

Time	Activity	Focus /Rationale /Sources
10.00	Introduction to workshop RO reads excerpt from bell hooks ‘Love as the Practice of Freedom’ 1994, and contextualises Practicing Freedoms	Love (care, compassion, respect, commitment, recognition etc.) is essential for liberation from systems of oppression and domination.
10.10	Collectively set ground rules <i>How do we hold space for difficult conversations?</i> <i>How do we participate with sensitivity, honesty, empathy, and respect?</i> Share concept of brave spaces (e.g. individual responsibility, owning what you say: “Speak from personal experience, not for a group.”) Volunteer writes down points	Co-creation Centring student voice Brave spaces (Arao and Clemens)
10.25	RO asks in English and Ga (mother tongue) <i>What is (in)justice? Mɛni ji jaɬsaneyeli loo jaɬsane ni ayeee?</i> <i>What does it feel like? Te onuɔ he ehaa tɛɲɲ?</i> <i>What does it look like? Te etamɔ tɛɲɲ?</i> <i>What does it sound like? Te egbɛɛmɔ tamɔ tɛɲɲ?</i> <i>What does it taste like? Te enaa nu yɔɔ tɛɲɲ?</i> <i>What does it mean to you? Te onuɔɔ shishi tɛɲɲ?</i> Show translations representative of students’ ethnicities (Japanese, Chinese, Korean, French, Portuguese, English) Invite students to read out loud in their mother tongues and use them in session Model my multilingual positionality	Translanguaging (Garcia & Wei). Encouraging multilingualism in formal learning process, authentic representation, entire linguistic repertoire Disrupting English as dominant language in the studio, multilingualism, decolonial approach (Odeniyi, Thiong’o) Positionality, teachers need to pursue self-actualization in order take students on a journey. authentic self (hooks, Nhat Hanh) We should only ask students to do what we’re willing to. Form of social justice Note: Different words for justice in my mother tongue, what about yours?
10.40	Paper Sculpting Thinking Feeling Making with Paper + Thread Students choose from different types and textures of paper Sculpt their associations, experiences and understandings of justice based on questions read using embodied memory work. paper types: heavy cartridge, light tracing paper, tissue, glossy, matte, toothed)	Embodied memory work Sensing through drawing materials Enquiry-based model, process- over- outcome, democratizing making, “passion of experience”, engaged pedagogy (hooks) situated knowledge (hooks, harraway) Inspired by paper sculpting exercise at The Africa Centre: Mapping Afropolitan Imaginaries led by Mavernie Cunningham Head of Fine Art, London Met.
11.00	Sharing + Listening + Looking Discuss in pairs, then in table groups of 6 Not about critiquing, emphasis on <u>listening</u> to each other and <u>looking</u> at associations between experiences and sculptures. Collective Visualisations (draw, write, map) Each table records their discussion, questions, comments on large rolls of paper. Add other words you can use to describe justice	Dialogic model, hooks “passion of experience”, engaged pedagogy, focus on listening to teach other. 'Hearing each other's voices, individual thoughts, and sometimes associating these voices with personal experiences makes us more acutely aware of each other' (hooks). From my previous project: Drawing In Social Space 1 with Mujeres Creando, Fine Art students and local schoolgirls. Drawing In Social Space exhibition at Drawing Room
11.40	Sharing Pin sheets on the wall Purposefully + sensitively call on students “I’d really like you to share you to share a few things” Ask other groups to sensitively offer kind comments and questions	Sensitively avoid burden of representation Emphasis on listening ‘Don’t be afraid to direct the conversation’ Tim Stephens
12.00	LUNCH	

WORKSHOP / DAYS 1 & 2 / Y1 DRAWING STUDIO / CAMBERWELL

13.00	Map connections across visualisations between words, sentences, drawings, paper sculptures	Form new connections, share
13.30	Ethical Dilemma from UAL's Educational Ethics guide and last year's workshop. Some working examples (final set tbc), translations provided - Should environmental sustainability influence the materials and methods used in artistic practice? Why/How? - In what ways do gender disparities - such as the underrepresentation of female and non-binary artists - persist in contemporary art? Can they be challenged? How? - As artists, should we question and challenge the Eurocentric focus of Western art history? Why/How? - Should artists represent cultures outside their own? Why/How?	UAL's Educational Ethics guide and last year's Justice Principles workshop .
14.15	Each table shares, RO facilitates Other groups comment/respond Reminder of collective ground rules + brave space	Students share perspectives. Centring student voice Focus on situated ethics Brave spaces (Arao and Clemens)
15.15	Each student shares one action step they will take to implement justice in their practice or lives.	Individual responsibility
15.45	Share Padlet , invite student contributions, they can continue to add after workshop	

WORKSHOP / DAY 3 / DRAWING ROOM / BERMONDSEY

12.00 – 14.30 = Group 1 (35 students)

14.30 – 17.00 = Group 2 (35 students)

Time	Activity	Location / Rationale
12.00	Introduction The Land Sings Back exhibition and Drawing Room Exploring drawing, multispecies ecologies, coloniality and environmental justice By 13 Global Majority artists	In Gallery Focus on materials, methods, how justice is embedded either in the imagery, materials or modes of production.
12.35	Collective (small group) reading Excerpt from exhibition curator Natasha Ginwala's essay.	In DR Library and Community Studio Provide translations in languages represented above. These will likely not be perfect but allow students to access information in their own language. They are also welcome to use the English version.
13.20	Sharing and Discussions Students can also relate readings to artworks in exhibition	Centre student voice
14.00	Feedback - paper sculpting This can be extended to the following week with a smaller group of students	Centre student voice Gathering feedback
14.30	End Students are welcome to return to the exhibition	