinks students can't learn while they're talking. Another hates being interrupted for questions. Another sets as their goal the delivery of a certain amount of factual information. If they don't meet their quota, they think students won't have enough to give back on the exam. OBL asks for pedagogical skills these tutors simply don't have" (p. 198).

By contrast, Davies (2001) provides a very positive account of the benefits of collaboration between initial teacher education programs and museums, making the point that such programs provide encouragement for replication by neophyte teachers in their schools. In doing this, Davies stresses the dual demands on teachers for content and pedagogical knowledge and on history museums for education within what he refers to as "the energetic debate about the nature of history". He characterises the debate as between "great" white middle class men versus popular culture including working class, women and minorities, history of England versus an internationalist approach and facts versus interpretation.

Liss and Liazoz (2010) refer to the gap between academic curriculum in universities and colleges and civic and volunteer engagement and describe the Civic Engagement Course program that offered financial incentives to faculty members to revise courses to include civic engagement. Across the consortium of colleges and universities involved, there were several main outcomes including the ability to view issues of social concern from multiple

perspectives and to formulate and express an informed opinion on those issues; the ability to apply academic knowledge to issues of social concern and the motivation and capacity to utilise these abilities in new contexts in order to take action in the community. One group of students as part of a Museums and Their Communities project envisioned, planned, revised, implemented and evaluated a museum and community based partnership and their lecturer concluded that there was successful integration of theory and practice in the public forum they conducted about the preservation, presentation and sustainability of an historic site. Writing especially about arts programs, Oxtoby (2010) notes however that there remains suspicion about programs that do not see students sitting in classrooms, writing essays and solving problems for assessment and as a result they tend to be considered less professional and primarily extra curricula. Yet there is a substantial body of literature documenting the value to students and to the broader community of community based experiential initiatives, unfortunately some of which is viewed as predominantly anecdotal in nature.

Rennie et al (2003) offer guidelines for research into out of school science learning that could equally apply across other community based learning sites. These include examining the precursors to the actual engagement in the learning; taking into account the physical setting where learning takes place; exploring the social-cultural mediating factors in the learning experience; investigating the process of learning; expanding the variety of methods used to carry out research and promoting longitudinal research designs that recognise learning is cumulative. This latter point is among the most critical because so often learning opportunities outside school and university classrooms are seen as short term, project based, with limited funding for continuation. The work being undertaken at VU into praxis enquiry in out of university site based teacher education programs, where the praxis inquiry protocol is employed in setting the conditions for the development of philosophical project knowledge (Arnold et al 2012), offers a way forward. Central to the protocol is practice described, practice explained, practice theorised and practice changed, each of which hold applicability in a range of experiential, practice and community based learning sites for students and their teachers, for the public learning spaces and for the broader community.

Teachers as curators

Increasingly, especially with the growth in technology and students' familiarity with a range of learning and teaching experiences, the teacher's role is as curator. With the growth in packaged learning and teaching materials, the value of considered critique grows stronger and is not dissimilar to decision making around displays in museums and libraries. As can be expected, the internet is replete with teacher-as-curator material. In her Edutopia blog, Boss (2009) comments, *"Good curators work in the background, but their influence is powerful. Like artful teachers, they make critical decisions, raise questions, challenge assumptions and provoke responses"*. There is usually glib acknowledgement that curating for teachers is about seeking the best and most appropriate material and sharing them in the best and most appropriate manner. Relating this again to museums, Borsch (2009) comments in his Accelerating Change blog*, "Good museum curators typically have significantly more artifacts than they can put on view, and yet choose the most important, those with the highest popularity and those that exhibit the intrinsic characteristics that define the essence of the them on display. These same curators know more artifacts will be discovered, new*

knowledge gained and different interpretations put forth, and that theories will be modified (or thrown out entirely) with new ones taking their place".

Critiquing an Elluminate session she attended led by George Siemens, Sarah Stewart (2007) remarks that she still is unable to get beyond the image of the curator *"as a dry, dusty individual who disapproves of any individual who interferes with the exhibits".* For George Siemens (2010) though,

"An expert (the curator) exists in the artifacts displayed, resources reviewed in class, concepts providing interpretation, direction, provocation and yes, even guiding. A curatorial teacher acknowledges the autonomy of learners, yet understands the frustration of exploring unknown territories without a map. A curator is an expert learner. Instead of dispensing knowledge, he creates spaces in which knowledge can be created, explored and connected. While curators understand their field very well, they don't adhere to traditional in-class teacher-centric power structures. A curator balances the freedom of individual learners with the thoughtful interpretation of the subject being explored." (p.220)

Critical pedagogy proponent, Peter McLaren wrote in 2002, opposing the role of teachers as curators, stating, *"Criticalists work against the traditional role of teachers as museum curators of the mind. They criticise the museumization of classrooms as places where knowledge is salvaged from its "primitive" beginnings, admired in its "advanced" stages, and mounted as display: on chalkboards, in reading centers, language laboratories, as visual catechism"* (p.232).

As in any limited form of teaching, there is hollowness for teachers as curators and their students where the focus alone is on the exhibit without active engagement with it and with the broad historical and socio political context from which it is generated and in which it resides. Within the current project, we have sought to do this and to share the process and outcomes in film and in a website that we anticipate will grow as educators, students and others engage with it.

Active citizenship

Bastos' (2007) description of a community based arts program contains several parallels with the LTPS Project in that both evince elements of service learning, asset based development theory, experiential learning, border crossing and the development of civic responsibility. In LTPS, these occur in the engagement of the students in the preparation of real exhibits in the museums and libraries with which they worked, the acknowledgement that they had skills to offer in such endeavours, the opportunities to research, interview and profile the lives of people that were different from their own and in so doing to come to understand the broad community value of such documentation. Kretzman and McKnight (1993) define assets as gifts, skills and capacities of individuals and institutions while Jacoby (1996) refers to service learning as *"a form of experiential education in which students engage in activities that address human and community needs together with structured opportunities intentionally designed to enhance student learning and development. Reflection and reciprocity are key concepts of service learning"* (p.5) and Prentice and Robinson (2007) say that service learning *"can also be the educational spark that sets fire to*

the commitment of students to claim their role as active community members" (p.11). Bastos refers to an assets based approach as one that can empower individuals and enhance perceptions of them as knowledgeable and able to contribute to "community improvement and positive change". Writing about the community based art program, in which university students work together with local disempowered youth, Bastos references Paolo Freire and notes, *"The general goal is to teach not only ways to give aesthetic expression to ideas and feelings in general and individually, but also ways to develop means to extend beyond one's own experience to the experience of others. Learning to express others' experiences can contribute to learning to express one's own. Getting in touch with others can facilitate getting in touch with oneself. In a democratic society, development goes hand in hand with development of civic responsibility"* (p.56). Innella (2010) writes about the service learning component in a Museum Studies program where students curated exhibitions in local art museums in Casper, Wyoming, quoting one of the student participants saying, *"I found that curating an exhibit has given me a much greater understanding of the importance they (museums) have in communities"* (p.51).

Drawing together the threads of constructivist, experiential and service learning, Innella (2010) notes, *"To empower students to learn not only about art and museum practices but also to curate an exhibition within the museum walls allows for the construction of new knowledge in a real world setting"* (p.49). Further, as identified by Ellsworth (2005), Adams et al (2008) and Charman (2013) active engagement in learning is essential for the development of the learner and for the development of the learners' understanding of themselves as learners in authentic settings and as curious and active participants in the world in which they live.

Image 3: VU students touring the Immigration Museum

Chapter 3: The project in action

In this chapter, the major events in this project are outlined within a broad chronology of the project.

This approach has been taken to provide the flavour of the project while demonstrating also the need for consistent relationship building in complex partnership projects of this sort. Apart from the dates and activities listed here, ethics applications were prepared for approval by each of the four university's committees to enable surveys and interviews to be conducted with staff and students and for inclusion of students in the website and film. As a working tool, a Dropbox folder was established early in the project and all participants added materials throughout the project that have contributed to this report, the website and the film.

The timing of the implementation of the LTPS curriculum adaptation was determined by existing timetabled commitments on each site and by the time partners allocated to preparation for the implementation of this innovative approach to learning and teaching.

Both face to face and on line meetings were held during the project for the project team, the project reference group and for the core Melbourne project team, who had prepared the initial funding proposal and continued to meet regularly.

The project manager and the external evaluator visited each site on more than one occasion and along with the project leader, attended all exhibition openings. During the project, several project participants gave presentations at local, national and international conferences including HERDSA (2012), AERA (2012) and Museums Australia (2013).

2011	
August	Narratives Across Cultures: VU/ Immigration Museum Exhibition
October	Deakin/Flagstaff Hill Maritime Museum Exhibition
October	Project Team Meeting in Melbourne
2012	
January	Reference Group Meeting
August	Narratives Across Cultures: VU/Immigration Museum Exhibition
August	Reference Group Meeting
October	Deakin/Flagstaff Hill Maritime Museum Exhibition
2013	
May	Museum Australia conference in Canberra
May	QUT/State Library of Queensland Exhibition
August	Narratives Across Cultures: VU/Immigration Museum Exhibition
September	Deakin/National Wool Museum Exhibition
September	CSU/Ben Chifley Home Museum Exhibition
October	Deakin/Flagstaff Hill Maritime Museum Exhibition
November	Project Team Meeting in Melbourne

A collection of invitation cards for the exhibitions mounted on each site is provided in Appendix A to this report.

We sought to demonstrate that the principles and practices of engaged learning through public spaces could be implemented in many different ways on many different sites. By way of explanation, it is important to note that the LTPS project grew out of a partnership created between the FE Liberal Arts program at VU and the Immigration Museum in Melbourne. The museum, housed in the rather austere former old Customs House building in the heart of Melbourne, had many interactive exhibits telling and interrogating stories of immigration which served as the base for students to learn about museums as well as about the particular content of this museum. As well as visits, the students had access to a digital audio virtual tour that enabled them to learn more about the ways in which museums are set up and by whom. The transcript of the virtual tour is reproduced below:

IMMIGRATION MUSEUM: AUDIO TOUR PREPARED FOR LTPS PROJECT

This guided visit is designed to speak to you about parts of the Immigration Museum Melbourne. You can pause this audio at any time, to take notes, or investigate displays in the Museum that you find interesting.

Stand on the street at the entrance to the Museum and listen. Step through the doors and climb the stairs. Look around you. Notice how you are standing in an empty space of a grand or important looking building.

Look up. High ceilings are often a feature of a grand building. Why is this space not filled with items for display? One way to understand this empty, vast room is to consider it as an in between space. This space could represent the position someone occupies when they leave their home or leave a temporary place of refuge for a new home in a new country.

Walk toward the exhibition entrance. Notice on your right hand side the projected images of people on the white wall. You could describe these figures as silhouettes and that word means an outline of somebody or something, filled in with black. These figures are moving forward in the same direction as you and can be understood as representing the countless numbers of people who have migrated to Australia. But these images could also represent you, the visitor to the Immigration Museum.

Look to the right of them and you will see three suitcases from different time periods. The first suitcase carried Giuseppe Minniti's belongings from Italy in 1950. The second case was carried by Marija Bacic, who came to Australia from Croatia in 2002. The other case is really old and is more properly described as a trunk. Thomas Durragh used this trunk when he immigrated from Ireland in 1887.

The writing or the text alerts us to the symbolic meaning of the suitcases. A symbolic meaning goes beyond the practical meaning of a suitcase. In this instance, the text informs us luggage lies at the heart of the migration experience. It is a symbol of both what is brought and what is left behind. It contains people's hopes and fears as they leave one life and begin another. People have migrated to Australia for many different reasons, from many different places.

Walk along with the silhouetted images until you leave them behind and enter the next room. The entrance to this room is through an archway. Why do you think an archway has been placed here? At the end of this room stop and view some of the migration stories that

are being screened. Pause this audio.

Walk into the room on the right and find this sound. [Guitar playing] What is the story of Yasser Al-Alwayi? What is the story of Shar Harrazat? Identify the objects in the cabinet. What is the significance of these objects? In what ways do these objects represent the story of Yasser Al-Alwayi and Shar Harrazat's lives?

Now find the large ship. Walk into the section that represents steerage in a square rigger from the 1840s. Steerage was the cheapest passenger accommodation on board a ship, usually in the area near the rudder and steering gear. Sit down and listen. Then stand and put your head close to the top bunk and listen. What sounds can you hear? Pause this audio.

The second class steamer represents a passage of travel in the 1900s. In this instance, the word passage is used to describe the status of travel. On a ship you can travel first class, second class and in steerage, which is the lowest class. What forms of entertainment did people engage in during a 1900's journey to Australia? Look around you. Write down some of the obvious differences between second class and steerage.

Move forward into the last section of the ship. What era does this section of the ship represent? Do you recognise any of the languages being spoken? What do you think they are saying? Pause this audio.

As you leave the ship, now walk to the entrance of the next room. More than 9 million people have migrated to Australia since 1788. Countless others have tried and failed. You are entering the "getting in" section of the museum.

This part of the museum represents the policies governing different periods of migration. Walk around until you find the dictation test. From 1901 until the early 1960s immigration officials used a dictation test. This test was designed to exclude non-Europeans from coming to Australia. Activate the test and try to write down the words the voice is saying. Pause this audio.

While you are standing at the dictation test installation, look up to your left. There is a poster from the early 20th century that is promoting the White Australia policy. How are Indigenous and Chinese people shown in this poster? Look at the physical characteristics of the Indigenous and Chinese people in this poster. Then consider the words that also appear alongside these images of people. Both the dictation test and this poster are part of a particular idea of Empire. In this instance, Empire is referring to the British Empire. Imagine someone is designing an image of what Australia is. What sort of Australia is this poster suggesting? Can you think of how this image of Australia might relate to the British Empire? Stand still for a moment and reflect on your visit.

You have journeyed from the streetscape of Melbourne, through sections of the Immigration Museum, and as you have probably realised there is much more to see in this museum. The music has been designed to evoke a sense of migration, which may bring to mind a memory or a feeling.

You may have migrated to Australia or perhaps your parents did. So you may have experienced personal feelings during this visit. Or perhaps this is the first time you have ever thought about the migration experience. Remember, unless we are Indigenous Australians, we or our families have all at some point come from somewhere else. Before you leave, briefly write-down which parts of your visit have captured your attention and possibly evoked the experience of migration...

Table 3.1 Immigration Museum: Audio tour prepared for the project.

The FE students at VU joined with HE media students to produce digital stories about immigration experiences. The FE students researched and drafted outlines for the films, usually conducting lengthy interviews with people they identified to profile and the HE students led the way with the technical skills in filming and editing the digital stories which became part of the Immigration Museum's permanent collection.

At Deakin, Associate Diploma students on the Warrnambool campus worked with the Flagstaff Hill Maritime Museum. Flagstaff Hill is a village made up of a collection of buildings and artefacts that demonstrate the maritime history of the local area and which bridge the tourism and educational orientations of the museum. The focus of the LTPS implementation here was again around the theme, immigration. Initially, students struggled with this theme, being less familiar than students in Melbourne with recent immigration and with new arrivals. The situation was similar for Deakin students working at the National Wool Museum. In each case the students' work culminated in a text and object exhibition on site at Flagstaff Hill Maritime Museum and at the National Wool Museum, which included profiles of current or former residents with particular attention to their immigration histories.

At QUT and CSU, the LTPS was embedded in existing units of study within teacher education programs. At QUT, the LTPS project was located within the unit, The Global Teacher. This is an elective in the third year Bachelor of Education course, in which the students coordinated an exhibition in the Queensland State Library. At CSU, the students all had visual arts backgrounds and were all distance students, located around Australia and internationally. The work there involved the preparation of a variety of digital materials and the utilisation of social media and culminated in an art exhibition by the students and the lecturer of work they generated based on the Ben Chifley Home Museum: a site that many of them only came to know through the virtual tour and other course materials.

The original LTPS curriculum

The original curriculum devised by Dr Karen Charman guided the LTPS project implementation on all sites. When she was based at VU, Dr Charman developed the curriculum in collaboration with Jan Molloy, Education Coordinator at the Immigration Museum. Following Dr Charman's move to Deakin where she implemented the curriculum, first in Warrnambool with Flagstaff Hill Maritime Museum and subsequently in Geelong with the National Wool Museum, Dr Effy George has continued the implementation of the curriculum at VU in conjunction with the Immigration Museum. The current VU curriculum is included as an appendix. A summary is included below of key elements in the original curriculum with some reference to their playing out on other sites. The curriculum is available in detail and with the links to relevant material as Appendix B and on the website <learningandteaching.vu.edu.au/grants_and_awards/learning-and-teaching-in-public-spaces-olt-project/>

ORIGINAL LTPS CURRICULUM: SUMMARY OF KEY ELEMENTS

Where do museums come from and why do we have them?

A starting point in this approach is giving some historical context to where museums/libraries come from and why we have them. Of course this can take you as far back as the French Revolution or even further. However, regardless of how far you go back in this approach it is important to think about the role and purpose of museums and their more recent iterations. In part this investigation of the changing remit of museums and more recently State Libraries can enable students to understand what is valued and ultimately represented as determining of social and community history is arbitrary. Given this, anyone can contribute to what is represented in a public setting.

How do objects tell stories?

There are a number of ways objects can be integrated into a unit of study and their use can serve different purposes. Bringing a photograph or object into the classroom and relating a story of significance linked to this object begins a process of connecting to the objects as representative of a personal experience, a period of time, one of a kind or a series of many. A subsequent visit to a social history museum when combined with an audio download immerses the student in a fuller reading of the museum.

For example, in the work undertaken at CSU an object from the late 1940's is sourced by the Diploma of Education students and mined for its history. Students are encouraged to use local history centres and to locate a person in the community who has a living memory of the object. At Victoria and Deakin, students bring in a personal photograph from a period of time before they were born or from a time they were too young to remember and an object. Speaking firstly to the visual composition of the image and deducing the period of time the photo was taken (by the composition, photographic paper and the use of colour), students then tell the story that accompanies the photograph. Students can also bring an object that is meaningful to them, offer a description and tell the subsequent story that accompanies the object

Introducing the exhibition

An essential aspect of this curriculum model is the exhibition. For students, the exhibition is not just the culmination of the unit of study but transcends the confines of a university subject. There are many reasons for this, not the least of which is the work that will be on public display. Public display of work differs enormously from a final piece that may only have the marker as an audience. Depending on the content of the stories being realised in the exhibition students may be motivated by being faithful to an individual's story. In all five iterations of the curriculum, the exhibition brief has been different but all end with a public launch of student work. Giving the students an exhibition brief early on affects subsequent engagement with the way stories are represented at the respective museums and or libraries. Students view the visit as having a different purpose.

Visiting the museum/library

Shifting the students' engagement with the museum/library space is helped by the idea that they are going to create something for the purposes of exhibition but it still does not guarantee attentiveness to ways in which the museum/library is telling a story. Foregrounding the aesthetic form through which the museum/library tells a story is essential in understanding the terms in which social history is represented. For Victoria and Deakin students, an audio download (reproduced above) is used to accompany their visit to the Immigration Museum, Melbourne. It alerts students to colour, sound and placement of objects. CSU students are able to go on a virtual tour of the Ben Chifley Home. Both these tours enable students to enter these respective spaces in different ways. QUT students met

with the coordinators and designers of exhibitions at the State Library who shared some of the techniques they used to engage visitors in their exhibitions. **Finalising the exhibition and the launch** The lead up to the exhibition launch is the most exciting and stressful part of this approach. This is regardless of the exhibition outcome. In VU's partnership with the Immigration Museum, students produce digital stories that are screened at a public launch. This is no less stressful than a text and object or fine art exhibition outcome where students may be in the museum/library space for anywhere from one day to a full week setting up the exhibition. Each involves working to a deadline. Students also produce invitations and plan the launches. At Victoria and Deakin universities, students act as hosts. At QUT and CSU students were on hand to speak to work that was exhibited.

Table 3.2 Original LTPS curriculum: Summary of key elements

Implementation of LTPS curriculum

On the five sites, different emphases were evident in the implementation of the LTPS curriculum. Major themes included narrative, history, place, globalism, identity and education, all of which were evident on all sites but to different degrees. Again, while public exhibitions were major components on each site, they took different forms. The exhibition at CSU was visual arts based and the exhibitions at Deakin and at QUT were text and object oriented while VU students exhibited digital stories. A summary is reproduced below of the unit outline devised by the Deakin /Flagstaff Hill Maritime Museum team. At Deakin the major variation from the implementation at VU was in the text and object orientation of the exhibitions at the National Wool Museum and at Flagstaff Hill Maritime Museum instead of the digital stories focus at VU.

The complete curriculum documents for each iteration of the LTPS curriculum are available on the project website and are reproduced as appendices to this report.

Summaries are included below of the implementation of the LTPS curriculum by three teams: Deakin /Flagstaff Hill Maritime Museum, CSU/Ben Chifley Home Museum and QUT/Queensland State Library.

The Deakin/Flagstaff Hill Maritime Museum adaptation presented below was prepared by Dr Karen Charman and Dr Julie Rowlands (Deakin) and Helen Sheedy (Flagstaff Hill Maritime Museum).

DEAKIN/FLAGSTAFF HILL MARITIME MUSEUM

LEARNING AND TEACHING IN PUBLIC SPACES CURRICULUM IMPLEMENTATION - SUMMARY

This unit is part of the burgeoning and exciting area of study that investigates the uses of narrative. Our focus will be on the content of narratives but also on the forms narratives take such as photographs and museum exhibits. The importance of individual memory and its contribution to our sense of collective, and therefore community, memory cannot be underestimated. In this unit we investigate the origins of museum spaces to explore the question of the role and importance of public spaces such as museums.

In this unit you will gain an understanding of the individual, social and community importance of narratives. You will be introduced to critical perspectives on culture and traditions contained in narratives. You will learn to analyse a number of forms and respective content of narratives such as photographs, objects and museums. You will conduct archival research. You will apply this knowledge to a project in a community setting.

Ways of representing narratives

Our focus for this topic is narratives and how they are told through photographs, objects and museums.

Photographs as narrative and objects

The analysis of a photograph occurs on a number of different levels. It is possible to locate the era of a photograph, by the paper the image is printed on as well as the composition. We will look at examples of old photographs to see what historical stories these objects reflect both as form and as content. Another way a photograph can be analysed is the feeling the image evokes

What is a museum?

Museums are emerging as sites that are preserving cultural memories.

The emergence of the nation-state, the public, and the public museum in the late eighteenth century, were intimately bound together. What this meant was previously privately owned art that hung in aristocratic homes began to be hung in public spaces.

Immigration Museum

Immigration affects everyone who lives in Australia; whether it is in a very immediate sense, as a newly arrived immigrant, the preservation of stories that are intricately bound up with the preservation of culture from another place, or the decimation of culture as in the case of Indigenous Australians.

Seminar at Flagstaff Hill Maritime Village

This week our work begins in the exhibition space at Flagstaff Hill Maritime Village. We will have a tour of Flagstaff Hill and attend a seminar. The seminar will be an introduction to the work undertaken at this museum. The roles of people who work at the museum will be familiar from our visit to the Immigration Museum; however, there are some differences.

Project work

These two weeks are crucial in meeting the aim of constructing your narrative of immigration. In this section of the unit you are required to be self-directed.

Group presentation

This week we meet up as whole group in the exhibition room at Flagstaff Hill. You are

required to present an update of your work in progress to other members of the class.

Exhibition and launch

In Week 12 we will be launching the exhibition. This launch will be a public event. It will be an 'all hands on deck' period of time and you can expect to get frustrated and overwhelmed, but also very excited. You will have contributed to an exhibition in a museum setting! These stories are as significant as the so-called 'great' stories of people in Australian history. You have contributed to what is remembered!

Table 3.3 Deakin/Flagstaff Hill Maritime Museum curriculum implementation

The implementation of the curriculum at VU and at Deakin as with pre-tertiary VE students, most of whom were hopeful of moving into undergraduate HE programs, many of whom were eager to move into teacher education programs.

The students at QUT who participated in the LTPS implementation there were first year Bachelor of Education students who had selected the elective unit, The Global Teacher.

This unit, delivered by Professor Anne Hickling-Hudson and Dr Erika Hepple attracts a dynamic range of students who investigate global issues as they pertain to education. This unit helps prepare students to live and work inter-culturally and to study issues of diversity and sustainability at home and abroad. Students get the opportunity to interpret education in a local and global framework. Students engage in the following themes: identity and cultural representation in museums and libraries; racism and anti-racism strategies in education; poverty and anti-poverty strategies in education; tackling violence in education; education for environmental and community health and changing schools for a changing world. The *LTPS* approach is now embedded into this unit of study. The student's brief is to display these themes in a visual exhibition at the Queensland State Library.

QUT/QUEENSLAND STATE LIBRARY

LTPS CURRICULUM IMPLEMENTATION - SUMMARY

TEACHING IN A GLOBAL FRAMEWORK

History Quiz

Student questions: what bothers you about global events? In your experience, how are global issues taught in schools?

Teaching the global dimension: how does a teacher prepare?

Students consider what global issue they will base their seminar and exhibition on

IDENTITY AND REPRESENTATION

Key question: how does an understanding of cultural identity help the global teacher to develop cross-cultural pedagogies in a postcolonial curriculum?

Ethnic identities in Australia: 'White', 'Ethnic' and 'Indigenous'.

Culture clashes: 'Western' students and teachers in unfamiliar cultures.

Cultural representation in 'Western' cultures. Introducing museums as educational spaces – prepare for visits in week 3. Read the articles on museums and education.

LEARNING IN PUBLIC SPACES: MUSEUMS & LIBRARIES

Key question: how can the global teacher make use of museums and libraries to help

students develop cross-cultural empathy?
Visit to Queensland Museum – start preparing in Week 2
Visit to State Library – view "State of Emergency" exhibition – set focus in week 2
Interaction: Students meet with Museum team – initial thoughts about exhibition.
RACISM / ETHNOCENTRISM: HOW CAN THE GLOBAL TEACHER CHALLENGE THESE PROBLEMS?
Debrief re museum visit
'Colonialism in 10 minutes: The Scramble for Africa':
Racism – process drama
Debrief re process drama
School strategies for anti-racism
Intercultural empathy: Video: 'Leap of Faith'.
TACKLING "SCHOOLING AS VIOLENCE": PROBLEMS OF POVERTY, GENDER, AND CONFLICT.
CHANGING SCHOOLS FOR A CHANGING WORLD
Key questions: What are the elements of injustice and environmental danger in some models of schooling?
What challenges are being mounted to unjust education by alternative models?
A PEDAGOGY OF HOPE: GLOBAL SOCIAL MOVEMENTS AND EDUCATIONAL CHANGE
Key question: What can educators learn from global social movements to help them counter injustice in education?
MEDIA AND EDUCATION
All groups – further preparation for exhibition at State Library in Week 9.
Guest speaker from State Library to discuss media in support of democratic change/ media and exhibiting.
LAUNCHING THE EXHIBITION AT THE STATE LIBRARY

Table 3.4 QUT/Queensland State Library curriculum implementation

At CSU at Bathurst, the adaptation of LTPS approach occurred in Curriculum Method 1 and 2: Visual Art and was led by Dr Donna Mathewson Mitchell. The subjects' aims are initially to develop students' knowledge and skills in the area of secondary Visual Arts education and to deepen this knowledge and skill in the second half of the subject. Via distance education the students undertook a variety of activities that included the identification and exploration of an object from the late 1940s. This object was then artistically interpreted and formed the basis of an exhibition in partnership with the Ben Chifley Home Museum and Education Centre. The purpose of this approach was to provide students with an authentic experience of direct relevance to their future work as art teachers. This project put the students in the position of a final year school student undertaking this process, but also required them to think about that experience from the perspective of a teacher, responding to the work of others. It further required them to consider the integration of art making with art history and art criticism to develop deep understandings of the content of Visual Arts. The focus of the project, being related to history and place, provided students with an example of a starting point for the development of units of work or bodies of work. It further sought to illustrate important cross-curriculum possibilities. The development of

an exhibition provides students with the experience of mounting a physical exhibition in a museum context, while also providing the capacity to develop online exhibitions.

CSU/BEN CHIFLEY HOME

LTPS CURRICULUM IMPLEMENTATION- SUMMARY

At the completion of this module you should have an:

- Understanding of places of learning that exist beyond the school classroom, with a particular focus on museums
- Understanding of how places of learning can be used to enhance and develop teaching and learning in visual arts education in schools

Introduction

The first four modules in this subject have provided foundational knowledge that will inform your classroom practice. In this module we will be exploring how teaching and learning in classrooms is broadly related to educational opportunities beyond the classroom. As we do this we will take a place-based approach, in recognising that place matters.

Through this module we will examine museums as places of learning that exist within communities. Our focus will particularly be on places that exhibit art and therefore provide opportunities to engage with the visual arts. However, it also needs to be acknowledged that places of learning can more broadly encompass all kinds of museums, memorials, significant cultural sites, architecture, cultural events and so on. We will also consider places that we can physically visit as well as places that can only be visited virtually through an online world.

Topic 1: The concept of place

Many places of learning outside of schools, are clearly linked with community, and enhance appreciation of the wider world, helping build stronger ties and developing capacities to be active citizens. Places of learning importantly link us to our worlds and the spaces we live in.

Topic 2: Museums as places of learning

Educational theory and museums

The future of museum education

Topic 3: Relationships between museums and schools

A contributing factor in relationships between museums and art education is the differing nature of each educational environment. It is important to acknowledge that the museum environment is very different from the classroom and school environment. The same approach to teaching and learning that works in the classroom cannot be applied seamlessly to the museum setting. Some of the differences can be found in the table below:

MUSEUMS	SCHOOLS
Expansive learning environment that require physical movement	Structured and bounded physical learning environment
Self-directed movement and attention	Guided movement and attention
Open curriculum	Structured curriculum
Singular experience	Sequenced curriculum

Object –based learning	Text-based learning
Involves social interaction with public	Involves social interaction with peers
One-off/irregular experience with museum educators	Development of long term relationships with teacher
Can be an unknown environment	Occurs in a known environment
Novelty	Predictability

Topic 6: Linking museums with Visual Arts curriculum and pedagogy

Visual Arts curriculum in NSW

Visual Arts pedagogy

Topic 7: Examples of practice

Table 3.5 CSU/Ben Chifley Home curriculum implementation

In the examples above we have sought to present the narrative of the LTPS project, its starting point and guiding principles, ways in which the curriculum and pedagogy resonate across a range of university, museum and library spaces and the possibilities around incorporating the approaches in a variety of ways.

Image 4: Visitors to the Deakin/Flagstaff Hill Maritime Museum, Warrnambool.

Chapter 4: Film and website

The film and website developed for this project provide far greater insight into the project than any written report can provide. The website outlines in detail the original curriculum design and pedagogical approach developed by Dr Karen Charman and trialled over many years at VU and Deakin by Dr Charman, Dr Effy George (VU) and Jan Molloy (Immigration Museum). This approach includes information on preparation for museum visits, the development of on line material to assist in this process, the nature of the museum visit, processes in developing students' skills in research and curation, implementation of exhibitions and debriefing.

The LTPS project enabled the translation of this approach to several different sites, within a range of university courses and as part of various university and museum/library partnerships across three states in Australia.

Website content

The website includes details of the ways in which members of the project team adapted existing curricula within the broad framework created initially within the VU and Immigration Museum partnership. As well, the site includes a film where university staff and students and museum staff describe their experiences in the project and the perceived values and challenges they see in learning and teaching in public spaces.

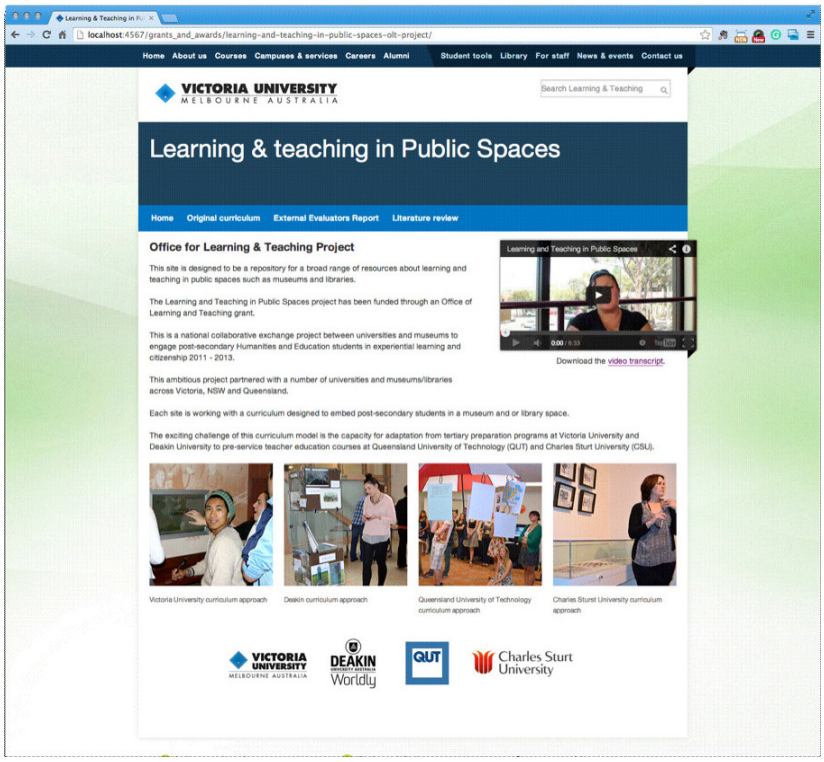


Image 5: LTPS website

Download the video transcript.

Image 6: LTPS film

The brief transcript below gives an overview of the film's content.

TRANSCRIPT: LTPS FILM

Voice over: Learning and Teaching in Public Spaces took place across five sites in the south east of Australia. This project adapted a curriculum initially undertaken in university preparatory courses and then embedded it in two pre-service education courses.

Jan Molloy: This was an opportunity for the Museum – Immigration Museum education area – to look to this as a pilot program which looked at a new way of engaging with an audience that we perhaps hadn't had deep engagement with prior to this project.

Dr Karen Charman: So it can be quite a challenging experience from the teaching perspective because you have to still have something that's finished – you've got a launch, in fact you're organising invitations to a launch when there's no substantial content there at all, so it's a complete exercise in faith.

Phil Manning: Fantastic opportunity to work with Deakin on the associate degree to be able to bring to light some of the stories that the students have been able to identify. Part of what the project is about is letting students develop their own component of the exhibition. So, from my perspective, it's been an interesting exercise … I guess one of the challenges for us is that we do have the two temporary exhibition spaces, and they're committed anywhere between twelve and thirty six months out, so finding a space and resourcing the exhibition for Deakin has been probably one of the biggest challenges.

Jan Molloy: So, no organisation goes into any public event without risk management, and this is the same kind of procedure. There has to be risk management – you have to look after the students because you don't want the students to be made to look foolish, you have to look after yourself, you have to look after the reputation of your organisation.

Helen Sheedy: So the benefit that I think the students are getting from working with an

establishment like Flagstaff Hill is that it will help their future career prospects. It doesn't matter what their career hopes are – they've all got very varied careers – but by starting now working with the community, it's a really good stepping stone for what they will be doing later in life in their various chosen professions.

Professor Anne Hickling-Hudson: It helps to prepare students to live and work interculturally and study issues of diversity and sustainability at home and abroad. So, they get the ability to interpret educational problems in a local and global framework.

Associate Professor Donna Mathewson Mitchell: I do want to say this has been a very collaborative project. It has been about the students and this is all the work of the students but it's also been in partnership between Charles Sturt and Bathurst regional council. So its the coming together of a whole range of expertise in this one space

Dr Karen Charman: But there's also been, I hope, a shift in their understanding about museums and museum content, and if that's so, then they can, if you like, see themselves as being able to take civic responsibility for the on-going collection, and remembering and representation of community stories more broadly – and to me that's incredibly important.

Student – Victoria University: A lot of this opened my eyes to other learning as well, and that's what I really enjoyed.

Student – Victoria University: So, I thoroughly enjoyed being able to go to the museum, being able walk around freely.

Student – Queensland University of Technology: It's great when you see a different area away from the university. I never realised people were actually going to come and see this.

Student – Deakin University: I never knew I would be part of putting an exhibition together for a museum. And I'm quite proud of the fact that we have done.

Student – Victoria University: It felt like you were working with something that was bigger than just the university.

Student – Deakin University: I feel really involved with the unit.

Table 3.6 transcript: LTPS film

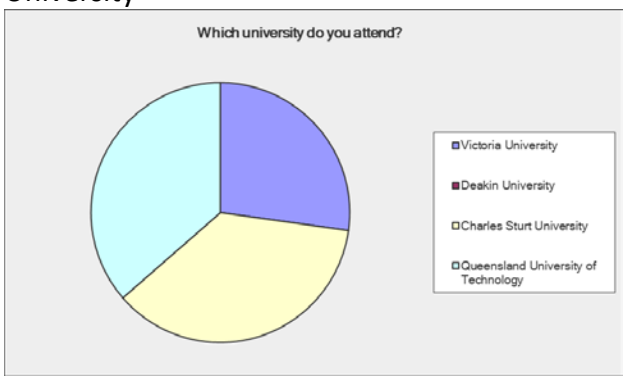
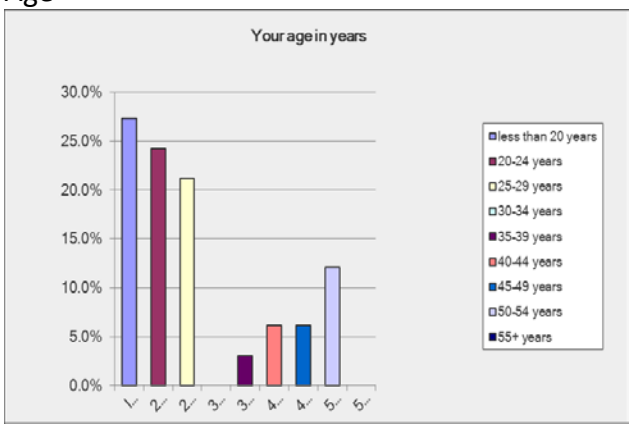
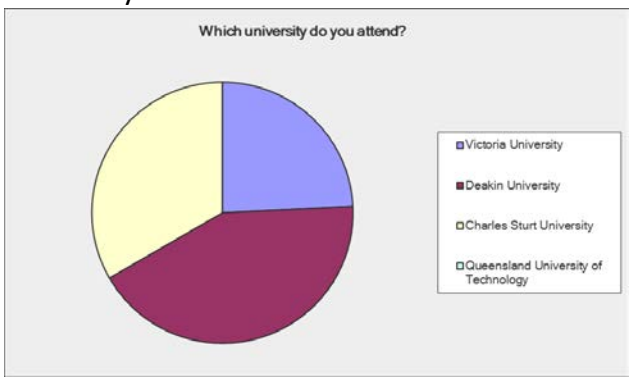
The website also includes the external evaluation report, sections of which are reproduced in Chapter 5 as further documentation of the processes and outcomes in the project.
In the sections below, we present:

- A summary of the responses to survey questions by student participants in the project; and
- A set of particular considerations identified by museum and library participants in relation to LTPS.

Along with the website and film prepared as outcomes of this project, the evaluation provides richer insights than on line survey responses enable. It is inevitable too that reports of this sort, representing a project focusing on the teaching and learning approaches associated with university programs, privileges the university voice. We hope the film goes some way to truly representing the positive balance within the exemplary partnerships that shaped this project.

Survey of student participants

As part of the project, students were surveyed and a summary of the responses is included below. The survey was conducted on line at the commencement and conclusion of the semester in which students within each university undertook the LTPS related unit and as can be seen numbers of respondents were small. Results are current as of September 2013.

START OF SEMESTER	**END OF SEMESTER**
Demographics Male= 2 Female=13 Age University  **How many times a year would you visit a museum?** < or equal to 1 61.9% 2-4 28.6% 5-7 7.7% Greater than 8 7.7% All participants had previously visited a museum	Demographics Male= 6, Female= 27 Age  University  **How many times a year would you visit a museum?** < or equal to 1 41.4% 2-4 51.7% 5-7 6.9% Greater than 8 6.9% All participants had previously visited a museum
Purpose of visit to museum **Themes** Education (9)	**Purpose of visit to museum** **Themes** Education (13)

Personal Interest (6) Spending time with family and friends (6) Relaxation/Enjoyment (4) **What do museums do** **Themes** Education (11) Resource for knowledge on past/ present and future (9) Store information and display artefacts (6) Entertainment (3) Story telling (1) *" they are resources for information on selected themes of knowledge, social history, history, science and technology focused museums"*	Spending time with family and friends (12) Personal Interest (6) Relaxation/Enjoyment (4) **What do museums do** **Themes** Education (12) Store information and display artefacts (11) Resource for knowledge on past/ present and future (10) Story telling (1) *"I believe that they capture history and display it in a way in which one can learn from a variety of ways: such as emotional, visual, aural, and by reading and going on tours".* *"Many are scrounging for a new way to engage, the good ones are interesting and interactive for all ages regardless of the topic. They aim to impart specific and expert knowledge of a subject."*
What do you learn in museums People places and culture; past and present (8) History of individuals and of society (4) History in general (3) Experiential access to information and knowledge (3) Immigration (2) General education (1) *"Museums may be artistic, anthropological or scientific in nature, among others, they provide us with the opportunity to engage with history/historical constructs, archaeology, design, scientific processes -any number of systems and chronologies that surround us. They provide experiential access to information."*	**What do you learn in museums** People places and culture; past and present (8) History in general (7) Experiential access to information and knowledge (5) History of individuals and of society (3) Immigration (1) General education (1) *"There are a wide variety of learning experiences provided by museums covering a vast array of topics, such as, history the environment, nature and wildlife, physics, prehistoric ages, space and technology."*
What did you like most about museums visits The content of exhibitions (5) Learning about history (4) Interactive nature of exhibition (3) Aesthetics of museum (2) Museum shop (2)	**What did you like most about museums visits** Interactive nature of exhibition (9) Learning about history (9) The content of exhibition (4) Presentation of work (1)

Day off school (2) The guide (1) Presentation of work (1)	

Table 3.7 Survey results for student participants

In addition, in a follow-up focus group meeting with student project participants from QUT, the following comments were made:

> *This wasn't a new way of thinking but of tapping into a different approach*
>
> *Engaging in the community and in the material world in developing the object or exhibition*
>
> *Ownership of education process: consideration and thoughtfulness about a broader context*
>
> *The challenges of creating a visual representation of what is usually written material*
>
> *Vulnerability of all parties: edge, risk, community of learning*
>
> *We all have an investment in this succeeding: community of learning*
>
> *Empowerment in your own learning*
>
> *It has been an emotional experience*
>
> *It is a lot more valuable because of the personal involvement*
>
> *Pride in achievement*

There are important message here in terms of the affective component of learning and teaching in public spaces and in the value of meaningful learning experiences. Affect takes various forms in the responses encompassing pride and risk taking and in acknowledgement of collaborative learning. There is considerable scope for further exploration of several concepts referred to only briefly in these limited survey responses. These include future attention to learning in and with public institutions such as museums and libraries and to community engagement in maintaining museums and libraries.

This project has brought forward many exemplary examples of learning and teaching in public spaces. At CSU, there was the distant student who, drawing from the virtual tour of the Ben Chifley Home Museum, undertook to cook recipes from Mrs Chifley's recipe book and to report on this process in her digital diary entries. She went on to create an exhibit comprised of a knitted afternoon tea setting, complete with the teapot and plates of cakes and sandwiches she knitted. Another CSU student's work was fluttering on the clothesline in the Ben Chifley Home Museum and Education Centre. A print maker, inspired by the metal soap saver in the Chifley kitchen, she reproduced the shape in a series of prints, some of

which made their way on to tea towels. CSU students explored Australian political history and developed particular understandings of Australian domestic life in the 1940s/1950s.The Distant Connections exhibition catalogue documents the work of all students in the group. <www.chifleyhome.org.au/exhibitions/distant-connections.html>

At Flagstaff Hill Maritime Museum in Warrnambool, one student found that her investigation into a Warrnambool family revealed a link between her own family history and the subject of her investigation and they held together the family bible that verified this. This experience provided a range of learnings about personal histories, the power of preserving community history and the opportunities for intergenerational learning and teaching in public spaces.

At VU, students often learned far more than they had before about the immigration experiences of their fellow students and their families, reinforcing understanding of immigration experiences of all but Indigenous Australians. <museumvictoria.com.au/discoverycentre/websites-mini/small-object-big-story/hands-on-history-showcase/narratives-across-cultures-2012/>

The engagement of students at VU, Deakin and QUT in the preparation and presentation of exhibits in public spaces extended students' understanding of the selection, nature and means of presentation that are employed and ways in which such processes work in exhibitions in public spaces generally. Learning and teaching in public spaces have potential therefore to extend students' critical appreciation of museum and library activities. Having engaged experientially, both the students' expertise and quality of critique are strengthened. As the students in these three universities worked with the staff at the state library of Queensland and Flagstaff Hill, National Wool Museum and the Immigration museums, they learned about their roles, they worked side by side with them and they modelled their work practices. More than that though, they explored with them the content of exhibitions and worked through in their teams, the content of their exhibitions. Visiting museums and libraries in the future, these students will bring enhanced insight and appreciation in relation to both the content and process of exhibitions. As well, for all students involved in the LTPS project has exposed them to the history, purpose and potential of museums and libraries and similar public institutions.

Museum and library participants

During the project all museum and library participants met on line for a conversation about issues they identified in LTPS activities. It was noted that the success of the LTPS approach lies in the strength of the partnerships between the university and the museum or library. Each participating institution has its own objectives in participating and no two institutions are alike. Museums and libraries want engagement by tertiary institutions and tertiary institutions often engage in these spaces only at a superficial level, perhaps as a space for hire. In the LTPS project, it was the deeper level of engagement and the subsequent authentic experience that each participating partner shared that determined the strength of the partnership.

LTPS IN MUSEUMS AND LIBRARIES

Considerations identified by museum and library participants

- Finding the space/time/resources for a program not timetabled
- Scheduling can be difficult as most programs are two years in the planning
- Considerations need to be taken into venue hire bookings and opportunities, potential profit loss, available time within the museum staff existing roles
- The development of an Memorandum of Understanding with clear parameters on what can and can't be achieved
- Limited museum/library resources, and students' preconceived idea that a museums/libraries have endless supplies and budgets.
- Difficulties with hanging spaces and systems
- How to mount the exhibition on no funds.
- How to deliver a quality exhibition in a very limited time frame.

A central question: " **Can we create a list of minimum standards required for the exhibitions (without being too prohibitive of the student's creativity)?"**

It was noted that a single answer can be difficult to provide because individual curators have different styles and expectations.

Overall, it was noted that it is important for museum professionals to have full and frank conversations with the university students and staff as to what is expected at the beginning of the process and to maintain this level of professionalism throughout the process. Open and clear lines of communication need to be established from the start and maintained. A rigorous de brief and reflection is also required and assists in the planning of next year's project. It was considered important not to leave things to chance and that by establishing these methods of communication at the beginning many subsequent problems could be avoided.

Table 3.8 LTPS in museums and libraries

Not surprisingly, both the student survey responses and the considerations identified by museum and library participants emphasise the differences between the two groups. The independent evaluation summarised in Chapter 5 provides a more thoroughgoing exploration of the intersections between the roles of all participants in this LTPS project.

Likewise, the film brings to life these complex relationships and locates the LTPS project more clearly within bodies of literature associated with:

- **Learning and teaching partnerships between schools and universities and public institutions and collaborative learning:** "new ways of engaging with an audience";
- **Effective engagement with learning:** "challenging" "a complete exercise in faith"; "bringing to life some of the stories that the students have been able to identify'; "I definitely felt like I owned that space"; "Not just a learning experience but an emotional experience"; "Thought it was just the most amazing thing to have done";

- **Public space as learning space:** “It’s been fantastic to think of learning in a different way”;
- **Active citizenship**: “but by starting on working in the community, it’s a really good stepping stone for what they will be doing later in life, in their various chosen professions” ; “it helps to prepare students to live and work interculturally and study issues of diversity and sustainability at home and abroad”; “see themselves as being able to take civic responsibility for the ongoing collection”; and
- **Experiential learning**: “I never realised people were actually going to come to see this”; “I’m quite proud of what we’ve done”; ‘researching the object, researching the era, researching the people, the site and then developing art work around that has extended the concept”.

Chapter 5: Independent evaluation

The independent evaluator for this project was an active participant through most of the project. Taking the role of critical friend, she attended project meetings, observed students, university and museum staff as they prepared exhibitions, interviewed students, university and museum staff and analysed the survey data prepared by the project administrator. Because of her active engagement in these ways and the detailed report she prepared, drawing on her teaching and exhibition experience, we have chosen to present the report here as a full chapter to supplement the four earlier chapters prepared by the project leader and project manager. This chapter commences with an introduction to the independent evaluator and proceeds to a summary of key themes identified in the evaluation she prepared.

"As an external evaluator of this project I have been observing the project since August 2012 and have been able to gain some understanding of its objectives and its progress, through attending meetings and events, reading and viewing documents and conversing with participants. I have attended some of the group meetings with university and museum staff, with the reference group and with the project management team. I have also been able to attend the opening events for two of the projects and view three of the exhibitions. I have spoken with some of the teaching staff over the phone and have conversed with the students who have studied the *Learning and Teaching in Public Spaces* (LTPS) unit. I have brought to this evaluation process my 20 years of experience as a teacher of humanities and visual arts and my practice as an artist who works with communities to produce art projects which are displayed or installed in public spaces. It is important to acknowledge that I have had a limited involvement with this project in comparison with the teachers, students and project team. The following are my observations of and about the project from one external observer's point of view" (Debbie Qadri, 2014).

Value of the project – student experiential learning

The most significant component of the project is the ability of the LTPS unit to take the students through an authentic learning process of how history and meaning in our culture are interpreted and developed by museums. The students undertake the role of the museum in researching, editing and presenting narratives to represent the past. Its close analogy to the process of teaching cannot be ignored. The teacher researches information, selects parts and then produces it for the class.

Working with a museum or Library (both public spaces) involves a real task that is presented to a real audience in the community. The student is given a task that carries with it a heavy responsibility. Students have to take self-ownership of the process of learning and because the exhibition is public, they have a personal investment in the outcome. As they learn about how sharing narratives contributes to history, they realise that as they write their own narrative, they are making history and being part of a community. The process of showing the project as a display in a real museum is an incredibly powerful learning vehicle that gives responsibility and also an authentic purpose to the students' work.

Feedback from students suggests that the process of collaborating with each other and with the Museum is very challenging, but at the same time it creates an authentic learning environment that is empowering. The students are placed in a situation where they must think more critically about what they are presenting because it is being placed in a public space. They also enter the unfamiliar territory of negotiating a display in a three dimensional space which often has its own particular rules and style regulations. They encounter (and must negotiate), the anxiety of the Museum staff about what their role is, in managing the representation of history within a public space.

This unit of study provides a multi-dimensional learning environment, which will challenge and extend the students' experiences and learning as well as their ideas of community and 'citizenship'.

Ironically, the museum - the caretaker and presenter of knowledge - extends an opportunity to the students to research their own version of history and present it to the public. The museum or library releases its control and trusts the students to present something worthy. An anxiety naturally develops between the institution, the teacher and the student about the outcome, the display, and this is what creates such a resonant learning environment. The reality for students is that their work is examined not only by the teacher, but also by experts (the museum or library staff members) and by community members.

As one of the QUT students said in their interview,

'I think even if you can't see the direct benefit and the immediate benefit at the time, how it relates to academia, the character building and things that you get out of it can sometimes happen later through that experience, so yeah, I can see how it would assist students with working in a group, organising your time, delegating and planning and what was the other one, oh confidence building you know'.

Potently, the pre-service teachers, those who will eventually be teaching history take part in an experience of how historical narratives are made. They have to make decisions about what is to presented and how. In presenting to the public, they themselves produce history.

Helen Sheedy, of Flagstaff Hill Maritime Museum suggested that one of the most enjoyable aspects of the project was not seeing the exhibition itself being put together, but seeing how the students grow and develop within themselves. The project helps the students develop so many skills other than telling a story and putting together an exhibition that will be useful for them in so many other aspects of their lives.

Teaching staff have expressed that for them the most poignant parts of the project are:

- Getting students to work outside their comfort zones
- Learning to negotiate
- Understanding what citizenship is
- Stepping away from themselves and contributing to the community

- Seeing themselves: as part of a community, as part of the story told in museums and history, relating the stories to themselves.

The survey data expresses the reality that not many pre-service and humanities students visit museums or libraries regularly. But through this project their relationship with museums/libraries has the capacity to change dramatically.

Value of the project - collaboration

The ongoing nature of these projects over several years at the Immigration Museum, The National Wool Museum and the Flagstaff Hill Maritime Museum are evidence that the LTPS approach is highly valued by the university and by the museum staff. Despite the extra time and energy it may involve, the museum and university staff are still very excited about the project and the outcomes it offers to all involved. This is a very important validation of the worth of the project.

Pedagogical resources

It is important to note that although the project has a clear objective, each of the participants expresses different ideas about what their objectives are and about the value of the project. All teachers and museum and library staff members have their own ethos, understanding of their own role and interests that they bring to the project. In the five instances/sites of the project, each offered variation of the central ideas. Variations of the unit in this way also provide ownership of the project. These variations are useful because they demonstrate how the project can be adapted to a wide range of curriculum subjects and illustrate several ways of guiding students through the learning and exhibition processes.

For example the public space outcomes of this project included historical narratives, object exhibits, an art exhibition, films and displays about personal journeys of learning and immigration. The website has been developed so that this variety can be clearly seen. The outcomes of the display process are documented, so that future teaching staff and students can visualise and imagine themselves undertaking the unit.

It is very important that the resources for the website provide detailed support materials and clear information about the Unit content. This will support teaching staff in utilising the LTPS unit without the assistance of the project manager. The variety of outcomes demonstrated in both curriculum and exhibition, need to be anchored back to the original and important components of the project. The objectives and context for the unit need to be spelt out very clearly so that future teaching staff can gain an understanding of the essence of the approach.

Importance of support material for teaching staff and students

The students involved in the VU/Immigration Museum Partnership said that they found the task difficult but extremely rewarding. The task being real and including a deadline adds to the pressure but also makes the learning experience fruitful. The provision of support material will make the project seem less daunting and provide a variety of ‘handles’ for

different types of learners to find out what the project is all about. For example some teachers will find that the curriculum documents are self-explanatory but others will need to see photographic documentation of the exhibitions. If students and new teaching staff can watch video footage about past students' experiences with the LTPS unit it will assist in their understanding and enthusiasm.

The Flagstaff Hill Maritime Museum guide to working with the museum is an excellent example of information that the museum and university can put together to make the process less daunting for the student. Likewise, advice for students and HE teachers about successfully planning and managing such projects is also very valuable.

Recommendations for the website:

- That the original ideas of the Project are very clearly explained and an example of an ideal course/subject description is offered in a prominent place on the website;
- Anecdotes by students about their experience of the project (text, video or audio) are an important resource for enabling teaching staff to understand the capacity of this Unit of Study for experiential learning; and
- Eventually, the true value of the project may be demonstrated by interviewing student participants in this project who are by then teachers, and asking them to reflect on how this unit changed the way they approach their teaching and learning.

The museum/library

Museums are under increasing pressure to have a more active role in the community and to involve community participation, and this project has provided a model for the involvement of post-secondary education students. The individual tailoring of the project to suit the curriculum needs of the university units, the students' needs and the museums' and libraries' agendas is an integral part of the process that leads finally to the display. There will be differences in vision, practice, identity and philosophy that need to be navigated. Through this process students learn about how the museum works and the relationship between the giver of knowledge and the student as the receiver of knowledge is broken down and rebuilt into a collaborative relationship. This is the process through which students are given roles as active citizens and history makers. The LTPS unit of study has enabled these changes in relationships between the institution and the student. This is really important, as it establishes a relationship between the student and the museum, which will affect how later as teachers, teacher education graduates will involve their own students with museums and libraries.

I was able to observe the public outcomes of the LTPS Unit at the Immigration Museum, the National Wool Museum and Flagstaff Hill Maritime Museum. These observations and discussions with museum staff, students and teachers enabled me to understand how the needs of the stakeholders involved, the HE curriculum, the expectations and needs of the

museums and the interests of the staff involved, made each project individual and significant in its own right.

Teaching staff and museum/library staff were eager to share their thoughts on the value that the LTPS project held for the students who participated in it, but also the positive impact it had on their own professional practice. The project was highly valued by the Flagstaff Hill Maritime Museum and was seen as a project that linked not only the university students but also the wider community with Flagstaff Hill Maritime l Museum. The relationship between the university and the museum is ongoing and has influenced the museum's planning, in order to improve their accommodation of the project in the future, demonstrating that this type of collaborative engagement is highly valued and beneficial for the community.

The progress of the project

Stakeholders and project partners generally had a clear understanding of the project's purpose and scope. Project teams met regularly and with a sense of purpose. Participants in the project expressed their enthusiasm for the project and seemed very satisfied with its progress. It was observed that whilst participating in this project is perhaps more demanding of teaching and museum staff energy and resources, the positive outcomes for the students, the teachers and the museum are manifold.

The project was very complicated in that it spanned four universities and four museums and a library. The project has relied on the five partnerships being able to successfully collaborate and work through the unit with students. Many difficulties existed such as financial constraints, a lack of time, staff availability and support mechanisms that affected each partnership differently. There were some setbacks with the difficulty of locating an appropriate museum in Queensland, which led to the collaboration with the Queensland State Library.

All partnerships are to be congratulated for achieving successful outcomes and for providing this experiential learning for their students. There was some difficulty with continuity of the video documentation of the project. It was not possible to find a videographer who could stay with the project over its length and travel to all states involved. The stakeholders and project partners met regularly and corresponded with each other, particularly those who had been involved with the early stages of the LTPS project. This communication led to project partners attending each other's openings and taking an interest in each other's units, which enhanced the outcomes of the project.

Ongoing evaluation methods

Ongoing evaluation of the project's progress was discussed regularly at meetings. These meetings included university staff, museum and library staff, the reference group and project managers. The managers of the project always asked project partners for their feedback and advice and at meetings stakeholders worked as a team to discuss aspects of the evaluation; documentation, data collection, surveys, interviews and the final presentation of the project on the website. This involvement of a wide range of the project partners indicated that those involved took ownership of the project and responsibility for

the outcomes. The teams decided that the main methods to be used for the evaluation would be online surveys and interviews from students using audio and film. These methods seemed to be the best way to evaluate the student experience of the project, given that the desired outcome of the project is experiential learning. The survey data demonstrated that attitudes towards museums and libraries changed during the unit and students' understanding of the role of these institutions was also challenged. The interviews have produced a mass of information about the process, what the students found difficult and what their achievements were. They also reflect through their experiential learning changes in their understanding of history and the role of museums. Data from the surveys are presented earlier in this report while audio interviews were transcribed, are accessible and have informed this evaluation. The interview footage has been incorporated into a short videotape, which will inform viewers about the project. These two things, the interview transcripts and the videotape will extend the understanding of students' experiences of the project. The website will be used to disseminate the findings of the project to prospective teaching staff.

Future

Long terms goals of the project have been achieved in many areas. Ongoing relationships between museums and universities are continuing in a sustained and embedded way for most of the partnerships. For VE, HE and museums, this project has provided an example of a very successful method of engagement, with not only the staff and students but also with the local communities that have been involved with many of the projects. At the Museum Partners meeting, Jan Molloy from the Immigration Museum spoke about the importance of the project globally as it is ground breaking for museums to be working with tertiary students. The project is building relationships in the 18-30 year old demographic which has the potential to expand the museum's audience.

Recommendations

There will be ongoing interest in the project, particularly after the website is launched. We recommend that the project receive further support to assist new museum-university partnerships in adapting the LTPS unit. The project has attracted interest from other museum. Hitherto universities have represented the first point of contact for initiating new learning and teaching projects. We therefore recommend that in future projects a museum be encouraged to take the initiative in finding a partner university to launch a joint project.

We suggest the project's website be updated yearly to encompass new instances of the LTPS unit and to maintain its relevance.

The project has identified several ways in which LTPS approaches can be incorporated into FE, VE and HE programs and we recommend that consideration be given to widespread implementation of opportunities for learning and teaching beyond university classrooms; opportunities for meaningful experiential learning; opportunities for risk taking in learning and teaching; opportunities for sustained community engagement and opportunities for active citizenship.

The experiential learning in LTPS will have a real impact on the participating students and

their careers as teachers. We recommend that some students be followed up two or three years later to give evidence of how this unit affects their teaching practice and its impact on how they view museums and libraries as places of learning.

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Appendices

Appendix A: Invitation cards from various exhibitions held as part of the LTPS project

Appendix B: Learning and Teaching in Public Spaces (LTPS) Curriculum

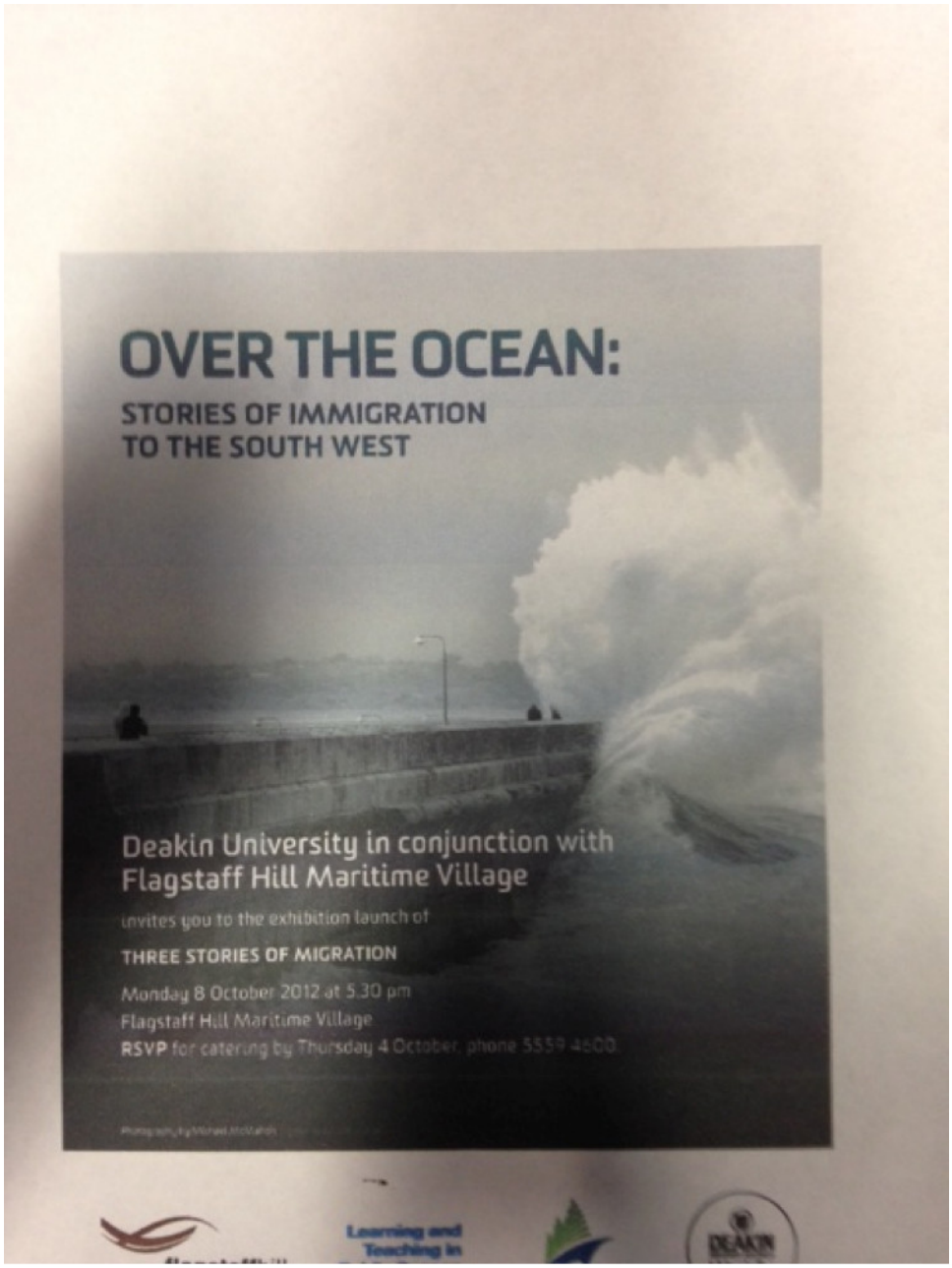
Appendix C: Learning and Teaching in Public Spaces (LTPS) Curriculum Implementations:

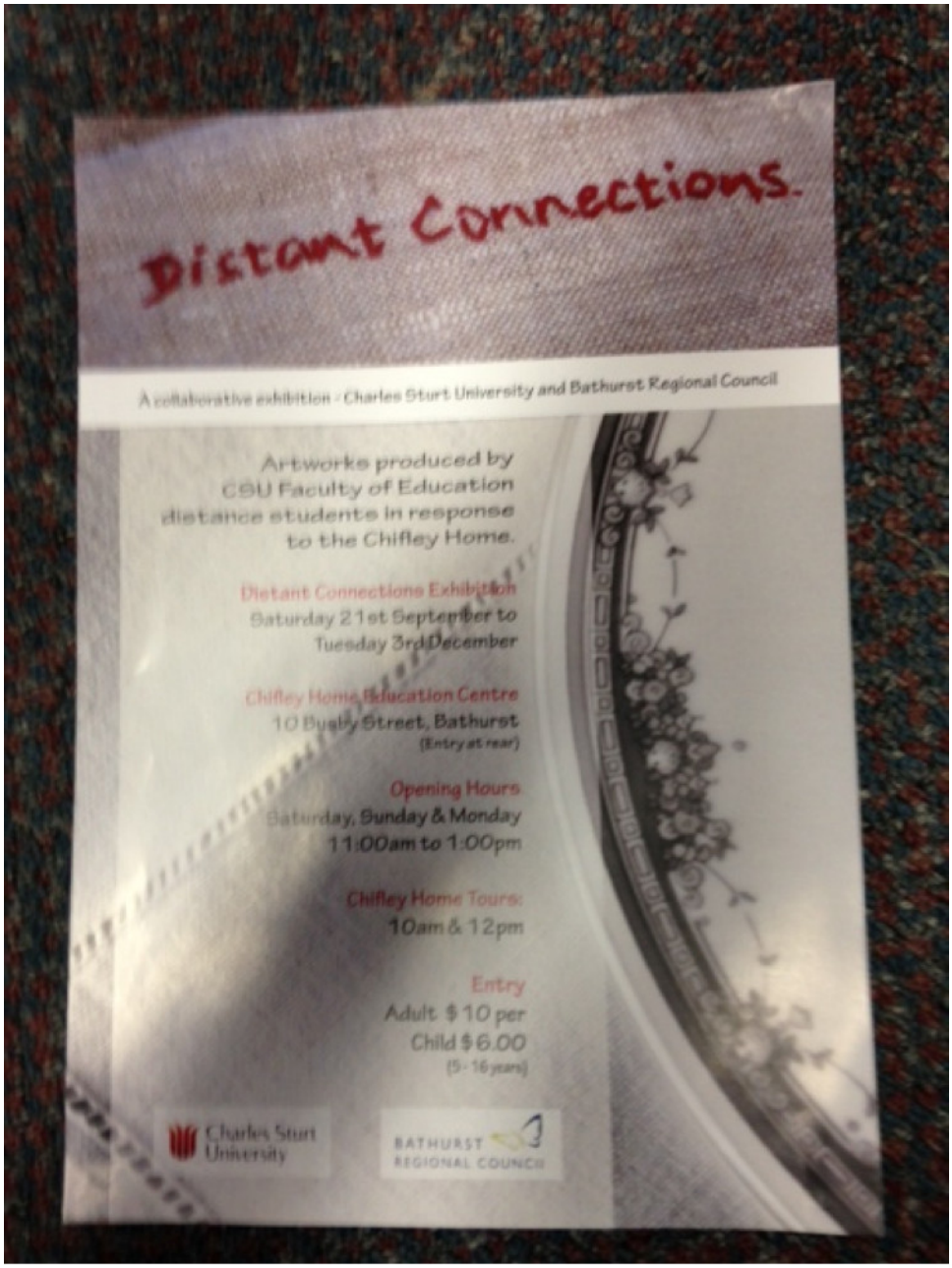
I. Deakin/Flagstaff Hill Maritime Museum
II. CSU/Ben Chifley Home
III. QUT/Queensland State Library
IV. VU/Immigration Museum

Appendix D: Welcome to Learning and Teaching in Public Spaces (LTPS) Website.

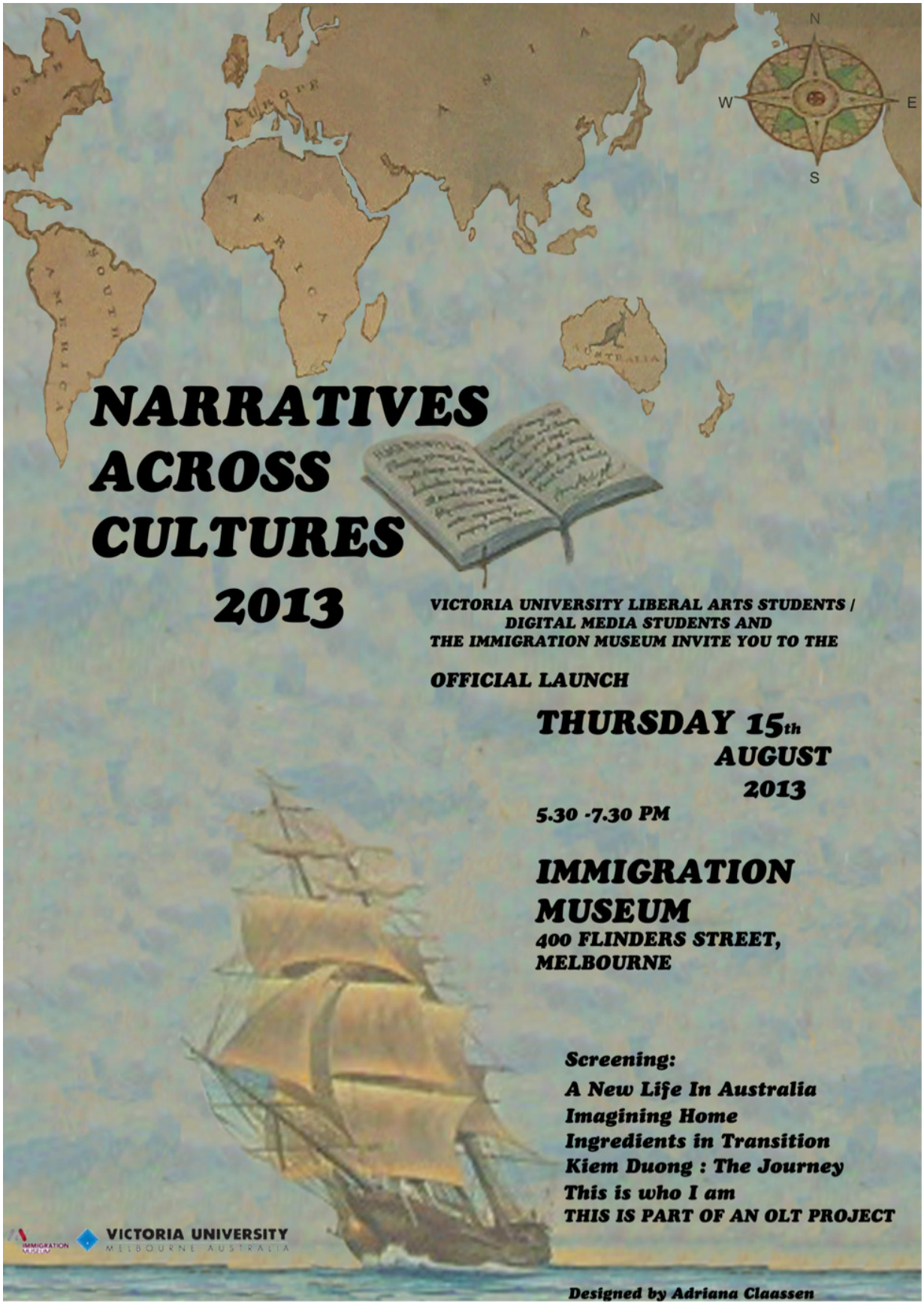
Appendix E: Learning And Teaching In Public Spaces: Student Survey Questions

Appendix A: Invitation cards from exhibitions


OVER THE OCEAN:
STORIES OF IMMIGRATION
TO THE SOUTH WEST
Deakin University in conjunction with
Flagstaff Hill Maritime Village
invites you to the exhibition launch of
THREE STORIES OF MIGRATION
Monday 8 October 2012 at 5.30 pm
Flagstaff Hill Maritime Village
RSVP for catering by Thursday 4 October, phone 5559 4600


Distant Connections.
A collaborative exhibition - Charles Sturt University and Bathurst Regional Council
Artworks produced by CSU Faculty of Education distance students in response to the Chifley Home.
Distant Connections Exhibition
Saturday 21st September to Tuesday 3rd December
Chifley Home Education Centre
10 Busby Street, Bathurst
(Entry at rear)
Opening Hours
Saturday, Sunday & Monday
11:00am to 1:00pm
Chifley Home Tours:
10am & 12pm
Entry
Adult $10 per
Child $6.00
(5 - 16 years)
Charles Sturt University
BATHURST REGIONAL COUNCIL

Canada
USA
China
THE NATIONAL WOOL MUSEUM & DEAKIN UNIVERSITY
PRESENTS
THE TRAVELLERS –
DESTINATION GEELONG
"FIVE COUNTRIES, FIVE STORIES, ONE DESTINATION"
Deakin University and The National Wool Museum Geelong invite you to our exhibition launch 11th October 5.30pm level three National Wool Museum.
26 Moorabool Street, Geelong VIC
Learning and Teaching in Public Spaces
Office for Learning and Teaching
Presented by Deakin University Associate Degree Students 2012
Please RSVP by the 5th of October for catering purposes Karen Cherman. (03) 5227 2073


NARRATIVES
ACROSS
CULTURES
2013
VICTORIA UNIVERSITY LIBERAL ARTS STUDENTS /
DIGITAL MEDIA STUDENTS AND
THE IMMIGRATION MUSEUM INVITE YOU TO THE
OFFICIAL LAUNCH
THURSDAY 15th
AUGUST
2013
5.30 -7.30 PM
IMMIGRATION
MUSEUM
400 FLINDERS STREET,
MELBOURNE
Screening:
A New Life In Australia
Imagining Home
Ingredients in Transition
Kiem Duong : The Journey
This is who I am
THIS IS PART OF AN OLT PROJECT
VICTORIA UNIVERSITY
MELBOURNE AUSTRALIA
Designed by Adriana Claassen

Appendix B: Learning and teaching in public spaces (LTPS) curriculum

ORIGINAL LTPS CURRICULUM: SUMMARY OF KEY ELEMENTS

Where do museums come from and why do we have them?

A starting point in this approach is giving some historical context to where museums/libraries come from and why we have them. Of course this can take you as far back as the French Revolution or even further. However, regardless of how far you go back in this approach it is important to think about the role and purpose of museums and their more recent iterations. In part this investigation of the changing remit of museums and more recently State Libraries can enable students to understand what is valued and ultimately represented as determining of social and community history is arbitrary. Given this, anyone can contribute to what is represented in a public setting.

How do objects tell stories?

There are a number of ways objects can be integrated into a unit of study and their use can serve different purposes. Bringing a photograph or object into the classroom and relating a story of significance linked to this object begins a process of connecting to the objects as representative of a personal experience, a period of time, one of a kind or a series of many. A subsequent visit to a social history museum when combined with an audio download immerses the student in a fuller reading of the museum.

At Victoria and Deakin, students bring in a personal photograph from a period of time before they were born or from a time they were too young to remember and an object. Speaking firstly to the visual composition of the image and deducing the period of time the photo was taken (by the composition, photographic paper and the use of colour), students then tell the story that accompanies the photograph. Students can also bring an object that is meaningful to them, offer a description and tell the subsequent story that accompanies the object

Introducing the exhibition

An essential aspect of this curriculum model is the exhibition. For students, the exhibition is not just the culmination of the unit of study but transcends the confines of a university subject. There are many reasons for this, not the least of which is that the work will be on public display. Public display of work differs enormously from a final piece that may only have the marker as an audience. Depending on the content of the stories being realised in the exhibition students may be motivated by being faithful to an individual's story. In all five iterations of the curriculum the exhibition brief has been different but all end with a public launch of student work. Giving the students an exhibition brief early on affects subsequent engagement with the way stories are represented at the respective museums and or libraries. Students view the visit as having a different purpose.

Visiting the museum/library

Shifting the students' engagement with the museum/library space is helped by the idea that they are going to create something for the purposes of exhibition but it still does not guarantee attentiveness to ways in which the museum/library is telling a story. Foregrounding the aesthetic form through which the museum/library tells a story is essential in understanding the terms in which social history is represented. For Victoria and Deakin students, an audio download (reproduced above) is used to accompany their visit to

the Immigration Museum, Melbourne. It alerts students to colour, sound and placement of objects.

Finalising the exhibition and the launch

The lead up to the exhibition launch is the most exciting and stressful part of this approach. This is regardless of the exhibition outcome. In VU's partnership with the Immigration Museum, students produce digital stories that are screened at a public launch. This is no less stressful than a text and object or fine art exhibition outcome where students may be in the museum/library space for anywhere from one day to a full week setting up the exhibition. Each involves working to a deadline. Students also produce invitations and plan the launches. At Victoria and Deakin universities, students act as hosts.

Appendix C(i): Deakin/Flagstaff Hill Maritime Museum

Prepared by Karen Charman for the unit team

Introduction
Welcome to EAD105 *Applied Community project*. I am looking forward to spending the next twelve weeks with you. This is a new unit and I hope it is one that excites you as much as is does me. I am interested in your ongoing feedback and will do my best to be responsive to your needs as a student along the way.

This unit is part of the burgeoning and exciting area of study that investigates the uses of narrative. Our focus will be on the content of narratives but also on the forms narratives take such as photographs and museums. The importance of individual memory and its contribution to our sense of collective, and therefore community, memory cannot be underestimated. In this unit we investigate the origins of museum spaces to explore the question of the role and importance of public spaces such as museums. More recently museums have undergone a shift in what is remembered and what is represented. Two good examples are: the Immigration Museum, Melbourne; and Flagstaff Hill Maritime Village (museum), Warrnambool.

Aims
In this unit you will gain an understanding of the individual, social and community importance of narratives. You will be introduced to critical perspectives on culture and traditions contained in narratives. You will learn to analyse a number of forms and respective content of narratives such as photographs, objects and museums. You will conduct archival research. You will apply this knowledge to a project in a community setting.

Objectives
When you have completed the unit, you should be able to:

- understand some of the ways narratives are structured
- analyse narratives in different forms
- conduct archival research
- understand and describe the aims and workplace practices of at least one community organisation.
- complete a project in a community setting.

Topic 2 Ways of representing narratives

Objectives
When you have completed this topic, you should:

- have an overview to the possibilities and limitations contained in forms of representation
- have an appreciation of photographs, objects and museums

- consideration of form.

Narrative is represented in numerous forms such as photography, museums, film and literature. Our focus for this topic is narratives and how they are told through photographs, objects and museums. All of these forms of representation can tell the same story. However, each form has possibilities and limitations.

Reading
Please read:
Kavanagh, G 2000, '<Dream spaces, memories and museums>', *Dream spaces: memory and the museum*, Leicester University Press, New York, pp. 1–8.
The reading for this week explores the role of memory and the meaning of objects. According to Gaynor Kavanagh (2000), what is the link between museums and humanity?

Topic 3 Photographs as narrative and objects

Objectives
When you have completed this topic, you should:

- understand 'visual literacy' through the examination of photographic images
- understand the principles of photographic composition
- be able to discuss the basics of culture and tradition.

What is culture? What is tradition?
As you can see from the Raymond Williams (1976) extract, the meaning of 'culture' has changed over time. The cultivation of a human being, a cultured person or someone's cultural background are examples of the different meanings of this word. In our contemporary world the term culture, in its broadest application, is something that we are all embedded in. Each aspect of our life is determined by different cultural codes. Simply expressed, when you are at university you are participating in a particular culture with its own set of requirements; when you go to work there are other expectations. People talk about the 'culture' of a workplace. If you are new to a particular situation often you need to be told about the culture. Of course culture can also be a part of religious beliefs or practices that are part of other sorts of cultural groupings such as class or race. Traditions and culture are related terms. Culture is made up, in part, of traditions. You might have tried to explain why your family or friendship group does something in a particular way and your answer could be 'it's a tradition.'

Knowledge of a family member or something that has occurred in your family can also become a tradition in the sense that you pass it on. Every family has numerous stories, a great-uncle, a great-aunt or great-grandparents whose stories are retold; these are famous stories in the family. These stories don't even have to be a few generations removed; you may marvel at stories about your parents! If the story, whatever it is, is retold and you have committed it to memory and in all likelihood will pass it on, this is a form of tradition. Why do these stories matter? Stories give us a sense of place and contribute to our identity. Stories from the past give us a sense of continuity.

Photographs
Photographs are objects that represent an image. The analysis of a photograph occurs on a number of different levels. It is possible to locate the era of a photograph, by the paper the image is printed on as well as the composition. We will look at examples of old photographs to see what historical stories these objects reflect both as form and as content. The other way a photograph can be analysed is the feeling the image evokes. A photograph, just like any object, may generate associations for you. The way a subject might be dressed, their hairstyle or even the photograph's setting may have meaning for you even if you don't know the people. Famous photos of tragedy might be imprinted in your memory. Personal photographs generate meaning from the story you associate with them. The feeling can be immediate as though the captured image happened only yesterday. Photographs then can be an extension of what Kavanagh (2000) in 'Dream spaces, memory and the museum' (see previous topic) is referring to in the experience of other objects in a museum.

Reading
Howells, R 2003, '<Photography>', *Visual culture*, Polity Press, UK, pp. 151–70.
Williams, R 1976, '<Culture>', *Keywords: a vocabulary of culture and society*, Flamingo, London, pp. 76–82.

Topic 4 Assessment and class presentation

This week you will present a photograph to the class. The photograph that you choose must be from a time either before you were born or from a time you can't remember. You need to find a photograph that has a story attached to either the actual day the photo was taken, or to the people in the image.

Assignment No. 1 Photograph and Object Presentation and Write Up. 20 per cent
MARKING CRITERIA What the Assessor will be looking for when marking this assignment
When you present your chosen photograph you must describe the image and speak to the story associated with the photograph. When you present your chosen object you will need to describe the object and the associated story.
Your written piece will cover a description of the photograph you presented and the story you told. The write up of your chosen photograph must pay attention to presentation and formatting. This includes grammar and spelling. Your submitted piece must have 1.5 spacing and a clear margin down the left hand side for comments. Your written piece must be no less than 400 hundred words.

Topic 5 What is a museum?

Objectives
When you have completed this topic, you should:

- have a basic understanding of the historical formation of museums
- be able to discuss the changing forms and content of museums
- have investigated the ongoing contemporary shift in museum form and

content from broad understandings of historical events to the narratives of communities.

Museums: past and present

Museums are emerging as sites that are preserving cultural memories. We could argue that museums are in a state of transition and like all change the varied examples of what they are transitioning into something yet to fully materialise. Hooper-Greenhill writes in regard to these changes in English museums 'new ideas about culture and society and new policy initiatives challenge museums to rethink their purposes, to account for their performance and to redesign their pedagogies' (Hooper-Greenhill, 2008, p. 1).

In its initial inception the museum as an exhibition space was strongly infused with nationalism. Sharon Macdonald (2003, p. 1) writes about the emergence of the nation-state, the public, and the public museum in the late eighteenth century, being intimately bound together. The French Revolution of 1789, regarded as a key moment in the dawn of the nation state era in Western Europe, was a revolution of 'the people' which saw the replacement of an aristocratic order with a new more horizontal and democratic conception of a collectivity of equals.

What this meant was previously privately owned art that hung in aristocratic homes began to be hung in public spaces. The idea that art was only for the privilege of the elite was broken. Macdonald goes on to point out that this was a moment of culturing the public: for bringing high culture to the masses and more importantly for attempting to constitute this notion of 'public' in the egalitarian sense of the word. This state of exhibition practices in relation to art still exists today. In contemporary society if one very rich person had exclusive access to a famous painting this would not be tolerated. Wealthy people may continue to own the art but they would be requested to loan the work for exhibition so that the 'public' could have access to it.

However, the display of art is not the only role of museums. By the end of the eighteenth century this idea of nation and culture were strongly reflected in the museum. As Benedict Anderson (1991) has pointed out, 'thinking of oneself as a member of a national public – envisaged like a large "team", "family" or community made up of thousands or millions of people most of whom one would never meet – entailed a particular feat of the imagination' (p.6). Nevertheless, over time the sorts of things that we, as a collective of people living in a nation, were encouraged to feel proud of were displayed in museums. Museums speak to us as a nation.

In Australia the first national museum was the Australian War Memorial in Canberra. This war memorial was built after the First World War, the war that saw 'Australia come of age'. The former Prime Minister, John Howard, still talks about that war, specifically the sacrifice made at Gallipoli, as Australia coming of age as nation. The National Museum, also in Canberra, has been criticised and an inquiry has been held into aspects of exhibitions. The criticism was that this museum presented a 'black armband' view of history. In 'Museums as agents for social and political change' Dawn Casey (2001) discusses the difficulties of representing multiple histories in the National Museum. What this difficulty has largely consisted of is the lack of a '… "master narrative"—a strong, authoritative voice with a

simple chronology of civilization and progress.' (p. 231) Reflecting multiple narratives means representing the stories of Indigenous Australians. In many cases these stories do not show white settlers in a positive light; hence the term 'black armband'. So museums now have become contested sites.

What sorts of items should be displayed and what sort of displays represent Australia as a nation? These are complicated questions with no simple answers. However, there is still a need for public sites of collective memory.

References

Anderson, B 1991, *Imagined communities: reflections on the origin and spread of nationalism*, Verso, London.
Casey, D 2001, '<Museums as agents for social and political change>', *Curator: The Museum Journal*, vol. 44, iss. 3, pp. 230–6, Wiley InterScience online, retrieved 28 June 2010.
Hooper-Greenhill, E 2008, *Museums and education: purpose, pedagogy, performance*, Routledge, New York.
Macdonald, SJ 2003, '<Museums, national, postnational and transcultural identities>', *Museum and Society*, vol. 1, no. 1, retrieved 22 June 2010.

Topic 6 Immigration Museum

Objectives

When you have completed this topic, you should:

- appreciate the narratives of immigration
- reflect upon, and have an understanding of, the aesthetic construction of the Immigration Museum, Melbourne.

Place, identity and citizenship

A sense of place, identity and ultimately the responsibility that comes from active citizenship are key factors in preventing social fragmentation and ensuring a cohesive community. Benedict Anderson (1991) has identified the origins and nature of a national sense of identity as grounded in an imagined distinct historical continuity. What might constitute historical continuity in contemporary Australia? Distinct and accepted historical markers need to be acknowledged but space must be made for contemporary imaginings. Immigration affects everyone who lives in Australia; whether it is in a very immediate sense, as a newly arrived immigrant, the preservation of stories that are intricately bound up with the preservation of culture from another place, or the decimation of culture as in the case of Indigenous Australians. Much of our collective identity can be located within these paradigms. Australia's immigration story has the potential to provide continuity in ways that other national narratives may not.

Reading

Please read:

Szekeres, V 2007, '<Representing diversity and challenging racism: the migration museum>', in S Watson (ed.), *Museums and their communities*, Routledge, New York, pp. 234–43.
Young, L 2001, '<Federation flagship>', *Meanjin*, vol. 60, iss. 4, December, pp. 149–59,

Expanded Academic ASAP database.
Activity
We will be visiting the Immigration Museum in Melbourne. You must download an audio guide for this visit and complete a reflective piece of writing. Full details of this assessment task can be found in the unit guide on DSO.
References
Anderson, B 1991, *Imagined communities: reflections on the origin and spread of nationalism*, Verso, London.

Assignment No. 2 Reflective Piece on the Museum. 20 per cent
MARKING CRITERIA What the Assessor will be looking for when marking this assignment
Download the audio guide for the visit to the Immigration Museum. <footprints.edublogs.org/2008/02/21/stories-of-the-diaspora-a-guided-visit-to-the-immigration-museum-melbourne/ Take notes as you walk through the different spaces at the museum. You don't have to submit your notes(they are to assist you in your write up). Your written submission must clearly reflect on the guided audio tour of the Immigration Museum. You must also integrate/draw on one of these two readings: Kavanagh, G 2000, 'Dream spaces, memories and museums', *Dream spaces: memory and the museum*, Leicester University Press, New York, pp. 1–8. Szekeres, V 2007, 'Representing diversity and challenging racism: the migration museum', in S Watson (ed.), *Museums and their communities*, Routledge, New York, pp. 234–43.
Clear expression and attention paid to spelling and grammar. Your written submission must have 1.5 spacing with a margin on the left hand side of the page for comments.

Topic 7 Seminar at Flagstaff Hill Maritime Village

Objectives
When you have completed this topic, you should:

- be able to conduct archival research
- appreciate working in the exhibition space at Flagstaff Hill
- have prepared an exhibition plan.

Exhibition space
This week our work begins in the exhibition space at Flagstaff Hill Maritime Village. We will have a tour of Flagstaff Hill and attend a seminar. The seminar will be an introduction to the work undertaken at this museum. The roles of people who work at the museum will be familiar from our visit to the Immigration Museum; however, there are some differences. You are required to take note of any differences or similarities between these two sites. After this week we swap our structured classes for you to work on the exhibition. Your focus

will shift from accumulating knowledge about museums and forms of representation to the construction of an installation that tells a narrative of immigration. You are faced with the question regarding the best way to tell the story your group has decided upon. Your installation may include combinations of objects, photographs, interviews recorded on a DVD and/or spoken voice.

Weil, S 2007, '<The museum and the public>,' in S Watson (ed.), *Museums and their communities*, Routledge, New York, pp. 32–46.

Topics 8 & 9 Project work

Objectives
When you have completed these topics, you should:

- have experience in working as a member of a group
- fulfil your designated role within the group
- acquire strategies to trouble-shoot problems that may arise.

Group communication
These two weeks are crucial in meeting the aim of constructing your narrative of immigration. In this section of the unit you are required to be self-directed. You need to keep in mind that unless every member of the group is doing their 'bit' then your group project will not work. Communication is important because you may well be off doing aspects of your group work alone. You may choose to communicate via the unit's DSO site or as a group you may have a preference for communicating in another way but you must communicate with each other.

Topic 10 Group presentation

Objectives
When you have completed this topic, you should:

- know where your group is up to
- be aware of what work still needs to be done
- have a realistic plan for finishing your exhibit by the deadline.

Work in progress
This week we meet up as whole group in the exhibition room at Flagstaff Hill. You are required to present an update of your work in progress to other members of the class. This is a way of gauging where your group is up to relative to the other groups and, more importantly, it is a way of checking that everyone is on track to meet their deadline.

Topics 11 & 12 Exhibition and launch

Objectives
When you have completed these topics, you should have:

- planned and completed an exhibition
- organised and participated in a launch.

Final weeks
Weeks 11 and 12 are the final two weeks of the unit. In Week 12 we will be launching the exhibition. This launch will be a public event. It will be an 'all hands on deck' period of time and you can expect to get frustrated and overwhelmed, but also very excited. You will have contributed to an exhibition in a museum setting!

If you reflect on what you have learnt in this unit, you will realise that access to a museum space and contributing to part of what a museum is exhibiting is a relatively new shift in Australian museums. Determining the way a narrative is told through an exhibition is one of the strongest ways to learn multiple aspects of knowledge. Bringing to 'life' another's story in a public space will alert you to the way meaning is constructed, the importance of civic engagement and our responsibility for collective memory.

These stories are as significant as the so-called 'great' stories of people in Australian history. You have contributed to what is remembered!

Assignment No. 3 Journal 20 per cent
MARKING CRITERIA What the Assessor will be looking for when marking this assignment
800 words total spread over unit duration—weekly reflection on the project.
You must write something each week that addresses the following question: What have been the challenges and high points of the work we are undertaking? You must also indicate the parts of the project that you are working on.

Assignment No. 4 Exhibition and Launch 40 per cent
MARKING CRITERIA What the Assessor will be looking for when marking this assignment
That you attend the work in progress session. That you are contributing to the overall project. Attendance and participation at the launch.

Appendix C(ii): CSU/Ben Chifley Home Museums

Prepared by Dr Donna Mathewson-Mitchell

'SMALL OBJECT-BIG STORY'- PROJECT OVERVIEW

As a group students in EMA442 will be developing an exhibition. EMA442 Visual Arts curriculum 2 is a distance education subject delivered from the School of Teacher Education. The enrolment is 16. The students are all studying to become specialist secondary visual arts teachers. The subject is delivered in session 2 2013. The project is part of an OLT (Office of Learning and Teaching) funded project involving VU (leader), Deakin, CSU and QUT.

The exhibition will be physically exhibited at the Chifley Home and Education centre. It will also be virtually accessible through the development of a website where we make use of the virtual world. The focus and tentative title of the exhibition is "Small Object-Big Story".
Each student will be part of the exhibition. Involvement is part of the subject design and part of assessment. Students did some preliminary work on education in non-schools setting and a study of the Chifley Home and Education Centre in their previous subject EMA441.
In terms of the Chifley Home and Education Centre project, students will firstly identify and investigate a small everyday object that is the inspiration and beginning point for the project. This object must relate to the Chifley Home and Education Centre and Australia in the 1930s-1950s. They will then create a documented artwork or body of work (series of smaller works) that is developed in response to the object. This will be accompanied by an interpretive text that explains the relationship between the object and the artwork/s. These artworks will be exhibited at the Chifley Home and Education Centre in a physical exhibition. They will also be virtually accessible through an online exhibition.

It is expected that students will spend 4-5 hours per week on this project. Concurrent course work that informs the project will require approximately 4-5 hours of time. During the development of the works, students will create a visual diary and will document their progress via a video diary. They will also respond to one another as teacher/student/audience/project team.

It is anticipated that those who live near Bathurst will assist with the physical exhibition, while those who cannot attend the Bathurst exhibition site will collaborate on the development of the virtual exhibition.

The exhibition will open at the Chifley Home and Education Centre on Saturday 21st September at 3.00pm. The exhibition will be opened by the Mayor and by the Vice Chancellor of CSU, in recognition of the collaboration between the Bathurst Regional Council and CSU on this project.

……

RATIONALE

The purpose of this project is to provide students with an authentic experience of direct relevance to their future work as art teachers. As art teachers, in artmaking they will guide students through Visual Arts courses toward the development of sophisticated bodies of work in Year 12. This will require the generation of ideas, the exploration of ideas and the realisation of artmaking practice. This project puts the students in the position of a Stage 6 student undertaking this process, but also requires them to think about that experience from the perspective of a teacher, responding to the work of others. It further requires them to consider the integration of artmaking with art history and art criticism to provide deep understandings of the content of Visual Arts.

The focus of the project, being related to history and place, provides students with on example of a starting point for the development of units of work or bodies of work. It further seeks to illustrate important cross-curriculum possibilities.

It is also the role of an art teacher to exhibit student work, and to celebrate personal student achievement in public ways. The development of an exhibition provides students with the experience of mounting a physical exhibition in a museum context, while also providing the capacity to develop online exhibitions. These skills are deemed important as education embraces online technologies. The development of an exhibition further engages students in interactive group work of value to their learning.

PEOPLE INVOLVED

School of Teacher Education, CSU
EMA442 subject coordinator & Project coordinator- Donna Mathewson Mitchell
dmmitchell@csu.edu.au
Phone: 0429672295
Allen House N1- Bathurst 2.44

The Chifley Home and Education Centre- Sam Malloy & Tim Pike
Sam and Tim are partners and consultants on this project.

Bathurst Regional Council
Bathurst Regional Council are supporting the project and exhibition, through the provision of an exhibition space and museum consultancy.
Annabell Miller, Director of Community and Cultural Services is associated with the project

School of Communication and Creative Industries- CSU
Natalie Celona, Student, School of Communication and Creative Industries is coordinating public relations and events related to the project.

SUBJECT STUDY SCHEDULE

WEEK	**PROJECT**
1 July 15th	Selection of the object
2	Researching the object to tell its story

July 22nd	
3 July 29th	Exploring ideas Discussing the title of exhibition & marketing material
4 August 5th	Developing the artwork/s Finalising title and design for marketing material
5 August 12th	Developing the artwork/s
6 August 19th	Developing the artwork/s
7 August 26th	Developing the artwork/s
8 September 2nd	Developing the artwork/s
9 September 9th	Planning presentation and representation of the work- sending it in Interpretive text and label sent by email on or before Sept 9th
10 September 16th	Planning presentation and representation of the work All work sent to Bathurst to be received on Monday 16th Work on exhibitions Mon-Fri Exhibition opening Saturday 21st September
11 September 23rd	Exhibition
12 September 30th	Exhibition
13 October 7th	Exhibition
14 October 14th	Exhibition Evaluating the project

MODULE 5: PLACES OF LEARNING and SITES OF KNOWLEDGE

Module profile:
Places of learning and sites of knowledge: Thinking about teaching and learning beyond the classroom

Code: EMA441/M5

Subject relationship: Fifth of seven modules

Learning outcomes: At the completion of this module you should have a:

Understanding of places of learning that exist beyond the school classroom, with a particular focus on museums
Understanding of how places of learning can be used to enhance and develop teaching and learning in visual arts education in schools

Topics covered:

1. The concept of place
2. Museums as places of learning
3. Relationships between museums and schools
4. Linking museums with Visual Arts curriculum and pedagogy
5. Examples of practice

Resources: Module notes and readings

Assessment: Your understanding of this module will be assessed by assessment three, details of which are in the subject outline.

Introduction
As a Visual Arts teacher, you will spend a lot of time in your classroom teaching your subject. The first four modules in this subject have focused on this context and have provided foundational knowledge that will inform your classroom practice. In examining curriculum we have particularly looked at how visual arts explores connections between students and their world in terms of subject matter and the artworld.

In this module we take this relationship to the world on a slightly different journey. We will be exploring how teaching and learning in classrooms is broadly related to educational opportunities beyond the classroom. As we do this we will take a place-based approach, in recognising that place matters.

Through this module we will examine museums as places of learning that exist within communities. Our focus will particularly be on places that exhibit art and therefore provide opportunities to engage with the visual arts. However, it also needs to be acknowledged that places of learning can more broadly encompass all kinds of museums, memorials, significant cultural sites, architecture, cultural events and so on. We will also consider places that we can physically visit as well as places that can only be visited virtually through an online world.

As we examine the nature of learning places we will consider their relationship to schools and to classroom learning, and think about how they can be used, not just as enrichment, but in ways that genuinely link to curriculum content and community. In addition, we will consider the issues surrounding pedagogy in relation to public places of learning.

Topic 1: The concept of place
The teaching and learning that takes place in schools and classrooms is well documented. But, places of learning exist beyond the classroom. This is attested to by the various excursions that schools participate in that take them beyond the classroom. It is also evident

in the informal learning opportunities that exist beyond schools and are open to all segments of the community. Such opportunities include libraries, short courses, museums, memorials and so on. Often these opportunities are thought about in terms of the subject matter they focus on, or the particular experience they provide. However, any consideration of places of learning needs to acknowledge the importance of place. Place matters. It matters to learners who are experiencing that particular place and it matters to educators who adapt their approach to the particular place.

Many places of learning outside of schools, are clearly linked with community, and enhance appreciation of the wider world, helping build stronger ties and developing capacities to be active citizens. Places of learning importantly link us to our worlds and the spaces we live in. In citing David Gruenewald, Margaret Somerville has noted that "*Place is therefore profoundly pedagogical: 'as centers of experience'. Places teach us about how the world works, and how our lives fit into the spaces we occupy. Further, places make us. As occupants of particular places with particular attributes, our identity and our possibilities are shaped"* (Gruenwald, 2003b, p. 621). (Somerville, 2007, p. 151).

STUDY TASK 1:
Read the article by Somerville. How do you respond to Somerville's ideas about place-based education?

READ:
Somerville, M. (2007).Place literacies. [online*]. Australian Journal of Language and Literacy*; v.30 n.2 p.149-164.
<search.informit.com.au.ezproxy.csu.edu.au/fullText;dn=160721;res=AEIPT>

Topic 2: Museums as places of learning

Often when we think of places of learning beyond the school, we think about museums. But what are museums? According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

It is important to note that this definition clearly places education at the core of the roles and responsibilities of all museums in the twenty first century. As Spock has said "*few public museums would challenge the fundamental idea that museums are educational institutions*" (2006, p.167).

Art museums are museums that specifically focus on the visual arts. The term 'art museum' is commonly used in the US and its use is now permeating other parts of the world. In Australia the term 'art gallery' is also used. For the purposes of this module, you should

consider art museums and art galleries as the same thing.

STUDY TASK 2
a) What museums have you visited?
b) What is your earliest memory of visiting a museum?
c) What has been the most memorable museum that you have visited and what has made it so memorable?

The history of museums
The history of museums is characterised by changing conceptions of their public roles and relationships to audiences. Despite earlier manifestations as 'cabinets of curiosities', public museums are widely acknowledged to have originated in the eighteenth century (Duncan, 1995; Hein, 1998; Horne, 1984; Mainardi, 1988; Newsom and Silver, 1978; Roberts, 1997; Shapiro, 1990). These origins have been associated with the grand political shifts of the Age of Enlightenment and the Age of Revolution, which caused previously private collections, to be collected, arranged and classified for the enlightenment of citizens (Mainardi, 1988). Evidence suggests that initially museums took on an authoritative social role aiming to provide instruction that would elevate the taste and civic behaviour of the public, particularly those of the working classes (Belcher, 1991; Mainardi, 1988; McCarthy, 1990).

In the nineteenth century museums increased their appeal to wider audiences (Belcher, 1991; Shapiro, 1990). A new public service ideology aimed at making museums more accessible was complemented by wider social changes including an increase in the number of public museums, improvements in schooling, the increased availability of printed books and other educational developments (Belcher, 1991). However, this increasing accessibility changed in the early years of the twentieth century. Preoccupation with collections, a downgrading of education and display functions, and two world wars led to decreases in audiences and general neglect (Belcher, 1991; Hooper-Greenhill, 1991; Shapiro, 1990). Museums again became the preserve of the upper middle class, with focus being on established clientele rather than new audiences (Shapiro, 1990). This situation altered once again in the decades between the 1950s and 1980s, when U.S. museums in particular, were noted as making active efforts to develop their audiences through increased public programs and the introduction of blockbuster exhibitions. However, while visitor statistics indicate that museum visiting became a mass activity during the latter part of the twentieth century, individuals of above average affluence and education continued to be disproportionately represented (Bennett, 1994; Bennett and Frow, 1991; Bourdieu and Darbel, 1991; Dimaggio and Useem, 1978; Hooper-Greenhill, 1988; McCarthy, 1990; Merriman, 1991; Shapiro, 1990; Spring, 1992). This is a continuing concern for museums worldwide.

During the past thirty years, museums throughout the world have been exploring the possibilities for change. The proclamation of a "new museology" (Vergo, 1989) highlighted the desire for a redefinition of museum practices and renewed interest in the potential of museums as a positive social force and integral part of society (Macdonald and Alsford, 1996; Roberts, 1997; Saines and Roberts, 1990). Such change was prompted internally and externally, as museums were challenged to provide more relevant cultural programming and to be more responsive to social diversity and changing needs (Hooper-Greenhill, 1996;

Worts, 1996). Tyler (2010) talks of explicit attempts to find new audiences through the use of globalised technologies, specialised educational roles, and involvement in formal processes of educational reform. Spock (2006) also observes the ascendency of the museum educator as the mediator of such reforms. All of these efforts have placed visitors and communication as the central focus of the work of museums.

The literature addressing the historical development of museums referred to thus far, largely focuses on museums in the USA and Great Britain. Despite museums commencing in Australia's colonial period, making them amongst the first public institutions of this kind, the research record for Australia is relatively thin. However, Des Griffin and Leon Paroissien have recently addressed this gap in their publication 'Australian museums and museology', which can be accessed online.

READ a general history of Australian museums:
<nma.gov.au/research/understanding-museums/DGriffin_LParoissien_2011a.html>

READ a personal account of Australian art museums:
<nma.gov.au/research/understanding-museums/DThomas_2011.html>

Issues of accessibility. Who visits museums?

Levels of engagement in the arts is reportedly high, with the Australia Council's report "More than Bums on Seats" (2010) indicating that 9 out of 10 Australians had either creatively or receptively participated in the arts in the year 2009-2010.

The Australian Bureau of Statistics provides comprehensive data about attendance at arts activities in Australia. The full report from 2009-2010 can be found here:
<www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/527DC2F6CB079837CA2577FF0011EC88/$File/41140_2009-10.pdf>

The 2009-2010 ABS statistics make a distinction between museums and art galleries. Art galleries had a reported attendance rate of 26 per cent of the population, while museums had a reported attendance rate of 23 per cent in the previous 12 months. In both cases, attendance was lower in non-metropolitan areas. Art galleries appear to be more successful than museums in attracting repeated visitation.

If you look at increases over time, art gallery and museum visitation has increased between 1999-2010. In the case of art galleries the increase is from 21.2 per cent - 25.9 per cent, and in the case of museums, from 19.9 per cent to 25.5 per cent.

ABS data indicates that during the period 2009-2010, attendance at museums and art galleries was noted to be influenced by income and educational attainment. Higher attendance rates correlated with higher incomes and higher educational attainment. Visitors to art galleries generally have higher levels of income and educational attainment than museum visitors.

Despite these positive numbers, it is clear that while public museums may be available to everyone, not everyone is able to access them for a variety of reasons. This might be due to location, or due to a lack of understanding or even a lack of experience in museums. A substantial body of research exists that identifies factors that impede access to museums. Substantial information also exists to provide guidance for museums in attracting segments of the population that can currently be defined as occasional visitors or non- visitors. Research suggests that to cater for a range of individuals museums should:

- acknowledge the social aspects of visiting (Falk and Dierking, 1992; Heumann Gurian, 1991; Hood, 1983)
- encourage active participation and opportunities for interaction (Hood, 1983; Hooper-Greenhill, 1996, 1999)
- enable people to feel comfortable (Balling and Falk, 1980; Hein, 1998; Olds, 1990)
- address different levels of understanding and provide a range of ways of accessing information (Gardner, 1983; Hooper-Greenhill, 1994b,1996,1999)
- provide entertainment (Hood 1983)
- provide assistance with the museum 'code' (Hood 1983)
- expose the origins of interpretations and include multiple perspectives (Heumann Gurian, 1991; Macdonald and Alsford, 1991; Rice, 1997; Roberts, 1997)
- acknowledge that meaning making is an integral part of the museum enterprise (Griffin 1999a; Hein, 1998; Hudson, 1975; McCarthy 1990; Silverman, 1995; Williams, 1985).

Issues of accessibility are being explicitly addressed by the museum education, or public programs, departments of museums. According to Eilean Hooper-Greenhill, museum education is "*Education provided within the museum setting (and) the process by which relationships are made between collections of the museum and the interest of a wide range of audiences*" (Hooper-Greenhill, 1992).

While museum education has now established itself as an autonomous part of museums, and its role has been legitimated in relation to the definition and role of museums, its position can still be seen as somewhat tenuous and its role in individual institutions is not consistent. Provisions and services vary from museum to museum. Importantly however, education and its importance has also had an impact on other parts of museums, such as curatorial departments and exhibition design.

STUDY TASK 3:
a) Look at the websites for the following museums and examine the education provisions for schools and the community:
<www.artgallery.nsw.gov.au/>
<nga.gov.au/>
<www.tate.org.uk/>
<www.metmuseum.org/>

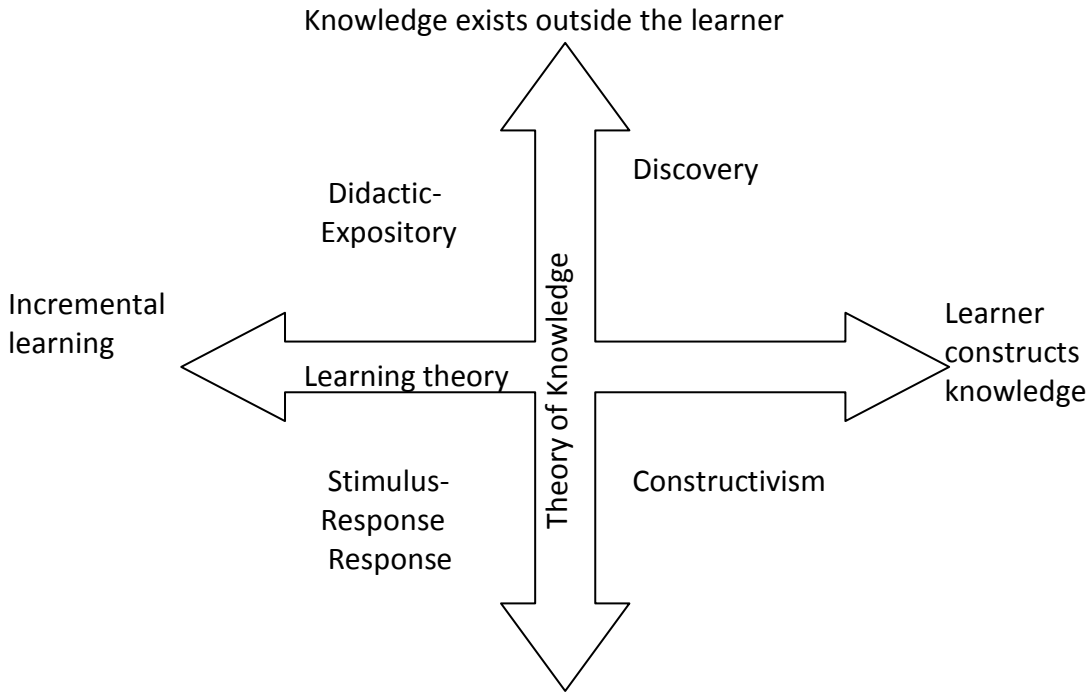
<www.sutherlandshire.nsw.gov.au/Arts_Entertainment/Hazelhurst/>
<www.wpccdubbo.org.au/index.html>

b) Choose one of these websites and write a summary of its educational provisions. Post your summary on the forum.

Educational theory and museums

In *Learning in the Museum* (1998), Hein analyses educational theories in relation to museum practices. This analysis constitutes one of the most rigorous examination of the theoretical underpinnings of the recent educational practices of museums. Epistemological (theories of knowledge) theories are classified and illustrated on a continuum between the two extremes of realism and idealism, while theories of learning are organised on a continuum with two contrasting positions being the transmission-absorption notion of learning at one end and at the opposite end, a constellation of learning theories based on the belief that people construct knowledge. In synthesizing his interpretation of theories of knowledge and theories of learning, Hein notes that the two continua are independent of each other. Thus, educators can combine different epistemologies with different theories of learning (1998, p. 23). In developing a map of educational theory, Hein juxtaposes the two continua on each other orthogonally to create four domains. Each of these domains describes a particular type of educational theory that takes a position on both epistemology and learning theory. Figure 1 provides the overall map.

Figure 1. The theoretical underpinnings of education in museums (Hein, 1998, p.25)



One domain is defined as didactic, expository education. Hein associates this educational

theory with schooling. Lessons are based on the structure of the subject and taught in a rational sequence. Museums using this approach will have exhibitions that are sequential and will include didactic components, such as labels and panels that describe what is to be learned. Exhibitions will be arranged hierarchically in terms of subject from simple to complex, will include school programs following a traditional curriculum and will determine learning outcomes by the content to be learned. Didactic exhibitions also make some claim that the story they are presenting is "true". The pedagogy for didactic, expository education focuses exclusively on the subject. Epistemology guides analysis of the essential structure of the subject and learning theory guides the development of individual units that can most easily be learned (1998, pp. 26-37).

Another domain represents educational theories based on stimulus-response. This is similar to the didactic, expository approach but makes no claim for the objective truth of what is learned. Influenced by early behaviourist theory, museums organised on stimulus- response lines are characterised by the use of didactic components and exhibits that are sequential. In addition, Hein states that such museums would repeatedly impress the stimulus on the learner and reward appropriate responses. The pedagogy for stimulus-response education focuses on method. This pedagogy is viewed as common in school, where short term learning goals and highly sequential learning programs are common (1998, pp. 29-38). Discovery learning represents a dramatically different domain. It approaches learning as an active process and acknowledges that learners undergo changes as they interact with the material to be learned, with their capacity to learn, expanding. Museums organised on discovery learning lines will have exhibitions that allow exploration, allow a wide range of active learning modes, have didactic components that ask questions and prompt visitors to find out for themselves and provide some means for visitors to access their own interpretation. Programs will engage students in activities designed to lead them to accepted conclusions. Discovery learning requires an active learning situation in which learners have the opportunity to manipulate, explore and experiment. The epistemological challenge is identified as the provision of sufficient openness to allow for discovery and sufficient structure to allow desired conclusions to be met (1998, p. 38).

The fourth domain describes constructivism. According to Hein, constructivist learning situations require two separate components: (a) a recognition that learning is dependent upon the active participation of the learner; and (b) a recognition that the conclusions reached are not validated by whether or not they conform to some external standard of truth, but whether they 'make sense' within the constructed reality of the learner. A constructivist exhibition will provide opportunities for visitors to construct knowledge and will provide some way of validating visitor's conclusions and different ways of interpreting objects and ideas. It will have many entry points, no specific path and no end, will provide a wide range of learning modes, will present a range of points of view and will enable visitors to connect with objects (and ideas) through a range of activities and experiences that utilise their life experiences. This is viewed as being in sharp contrast to a traditional view of museum exhibitions. The pedagogic challenge of constructivism is to find experiences that stimulate and challenge, and to design environments that allow the learner to make connections that are not necessarily linear.

As museums have grappled with their educational role and sought ways to apply

educational theory, there has been much discussion of ways of thinking about the basis of knowledge in the museum setting. Recognition of the role of context in shaping understanding has led to language about "knowledge" shifting to language about "meaning" and has resulted in the acknowledgment that there are multiple ways of knowing (Roberts, 1997). This constitutes a critical shift that reveals and embraces the storied nature of thought and communication and recognises the embodied meanings museum exhibits have for visitors (Umiker-Sebeok, 1994). Museums have been viewed as communicating messages that are themselves narratives to be read and understood by visitors (Hein, 1998), while the establishment of dialogue between museums and public has been seen to require the incorporation of viewers narratives (Garoian, 2001). A number of researchers have embraced these notions and present views on learning in museum settings that incorporate a narrative approach (Bourdon Caston, 1989; Davis and Gardner, 1993; Hein, 1998; McCarthy, 1990; Roberts, 1997; Silverman, 1995; Vallance, 2004). This body of literature argues that narrative has a significant role to play in the study of learning in museums and in the facilitation of learning in museums.

Constructivism has been particularly influential in recent years. In defining constructivism, Hein states: "*The term refers to the idea that learners construct knowledge for themselves – each learner individually (and socially) constructs meaning – as he or she learns. Constructing meaning is learning: there is no other kind*" (Hein, 1992, p. 89).

The future of museum education

Meszaros (2006) considers the notions of accessibility from a critical standpoint. Along with others (Bourdieu 1968; Bennett 1995; Mathewson Mitchell 2006), she notes that art museums welcome those who are already familiar with visiting museums and those who are familiar with the discourses that surround art. While efforts are being made to welcome other members of the public, these can be seen as "gestures of welcome", producing some successes. Meszaros also argues that they have a double impact, also operating to exclude and minimise the impact of museums.

I would argue that the museum of the future needs to find balance and that balance should be sought by thinking about museums as distinctive places learning, where meaning making is a negotiation between the learner, the context and the content being presented. This involves the provision of interpretation and the provision of repertoires of meaning making. One of the most important roles of museums is to be aware of the kinds of meaning making repertoires it makes available and to make them both visible and available to the public (Meszaros 2006; Mathewson Mitchell, 2006). Fundamentally to get to this point requires some consideration of the very concept of learning, which seems to be understood in a variety of different ways. It further requires museums to expand their framework of thinking about understanding, in part to dislodge habits of thinking and knowledge hierarchies that have haunted art museums.

READ:

Meszaros, C. (2008). Modeling ethical thinking: Toward new interpretive practices in the art museum. *Curator*, 51(2),157-170. <onlinelibrary.wiley.com.ezproxy.csu.edu.au/doi/10.1111/j.2151-6952.2008.tb00302.x/pdf>

Spock, D. (2006). The puzzle of museum educational practice: A comment on Rounds and

Falk. *Curator,* 49(2), 167-180.
<onlinelibrary.wiley.com.ezproxy.csu.edu.au/doi/10.1111/j.2151-6952.2006.tb00210.x/pdf>

STUDY TASK 4:
Read Meszaros (2008). Do you agree with Meszaros view of museums and interpretation? Why or why not?

Topic 3: Relationships between museums and schools
Relationships between museums and schools are generally viewed as educationally and socially valuable (Anderson, 1997; Bennett, 1994; Fredette, 1982; Gardner, 1990; Hooper-Greenhill, 1991; Mitchell, 1996; Moffat, 1989; Newsom and Silver, 1978; Stone, 1992, 1993; Zeller, 1987). Engagements with school-based education have particular significance in terms of the development of future audiences (Adams, 1980; Anderson, 1997; MacDonald and Alsford, 1996). For school-based education, museums provide important learning opportunities that potentially bridge the gap between the classroom and the world beyond, enabling education to fulfil its aim of preparing students for the opportunities, responsibilities and experiences of adult life. Studies that illustrate the social basis of museum visiting recognise the acquired nature of the capacities required to take advantage of cultural provisions and acknowledge the importance of school-based education in laying the foundation for the development of these capacities. In communicating cultural codes, providing exposure to the arts and providing competences and strategies to decipher museum experiences, school-based education has an important enabling role in providing an orientation to museums. In relation to art museums, Pierre Bourdieu identified the potential role schooling has in "…*mass- producing competent individuals endowed with the schemes of perception, thought and expression which are the condition for the appropriation of cultural goods*…" (Bourdieu and Darbel, 1991, p. 67). He further stated that schooling "…*could compensate (partially at least) for the initial disadvantage of those who do not receive in their family environment any encouragement of cultural practice or of the development of familiarity with works of art*."(Bourdieu and Darbel, 1991, p. 67).

The importance of the role that school-based education has in addressing issues of access to museums, has been implicitly acknowledged in educational reforms in Australia that emphasise the provision of skills, knowledge and attitudes to enable autonomous participation in cultural practice beyond the school years (NSW Board of Studies 1999; 2003). In art education these reforms have involved a move away from a dominant studio focus and a reconceptualization of engagement with the visual arts to emphasise the importance of skilled and knowledgeable viewing.

However, while both the art museum and art education fields recognise the potential contribution of schooling to participation in art museums, there is a tension between the two fields and a lack of enabling resources. Despite a commonality of educational orientation and obvious potential learning relationship, studies indicate that school-based education has experienced difficulties in exploiting the distinctive learning environment and opportunities provided by museums in optimal ways (Berry, 1998; Eisner and Dobbs, 1986; Griffin,1998, 1999b; Grinder and McCoy, 1985; Hooper-Greenhill, 1991; Mathewson, 1994; Stone, 1992a, 1992b, 1993). The problematic nature of engagement is evident in research that demonstrates that museum utilization by school-based educators is characterised by:

- a minimal investment of effort
- general use that is not specifically tailored to curricular needs
- an inability to integrate museum experiences into classroom learning
- a focus on the acquisition of information rather than the development of processes of learning
- ill-defined educational objectives
- a concentration on enrichment and social interaction
- a passive, 'consumer like' stance
- lack of mutuality and an absence of dialogue
- a lack of self-recognition.

Study task 5:
Why do you think this art teachers have had difficulties in utilising museums in optimal ways?

These characteristics perhaps support the assertion made by Spock (2006, p.168), who has observed that museums are good places to learn IN, but clumsy instruments to teach WITH.

A contributing factor in relationships between art museums and art education is the differing nature of each educational environment. It is important to acknowledge that the museum environment is very different to the classroom or school environment. The same approach to teaching and learning that works in the classroom cannot be seamlessly applied to the museum setting. Some of the differences can be found in the table below:

MUSEUMS	*SCHOOLS*
Expansive learning environment that require physical movement	*Structured and bounded physical learning environment*
Self-directed movement and attention	*Guided movement and attention*
Open curriculum	*Structured curriculum*
Singular experience	*Sequenced curriculum*
Object –based learning	*Text-based learning*
Involves social interaction with public	*Involves social interaction with peers*
One-off/irregular experience with museum educators	*Development of long term relationships with teacher*
Can be an unknown environment	*Occurs in a known environment*
Novelty	*Predictability*

Topic 6: Linking museums with Visual Arts curriculum and pedagogy

Visual Arts curriculum in NSW
Meszaros (2006, p.158) talks of the art museum providing a productive site to make art objects available to the public and to make the shifting discourses and interpretive

authorities that constitute art available to the public. The potential of art museums as such sites clearly links them with the Visual Arts curriculum and provides important entry points for art teachers.

There are clear links with the NSW Visual Arts education foundational concepts of practice, the conceptual framework and the frames. Art museums represent rich sites for investigating art making practice and practice in art history and art criticism. Art making is represented in the work of artists as exhibited within the space. Art history often documents that work, and art criticism responds to it, with those practices evident in catalogues, essays, reviews and so on. Art museums further provide a site where all of the agencies of the conceptual framework come together in a complex relationship. Artists create artworks that draw on the world in terms of subject matter, influence, possibilities, opportunities, and they are then re-presented in the art museum to a range of audiences.

In approaching art museums, each of the frames can be used as a way of understanding the experience of being an audience, the experience of a range of audiences including art historians and art critics, the artworks as both conceptual and material objects, the work of the artist, and the way in which artworks represent the world and artists engage with the world.

It is very important that any visit or use of art museums is linked specifically to curriculum through consideration of specific outcomes and topics being taught within the curriculum, rather than simply being seen as enrichment, or assumptions being made about the value of any experience. While often art museum experiences are thought about in terms of art history and/or art criticism, they can linked with all forms of practice, and can form the link between those forms of practice. Many art museums offer hands-on activities and art making workshops as well as traditional museum tours. In addition, art teachers can provide meaningful integration by considering the visit to an art museum (whether in person or virtually) as part of a broader unit of work, linking the experience to art making, art history and art criticism.

Visits to art museums can involve physical excursions that require significant planning and time. These are arguably the most valuable way to visit art museums. However, such visits are most meaningful if they are planned as part of sequential, regular museum visiting.

If excursions are not possible, art museums can be accessed virtually using websites. Contact with museum staff can provide particularly meaningful insights into possible uses of virtual sites.

Art museums often provide professional learning opportunities, focused on use of museums or more broadly on the subject of Visual Arts. Many art museums have a newsletter that you can sign up for to keep you informed of opportunities.

Visual Arts pedagogy

Earlier in this module, we explored pervasive assumptions about the role of teachers in museums. The research drawn on makes it very clear that teachers experience some difficulty in translating classroom-based pedagogies to the museum setting. In addition,

there is a clear evidence that the difference in setting means that teachers need to develop specific pedagogies for museums. This requires engagement with the notion of museums as particular 'places'. A place-based approach would suggest teachers need to think about developing pedagogies that fit with that place. For this purpose, I would like to return to Margaret Somerville's pedagogies of place and the principles she suggests:

- place learning is necessarily embodied and local
- our relationship to place is communicated in stories and other representations
- place learning involves a contact zone of contested place stories (2007, p.152).

If these principles are applied to art museums, and we consider the role of teachers in the museum, it would mean the following:

- Teachers need to provide opportunities for students to engage with accessible art museums or other cultural sites
- Teachers need to consider how students physically engage with art museums
- Teachers need to facilitate relationships with museums through opportunities that involve students in integrating the experience into their life story and their knowledge of the world
- Teachers need to facilitate relationships with museums through opportunities that involve them in developing representations of their experiences
- Teachers need to acknowledge, and make visible, the various stories that exist within museum context.

If we were then to take on the ideas of Meszaros, these guidelines could be further extended to include:

In making visible the stories that exist within museums, teachers need to provide students with entry points to the repertoires of meaning making that are relevant. This means they need to show students how to interpret what is presented and shared. It further means acknowledging that not all interpretations are equal, or necessarily correct. This approach acknowledges the social basis of museum visiting and the cognitive aspects of learning about art. Bourdieu (1968) noted that a work of art "only exists as such for a person who has the means to appropriate it, or in other words, to decipher it" (Bourdieu, 1968, p. 594). He further states that an encounter with a work of art is not "love at first sight" but presupposes an act of cognition which implies the implementation of a cognitive acquirement. Part of the work of teachers in facilitating such encounters is to provide the cognitive frameworks and understandings, that build from personal experiences.

It is significant that I have been noting the importance of the teacher in this section. While museum educators and public programs officers do provide educational services in art

museum settings, they are not available in all institutions, and their services may not necessarily be relevant to the needs of teachers. Furthermore, there is significant evidence to suggest that it is classroom teachers who can make the most difference to the learning of students in art museums. The potential of teachers to direct learning in museums is highlighted in experiments directed by Abigail Housen at the Museum of Modern Art. This study found that teachers with relatively little experience with art could produce significant growth in their students, exceeding that which trained museum educators could produce (Housen and Duke, 1998, p. 96). Realising this potential requires teachers to recognise their responsibilities to plan, direct, guide, integrate and reflect on museum experiences. It further requires a negation of the view that art museums or the artworks within them, can effectively 'teach' through a pedagogy of display. Just as place matters, teachers and teaching matters!

Topic 7: Examples of practice
In this section, I have identified some interesting museums that I would like you to look at in more detail. These museums provide exemplars of practice in museum education and in the development of relationships with schools.

Please access and read the School and Teacher Programs for the Museum of Modern Art, New York.

<www.moma.org/docs/learn/School_Teachers_Programs_Brochure.pdf>

Also have a look at their online resources:

<www.moma.org/learn/teachers/online>

Look at the new Museum of Contemporary Art, Australia, resources for secondary schools:

<www.mca.com.au/learn/schools/>

Have a particular look at their new digital excursions, which attempt to address the issue of physical access:

<www.mca.com.au/learn/schools/digital-excursions/>

References:
Meszaros, C. (2008). Modeling ethical thinking: Toward new interpretive practices in the art museum. *Curator*, 51(2),157-170. <onlinelibrary.wiley.com.ezproxy.csu.edu.au/doi/10.1111/j.2151-6952.2008.tb00302.x/pdf>
Spock, D. (2006). The puzzle of museum educational practice: A comment on Rounds and Falk. *Curator,* 49(2), 167-180. <onlinelibrary.wiley.com.ezproxy.csu.edu.au/doi/10.1111/j.2151-6952.2006.tb00210.x/pdf>

Appendix C(iii): QUT/Queensland State Library

Full updated details can be found at: http://libguides.library.qut.edu.au/GlobalTeacher

QUT, School of Cultural and Professional Learning.
CLB 049: THE GLOBAL TEACHER: semester schedule

Professor (adjunct) Anne Hickling-Hudson & Dr. Erika Hepple

Note: This unit is only 9 weeks, and there is not time to cover everything in class. It is important to view and read the materials on your own. Please prepare at least two starred readings for each session. Read more if you can.

We encourage you to keep a weekly journal reflecting on your learning in the unit. This will help with all of your assignments.

Week 1, 27 Feb: Introductions: Teaching in a Global Framework

Introduction to each other & Introduction to the unit
History Quiz : for thinking about mental frameworks
Student questions: what bothers you about global events? In your experience, how are global issues taught in schools?
Video (if time): 'The Eton of Africa'. To be revisited in Week 5.
Teaching the global dimension: how does a teacher prepare? Discussion.
Students consider what global issue they will base their seminar and exhibition on (firm choice next session)

Readings
**Bagnall, Nigel. (2007). Chapter 12 : Globalisation in Connell, Raewyn et al, *Education, Change & Society*, South Melbourne: Oxford University Press, pp.280-300.

Brock, C. (2011) ''The excluded and marginalized majority'. Ch. 3 in C. Brock, *Education as a Global Concern.* London & New York: Continuum.

**Hicks, David. (2007). <Chapter 2: Principles and Precedents >in Hicks, David and Holden, Cathie, *Teaching the global dimension : key principles and effective practice*, Oxford: Routledge, pp.14-30.

Week 2, 6 March: Identity and representation

Key question: how does an understanding of cultural identity help the global teacher to develop cross-cultural pedagogies in a postcolonial curriculum?

Ethnic identities in Australia: Anne's article: 'White', 'Ethnic' and 'Indigenous'.
Aboriginal Art activity –learning to see through other cultural eyes. Chapter by Keeffe.
Exploring meaning in other indigenous cultures including Asia-Pacific cultures (after this

class, go and view GOMA's Asia-Pacific art exhibition, if possible).
Culture clashes: 'Western' students and teachers in unfamiliar cultures.
Cultural representation in 'Western' cultures. Introducing museums as educational spaces – prepare for visits in week 3. Read the articles on museums and education (listed in Week 3).
Listen to the audio-file on Immigration museum, Melbourne, introductory description of 'State of Emergency' exhibition at Queensland State Library.
Video – School of Babel– how a school in Sydney encouraged multilingualism

Readings:
**Hickling-Hudson, A. (2005) '"White", "Ethnic" and "Indigenous": pre-service teachers reflect on discourses of ethnicity in Australian culture'. *Policy Futures in Education,* Vol 3, No. 4, pp. 340 – 358. E-prints

Howard, Gary (2006) Ch. 2 'White dominance and the Weight of the West', and Ch. 6 'Ways of being White', in G. Howard, *We Can't Teach what We Don't Know.* New York: Teachers College Press.

Keeffe, Kevin (1992) 'Pintupi Art, the curriculum and cultural politics.' In K. Keeffe, *From the Centre to the City. Aboriginal Education, Culture and Power.* Aboriginal Studies Press, 19-41.

Moreton-Robinson, A. (1999) 'Unmasking whiteness. A Goori Jondal's look at some Duggai business.' In B. McKay (Ed.) *Unmasking Whiteness: Race Relations and Reconciliation.* Nathan, Qld: Griffith University, 28-36.

**Pearson-Evans, A. 'Recording the Journey. Diaries of Irish Students in Japan.' Ch. 3 in M. Byram and A Feng (2006) *Living and Studying Abroad. Research and Practice.* Clevedon, UK: Multilingual Matters.

Shaw, Paula (2009) *Seven Seasons in Aurukun.* NSW, Allen & Unwin. (Choose a few chapters if you don't have time to read the whole book).

Week 3, 13 March: Learning in public spaces: museums & libraries

Key question: how can the global teacher make use of museums and libraries to help students develop cross-cultural empathy?

Visit to Queensland Museum – start preparing in Week 2
Visit to State Library – view "State of Emergency" exhibition – set focus in week 2
Interaction: Students meet with Nathan and Samantha – initial thoughts about exhibition.

Readings:
Casey, D 2001, 'Museums as agents for social and political change', *Curator: The Museum Journal*, vol. 44, iss. 3, pp. 230–6, Wiley InterScience online, retrieved 28 June 2010.

**Macdonald, SJ 2003, 'Museums, national, postnational and transcultural identities', *Museum and Society*, vol. 1, no. 1, retrieved 22 June 2010.

S. Weil. (2007). 'Part 1 : Changing Roles of Museums over Time and Current Challenges' pp. 32-46 in Watson, S, *Museums and their communities,* NY: Routledge, pp.32-46.

**Spring, Joel. (2008). Chapter 10: Teaching to Protect and Preserve Cultures in Spring, Joel, *The intersection of cultures,* New York: Lawrence Erlbaum, pp.279-301.

<www.slq.qld.gov.au/ >
<www.museumvictoria.com.au/education>

Week 4, 20 March: Racism / ethnocentrism: how can the global teacher challenge these problems?
Debrief re museum visit
'Colonialism in 10 minutes: The Scramble for Africa':
<www.youtube.com/watch?v=Pw12KGSj53k&feature=related>
Racism – process drama
Debrief re process drama
School strategies for anti-racism eg. Dadzie
Intercultural empathy: Video: 'Leap of Faith'.

Readings on racism and anti-racism in education:

**Kailin, J. Ch.. 8 'From the individual to the collective narrative. Facing history in ourselves.' In J. Kailin (2002) *Antiracist Education. From Theory to Practice.* Maryland: Rowman and Littlefield, 163 - 209.

Sleeter, Christine. (2004). How White Teachers Construct Race in Ladson-Billings, G. and Gillborn, D eds, *The RoutledgeFalmer reader in multicultural education,* N.Y.: Routledge/Falmer, pp.163-178.

**Dadzie, Stella. (2000). Part 2: 'Hammers and tongs', points 3-7, in S. Dadzie, *Toolkit for tackling racism in schools*, Staffordshire, UK: Trentham Books Limited, pp.64-72.

Mayo, Peter (1997) 'Tribute to Paulo Freire (1921 – 1997)'. *International Journal of Lifelong Education.* Vol 16, No. 5, 365-370.

Week 5, 27 March: **TACKLING "SCHOOLING AS VIOLENCE": PROBLEMS OF POVERTY, GENDER, AND CONFLICT.**

Seminars 1 & 2
Readings on Poverty:

**Brock, C. (2011) ''The excluded and marginalized majority'. Ch. 3 in C. Brock, *Education as a Global Concern.* London & New York: Continuum.

**Mickelson, R (2000) 'Children on the streets of the Americas: implications for social policy and educational practice.' In R. Mickelson (Ed.) *Children on the Streets of the Americas:*

Homelessness, Education and Globalization in the United States, Brazil and Cuba. London & N.Y.: Routledge.

Shiva, Vandana (2001) 'Globalization and Poverty', in Bennholdr-Thomsen, Veronika, Nicholas Faraclas and Claudia Von Werlhof, ***There is an Alternative. Subsistence and Worldwide Resistance to Corporate Globalization.*** London: Zed Books, and Melbourne: Spinifex, pp. 57-66.

Singer, Peter. (2009). <Chapter 6 extract: How Much Does it Cost to Save a Life? >in Singer, Peter, *The life you can save : acting now to end world poverty*, Melbourne: Text Publishing, pp.88-112.

Sisia, Gemma (2007) *St Jude's*. Sydney: Macmillan. (Choose a few chapters if you don't have time to read the whole book. Watch the video on You Tube.)

Fernandez-Cabrera, Marta (2012) 'Air Raids, Bride Price and Cuban Internationalism in Africa: A Cuban Teacher in the Angolan Civil War.' In Hickling-Hudson, Anne, Corona-Gonzalez, Jorge, and Preston, Rosemary (eds), *The Capacity to Share. A Study of Cuba's International Cooperation in Educational Development,* New York, Palgrave Macmillan, pp. 241-248.

Readings on teaching for gender justice:
Banks, J and Banks, C. (2007) 'A Dozen Strategies for Creating Gender-Fair Classrooms.' In J. Banks & C. Banks (eds.). *Multicultural Education: Issues & Perspectives* (5th ed.), 156-157.

**Davies, Lynn (1997) 'Doing Justice. Education and Gender Relations in Africa'. In Scrase, Timothy, *Social Justice and Third World Education.* New York & London: Garland, pp 85 - 105.

Gilbert, R. (2004) 'Gender perspectives on society and environment.' Ch. 10 in R. Gilbert (Ed.) *Studying Society and Environment. A Guide For Teachers*. 2004: South Melbourne: Social Science Press.

Harber, C. (2004) 'Schooling as sexual abuse'. Ch. 7 in C. Harber, *Schooling As Violence: How Schools Harm People and Societies.* NY: RoutledgeFalmer, 97-110.

Kristof, Nicholas, and Sheryl WuDunn (2010) *Half the Sky.* Knopf Doubleday.
(Read a few chapters if you don't have time to read the whole book.)

**Mills, M (2001) 'Conclusion: Principles for Action.' Ch. 5 of *Challenging Violence in Schools: An Issue of Masculinities*. Buckingham & Philadelphia: Open University Press.

Readings on peace studies and conflict resolution

**Bickmore, Kathy (2008) 'Education for conflict resolution and peacebuilding in plural societies: approaches from around the world', in Karen Mundy et al, *Comparative and International Education: Issues For Teachers*. Toronto, CSPI & New York: Teachers College Press, pp. 249 – 272.

Boughton, Bob (2012) 'Cuba's contribution to adult literacy, popular education and peace-building in Timor-Leste'. In Hickling-Hudson, Anne, Corona-Gonzalez, Jorge, and Preston, Rosemary (eds), *The Capacity to Share. A Study of Cuba's International Cooperation in Educational Development,* New York, Palgrave Macmillan, pp. 198-214.

Brenes-Castro, A. (2004) 'An integral model of peace education'. In A. Wenden (Ed.) *Educating for a Culture of Social and Ecological Peace.* NY: SUNY Press, pp. 77-98

**Graham, Sheila (2007) 'The Arts in Violence-Prevention: The Case of the Area Youth Foundation.' In Hickling, F. (Ed.) *Dream-a-world. CARIMENSA and the Development of Cultural Therapy in Jamaica.* Kingston: Caribbean Institute of Mental Health and Substance Abuse, 44-50.
(Jamaica's *Area Youth Foundation* is an NGO for peace education and poverty reduction, directed by Sheila Graham. Look it up on the Web.)

Mortenson, Greg, with Mike Bryan (2010) *Stones Into Schools. Promoting Peace With Books, not Bombs, in Afghanistan and Pakistan.* London: Penguin. (Choose a few chapters if you don't have time to read the whole book. Watch the DVD 'Pennies for Peace'.)

Week 6, April 10th: Changing Schools for a Changing World
Seminars 3 &4

Key questions: What are the elements of injustice and environmental danger in models of schooling such as the ones shown in the two videos: 'The Eton of Africa' and 'Schooling the World"?
What challenges are being mounted to unjust education by alternative models?

Video: 'Schooling the World'
Schooling and the environment (introduction. Further development in Week 7)
Revisit Video: 'The Eton of Africa'.
Alternatives – eg: Montessori schooling, Reggio Emilio schooling (Italy), socialist schooling (Cuba), libertarian schooling (Summerhill, UK), Eco schooling (UK), democratic community-based schooling (USA).

Readings on education, the environment and healthy lives
Carlsson, D., F. Rowe & D. Stewart (2001) 'Health and wellbeing in the school community environment: evidence for the effectiveness of a Health-Promoting Schools approach.' *Environmental Health*, Vol 1 No. 3.

**Heap, B. and A. Simpson (2004) 'When you have AIDS, people laugh at you': a Process Drama approach to stigma with pupils in Zambia. *Caribbean Quarterly*, Vol. 50 No. 1, March 2004, pp.83-98.

Lampert, Jo, and Kerryann Walsh (2010) ' "Keep telling Until Someone Listens". Understanding Prevention concepts in Children's Picture Books dealing With Sexual Abuse'. Children's Litereature in Education. *Children's Literature in Education* Vol 41:146-167.

Shiva, M. (1994) 'Environmental degradation and subversion of health'. In V. Shiva (Ed.) *Close to Home; Women Reconnect Ecology, Health and Development Worldwide.* Philadelphia, PA: New Society Publishers.

**Wade, Ros (2007) 'Sustainable Development'. Ch. 9 in Hicks, David and Holden, Cathie (Eds.) *Teaching the Global Dimension. Key Principles and Effective Practice.* Oxford: Routledge, 104-113.

Readings on global contexts and trends for educational change:
**Hickling-Hudson, Anne (2010) 'Curriculum in Postcolonial Contexts.' In 'Curriculum Development', (Eds) P.D. Pearson & A.Luke, subsection of the *International Encyclopedia of Education,* 3rd Edition, (Eds) B. McGraw, E. Baker, and P. Peterson.

Hickling-Hudson, Anne and Jo Ferreira (2004) 'Changing schools for a changing world: curriculum trends for a "planetist" future'. In (eds.) B. Burnett, D. Meadmore, G. Tait, *New Questions for Contemporary Teachers. Taking a Socio-Cultural Approach to Education.* Frenchs Forest NSW: Pearson, 153 – 168.

Spring, Joel (2009) 'Textbooks, Curriculum E-Learning, Cyber Bullying and Global Models of Curriculum and Instruction.' Ch. 9 of J. Spring, *American Education.* NY, McGraw Hill, 224-248.

Readings on alternative models of education
**Hickling-Hudson, Anne, Jorge Corona-Gonzalez & Elvira Martin-Sabina (2006) 'Education in Newly Independent Countries. Problematic Models and the significance of the Cuban Alternative'. *Austrian Journal of Development Studies*, Vol 22 No. 4: 96 – 125. In QUT *E-prints*.

**Meier, Deborah and Paul Schwarz (1999) Central Park East Secondary School: The hard part is making it happen.' (Eds) Apple, Michael, and Beane, James, *Democratic Schools. Lessons From the Chalk Face.* Buckingham: Open University Press, pp. 30 – 47.

Overington, Caroline (2011). <Funky school> *The Weekend Australian Magazine*, (Sept.10-11), 12-17.

Peterson, Bob (1999) 'La Escuela Fratney: A journey towards democracy'. (Eds) Apple, Michael, and Beane, James, *Democratic Schools. Lessons From the Chalk Face.* Buckingham: Open University Press, pp. 68 – 97.

Neill, Alexander Sutherland *(1970) Summerhill: For and Against*, a collection of essays, arguing both in favour and against Summerhill's approach.

Week 7, 17 April: A PEDAGOGY OF HOPE: Global Social Movements and Educational Change
Seminars 5 & 6

Key question: What can educators learn from global social movements to help them counter

injustice in education?
Consider how global social movements eg. for feminism, for peace, for environmental protection, against racism etc, have influenced social and educational change. Consider the implications of this for 'a pedagogy of hope'. This provides a revision overview for the whole unit.
Reading:
Attali, Jacques, 'Third Wave of the Future: Planetary Democracy'. In J. Attali (2011) ***A Brief History of the Future.*** Melbourne: Allen & Unwin, pp. 255 – 278.

Week 8, 24 April: Media and Education

All groups – further preparation for exhibition at State Library in Week 9.

Guest speaker from State Library to discuss media in support of democratic change/ media and exhibiting.

Readings:
**Brown, K, J. Cummins, E. Figueroa and D. Sayers. 'Global Learning Networks. Gaining perspective on our lives with distance.' In E. Lee, D. Menkart and M. Okazawa-Rey (no date) *Beyond Heroes and Holidays. A Practical Guide to K-12 Anti-Racist, Multicultural Education and Staff Development.* Washington DC: Network of Educators on the Americas, 334 – 354.

**Roderick, T, L. McLure and Chief Roy Crazy Horse. 'Bias in children's movies: Pocahontas'. In E. Lee, D. Menkart and M. Okazawa-Rey (no date) *Beyond Heroes and Holidays. A Practical Guide to K-12 Anti-Racist, Multicultural Education and Staff Development.* Washington DC: Network of Educators on the Americas, 126 – 130.

Week 9, 1st May: Launching the Exhibition at the State Library
QUT, CLB 049: TOPICS AND SEMINARS, 2013
Week 1, 27 Feb: Introductions: Teaching in a Global Framework
Week 2, 6 March: Identity and Representation
Week 3, 13 March: Learning in public spaces: museums & libraries
Week 4, 20 March:
RACISM AND ETHNOCENTRISM: HOW CAN THE GLOBAL TEACHER CHALLENGE THESE PROBLEMS?
Week 5, 27 March: Tackling "Schooling as Violence": Issues of Poverty, Gender and Conflict.

Seminar 1) Identity & cultural representation in museums & libraries
Group 1: *Show how the global teacher can help students think critically about discourses of cultural identity within the curriculum, using resources from museums and libraries.*

Seminar 2) Racism and anti-racist strategies in education
Group 2: *Give examples of how teachers can help students think critically about and challenge racism and cultural violence, in their own country and globally. This should include reference to anti-racist movements.*

Week 6, 10 April: Changing Schools for a Changing World

Seminar 3) Poverty and anti-poverty strategies in education
Group 3: *Give examples of how teachers can help students think critically about and challenge poverty, in their own country and globally. This should include reference to global anti-poverty movements.*

Seminar 4) **Violence in Education: Conflict-Resolution and Peace Studies**
Group 4: *Give examples of how schools could tackle problems of violence such as gender abuse, bullying, physical punishment, and the glorification of war and political aggression. What can educators learn from global movements to help counter this sort of violence in education*?

Week 7, 17 April: Changing Schools for a Changing World

Seminar 5) Education for environmental and community health
Group 5: *Show how teachers can prepare students for a sustainable future by promoting environmental and community health through school or other educational programs (eg museums, libraries, community arts etc)*

Seminar 6) Alternative Education models
Group 6: *Show how the following alternative models of schooling challenge the injustices of traditional schooling and prepare students for a sustainable future: (i) the libertarian model (Summerhill) (ii) the socialist model (Cuba) (iii) models based on alternative curriculum and assessment (eg Longstreet & Shane, Meier and Schwarz).*

Week 8, 24 April: Media and Education
Week 9, 1st May: Launching the Exhibition at the State Library

QUT
School of Cultural and Professional Learning in Education

CLB049 The Global Teacher **Date: Semester 1, 2013**
Lecturers/ unit guides: Adjunct Professor Anne Hickling-Hudson (a.hudson@qut.edu.au)
Dr. Erika Hepple (e.hepple@qut.edu.au)

Assignment 1

Group seminar to be presented to classmates, and a small exhibition to be presented to an invited audience.

Task: Each group will present a Seminar in workshops at QUT on the dates outlined on the schedule of topics. The seminar will be preparation for a small Exhibition, to be presented to an invited audience on 1st May.

Rationale and Goals
The seminar and exhibition are designed to encourage you to engage in activities that are practical, interesting, and useful to you as future teachers. The seminar and exhibition

together give you the opportunity to achieve the following goals:
experience a topic in depth: research it and prepare it so that in your future teaching you know how to encourage active citizenship and community engagement
share creative work in a team of your peers
design a topic as a learning experience for your classmates and the wider public, using visuals, print, learning objects, and interactive tasks
explore content and practices relevant to teaching about ethical global citizenship
prepare the seminar and exhibition in a form which can become part of your professional portfolio.

Weighting: 60 per cent Due date: Seminar in weeks 5 – 7, Exhibition 1st May

ASSIGNMENT 2

Reflections on 'The Global Teacher': Essay
Task: You will write an individual reflective essay exploring the development of your learning in 'The Global Teacher' this semester.

Rationale and Goals
The purpose of this essay is to allow you to reflect on your professional development as a teacher sensitive to global context and issues in education. You will achieve this by selecting two of the seminar topics presented in CLB 049. One should be your group topic, plus one other. With reference to relevant literature:
Explain how your involvement in each of these topics (in classes, seminars, the exhibition, keeping your journal, through readings etc) changed and influenced your thinking as a future teacher committed to ethical global citizenship (30 marks).
For each topic, describe and justify, with reference to the literature, one curriculum idea that you could use in teaching to excite and engage your students (name the age group) (10 marks).

Weighting: 40 per cent Due date: Friday 10th May

***The Global Teacher* program at Queensland University of Technology: Exhibiting students' work in public spaces**

As part of the process of globalisation, schools and colleges across the globe are undergoing a transition from being nation-centered to becoming institutions that engage with diversity in a more interconnected world. *The Global Teacher* subject is included at Queensland University of Technology (QUT) as part of the Bachelor of Education course because it helps educators prepare students to live and work interculturally, with a greater global understanding of socio-cultural, educational issues of planetary significance. Since 2004, *The Global Teacher* has offered the opportunity to engage with education topics in a global context. Between 30 and 50 undergraduate students each year take this elective. They explore the following topics:

- Identity and Cultural Representation
- Racism and Anti-racist strategies in Education
- Poverty and Anti-poverty strategies in education
- The Role of Education in Tackling Violence
- Education for Environmental and Community Health
- Changing Schools for a Changing World.

In 2012, QUT's *Global Teacher* subject became part of a project on 'Learning and Teaching in Public Spaces' led by Professor Maureen Ryan at VU. This is a library/ museum research project with OLT funding, entitled 'Collaborative exchanges with museums / libraries in experiential learning and citizenship'. The project was implemented in four universities in Australia: VU, Deakin, Charles Sturt and QUT.

As part of this project, QUT developed a process that took *Global Teacher* students into the State's public museums and libraries to study how these public spaces represented historical and contemporary issues, social beliefs and practices, including political events that shaped Queensland in different eras. The aim was for the students to use their new knowledge about representation to develop their own ideas about presenting the education topics in *The Global Teacher* in a visual, three-dimensional way. They were asked to present their interpretation of education problems and solutions in a framework that is both global and local.

'*The Global Teacher*' Student Exhibition: State Library of Queensland, 2013

This new pedagogy was developed in 2013, in collaboration with the State Library of Queensland. QUT lecturers Dr. Erika Hepple and Professor Anne Hickling-Hudson provided the forum for students to encounter and explore issues of global education central to each of the 'Global Teacher' topics. The State library staff provided the exhibition environment, the curatorial skills, and the learning/teaching space in which groups of students and staff discussed the narratives and the creative processes that went into shaping the exhibition. The student groups mounted their exhibition at the State Library.

Some of the Global Teacher participants meet up at State Library Queensland with Dr. Erika Hepple (1st left) and Professor Anne Hickling-Hudson (4th left, back row), March 2013

Samantha Harrington-McFeeteer, Coordinator of Learning and Participation at the State Library of Queensland, introduces students to the facilities available through the SLQ, March 2013

Through preparing for the Global Teacher Exhibition, the student teachers gained expertise and engaged with the community, building up relations with the State Library which will enhance their future teaching. The Global Teacher students have expressed strong learning outcomes from participating in and creating this Exhibition in 2013:

- *"I thought that putting things together for the exhibition was more reflective than written work for me. It was more visual so I could look into it deeper and use my*

senses more, which is how I learnt as a kid and it was more powerful and I'd like to share that with my students" (QUT Student A: audio extract, 1 May)

- "*The exhibition has given us an extension. Normally the end point would be to write an essay, access some peer-reviewed literature, but this exhibition has sparked an interest and depth of understanding. It makes more impact on what we've been researching. It could be replicated in the classroom – it doesn't have to be in the State Library" (QUT Student G: audio extract, 1* May)

'*The Global Teacher*' Digital Narratives: QUT Library, Kelvin Grove 2014

From February to 1st May, 2014, Dr Erika Hepple worked with the students to present the topics in the 'Global Teacher' as digital narratives, with the help of research assistant Julia Mascadri. The task was underpinned by the collaboration with the State Library of Queensland, whose education staff provided additional thematic and technical expertise to the students in the creation of these digital narratives. The students worked in pairs to create three- minute films (digital narratives) on topics illustrating 'Global Teacher' themes. The QUT library hosted an extra-curricular event on 1st May 2014, in which students presented their digital narratives to their peers, lecturers, and invited guests.

Here are snapshots from the **Exhibition of Digital Narratives, QUT Library, 1st May 2014**:

Appendix C(iv): VU/Immigration Museum

We acknowledge the Elders, families and forebears of the Wurundjeri and Boonwurrung tribes of the Kulin Nation who were the custodians of University land for many centuries. We acknowledge that the land on which we meet was the place of age old ceremonies of celebration, initiation and renewal and that the Kulin Nation people's living culture had and has a unique role in the life of this region.

INTRODUCTION
This subject looks at stories about why people migrate. People are motivated to migrate due to religious, cultural, political, economic and other reasons. Indeed many students will have their own personal story to tell about their recent arrival or possibly of their ancestors in Australia's past. Students will familiarise themselves with stories of arrival by Irish, Jewish, Indian, Chinese, Sudanese, Afghani and other migrants. Students will look at the way such people have been represented in short stories, novels, films, documentaries and in exhibits at the Immigration Museum in Melbourne.

As part of this unit students in Cert IV Liberal Arts will work in collaboration with 3rd year VU Multimedia students to produce a multimedia project to exhibition standard. The content of this multimedia project will address the theme: Location and Stories of the Diaspora.

Format:
One two-hour class to be held at Footscray Nicholson St Campus and one two-hour class at Footscray Park

Class Materials:

Unit Reader: *VU20749 Analyse Stories/ Narratives within cultures.* The unit reader is available at the
Footscray Nicholson St Campus bookshop.
Please note: All the weekly readings in the unit reader will also be available via the VU library E-Reserve.

How to access the EReserve
Students can download the appropriate article or the further reading to be studied in the tutorial of that week. These articles can be accessed through the **Library Catalogue** <library.vu.edu.au/ (either on campus or off campus). On the library home page, click on the **E Reserve** link: <library.vu.edu.au/screens/r.html.
From here there are two options:
1) type in the Course code **VU20749** or,
2) Type in George, Effy (using surname first, then first name).

When the next window opens, type in Student ID and your PIN - default is date of birth in the format: ddmmyy (unless you have changed it). Documents cannot be accessed unless the PIN is correct. Any problems see library staff. You can either read on screen, save or print out relevant pages.

Staff:
Classes will be taken by Dr Effy George (effy.george@vu.edu.au) and Marc C-Scott Marc.C-Scott@vu.edu.au

Week	Topic	Lecture	Assessment	Notes
1 Feb 18	Understanding Culture: Identifying Personal Stories, cultural diversity and traditions	A: Personal Stories, cultural diversity and traditions B. The form and content of stories		
2 Feb 25	Reading the visual	A: Digital storytelling and the Immigration Museum B: Every Picture Tells a Story		HE classes commence
3 Mar.4	Ways of seeing	A: Good practice and Digital filming B: Semiotics and how meaning is constructed	Continuous and Class Assessment	#Museum Workshop 1
4 Mar. 11	Every picture tells a story: Tradition, Culture and Identity #1	A: Identifying possible narratives B: Representation and museums. Oral presentations.	Continuous and Class Assessment	Classes on Labour Day
5 Mar. 18	Every picture tells a story: Tradition, Culture and identity #2	A: Developing narratives for digital stories and elements for presentation B: Shifting identities	Continuous and Class Assessment	
6 Mar. 25	Stories of displacement and the Indian diaspora 1#	A: On location shoot B: Representations of the Indian Diaspora	Continuous and Class Assessment	i-pod Assessment over semester break
Mid Semester Break March 29 - April 12th				

*********(*HE* recommences *Mon April 8*)				
7 Apr. 15	Stories of displacement and the Indian diaspora # 2	A: Sample project Edit due and where do we go from here? B: Theories of Identity construction	Continuous and Class Assessment	# Museum workshop 2 (TBA)
8 Apr. 22	Theories of Narrative: An analysis of a classic narrative #1	A: Draft Presentation : A migrant story B: Classic Narration, story and plot	Continuous and Class Assessment	
9 Apr. 29	Diasporic narratives about arrival #1	A: On location, editing and final cut B: Assimilation and displacement	Continuous and Class Assessment	#Museum workshop 3 (TBA)
10 May 6	Diasporic narratives about arrival #2	A: Mock Launch at the Museum (TBA) B: Diversity among the Chinese Diaspora	Continuous and Class Assessment	
11 May 13	Floating Life and the use of mis-en-scene	A: Where do we go from here? B: *Floating Life*	Continuous and Class Assessment	
12 May 20	The final stages of the project	A: Editing and studio work B: Analysing the repertories of elements	Continuous and Class Assessment	HE semester 1 ends (Friday 24)
13 May 27	<u>Final Project due</u>	A & B: Processing of the final cut	Continuous and Class Assessment	
14 Jun. 3	Critical Skills workshop #1	A&B Critical Skills workshops	Continuous and Class Assessment	

15 Jun. 10	Critical Skills workshop # 2	A: No class B: Critical Skills workshops	Continuous and Class Assessment	Queen's Birthday Mon 10th June
16 Jun. 17	Exam	A: Essay Exam		
17 Jun. 24	Subject Evaluation	A&B Student Forum		

Learning Outcomes:
1) Ability to identify the role of stories in the creation of personal and cultural identities
2) Ability to examine the relationship between stories and cultural contexts
3) Ability to assess a story's relationship to culture and identity
4) Ability to identify the different versions of stories told within cultures
5) A portfolio of reviews, reports, essays and reflective writing
6) A collaborative publication/documentary by students
7) Contributions to threaded discussions and blogs
8) Ability to learn using online technologies and perform Web based research
9) Ability to use Web 2.0 technologies and employ effective textual presentation
10) Ability to learn collaboratively by authoring content (text or film), and, appraising the work of others

Core Graduate Attributes:

- Problem solving
- Critically evaluate and manage different types of information
- Communicate in a variety of different modes
- Work as a professional (autonomously and collaboratively)
- Embrace social and cultural diversity

UNIT OUTLINE
This unit examines the role stories play in our everyday lives and the forms in which stories appear. Personal stories have a relationship to the broader culture and it is the exploration of this relationship that will be one of the aims of this subject. The term diaspora can be understood to mean persons who are displaced as a result of religious, cultural, political, and socio-economic reasons. Groups that are commonly understood to fall under the definition of the Diaspora are Irish immigrants, Jews, Indians, Chinese and the current refugees seeking asylum in Australia. Representations of groups who have been displaced can be found in a variety of forms. In this unit stories of the Diaspora as well as stories of arrival represented in short stories, fiction films, documentaries and museums will be discussed. Additionally students will explore the effect created by the forms these stories take by asking a general question: What, if any, are the limitations on the representation of experience in writing, films and sites such as museums?

Self-Directed Learning

This unit is very demanding. The classes held at FTN and FP provide a guide to develop your learning and individually directed projects. However, in order to excel in this unit it is expected that you will do further research especially for the practical component of this unit held at FP. Students will be working in groups of three or four to create a multimedia project. A successful completion of the project relies on peer collaboration, the sharing of workloads and a proactive role in the pre and postproduction of the final project. There will be occasions where further information or technical difficulties will arise and it is your efforts and contribution to problem solve these issues that will determine the success of the project. To ensure that you meet the challenge posed by this project it is important in the second week that each group sets up an online collaborative social media account (instructions will be provided) so as to communicate ideas, concerns, brainstorming, research or simply, location schedules and personal contact details. Please remember to configure the security settings on the site. For the classes conducted at FTN, this guide includes the essential readings which are the minimum reading expected of every student. Also provided are further readings for students to explore the themes developed each week.

The Readings

At times you may find the readings included in the course reader complex and a little difficult or you may find yourself thinking OMG I can't understand this! This is a common problem experienced not only by you but also writers and scholars trying to understand complex arguments or ideas. One of the best approaches is to remain `calm' and use a couple of good strategies to help you through these complex texts.
Here are few suggestions:

- browse over the article and note the way the writer has organised their text (i.e. examine the title, any headings, illustrations, or any information that may help you focus your reading). Typically most writers use a title and subheadings to indicate what the article refers to.
- Background research: determine the `what', `when' `where', `why' and for `whom' of this article, and why the subheadings are important. You may use the web for researching the author or the theme. Despite the controversies about Wikipedia, it is a convenient source for background research or even to explore connections between ideas and themes.
- Identify and seek out the keywords and key themes
- Use a dictionary such as *The Oxford English Reference Dictionary* to help with understanding or clarifying difficult terms and core concepts.

In most cases the etymologies (word origins) and usage of terms is included. Take care with some of the online dictionaries and always cross-reference to be certain. Also consult specialist dictionaries or encyclopaedias many of which are online and accessed via the homepage of the VU library.

Concurrent Assistance

The Footscray Nicholson Street campus (FTN) offers learning support for editing and general

writing skills (also available at other campus see p.3). Many of the assessment tasks in particular the short tasks, aim towards assessing a students' understanding of the readings and are an exercise in formal academic writing. It is expected that every student of this unit will consult with concurrent assistance staff for basic editing and grammatical skills.
Week 1 (Feb 18)
Topic: Understanding Culture: Identifying personal stories, cultural diversity and traditions

Learning Objectives

- To become familiar with the themes and objectives of this unit.
- To become familiar with the collaborative group project with the Immigration museum and HE multi media students.
- To become familiar with the role of stories in different cultural contexts and their relevance on a personal level.
- To become familiar with the assessment requirements and the importance of your individual contribution to the group project.

There is long tradition of storytelling in many societies. Stories are fundamental to all cultures and contribute to our sense of identity as individuals and our sense of being part of a community or a nation. In this unit we focus our discussion on the key themes of understanding the role stories play in different cultural contexts. Stories and storytelling takes many different forms from oral stories, written stories, objects, visual images, events and public spaces such as the immigration museum. We will examine the various forms and explore the content and structure of these stories. In particular we will look at stories of immigration, which are central for understanding our sense of place and belonging.

Class A & B: Personal stories, cultural diversity and traditions: The form and Content of Stories
As this is the first class an introduction to the subject and assessment with particular emphasis on the production of your major project and the collaboration between the immigration museum and HE. will be discussed. Key concepts will be introduced and particular attention will focus on understanding concepts of tradition and culture in the formation of storytelling. Cultural diversity will be in explored in a variety of sample stories and class exercises in order to highlight differing ways of seeing and how to avoid making quick judgements. The introductory class is designed to outline the importance of stories in everyday lives and more broadly the community. Assessment task 1 will be outlined and students need to collect two photographs in preparation for the oral presentations commencing in week 3 - 4.

Homework for next week:
What does Berger mean by `seeing comes before words'?
Do you think the way we see is affected by what we believe and know?
Are photographs a representation of the `truth" If not what do you think?
What does visual literacy mean?

Essential Reading:

Berger, J 1972 *Ways of seeing*, Harmondsworth-Penguin, London, pp.7-34
Excerpt from `Basic strategies in reading photographs' n.d, viewed 22 February 2013 < <nuovo.com/southern-images/analyses.html#vocabulary>.

Further Reading: Schirato,T & Webb, J 2004, *Reading the visual*, Allen and Unwin, Crows Nest, NSW, pp.1-19. Available only on E Reserve (see page 5) for instructions.

Week 2 (Feb. 25) (HE week 1)

Topic: Reading the Visual:
Learning Objectives

- Become familiar with the different theories of narratives
- Become familiar representations of narratives modes of reading visual texts
- Become familiar with the role of memory and semiotic tools for understanding the way meaning is generated
- Demonstrates a knowledge of the vocabulary for visual literacy
- Become acquainted with the HE collaboration and the major project of creating a multimedia digital film about the migrant experience.
- Become familiar with Web 2.0 technologies and employ effective collaboration skills

Class A: (At FP) Digital storytelling and the Immigration Museum
The first four weeks of classes will be centred on pre-production that is the formal and contextual elements necessary for creating a digital/multimedia product.
An introduction and meeting with 3rd year VU Media students. Digital and multimedia storytelling and the role and the place of the immigration museum will be explored with a discussion of the major theme of the project. The importance of narrative construction will be emphasised and will underlie the outcome of your project. A discussion of archival sources. We will discuss the organisational issues involved in the project the importance of communication via social media sites, the production of works-in-process using You Tube editing, Video diary demonstration, the selection of groups, the role of mentoring, and the dynamics of working in groups. Legal and ethical issues will be outlined especially cultural sensitivity and cross- cultural differences, as well as the pitfalls associated with sloppy paper work (i.e. talent release forms)! For assessment purposes each student is required to keep a journal of their weekly contribution. This may take the form of an online video journal using You Tube or on the more conventional format of a written booklet.
Students will start preliminary discussion for seeding an idea.

A guest speaker from the 2012 project will give some reflections on the project and a screening of some past project sample films.
Please note: All students need to familiarise themselves with the vocabulary and concepts found in the class handout; `Readings films critically'
The official launch at the Immigration Museum will be held in the early weeks of

Semester Two.

Class B: Every picture tells a story
As suggested in our introductory class, stories take many different forms (representations). Visual texts such as photographs will aid the exploration of the different modes of narrative. The way we read photographs can be complex and emphasis will be placed on the different ways of analysing a photograph from the possible meaning we associate with the photograph and its formal composition. A close reading of Berger's *Way of seeing* will be examined and class exercises of reading different photographs aim towards investigating how meaning is constructed. Specialised vocabulary from `Basic strategies in reading photographs' will be discussed.
 # The schedule for Assessment task 1 will be given to students in preparation for the oral presentations in week 4.

Homework for next week:
Essential Reading:
Branston, G & Stafford R (eds.) 2010, *The media student's book*, 5th edn, Routledge, New York, chapter 2, pp. 42-63.
Week 3 (Mar. 4) (HE week 2)

Topic: Ways of seeing

Learning Objectives:

- Become familiar with the Immigration museum
- Become familiar with the history of museums and their changing roles as outlined in the lecture
- Become familiar with the complexity of culture and tradition.
- Become familiar with the importance of narrative in producing a multimedia/digital product.
- Become familiar with the use, borrowing and upkeep of film equipment.
-

Class A (FP): Good Practice and Digital filming
In this class we will discuss `Good practices and digital filming' with a view towards `practices in the field.' The use of film equipment and You Tube editing and the importance of lighting and sound will be emphasised. The questions raised will be ` what are the different ways of representing the migrant experience? Is this limited to interviewing a subject'? What alternative representations are possible? The seeding of ideas, and the exploration of possible approaches, as well as the devising of a storyboard should be well in process.

** Students to complete a pre evaluation survey on survey monkey about the immigration museum and the project

Please note that this class will be followed by an extra class at the Immigration museum

at 3pm. Students are expected to make their way to the museum ready for a lecture by Jan Molloy on the historical and cultural context of museums and the current theories about what public spaces like the museum should be about. Admission is free.

Class B: Semiotics and how meaning is constructed:
We will examine some of the themes raised last class during our visit to the museum. The question of `what is culture' and an introduction to the concept of the Diaspora will be discussed.

Homework for next week:

Essential Reading:
Kuhn, Annette 2003, `Remembrance the child I never was', in Wells, Liz (ed), *The photographic reader*, Routledge, London and New York, pp.395-401.

Critical Musing:
What do you think the role and purpose of the Immigration Museum is?
Do you think the Immigration Museum represents a community or possibly a way we can imagine Australia?
What is the role of memory?
What do you think is meant by the following `memory is a powerful tool in the quest for understanding, justice and knowledge. It raises consciousness. It heals some wounds, restores dignity and prompts uprisings" (Hacking 1995:3)

Week 4 (Mar. 11) (HE week 3) (please note there is no Labour Day holiday)

Topic: Every picture tells a story: Tradition, Culture and Identity #1

Learning Objectives:

- To reflect on the history of museums and their changing roles as outlined in last week's lecture
- Become familiar with the complexity of culture and tradition.
- Become familiar with the different types of memory e.g commemorative, identity formation, trauma.

Class A (FP) Identifying Possible Narratives:
By this stage, students should have identified possible talent and researched their talents' background. Decisions about the genre of film and strategies of production need to be finalised. Discussions about the organisation of filming / multimedia process needs to be finalised by week 5.

Class B: Representation and Museums:
A close reading of Kuhn's article, in particular the role of memory. The question of truth and representation will also be discussed.
The second part of the class will be devoted to oral presentations.

Homework for next week:

Critical Musings:
What type of narrative can you discern from the oral presentations?
Is there a structure or pattern to the way a story is told?
How did you respond to these personal stories? Can you identify a connection with culture and tradition?

Week 5 (Mar. 18) (HE week 4)
Topic: Topic: Every picture tells a story: Tradition, Culture and Identity #2

Learning Objectives:

- Become familiar with learning collaboratively by authoring content (text or film), and, appraising the work of others
- An understanding of working as a professional (autonomously and collaboratively)
- Become familiar with format and structure of the written component of Assessment task 1.

Class A (FP): Developing narrative for digital stories and elements of presentation:
There will be a presentation from each group on the progress of their digital/multimedia project. A group discussion examining the viability of each of the proposed projects. Preliminary discussions regarding promotion and the production of invitations.

Class B: Shifting Identities
Some discussion of the concept diaspora. Oral presentations continued. A writing workshop on the written component of Assessment task 1.

Homework for next week:

Essential Reading:
A film by Deepa Mehta, 1998, viewed 22 February 2003
<www.zeiitgeistfilms.com/current/earth/html> .
Deepa Mehta `How the film Earth came about'

Week 6 (Mar.25) (HE week 5)
Topic: Stories of displacement and the Indian diaspora: Where is home ? Where I hang my heart or where I hang my hat #1

Learning Objectives

- Becoming familiar with the complex idea of home
- Becoming familiar with stories of borderlands
- Becoming familiar with different theories of the diaspora
- Becoming familiar with the concept of living between cultures

- Becoming familiar with the elements of film: sound, colour, framing, mis –en- scene, narrative tension
- Become familiar with research and archival work and the exhibition space at the Immigration museum
- Have an understanding of the different roles of museum staff; a curator, web designer, archivist and educational officer.

Class A (FP) On Location:
From week 5 until the end of the semester students will be working on their major project (filming of talent and other contexts necessary to developing the narrative of their project. This will be either on location or in the studio.
Please note a rough online edit will be screened in the class.

Please note that this class will be followed by an extra class at the Immigration museum at 3pm. Students are expected to make their way to the museum.
This workshop will provide an in-depth view of the role of museum staff. Students will listen to the insights and experiences of curators, web designers, archivists and educational staff.

Class B: Representations of the Indian Diaspora
The screening of Deepa Mehta's *Earth*
Students need to select a sequence from the film and observe the way colour, light, frame, mood help to create and shape narrative tension.
Introduction to Assessment 2 `i-pod audio (Independent visit to the Immigration Museum)

Homework for the Mid-Semester Break:
A rough on line edit needs to be completed for Week 7 April 15
Assessment task 2 I-Pod to be completed and the written component submitted by Friday April 19.

Essential reading:
Szekeres, V 2007 `Representing diversity and challenging racism: the migration museum' in S Watson (ed.), *Museums and their communities*, Routledge, New York, pp. 234-43.

Week 7 (April 15) (HE 7 week)
Topic: Stories of displacement and the Indian diaspora # 2

- Becoming familiar with the concept of living between cultures
- Becoming familiar with the concept of displacement and assimilation
- Becoming familiar with deadlines and work place practices
- Learning to critique and contribute to the work of others

Class A (FP): Sample Edit: Where do we go from here?
On line Sample edit to be screened and discussed. Where to go from here? Do we need to do less or more? Is there a powerful narrative structure ? Analyse the reception of your project – what were the highlights and how can you use these elements to enhance the

group project. An update on promotion and invitations for the final Launch.

Please note that this class will be followed by an extra class at the Immigration museum at 3pm. Students are expected to make their way to the museum. (Museum workshop 3# TBA)

Class B: Theories of Identity Construction
This class revisits the issues and stories raised in *Earth*. Central to this discussion is the idea of displacement and assimilation. Students will review their selected sequence from the film and analyse the way colour, light, framing, and mood help to shape narrative tension. This is an assessment task and the written component will include the further points raised in class discussion.
An editing workshop for the final writing up of Assessment task 2 (which is due Friday of the same week).

Homework for next week:

please bring your thumb drive to class. It needs to have at least 800 MB free space

Essential reading:
Class handout on `*Film form and Narrative'*

Week 8 (April 22) (HE week 8)
Topic: Theories of Narrative: An analysis of a Classic narrative #1

Learning Objectives:

- Becoming familiar with the elements of classic narrative
- Becoming familiar with other types of narrative
- Become familiar with filmic codes
- Identifying film sequences crucial for plot development and the creation of narrative tensions.

Class A (FP): Editing, studio or location work

Class B : Classic Narration, Story and Plot:
The key ideas will centre on the elements of classic narrative. This will be done with a close reading of the film *Spiderman*. Discussion of the film form, its structure and making sense of what we see. The central question asked is; what are the filmic devices that compel the viewers' to watch the film in its entirety?

Homework for next week:
Critical Musings:
Can you identify the filmic devices used in news programs or TV dramas? Collate some examples in preparation for next week.

Week 9 (April 29) (HE week 9)
Topic: Diasporic narratives about Arrival #1

Learning objectives

- Become familiar with the final stages of planning and readying the group project for public exhibition.
- Become familiar with the importance of group communication
- Learning to help others with their contribution to the project as well as accomplishing your chosen role
- Becoming familiar with the diversity of the migrant experience
- Becoming aware of the complications in living between cultures

Class A (FP): On location, editing and final cut
Editing and final cut in preparation for next week's `Mock Launch' at the Immigration Museum. A workshop for burning a DVD in the correct format. Two DVD copies are required for the mock launch. Students who have produced a multimedia product need to have made a reconnaissance visit of the exhibition space prior to this class. A sample of the invitation and prospective advertising needs to be finalised. A sample guest list to be compiled (please note that the Vice Chancellor must receive his invitation at least two months in advance).

It is also suggested that each group prepare a speech outlining the process of production, the narrative and an acknowledgement of group contributions.
First Draft of your project is to be completed by next Monday (week 10).

Class B: Assimilation and Displacement
Discussion will centre on the experiences of those who permanently settle in another country. The concept of assimilation and displacement will be further explored. The key questions addressed will be directed towards generational differences, shifting identities and the making of new identities. Several short stories from the Australian writer, Ouyang Yu will be explored.

Homework for the next week:

Essential Reading:
Ayres, T 1999, `China Doll: The Experience of Being a Gay Chinese Australian,' in *Journal of Homosexuality*, Vol. 36, Issue 3, pp. 499-112.
Critical Musings:
Does sexuality matter? How does it affect the migrant's experience?
Ayres discusses a politics of belonging. What do you think he means?

Week 10 (May 6) (HE week 10)

Learning Objectives:

- Appreciating the role of feedback

- Become familiar with focus listening and the processing of information
- Recognise the importance of the workplace
- Become familiar with different experiences

Topic: Diasporic narratives about Arrival # 2

Class A (FP): `The Mock Launch.' At the Immigration Museum (TBA). This is essentially a `SHOW AND TELL SESSION' for the public: Each group will present their work to their fellow colleagues and several film critics and experts will be invited. A guided discussion of the `impressions of the critics' will take place. Indeed this is one of the final occasions in which students can receive constructive feedback of their work from an audience.

Class B: Diversity among the Chinese Diaspora:
A discussion of the issues raised by Ayres will guide our discussion about racial, sexual and ethnic differences experienced by people of the diaspora. There will be a screening of *China Dolls*.

Homework for next week:
Essential Reading:
Teo, S 1999, "Floating Life: The Heaviness of Moving," viewed February 22 2011, <*sensesofcinema.com/2001/12/floating/*>.

Week 11 (May 13) (HE week 11)
Topic: *Floating Life* and the use of mis-en scene

Learning Objectives

- Become familiar with the demands of the client and public
- Critically evaluate and manage different types of information
- Employ problem-solving strategies to resolve difficulties that have arisen
- Understanding of the issues raised by Teo

Class A (FP): Where do we go from here?
A group analysis of the feedback from the critics. Where do we go from here? What can we do to sharpen our representation? A continuation of editing and studio work.

Class B: *Floating Life*
We will continue looking at the Chinese diaspora. A close reading of the key concepts raised by Teo will be discussed. This will be followed by a screening of Clara Law's, *Floating Life*.

Homework for next week:
Critical Musings:
Clara Law uses a number of devices to drive the narrative; can you suggest some of these? Law's use of colour and sound is distinctive; what is her aim? Has your group thought about

the effect of sound and lighting for highlighting the power of the narrative
What are the themes raised in this film? Are they similar to the themes raised in the course so far?

Week 12 (May 20) (HE week 12)
Topic: The final stages of the project

Learning Objectives:

- Bringing a project to completion
- Satisfying the demands of the client
- The importance of team work and collaboration
- Become familiar with a planned essay structure.
- Become familiar with the development of essay themes.

Class A (FP): Editing and studio work

Class B: Analysing the repertories of elements
A discussion of the themes raised by Law will guide our discussion about the migrant experience. Law's use of particular devices such as mis-en-scenes serve to draw out the social, cultural and psychological nuances of the diasporic experience. Class workshops of several mis-en-scenes will aid the planning and thematic structure of the major essay. This work will be a part of the process for writing the essay.

Homework for Week 14:
A rough plan for the major essay.

Week 13 (May 27) (HE week 13) End of HE Semester 1
Topic: Final Project due

Learning Objectives:

- Meeting deadlines and client demands.
- Work as a professional (autonomously and collaboratively)

Class A (FP) & B: Editing and studio work

Please note A DVD copy and an AVI data file of the final project are required for each member of the group. Please remember to bring a thumb drive for with the AVI file.
There will be no FTN class for Liberal Arts students for this week.

Week 14 (June 3) & Week 15 (June 10)
Topic: Critical Skills workshops

Learning Objectives:

- To become familiar with the essay question and keywords
- Appreciate the importance of structured work
- Ability to sequence the rough plan
- To become familiar with referencing systems
- To become familiar with essay exams

Class A & B: Over the course of this two week period the critical workshops aim towards the planning and writing of the major essay.

(please note both classes will be held at Footscray Nicholson St).

Week 16 (June 17)
Topic: Essay Exam
Class A : Essay Exam (instructions will be given during the critical skills workshops)
Class B: No class

Week 17 (June 24)
Topic: Student forum
Class A & B: A series of questions (given in week 16), which aim to elicit feedback of the unit and explore possibilities for improvement.

ASSESSMENT

The assessment for this unit is as follows:

Assessment Task 1: Oral Presentation:	As per class schedule Due March 26	10%
Assessment Task 2: Reflections on the museum Museum Workshop Exercises 1 & 2	 Due April 19 As per schedule	 10% 10%
Assessment Task 3: Analysing Classic narratives X 2	As per class schedule	10%
Assessment Task 4: Essay Exam	Due June 17	10%
Digital/Multimedia Story and video diary/journal Participation and additional credit for innovative research**	Continuous assessment (Digital/Multimedia Story Due May 27)	40% 10% Total 100%

***Please note your assessment will take into account the level of discussion you initiate or partake in, while additional credit will be given for innovative independent research or contributions you upload to share with your group.*

Attendance and participation is required. Students may be absent two (2) times without penalty. Unavoidable absences that are properly documented may be excused at the discretion of the instructor. Should you miss a class, you are still responsible for understanding everything that is covered in class. Missing a class or being late is no excuse for missing a due date or misunderstanding an assignment.

Meeting with the Instructor: Students must meet with Effy twice throughout the semester and any other time that I or the student find necessary. I want to hear from you about how you are doing in this class as well as your other classes. THERE ARE NO STUPID QUESTIONS!!! Please let me know if you don't understand something or need help.
Work submitted for assessment:

All work must be submitted in hard copy and have a cover sheet attached. Assignments can be submitted by email as an attachment only. Cover sheets are available from the Liberal Arts office (T312) and work may be submitted to the 'assignment drop box' which is situated on the office door. Your work must be word processed, double-spaced and in Times Roman Font 11/12. You must include a cover page with your name and student number on the front (also see Liberal Arts Handbook).

Assessment Requirements
All assignments should be completed by the due date. If you require an extension, you must approach your instructor before the due date and make your request.
Late essays, for which an extension has not been negotiated, will be penalised at the rate of one mark per day.

Learning Resources
The course readings are available in reader format or for downloading from the E-Reserve (see page 5).
All resources such as films, documentaries and articles have also been placed on counter reserve in the library.
** Students need to purchase a thumb drive (USB Stick) with at least 8 GB of memory (approx. $10 -$ 20)
Please see the Information Service Officer, Greg Neilsen (greg.neilsen@vu.edu.au**) at Footscray Nicholson St campus if you require any technical assistance (see page 5 of this guide)

ASSESSMENT 1.
Every Picture Tells a Story: 10 per cent
Each student will select two photographs or two objects (one of these objects needs to be a historical object). For both options, one of the photographs or objects must be from before you were born. When selecting the first photograph or object ask yourself whether it reflects a tradition or story that has been told to you. The second photograph or object selected needs to have some personal historical connection and reflect a custom or ritual in which you have participated.

You are also required to hand in a written response/reflection of 500 words. Your work

must be word processed, double-spaced and in Times Roman Font 11/12. You must include a cover page with your name and student number on the front. The due date for the oral presentation is according to the class schedule. The due date for the written component is one week after your class presentation.

Assessment Criteria:
Describe the images or the objects
What is the tradition/story behind the first photograph or the first object?
Why was this tradition/story told to you and why was it important?
What is the tradition/story of the second photograph or the second object?
Give some description of its history, the narrative that surrounds this photograph or object.
Will these stories or traditions be retold to future generations?

A satisfactory completion of the assignment requires:
Demonstrated knowledge of the basic vocabulary and visual language used in analyzing a photograph or object (Reference: *Basic Strategies in Reading the Visual*)
Combines content information and formal analysis to "read" (analyse) photographs
Perceptiveness, insight and evidence of critical thinking
Overall preparation and presentation
Format and Structure for written component:
A cover sheet with completed fields
Clear expression
Correct grammar, punctuation and spelling
Neatly presented, with pages numbered, double-spaced, and 11/12 point font
Evidence of careful proofreading

ASSESSMENT 2
Reflections on the museum: 10 per cent
Each student will download five audio files onto an i-pod or Mp3 Player (further instructions will be given in class). The aim of this guided excursion is to experience and reflect upon the role and function of the Immigration Museum. The audios will guide you through the museum to observe, reflect, think and listen to the many personal stories told through interactive and object based exhibits. You will also be asked to think about the interior spaces and the exterior architecture of the museum.
You are also required to hand in a written response/reflection of 500 words. Your work must be word processed, double-spaced and in Times Roman Font 11/12. You must include a cover page with your name and student number on the front. The due date is April 19.

Assessment Criteria:
Demonstrated knowledge of the keywords, and basic visual language used in the Museum exhibitions
Ability to analyse subject matter, aural and sensory installations
Ability to assess the exhibits' relationship to culture and identity
Adequate presentation of the exhibitions
Perceptiveness, insight and evidence of critical thinking
Ability to download and transfer audio file to i-pod

A satisfactory completion of assignment requires:
Demonstrated knowledge of the basic vocabulary and visual language used in analysing a photograph or object (Reference: *Basic Strategies in Reading the Visual*)
Combines content information and formal analysis to "read" (analyse) the exhibits
Perceptiveness, insight and evidence of critical thinking
Overall preparation and presentation
Format and Structure for written component:
A cover sheet with completed fields
Clear expression
Correct grammar, punctuation and spelling
Neatly presented, with pages numbered, double-spaced, and 11/12 point font
Evidence of careful proofreading

ASSESSMENT 3
Short tasks: Analysing Narratives: 10 per cent
Over the course of the semester, students will be provided with three worksheets which require a critical written response to film sequences and texts. Two worksheets will explore the stylistic and narrative elements of the screenings included in this course and one worksheet will explore the narrative of a short story. The worksheets and a template for your response will be provided.

Assessment Criteria:
Applying the key concepts and vocabulary discussed in class
Becoming familiar with visual and textual analyses
Using substantive evidence for interpretative analysis

A satisfactory completion of the assignment requires:
Demonstrated understanding of the key concepts and vocabulary discussed in class
Ability to use visual evidence to make an interpretative analysis
Ability to recognise narrative devices in the construction of a text

ASSESSMENT 4

Essay Exam: 10 per cent
Students will take an essay exam, which will be based on the readings and films presented in class (up to the date of the exam). Students will be provided with a review sheet and guidelines for the exam. The due date is June17.
The assessment requirements for the exam will be provided in a separate document.

ASSESSMENT 5 & 6
Digital Story and Video Diary/ Journal: 40 per cent
Each student is required to participate in the discussion forums each week. In other words, you should be participating every week whether one member of your group is leading discussion or not. You will be graded for this participation.

***Bonus Points (additional credit for independent research)
The criteria for this assessment will be provided in a separate document. The due date is May 27.
Discussion Forums, Class Participation and additional credit for innovative research** 5 per cent

Appendix D: Welcome to Learning and Teaching in Public Spaces (LTPS) website.

Hello and welcome to the ***Learning and Teaching in Public Spaces*** website. This site is designed to be a repository for a broad range of resources about learning and teaching in public spaces such as museums and libraries.

The LTPS project has been funded through an Office of Learning and Teaching grant. This is a national collaborative exchange project between universities and museums to engage post-secondary Humanities and Education students in experiential learning and citizenship 2011 - 2013.

This ambitious project partnered with a number of universities and museum/libraries across Victoria, NSW and Queensland. Each site is working with a curriculum designed to embed post-secondary students in a museum and or library space. The exciting challenge of this curriculum model is the capacity for adaptation from tertiary preparation programs at Victoria and Deakin Universities to pre-service teacher education courses at QUT and CSU.

On this page we describe the project in general terms, who's been involved and what were the expected outcomes, timeframes etc. Then from this page, we link to each of the following pages:

Implementations

The curriculum approach in the ***LTPS*** project has been successfully adapted in two pre-service teacher units of study. QUT partnered with the Queensland State Library, Brisbane to realise aspects of a third year pre-service education unit The Global Teacher. Charles Sturt University (CSU) partnered with the Ben Chifley Home in engaging students in two distance units of study. Each of these ***LTPS*** iterations culminated in an exhibition outcome. This curriculum approach was initially designed as an intervention in recognition of post secondary students' failure to deeply engage in museum/library spaces. Despite the civic intent of these spaces students experienced a disconnect from the way that social history museums tell stories (Ref. Hooper Greenhill, *The educational role of the museum* and Bennett, *The birth of the museum*] In part, what has contributed to this disconnect was a legacy of secondary student fact-finding visits. To curtail the perpetuation of this student experience required a re-think of student engagement with these spaces. What this alerted us to was the necessity to teach more explicitly to the form, function and relevance of these spaces. The result is the ***LTPS*** curriculum (Ref. Charman, K. 2012 'Education for a new 'museology' *International Journal of Inclusive Education,* Taylor and Francis]

Victoria University

The ***LTPS*** approach has its origins in the Diploma of Liberal Arts—a (TAFE) tertiary preparatory program for students wanting to undertake an arts and/or social science degree. Originally conceived as an educational intervention into student experience of museums in the subject Stories of the Diaspora it has seen the successive production of

series of DVDs that capture the stories of immigration to Melbourne under the theme Narratives Across Culture. This educational intervention involves Liberal Arts students working alongside multi-media students to produce these DVD's. This project has been running in partnership with the Immigration Museum, Melbourne since 2008. The work undertaken in this subject embeds students in the Immigration Museum, Melbourne.

For more information about this work at Victoria University contact Effy.George@vu.edu.au

The digital stories produced in this subject can be viewed at (<museumvictoria.com.au/discoverycentre/websites-mini/small-object-big-story/hands-on-history-showcase>)

Deakin University

In this iteration of the ***LTPS*** theme of immigration has remained but a key subject outcome is a text and object exhibition. The curriculum approach is carried through a unit of study Applied Community Project a unit of study in an Associate Degree of Arts Business and Science—taught at Warrnambool and Geelong. Students learn about the significance of individual, community and national narratives and the forms these take. A key component of this work is the understanding that museum content is arbitrary. The students are given a brief and in small groups find a story of someone who has immigrated to Warrnambool or Geelong. In these two exhibitions, in partnership with and at Flagstaff Maritime Museum and the National Wool Museum, students are the curators.

For more information about this work at Deakin University contact Karen.Charman@deakin.edu.au

Queensland University of Technology

Global Teacher, a first year Bachelor of Education elective, attracts a dynamic range of students who investigate global issues as they pertain to education. This unit helps prepare students to live and work inter-culturally, study issues of diversity and sustainability at home and abroad. Students get the opportunity to interpret education in a local and global framework. Students engage in the following themes: identity and cultural representation in museums and libraries; racism and anti-racism strategies in education; poverty and anti-poverty strategies in education; tackling violence in education; education for environmental and community health and changing schools for a changing world. The ***LTPS*** approach is now embedded into this unit of study. The student's brief is to display these themes in a visual exhibition at the Brisbane State Library.

For more information about this work at QUT contact e.hepple@qut.edu.au and a.hudson@qut.edu.au

CSU—Bathurst

The adaptation of ***LTPS*** approach occurred in Curriculum Method 1and 2: Visual Art. The subject's aim is initially to develop students' knowledge and skills in the area of secondary Visual Arts education and to deepen this knowledge and skill in the second half of the subject. Via distance education the students undertook a variety of activities that included the identification and exploration of an object from the late 1940s. This object was then artistically interpreted and formed the basis of an exhibition in partnership with the Chifley Home. The purpose of this project is to provide students with an authentic experience of direct relevance to their future work as art teachers. This project puts the students in the position of a Stage 6 student undertaking this process, but also requires them to think about that experience from the perspective of a teacher, responding to the work of others. It further requires them to consider the integration of art making with art history and art criticism to provide deep understandings of the content of Visual Arts. The focus of the project, being related to history and place, provides students with on example of a starting point for the development of units of work or bodies of work. It further seeks to illustrate important cross-curriculum possibilities. The development of an exhibition provides students with the experience of mounting a physical exhibition in a museum context, while also providing the capacity to develop online exhibitions.

For more information about this work at CSU contact dmmitchell@csu.edu.au

Appendix E: Learning And Teaching In Public Spaces: Student Survey Questions

These questions were sent as an online survey to student participants in the LTPS project at Victoria, Deakin, CSU and at QUT. Follow up focus group conversations were conducted with QUT students who worked in a library rather than museum space.

1. Age? Gender? University?
2. How many times a year would you visit a museum?
3. Why do you visit museums?
4. What do you think museums do?
5. What do you learn in museums?
6. What do you like most about museum visits?