

Clippings event programme

20th October 2022

Design, Play, and Partnership in Pedagogies for Sustainable Futures: A panel presentation by leading international scholars

Clippings intro transcript

Hello! Welcome to the Clippings recordings. We are a research and teaching group, based at the University of Glasgow, with a focus on Culture, Literacies, Inclusion and Pedagogies. Our group is made up of researchers, lecturers, and postgraduate students from the School of Education at the University of Glasgow in Scotland.

Clippings is a series of events that launched in October 2022 which brings together members of our research and teaching group with invited speakers to talk about exciting new innovations in the field of education.

Each month, we share a recording of an aspect of our regular event and we hope that you find these reflections on culture, literacies, inclusion, and pedagogies useful for your own work or studies.

Clippings is organised by Dr Libby Nelson, Sundas Mahar, and Dr Nicole Smith, and is supported by the CLIP research and teaching group in the School of Education at the University of Glasgow. You can find out more about our Clippings events programme and our group at <http://www.glasgow.ac.uk/schools/education/research/clip/>

We hope you enjoy this Clippings recording!

I would like before we begin, to read an acknowledgement:

The University of Glasgow acknowledges that during the eighteenth and nineteenth centuries it received some gifts and bequests from persons who may have benefitted from the proceeds of slavery.

Income from such gifts and bequests has been used in supporting academic activity undertaken by the students and staff of the University.

This acknowledgement is not simply an apology for what has happened in the past but to recognise and raise awareness about how racial slavery and history of colonialism have led to University's development and accumulation of wealth.

Through this statement we reaffirm our commitment to reparative justice through actions designed to decolonise the curriculum.

And now, I would like to introduce to you our first Clippings event, *Design, Play, and Partnership in Pedagogies for Sustainable Futures: A panel presentation by leading international scholars*

CLIP, Culture, Literacies, Inclusion and Pedagogy Research & Teaching Group, University of Glasgow and CR&DALL, the Centre for Research and Development in Adult and Lifelong

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Design, Play, and Partnership in Pedagogies for Sustainable Futures: A panel presentation by leading international scholars

Learning, were delighted to welcome an esteemed group of educational and thought leaders from across the world to bring critical and pivotal conversations to our community in October 2022.

Prof Jennifer Roswell (University of Sheffield) is a leading global expert in literacies education; Dr Carmen Medina (University of Indiana) is an expert in Latina, postcolonial, and critical literacies; Rakhat Zholdoshalieva (UNESCO's Institute of Lifelong learning) is a Programme Lead in Literacies Education for development; Prof Lisa Grocott (Monash University, Australia) is a designer, and director of WonderLab, a centre for designing transformative pedagogical encounters; Dr Nancy Palacios Mena (Universidad de los Andes, Colombia) is an expert in place-based teacher education; and Dr Diane Collier (Brock University, Canada) is an expert in visual and critical literacies with young children.

In this event we heard contributions from each of our invited speakers on their research.

Based on these inputs, a Q & A session with the School of Education led to a conversation about play, creativity, design, and partnership for the needs of contemporary education.

The event celebrated the launch of two new books: [*Design for Transformative Learning*](#) (2022) by Lisa Grocott; and [*Playful Methods: Engaging the Unexpected in Literacy Research*](#) (2022) by Medina, C.L.; Perry, M.; & Wohlwend, K.

We hope you enjoy the recording of this event.

Event recording

This is an automatically generated transcript from Zoom.

Thank you. Everybody for coming. It's so wonderful to have you here in person attending this wonderful event. Um! And this is the launch for us of clippings, which is from the clip Rtg: a speaker series in a way. But actually we're trying to kind of do a bit more playful things with what can be a speaker series. So the event we have today is, of course, an amazing panel brought together by Mia Perry, who will be introducing that in much more detail in a moment. Um! And in the future we have an event coming up with Jason Ar day and um, we've to another book launch that will be an online event, and we've got an event with uh Lisa and Mindy and Srabani and Julie as well connected to they quick, and Julie's like what uh the Clipping Quiltings project is there. Uh, we have many more monthly events coming out. We have a website that we're going to share with you, and we'll have it up later. And just to say, Thank you and watch this space. We have lots of online interactive things Throughout this event. We will be taking photos. If you're uncomfortable with being in any photos being put online, please get in touch with me or Sundas, and Sundas is our gta for clippings, and has been amazing help in organizing and getting things going. And yes, over to Mia Parry for introducing today. We thank you by everybody.

Um, welcome along to this. St Andrew's building um a nice piece of comfortable, dry St. Andrew's building, and welcome especially to people like Zoe, who's come from another department, and Molly People who come together from other schools and departments, especially welcome to the school of education uh my name is Mia Perry, and thank you, Srabani, for your support and things together. Thank you, Mike, and CRADALL, for your support in bringing this together. Um CLIP, our research and teaching, group and CRADALL have been essential in being able to host this uh event, and some of my colleagues, and, as

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the title says, and as some of you know, from my work and from the communications around this event we came together to talk about, but to also disrupt the field of literacy. We came together from various parts of the world as part of a much bigger project that had very different starting points. Some of the starting points were sixteen, seventeen years ago. Some of the starting points were six months ago. Um, but there's lots of uh commonalities, but lots of unique aspects of this particular collaboration, and mostly it's my honor and my privilege to work with these amazing people, some of whom you're going to hear are brief snippets this evening um to talk about their entry point into literacies. But that's say more broadly Education, because we've heard many times over the past two days of working together that there are people who don't feel like Literacy people. And of course I always say, of course, you are a literacy person Um, when you say this word, I think, let's just see and I say this to Zoe too, and we're all literacy people. Everybody is a literacy person. So you might hear uh the disciplinary conflicts and um dynamics at play. And from my work, and for the work that we collectively believe in that's essential to literacies doesn't belong um, and it can never succeed if it stays in the School of Education that's disciplined uh teachers and pre-service teachers. It has to be in conversation with knowledge, practices, and ways of being and knowing um across cultures and across disciplines, across sectors, and that work is hard to do. And so it's. Um, it's brave, and also exhausting, and also very rewarding to work with people from with very different perspectives.

Um with common goals for sustainable and equitable features.

Um, So I what we're gonna do is probably do two or maybe three, five minutes glimpses.

Um, I basically invited my colleagues to say whatever they wanted, but really to respond to. Maybe the the question of um, what do we need to hear what's needed in much season as some of you saw. Um! And as we've talked about it's disrupting and rocking the boat a little bit, because I think that that's a good productive space to work in.

So you'll hear all sorts of little inputs. We'll pull halfway through for questions, so please engage It's much more meaningful for you and us. If you speak back and question some of these um perspectives, and then we will finish the um inputs.

Then we'll have another Q and A. And at the end we'll raise it toast to two uh important, wonderful books that we also have a few copies of in a very unprofessional. The publishers would be probably horrified. But anyway, we'll do a couple of some descriptions. Um, So thank you very much. We're going to begin with Professor Jennifer Roswell.

Thank you. Everyone. Um. I want to say Mia uh Professor Mia Perry, because we have had a wonderful time, and it's been all you. So thank you very much. And the University of Glasgow.

Um. Okay. So this is a beautiful slide. We're going to move on to a slide. That's not beautiful. I'm just trying to point that out, because I didn't have a lot of time.

Um, I didn't have a lot of time to work on this, so so it's the next one. Yeah, so i'm gonna It's a i'm gonna start off with imminent literacy. Um, to get your mind into expansive ways of thinking about what literacy is. It's a bit pretentious to use the word imminent. But when you think of imminent, what do you think? There are some thoughts that come up?

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Um! This is very different. This is about , a becoming space about We're at a point in history we can. We can really think about what literacy is. All right can be. It's slightly Utopian, but it's also not Utopian. It's also disrupting, I hope, a little bit.

Um. And yeah, so I'm going to quote um a colleague. And we did a study last winter um in a school which was quite a moment because of Covid um, and I'm used to twenty years of going into primary second secondary schools and doing artspace, literacy work and digital literacy, work and work, doing film work with young people, or doing um whizzy stuff with animation, with little little children, but we went into the school with the sort of big ambitions um to do Covid stories to develop little films. Everybody didn't happen. We we realized the moment we arrived. It was going to work at this academy. Okay, and part of the reason it wasn't going to work at this academy is one um children were in and young people it was both primary and secondary. We're in a different space because of covid a lot of them are neuro-diverse. A lot of them. Um, just didn't want to talk about Covid. So we had to switch gears very quickly and go from high ambition to low ambition and figure out what we were dealing with. So Steve and I, Steve is an artist from Sheffield.

So he came up with the term immanence, and we didn't go to Deleuze Guattari which we should have instead. I'm quoting Steve, who, I think, said it really Well, immanence is a complicated word that is best understood what you can read it by thinking of potentials. The thing I liked about this definition is that things that are not yet in the world, but are on the edge of becoming. So literacy is something that I feel is is emerging and growing. Um! It's a it's a place that's full of potential. But we're not quite there yet. I don't think we still talk a lot about the read the signs of reading and about phonics, and that's important. But there's so much more to the picture isn't there.

So the other thing I offered I We were asked to have some quotes. We put on a mural board, and so I quoted my Angelou, because equally I think that this is eminence right. If you read this little little excerpt from something she wrote um as a commencement speech, actually, but it's in her book letter to my daughter, and I love the last few lines which is this morning you can see a small portion of a large plan for your futures in that theme, that that that me and made us think about, which is where we going, What are the potentials.

So I just want to show you a little clip. We were we, This is this is a messy presentation, but it's a presentation about a really different way of thinking. Okay, So this is a typical school.

But rather than focusing on what we're supposed to, which is writing and reading and creating stories, we step back and said, What are these? What are these children doing? so just drop down a couple of notes. If you have any words you think of as you watch this. So what goes on with this is this is ethnographic filming. So we went to different classrooms, and we just filmed what was happening in these different spaces? And some people might think, What am I looking at, Jennifer? But it was what these children needed to do, and some of them were. It was chaotic, and they were standing on. This is standing on a little uh ten stove, and somewhere we're moving with objects, and I guess what we realize is that there was this sort of world of senses that wouldn't. We wouldn't have really seen

if we were very strict educational researchers that went in with this agenda and force them to do a bunch of things. Is it five already? My goodness? All right. So So what So what do I want to say?

So what happens if you you just step back as a researcher, and you think about in a school right now what's going on, and I think what we did in this is together co-written article, as you do. But we thought about the notion of we thought about Sarah Pink's sensory ethnography. We thought about the way senses are the way bodies are in schools we thought of where uh children and young people naturally gravitate, And so it made me think about a bunch of things to think about. One is um obviously expansive notions of literacy. What it is right it is. It is reading and writing, but it's a whole lot of other things. I increasingly this doesn't seem digital at all what I showed you. But I increasingly think about the post digital, how we live through the digital, and how can we really nuance it after Covid, and really think about the ways that digital is a lived practice from algorithmic reading to the ways that we compose very quickly to the, our ways of understanding platforms and think about it as a living literacy.

And then uh, very quickly, um seeking uncontrolled spaces. By that I mean, we're always we're always kind of being controlled things coming at us algorithms coming at us. Instagram feeds different stuff. How can we seek out those open, uncontrolled spaces?

And then, I think, much more work that looks at body material digital, having more of a language and being a bit more dimensional about what literacy can be. That's it. That's a big mess, but it could see what we need to.

Um. Thank you, Jen. I'm going to say one thing because I didn't fully use yourself more than if I did, and then maybe do this in between everyone just to position for some of us in the room.

Um! Where this works it's stimulation to you, because what Jen didn't say is that she's also the lead editor of one of our leading literacy journals, researching me to RRQ Reading Research Quarterly. Um, And I think that that's relevant for us to remember. Because, um! The sort of work that Jen is talking about with you is it's not, has not typically for many, many years in the sort of work that's published in the leading Literacy journals, so also many other. She's, an editor of the Experiment Literacies.

There's also many other things. And I think that that's an important thing for you to know, as you know, if you're already career if you're teaching teachers that these sorts of questions that she's raising, and I don't think you made any answers. But the questions that she's raising um are are really valid in our field today in a way that they definitely weren't so valid ten years ago, and I think that's important to know

um. So thank you. Um, We're now going to move on to um. So now i'm going to um introduce Dr. Rakhat Zholdoshalieva. She's pretty correct me on my pronunciation. But how did I do fine?

And I'm. Just in case you don't say, Rakhat visiting us here from Unesco's Institute of lifelong learning based in Hamburg. Um. And again, lots of really um difficult spaces between academic literacy, research and unesco's Uil. And because of the way that we've managed to

work together over some time, we've been able to have some really difficult conversations. And so it's very important to me that you here the perspectives that we have to navigate from um from a space of a common ground social purpose.

So i'm going to try not to do. You have sites. No, I don't. Okay, Good. I. That means I have to get approval before I put anything here. Oh, yes, um! That's how bureaucratic UNESCO is.

Uh, and I don't want to give an impression that I can say anything I want to. Yes, joking. Yup

My name is Rakhat Zholdoshalieva, and um I am original from in English. You read Kyrgyzstan. But I want to say Kurtz is done uh Russians would say, Kyrgyzia. Yeah. So you know, there you are, talking about lyrics, and this is very quickly. I want to highlight that. But um, yes, I work at the at the, UNESCO learning and uh part of our our team's work is focused on Literacies. This is where the tensions also come in.

Uh and uh, we when we mean literacy uh at the Unesco, I came to know also before that I may, I thought literacy is about general theme and issue. To discuss and research and put forward is about, and programs and about teaching about education, et cetera. But as soon as I entered UNESCO, as I learned also that taylor's say, is a zoom within a unesco as adult, let us say, youth, they're talking about those uh the their population or group of population which actually did not have access to the two schools uh to school education, to learning spaces such as this, and did not learn to decode whatever symbols and uh alphabet uh systems that are dominant in their own country.

So we are talking about those uh populations that uh kind of we call them as marginalized, that did not have access to or quality, learning opportunities, etc. So that's how we came in, and if I use uh, go back a little bit to the nineteen and seventies late seventies, when UN started using the um definition of what it is a very simple, very narrow to perspective, which is in ability to read and write a sent and comprehend a sentence in in one language, and there is in sometimes that one language is dropped out. It's just the ability to even write, test, and compliant a sentence

so nineteen seventy-eight. And uh, since then the collection of data has been from the Country's Cisco bureau, and departments give such things to to um, you know. Ask the Institute for Statistics, which is based in um Montreal Canada. And they would define not even the ability to read and write and compare the sentence, but they will look into their use. Proxy indicators uh, because in ability to to them, right in the whole compound may require direct testing, but the they did not do such testing before, so they would. You would probably indicate saying that they went to school this number of years, and they developed. That's how they develop a little. They can be considered as a little.

So then, as soon as that kind of fox indicator was used. Then you start it by seeing there they are binary notion of Literate and Illiterate. We know that it's a problematic today. Two thousand and five fast forward. You'll ask this uh our Institute actually hosts also organizes every twelve years um international conference on CONFINTEA the and uh, in two thousand and five. There was a now we call it rail, which is recommendation on an adult learning andification, which is one of the key, Unesco documents in which we've got defined a little bit broader than one thousand nine hundred and seventy-eight definition of literacy, which is still used in the world by the way um, and they are, we define and Unesco not we. When we say we, we unesco, we mean Member States, because, you know, State is a Member

State of based organization. So when anything goes into the documents there will be a lot of uh as soon as you ask the governments to sign the document which becomes Member States supplement, then they will be reluctant to agree on everything which is for them proposed and drafted for.

So when I say UNESCO definition which means Member States definition. Okay, Member States definition, but expanded to the notion of uh using a beyond the I mean, not uh, beyond comprehension and reading and writing, and very conventional narrow meaning of it, but actually being ability to use those skills to navigate a a way around the world where they are in in their very specific situations and context. But we also got a a new vocabulary to this compute, which wasn't the case, because that it's often times meant actually, I say no.

But then we have in two thousand and five. So we have that kind of notion. However, they struggle today, which we have. Actually. We go back to the sustainable Development Goals, and you'll look at the fourth one, and in reach. We kind of are like you to have our own indicator or target. We call it four point six, four, six, which is target focused on adult education, but that in our already defined or say, and Number six functional literacy and numeracy. And there we talk about coming up with indicator development, which is again still problem mileage. Because how do we Explore un pluriversal literacies, for example, in terms of data in terms of coordinating into the curriculum between so actually making it? Uh a what is it? Comprehensive, comprehensible. Uh, if I may use that word which English is not my mother tongue. So uh, so that anyone can understand and knows what to do with it. So I think with mia, I will stop here. Thank you so much with me. With Mia We have been having this conversation. Yes, uh, coming from the global perspective and engaging with Member States and Post to make us, as well as an academia and partitioners and the Ngos and private sector. Uh, we are actually very in a very difficult position to to find out common grounds how to move forward. And I think always I think I I am known here, probably asking, Yeah, yeah, all these things that sounds brilliant. But what do we do in everyday life? I think I do agree as a representative is of unesco that we do have role to understand that, and also expand the notion of what I say beyond. Uh, and everyone has kind of agreed on that.

But I think it's about our ability to define how to all steps, how to expand this notion in real terms in the At the policy level, at the practice level, I the research conceptual level. It makes sense. But when it comes to policy programming every day to the work of teachers educators. It may be quite difficult as well, but I'm very happy to be here, and thank you so much for Mia and the Mike and Simon, everybody who actually works with UIL. You are yell, but with me, and we wonderful uh collaborative here. I would love to engage uh through that, and understand and learn and cover with work together towards expanding the narrow definitions that we actually currently work with. Thank you.

Well, I think that's a call to action that you think that's a call to action right for any of you researchers who are looking for your next challenge. Um! I think we'll do one more, and

then we'll have a pause for questions. Is that okay? So this is Dr. Diane Collier. Um. We did our Phd. Together. So we go way back.

But, um! It's based at Brock University, and also just finished being the Director of Literacy, the Ukla Journal. So again, these are um people who know the feel better than anybody, and I' to talk to us about some of her work. Oh, i'm sorry. Let me do that you told me.

I don't think you have to sign in so good to see so many people. Thanks for coming. Um. It'll be interesting to see what makes sense you can make of these uh presentations. That kind of got up against each other uh very improvised. Uh, also i'm going to start with the answers to Mia question about what is needed right now.

And so what i'm thinking about in the little bit of a research study that i'm going to share with you is the need for really um thinking about everyday literacy and everyday cultures when working with young children, which is why I work with and then also what is needed. So i'm thinking a lot about this visual literacy right now. But I have a background in multi modality, too, and particularly photography and the pervasive nature of photographs in our everyday lives, and particularly their impact on young children. So how they take up photos and how they make photos and um, and then another one is uh connecting across difference. So thinking about local and global connections, how can children really make sense of their local worlds, but also, uh, look at particularly issues of sustainability, and connect with distant others. So that's part what i'm working towards in a project.

And then, and then the last thing is really doing uh engaging in ethical research with children who become in a sense, researchers maybe not co- researchers in the way that everyone would assume, but who really take up the research process themselves. And so I was lucky enough to work with uh an educator in Niagara Falls, who already teaches that way in our classroom. And so um! So we've got some pictures here of Niagara Falls that your attention uh the falls themselves. Um, you know part of uh Clifton Hill, which is the kind of techy town, but it draws people from all over the world, and It's kind of an interesting place. Niagara Falls, because there's a juxtaposition of the um.

All the people come to spend their money, the kind of games they can play. And then a relative, I would say, a low income uh community in general. So here's all the uh I just did a little Google map. This is all the sites in Niagara Falls, and this is where the school is that I worked, and you go down the street uh in that school you'll see on the next page. It could be any school anywhere, but also but it is actually a very a diverse school for the neighborhood, and much more so than Ontario generally, so more newcomers, immigrants, and lots of people with refugee backgrounds.

The last image is Um, the website that the children created in a pilot project we did during Covid, where I video linked into their classrooms almost every day for a period of months uh. And while they were working on literacy and social studies, and they were asking the question, Why do we need to respect diverse cultures so kind of a very common, everyday one. Well, a common, I would say, curriculum goal, at least in Canada. Uh. But the way that this teacher worked with the students was very slowly, very deeply into the topic and thinking about culture in uh, in non essentialized ways, in a centralized ways, but also not. Maybe we'll see a little bit of it. Anyway, this is the website Uh, the children were seven and

eight years old, so this is what they produced by the end. But we will. We really are just going to get a snippet.

Um. So just some of the theoretical framing that I'm using is um thinking about collaboration and composition, and how they overlap. So if we're thinking about literacy and reading and writing, so reading or viewing images, writing or making images, is part of what I'm thinking when I'm. Using the quote by Anne Dyson up in the top corner, and she talks a lot about collaborative composition, and then the bottom corner. You can see uh two children working together, and they're trying to make um. The children took photos of their home objects. I don't think I gave that back out. They took a photos of objects that were really important to him that represented their family.

And so we had uh, we had hijabs. We had the Quran. We had a trailer, a birthday cake like anything and everything. And then the children work to edit each other's photos to make them look important.

That was the teacher's idea, which I thought was kind of strange at the beginning, but as they work through it over time, it was really interesting. So part of the photography work is working on for photographic skills, you know, and that kind of what are the technologies and things happening between behind how we take photos and then also thinking about the content and the messages. And so I, just we, the teacher and I have been thinking about critical literacies and action. So, thinking about critical literacy, but really focusing on the action part. Like, what is it that we do not necessarily an action out in the community like a like a fundraiser or something like that. But we take it beyond just deconstructing the text.

So that's Nicole Mara is talking a bit about that in her work in two thousand and eighteen. And yeah, And I think also, I've got a quote quote there by uh, Kathy Burnett and Guy Merchant. They're talking about digital collaboration as a way of making the world together, which I thought, that's really something the children did in this project also. That's five minutes already. So the framing is visual, multimodal participatory research. You can see the children there, and some of the work they've done uh. This is how I've been thinking about the literacy part, the composition, and the audience and different circles of influence. You know tiny taste of that.

And, uh, this is one of the slides that the teacher actually presented on in a presentation recently, just showing the different iterations of the photographs that the children worked on and edited. And uh, this one is some uh she went hunting with her family. So some little excerpts there. And so the things that we've been thinking about is really the importance of audience. Um! What can happen with slow teaching, really slow like this is over a number of months, just digging into this one idea, moving it, changing it, playing with it, and then thinking about empathy, critical empathy. So how they're developing this kind of knowledge and understanding of each other in their community.

That's a little bit of a taste, so um! Would anyone be brave enough to make a comment or ask a question? I feel like it might be easier if we have a couple now and then come back to

questions. And if you sit in this into five different inputs, and then I ask you to converse, but I know that it's a big ask. That's a lot of different information. Does anyone like to make a comment or a question? Oh, can we do all these wonderful things against the back, and it because she had to.

I can see some. Yes, um, I guess I think I would not presume to say what that the teacher in that context should do, but I could imagine that they would still be able to use the materials and the ideas from the children's lives, you know, to to construct new texts that are stories of their lives. You know that they could use what we think about. You know of those kinds of uh story writing for some story, right? You know someone in the context of what works, and I know you don't want to hear from me because I hear from, anyway. But my quick answer is the fair fact that that was the question, What literacy or literacy do they need. I mean the fact that that is the question is a really really big step in the right direction. And so it takes a long time even to get some a teacher that's asking that question rather than how do I best teach reading and writing in English? You know you about how to end them.

Um! We actually I worked a little bit on the literacy, interesting needs of uh migrants, refugees, and the IDPs for the last two years, and we wanted to see how what type of technologies are being used, and tools digital tools being used uh by different providers as well as partitioners type of uh population they were serving. And what in the process, when we are looking into this matter, what was interesting to see; also that there was a, as you said, there is a frame or framework for which, uh, all along which they were actually working, many of the practitioner providers. At the same time they were very creative and innovative practices of Uh, for example, when they, when they were involved in drama and very different kind of use of technology and very different type of definitions of versus with the refugees and migrants are happening. So there are a promising practices that they may not be like dominant narrative all around us as well. So we can see how technology can be uh um, both uh what empowering or kind of innovative tool.

But at the same time We can also kind of uh reproduce some of the old beliefs and their perspective. So I think I would like to stop here, but it's quite interesting. Thank you. I'm common, and then I'll come to Oh, comments and a secret,

I mean, I was gonna say I would be working at a university so many, many of our students and all things get done in everyday live, and one of the packs that we have to make in that in trust they can do something, because otherwise, why are you getting the in Central? So I think that we have to go steps for that before we enter into? Because they didn't tell me all the deficits that they have. But if you want to do this research to transform something, and you, you cannot work with the people entering into your classroom, and then give you something else. And from there, My! And they're exposed to It's been social. Uh, and somehow I remember um.

Does anyone want to?

It's a great question, and what I'm trying to get out of my

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It's looking at the young man, who probably is totally forward. But you find the way either to sleep or to maybe watch something or use something digitally in order to sit and and get involved. So that's that's my way of saying we want to get them to design.

thank you. I'm. I'm day time. It's she keeps saying that the there's all.

But it was a yeah first moment of reflection when you go to either integrating something that and that was this. It was the what I really liked about it was, it was really influenced by child by

Thank you. And when Lisa talks about it she makes it sound quite um easy and like instinctual. But obviously everything you just heard is really complicated, and we're very used to

feed learning around online interaction spaces. And I think we still, most of us in education still do a very, very clunky job. Um. And if we can schedule a time that everyone can meet and we and the digital, the zoom works, then that's about, you know, as far as we get. But I think this sort of thing that you're throwing out there is takes a lot of different types of expertise, and it's quite complicated.

So, um, we're gonna we have two more inputs, and then we'll have another discussion. So welcome, Carmen, that's Carmen Medina um. And I won't say too much about how an accept. I'm going to say this is a message to all of your Phd students in the room. Carmen was my Phd. Supervisor. So treat them well, and they will be the best collaborator for your whole career. And here she is flown all the way from Puerto Rico, and by Indiana, and

I don't have a power console. Um. So thank you Mia. Yet I You must know how it feels to be like to my I'd like to do the incredible work, and who plan the three days of thinking together and loving the idea of salaries, and having a very diverse group of people working with us, and I just want to mention that they are also people who have doing this there from Malawi from Colombia, from my next three years in Scotland and from Bangladesh. Yeah, and I'm: So So to the group the world was bigger and more high.

Um, i'm going to just a little bit of a book that mia uh our Indiana university, and I wrote on phones to be here um and um, and it's part of the series of the funding literacies in education, and Jen is one of the. No, no, no, okay. This information is from a picture book on Race and Um, dealing with the situation of the. So this is when the electric power goes off. Say, feel for a moment, close your eyes, and let the silence stop to you in the dark. Do not get you. You will maybe get get to your ears the sound of a insect running to pick a view, or the some of the frocks searching for It's well, or maybe you hear your now they um the option of not being um, so that matters a lot in the work that I do, and the work that I do with me as a honestly unexpected and placing this matters so much as we work and find researchers and our own research. So what is it that? What is it when we work again? The Western notion of we to have a next research question to go to a police.

So I the So we from from that research Um, And that's where we used to work people at spaces. And what happens in those things. It so in the book. No, it didn't. We provide a different perspective, and we're called the methods, but we didn't want to, but it's in the way we would make people.

That is the message. So you can help us with that. But it would be we we. What does it mean to working with research methods for, and you're trying to make me go. What does that mean? When I was doing ethnographic work?

So uh, with that, we also talked about. We were an example of how this ruptures that happen now our only year, and how but perhaps we thought it was a crisis, because the most about it, aspect of our of our work, and how to see what what is the role of we can of the conversation, not just. And we can thank you. And last, but not least, that's from Monash University Wonder Lab. Wonderful like design, designer, designer to the designer, and she's last because her slides blow. Everybody else's slides out of the water, and she's on because she makes a little. See? People look boring.

Okay, all right. So I love that the literacy design. Um. Educators of the academics obviously don't have us. How long five minutes is. So if i'm any better at this the um uh I chose to just introduce myself and Maori, not because the invitation was that we were allowed to rock the boat uh, but because if we're having a conversation about sustainability. It seems interesting to at least acknowledge that, uh, my Maori ancestors would introduce themselves in position to their river and their mountain and their ancestors that came before them, which seems very different to some of Western a way that I would introduce myself by trying to guess what name of the lab I work in and my institutional affiliation.

But I did take the invitation to rock the boat, and that I decided to throw away the presentation I was going to give. So I had a presentation that was about to the book, and it is a book about transformative learning and about showing up the differently in the world, and it seems slightly ridiculous to give a didactic presentation about transformative way, because nothing transformative could happen for me talking to you. And sure if there's any sites of learning people in the room. They might try to claim that because of my diagrams that it is double and coding going on. But that's not really true, because I encoded them. You're just sitting there watching, and I could talk about applied workshops that we do. I'm a co- design researcher. And this is a workshop of that eco anxiety for you what it means for them to be surfacing the scripts and the emotions that contributing to the anxiety around the climate emergency. Um, But again, me talking about an interactive workshop does not make it a participatory one to be listening. So I am going to do none of those things, and instead, and I like the idea that the conceit Oh, it sort of works, I was going to say the concede of pretending this is broken. So it's gonna have all that he brings along top. So instead, i'm going to stand here on one. But and you are going to.

I'm going to struggle and imagine that this lead is positive engagement with the world and what you struggle to try to stand on this, and you will see me reach out to to find some balance. And so how could we be talking about any questions? Social justice, if i'm standing on one leg, and i'm not planning the uh different experiences for me. How could we talk about the um ideas of creativity if we can't, That's what the embodies challenges of the vulnerability and the risk that takes to do that with someone talked about being brave people. Uh, if I stand on, let's see a line. Can I talk about belonging, if I can't recognize that some what it means to be in the ground, and my favorite Moby was to run a Yi, which means literally the place that I've seen. But it will send me the place where I

belong, and I think of those things, and I recognize that you still just watched me do them. And so maybe that was novel, because I stepped away from the and you watched me try to stand on one side. But I don't think that it was particularly just orienting for you. It was certainly not a social shared experience, and you watch me be embodied. But you weren't in your bodies and um, and then maybe it's also hard to be reflective about experience that wasn't your own.

So then, my invitation in my last minutes, and this will only take thirty seconds. It's for you to say I'm not gonna ask you to stand on one foot. I am, However, my book is about uh memory making. And uh, so if you have a done clockwise, that's it, just a circle, and it actually bring that down. Bring the elbow down so that we just still drawing on the ceiling for it down to the eyes.

What? Why is this?

You're burning to the classroom, You know what? Not yet.

Okay, everybody. Um. I also want to uh recognize Myf Doughty that it's also at least to be here all the way from out as well. Lisa Bradley. So that's my all these people. Um, I've been working together and helping put us in a position to speak today in the way that everybody um. So how we did the time? Do you have some time for somebody?

And so how fine? Okay. So quick Comments, questions, um, and then and you don't like we won't. Run away at five, so you can still have time to meet and greet and shake hands. But if anyone else would like to ask the question. I'll make the comment the great how to go now, Gotcha. Yes, I'm Sasha. There's a pgr in education. So in my question monthly go through, for I I will. So um! You were saying about the the Commission for Literacy. It was before uh a close by the new open. It was more about writing. That was um starting to get much more about the numeracy. And functionally i'm just wondering whether we will foresee what would be the future norm. Which, and the second part of the question will like will be like emerging technology for progressive complexity world. Will these changes?

That's okay. Now, we have this normal, which we see will become faster and possible. So it's. It's only like us fifty years to change the normal.

No, because it's a very broad word like for me. I don't.

Yeah. Well, thank you so much for the question. And yeah, I think I simplified the definitions, and they change that are happening, not recognizing or not acknowledging the fact that at the same time, when the definition of what I said, the Un level was so kind of adopted or agreed.

I think, uh, they were already definitions which were competing, not compared, I would say, alternatively proposed, and being practiced and recognized at the same time at the same time space and um. So I would like to say that there the the certain type of definitions get dominated and kind of get the core in included in the posted documents that doesn't mean that practices are the same. So they get influence through their teacher Education programs. The curriculum designers always make this uh by parents themselves, and you know they there are a lot of uh in vested interest groups working in there all the stakeholders, for they

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are engaged in the defining and in the role of defining such a at the same time having said that, uh, I think it is I I do. I do agree with you that it takes long time to go to uh become a little bit more. I mean change definitions and uh perspectives as well. Uh, and but the the problem is that with the I think this is why they group of such a collaborators is critical in quoting your own role as well in the world is that to to ensure that it doesn't get defined so narrowly that when you're teaching and when you are doing research, you actually look at a little bit broader, and then you are not um uh kind of bound to use the definitions that have been out there and being used and overuse, and it is produced all the time.

So I think. Um, that. Uh, that is their all of such collaborations and research work that you, all of you, are going to be honest. It's kind of contribute to the overall discussions and debate it, and push for them further. I think, uh, they are. One of the critical thing is that at the Unesco we have been discussing It's very. It sounds like very conventional. Uh but um! Even expanding the notion of print literacy for us to include other skills which are becoming critical for us for any individual to have it in this world uh, not even included in the in the in the current definition that we're using. So, even having that kind of debate at the level of conferences, when the post and make us practitioners Come, it's quite difficult. I was just looking at the latest version of the uh. What is it? Um framework uh on adult learning and education.

We had Marrakesh framework for action which actually replaced the them, framework of direction. Every twelve years we have this conference, as I said, where we bring all the ministers and policymakers, and etc. You know the private sector academia etc. And then, whatever the panel which we put together was about expanded notion of Uh as literacy as a foundation for lifelong learning, because we recognize also literacy cannot be defined. But this specific time, space, et cetera, we have to actually make it more like lively living with a definition. Uh, But I was looking at the latest version of the framework. Uh, and all the ideas were lost. They left very skinny paragraph on it, which one hundred and forty-two countries signed, and that makes my job very difficult.

But uh this is what uh happens, and it's quite interesting. All the ideas you bring in conversation you had, and you bring both to me as far progress thinkers, and the that speech for five minutes, getting up at five o'clock call, and and then it's lost, because then negotiations are happening between countries and among countries and against each other, sometimes together collaboratively. But that's the reality. But it shouldn't limit the way practitioners think the way others are just in the way the systems also work. I think I would like to highlight this importance, and it's happening. We just have to recognize this elements.

Thank you very much for me uh to to call Hamilton. I was in the room where it happened in Hamburg when the um, the first draft thing of both the adults and the vocational recommendations were, and I was more on the vocation one I actually wrote call for the first raft of that one, and both of them were Yeah, well, far more radical than they went through the consultation with the countries. Um,

So it's thinking of the location more than the adult, because I was involved in that process.

Then they walked down what we said.

Um, frankly, us still missions to countries that's still less radical than that document was. And now you know, next week you know the vocational, the new struct you happen. So that's always gonna happen with the political process. You can push it forward and you push it forward a bit, and then it gets pulled back. But you, you've moved a step or two forward, but practice is always going to be more exciting, and which you respect to colleagues in Unesco.

You know we shouldn't wait for them. We're going to get out. Let them through across all fields. We need to tell us the stack We said today about the number of these it takes for our us, and that it's thirty-six years between your um strip surrounding that, and then monitor, and then i'm very quick.

Um! I'm really keen to know your um popular platforms uh for, and the reason I'm asking is because um in the nineteen nineties in which, in India, for example, the street plays on street page of an important part in literacy, in in adult literacy water literacy. What in it it was very much. It very much came out from the grassroots feminist movement. It was very transformational and more empowering for communities, but we don't see that happening any more. I mean, that's at least in some of the countries that I have looked at. Um A. Because, you know, cities are growing. There's lack of space. Uh, and also because um, you know the way you used to have from government or other organizations for this kind of popular art forms.

What can we do as educators to build on that. And, by the way, Carmen, I just want to tell you that I have grown up in half the town where in the seventies and eighties we used to call it load shedding no power for hours, and we close our eyes and imagine there are ghosts around us. They were used to be fun to sit around the candle and talk.

Yeah, I mean the things that there's so much to be said about that in college essay, popular theatre art. So i'm not playing as a formal feature, even though I ended up getting a third great feature. And now I can.

The I love. What we talk. I talk about it as well is how my experiences people are arts informed. The ways in which I understand literacy from reading and writing a conversational process.

Why, why do I think of it as a possibility of thinking of the Radical? So, my! My work pretty cool. I don't think it's it doesn't. It just didn't happen that what our school leadership practices I mean. So they're like the everyday, and i'll just say the narrow where we define matrices. And then. Now we're We train teachers in reading and writing the less capability or confidence, or they have to mitigate those boundaries. So I think that's one reason is that we've got better and better teaching friends.

And in the places where it's needed most. If they're doing well, it's in print. They're not. They don't have the cost of the resource to bring in. Take students out or bring You're all working together and like to find new ideas and finding the future kind of in debt and things like that. But I wonder if um for people in the room there are people that are

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teaching on these courses, professors and researchers. And I just um from all across world. And I want to know what are your provocations.

Thanks and goodbye

Thanks again to all of the speakers at this Clippings event. We have another event coming soon, so please do follow us on Twitter with the hashtag UofGClippings or via our webpages at <http://www.glasgow.ac.uk/schools/education/research/clip/>

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