

## Appendix \_OS 2 Summer school forum

Title: \_OS Summer school forum  
PART 1: Reflections based on the dis-place installation "How we learn?"  
PART 2: Common statement on education, Edu-Factory  
PART 3: Manifesto. Proposal for future action.  
PART 4: Preparation  
Event: dis-place *thiscollection* Glue Factory  
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Free Hetherington, People's Assembly, Minor compositions,  
Transmissions and University students.  
Documentation: \_OS, Video: Yasser Youssef

**Appendix OS 2 Summer school forum PART 1:**  
**Reflections based on the dis-place installation "How we learn?"**



*Summer School Forum participants. Photo credit: Stefanie Tan Video Still.*

*'The space is presented as a physical manifestation of this collection's attempt at a democratic curatorship via a pedagogy of responding to pre-existing works in the collection'*

-----10 mins-----

Individually, explore the space, to look at and interact with the work in relation to the themes.

Is there an instance in the work that resonates with your own experiences of education?

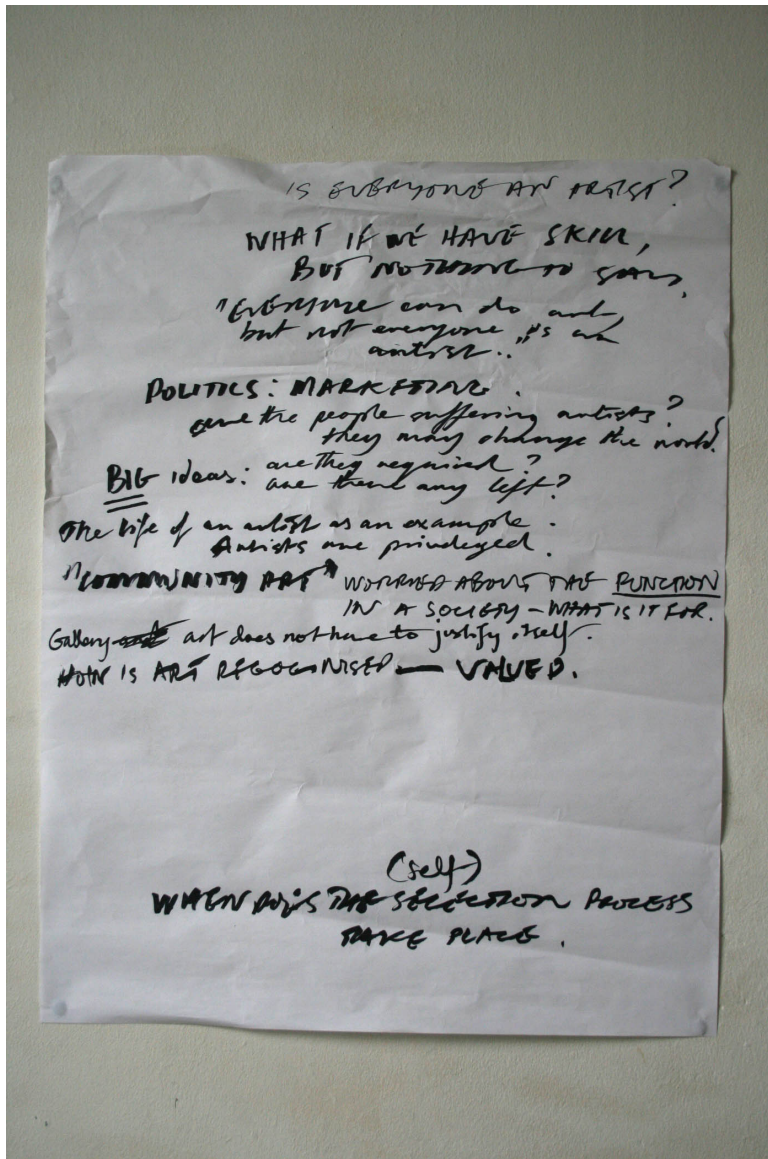
Record your response: you could highlight a word, write a note, adjust the spatial arrangement, use the masking tape, or use the poems or films

-----10 mins-----

Together, in groups of about 4, take turns to re-enact or show your response. On the large sheets of paper provided, discuss and record your responses together.

-----10 mins-----

Attach the paper to the wall and present your responses to the wider group

Group 1

Is everyone an artist?

What if we have skill

But nothing to say.

"Everyone can do art,  
but not everyone is an artist."

Politics: Marketing

Are the people suffering artists?  
they may change the world.

BIG ideas: are they required?  
are there any left?

The life of an artist as an example

Artists are privileged.

"Community art" worried about the function

In a society - what is it for.

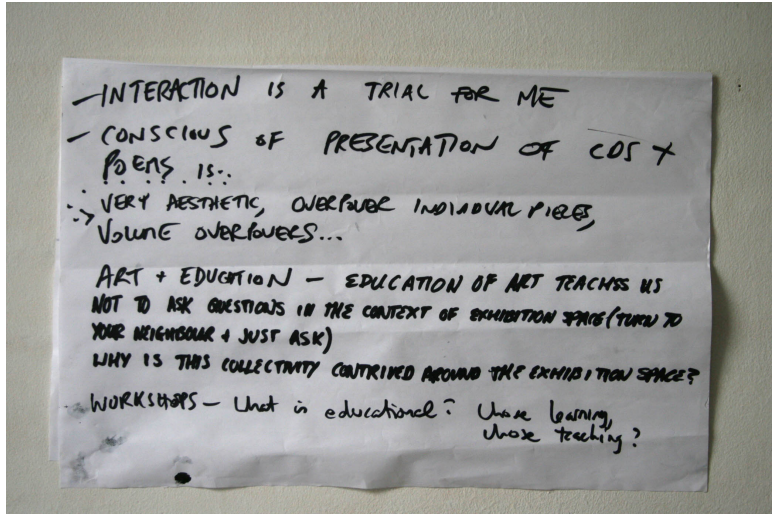
Gallery art does not have to justify itself.

How is art recognised - Valued.

(self)

When does the selection process  
take place.

## Group 2

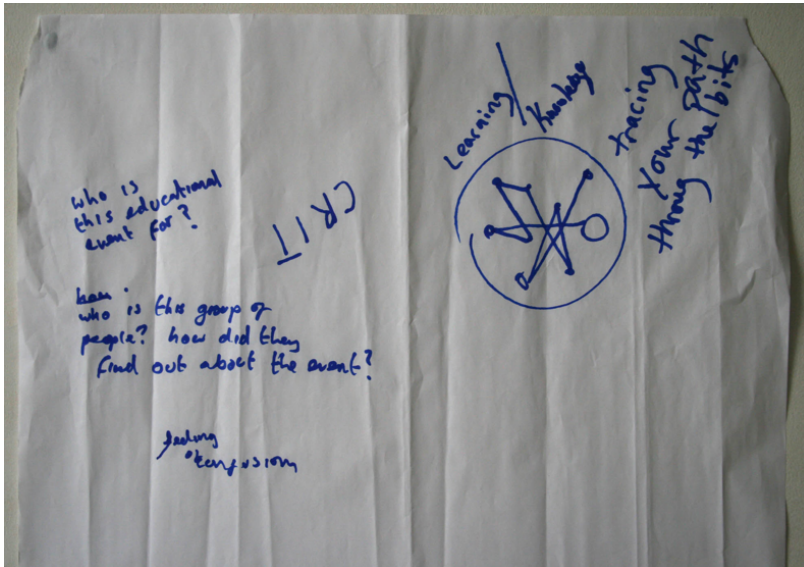


Interaction is a trial for me  
 Conscious of presentation of CDs +  
 Poems is ...  
 ...> very aesthetic, overpower individual pieces,  
 Volume overpowers...

Art & Education - education of art teaches us  
 not to ask questions in the context of exhibition space  
 (Turn to your neighbour & just ask)

Why is the collectivity contrived around the exhibition space?  
 Workshops - what is educational? Whose learning,  
 Whose teaching?

### Group 3



Who is  
This educational event for?

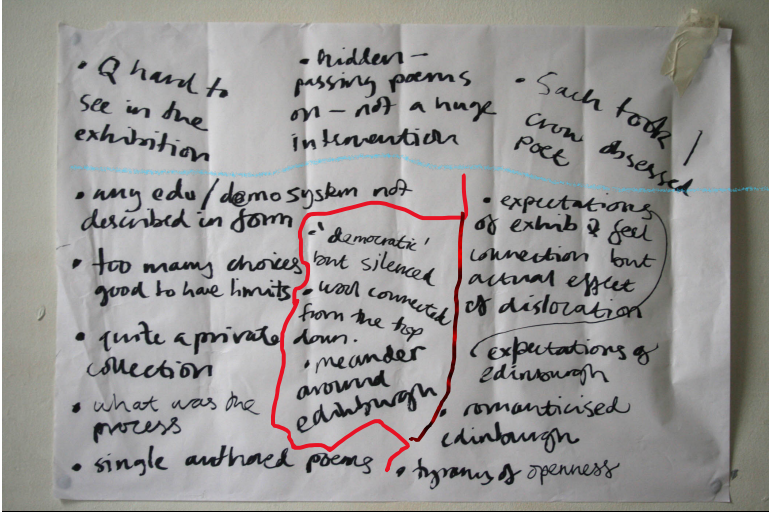
CRIT (written upside down)

Who is this group of  
people? How did they  
Find out about the event?

Feeling of confusion

Impression of the space, sketch of circle with web.  
Learning/ Knowledge  
Tracing your path through the bits.

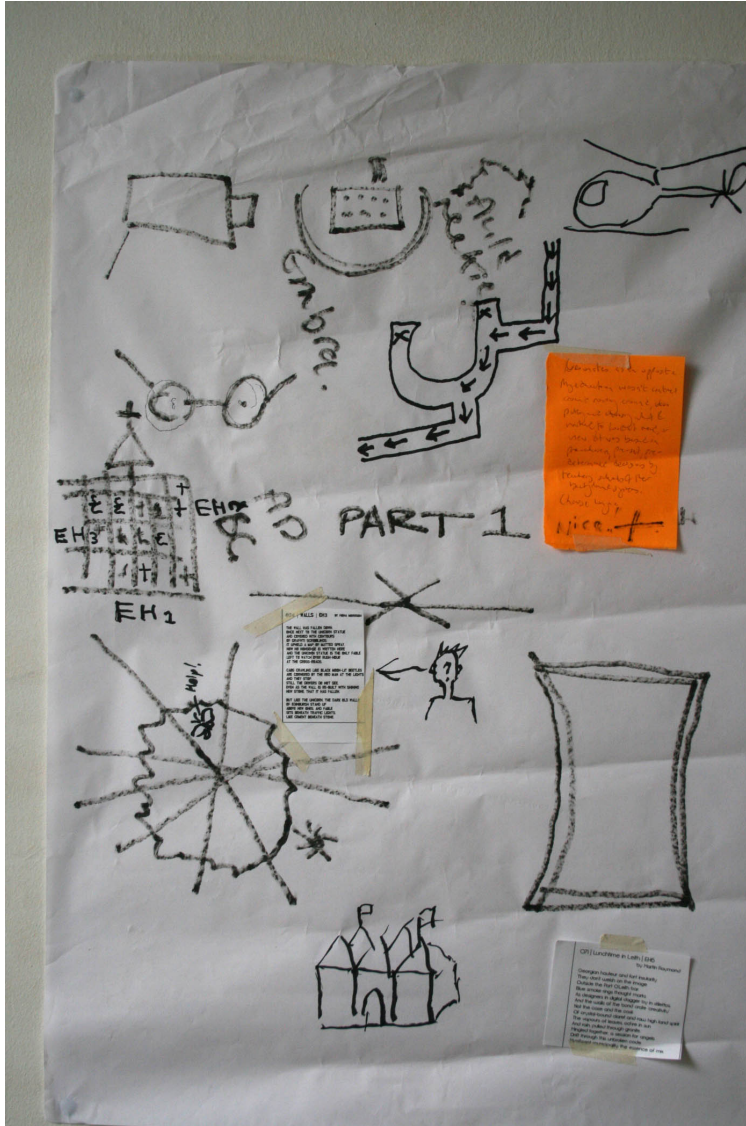
Group 4



First row	Second row (1st column)	Second row (3rd column)
Q. Hard to See in the Exhibition	Group 5 -Any edu/ demo system not Described in form -Too many choices/ Good to have limits - Quite a private Collection	Expectations of exhibitions; feel Connection but Actual effect of dislocation
-hidden- Passing poems on - not a huge Intervention	-What was the process - Single authored poems	Expectations of edinburgh
Each took 1 Crow obsessed poet	Second row (2nd column) 'Democratic' but silenced  Wool connected from the top down Meander around (e)dinburgh	Romanticised edinburgh  Tyranny of openness



**Group 5**



Visual Map



Camera - Frame (embra) Auld reekie (jagged path) helicopter

Glasses. Horse shoe Path taken by 1 spectator

PART 1

Grid of postcodes

Orange note (taped)\*

With a steeple on top AD

BC

Sketch of web like top of circus tent

Spider approaching and fly cries for help!

Profile of figure with big question mark where face would be

Arrow pointing at poem 074 Walls EH 3 (taped)

Under drawing of large vertical frame

Poem 07 Lunchtime at Leith EH6 (taped)

\*Orange note;

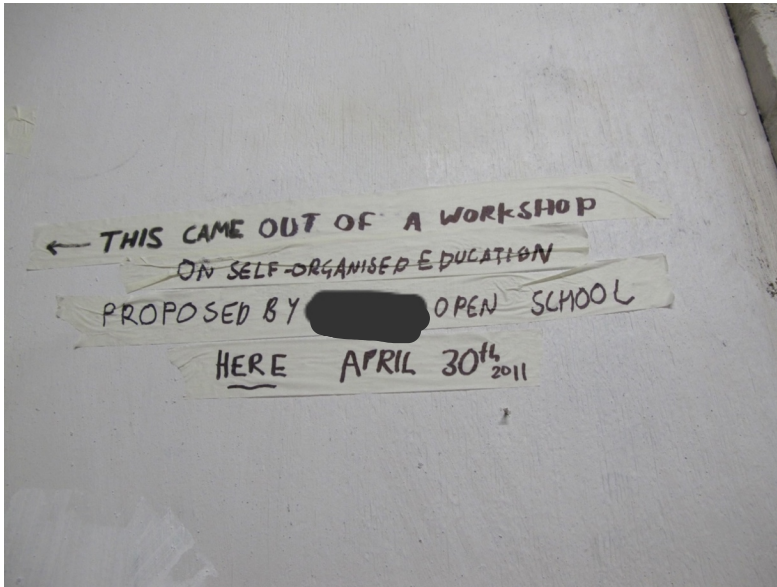
..... as an opposite my education wasn't centred around roving around, ... choosing what I wished to look at, read or view. It was based on pre-chosen, pre-set, pre-determined decisions by teachers, schools and her background systems.

Chaise Lounge

Nice. X (black marker)

-- NO ANSWER --

**Appendix \_OS 2 Summer school forum**  
**PART 2: Common statement on education, Edu-Factory**



*Makeshift signage. Photo credit: Stefanie Tan.*

*Do the struggles described relate to your experiences? If so, how?  
 How does the statement communicate to you?*

-----10 mins-----

Find a way to read through the statement in your group. What ways are there of reading together?

-----10 mins-----

Respond together using the paper provided. What ways are there of responding together?

-----10 mins-----

Attach the paper to the wall and present your responses to the wider group

## **Part 2**

### **How did you/we learn?**

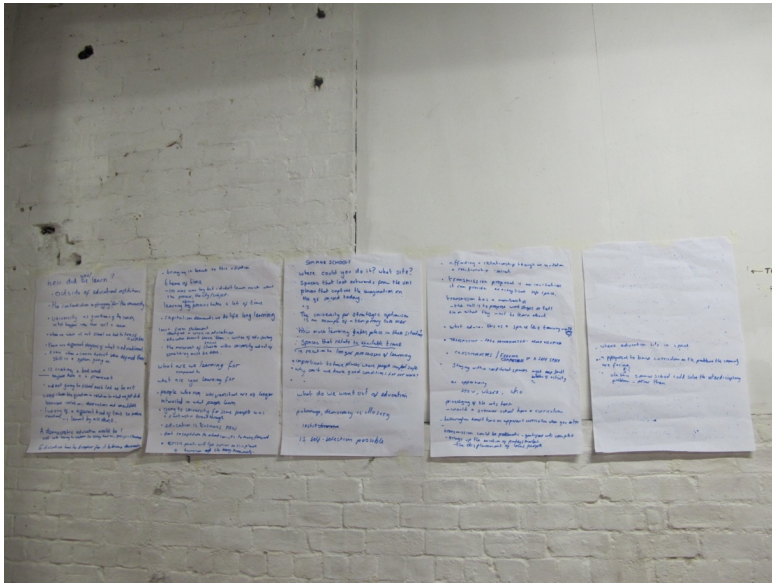
I learn outside of education institutions  
 the contradiction in struggling 'for' the university  
 university is the guardian of the canon  
 what happens when there isn't a canon  
 When we were at art school we had to teach ourselves  
 there are different degrees of what is educational.  
 Even when a canon doesn't seem defined there still is a system going on  
 Is curating a bad word?  
 There is a framework  
 Not going to school much led me to art  
 I took the question in relation to what we just did bemused, isolation, observations and anecdotes  
 Luxury of a different kind of time to produce reactions - I learnt by accident.  
 A democratic education would be 1  
 Not having to conform to essay hand ins, specific standards

Education has to disappear[sic] for it to become democratic

Bringing it back to this situation  
 Theme of time  
 10 minutes (time spent investigating) is quite a long time, however i didn't learn much about the process, the city/ subject  
 Learning about processes takes a lot of time.  
 Capitalism now demands we do life long learning.  
 Learn from the (edu-factory) statement  
 - identified a crisis in education  
 - education doesn't serve them - writers of edu-factory  
 - the movement of social classes within university and out of something must be done.  
 'what are you learning for?'  
 compared to  
 'what are we learning for?'  
 people who run universities are no longer interested in what people learn  
 Going to university for some people was a fantastic breakthrough  
 education is a business now  
 Don't recapitulate the situationists to move forward  
 Crisis point will life survive this planet.  
 Tension of the present moment.

-- NO ANSWER --

## Appendix\_OS 2 Summer school forum PART 3: Manifesto. Proposal for future action.



Summer School Forum Responses Pt 2 & 3. Photo credit: Stefanie Tan.

### Reflection and then....

Tools available: pens, masking tape, paper  
-----? mins-----

*How did you learn?*

*What ways of learning have you experienced?*

*How do you propose we learn, now and in the future?*

*What do we want education to be?*

Present and future motivations and practices in education  
framed within or without the themes of *democracy, learning, collective*

Are there proposals we can make for future experiments in learning?

### Part 3: Summer Schools

Where could you do it? What site?

Spaces that look outwards from the university, places that capture the imagination of the questions raised today.

The University for Strategic Optimism is an example of a temporary take over of a bank or shop for education

**How much learning really takes place in these situations? (temporary occupations)**

Look for spaces that relate to available time in relation to longer processes of learning

It is important to have places where people can feel safe to begin to explore

**Why can't we have good conditions for our own learning?**

We have to ask 'what do we want out of education?'

**Is self-selection viable for a democratic education?**

One could participate through affording a relationship through an invitation -**the social relations of education**

The transmission gallery's proposal is an invitation to you all, the gallery could provide the safe space described earlier

**Transmission has a membership, the call is for them to propose workshops, or to tell transmission what they would like to learn about.**

What are the differences between the spaces Transmission, the Free Hetherington or a newly occupied space?

Which constituencies feeling safe in which spaces?

Staying within constituent spaces might preserve small bubbles of activity which don't interact

This summer school idea seems to **priveledge [in sic] the arts, what about a radical science investigation, would a summer school have a curriculum?**

The Free Hetherington **doesn't have an apparent curriculum** compared to other spaces of the University

The space of Transmission could be problematic, it sits within a gentrified arts complex, it brings up the eviction of Paddy's Market and the displacement of local people

There seems to be a question of where education sits in space

If we **based our curriculum on the problems the community are facing**, then the Summer School could look at problems between disciplines and constituencies

-- NO ANSWER --

## Appendix\_OS 2 Summer school forum PART 4: Preparation

Appendix to the **Free Hetherington: Re-education Summer Camp**  
/ **The University is a Factory, The Student is a Worker. gdoc**  
A workshop in two stages? **An imagining one (30th)** and then an **organising one (13th)?**

**Proposal 1: Self-organisation in Education:**  
**with Stevphan Shukaitis and Glasgow Open School**  
**A collective attempt at manifesto making**



**April 30th 6pm -8pm**

We present two objects of study: 'thiscollection' and  
'edu-factory' common statement on education

### 'thiscollection'

The space is presented as a physical manifestation of thiscollection's **attempt at a democratic curatorship** via a pedagogy of responding to pre-existing works in the collection

-----10 mins-----

You are invited to explore the space, to look at and interact with the work and to keep in mind the **problematic** themes of

### **DEMOCRACY : LEARNING : COLLECTIVE**

Is there a word or phrase in the work that resonates with your own experiences of education?

Record your response individually: you could highlight a word, or write a note, adjust the spatial arrangement, use the masking tape, or use the poems or films

-----10 mins-----

In groups of about 4, take turns to re-enact or show your response.  
On the large sheets of paper provided, discuss and record your responses together.

-----10 mins-----

Attach the paper to the wall and present your responses to the wider group



START TO WRITE KEY COMMON POINTS  
ONTO MASKING TAPE AND ATTACH TO WALL

Then extracting antagonisms from the responses  
ways of working together  
looking at the manifesto from edu-factory  
allowing for critical reflection

THE MANIFESTO COULD LOOK NOTHING LIKE A MANIFESTO  
-It could be movement

what do we want education to be? how do we learn?  
connection between learning and reproducing social conditions.

THE MANIFESTO IS TO BE RESPONDED TO AT THE 14th May event

we'll have pizza at the end and then get presented to by AP and Swedo  
then in to Zorras and then Blochestra  
people can go home 11.30pm

( Reminded of Husserl's idea of turning towards/reflecting  
ebb and flow to access what is hidden  
Authentically reflect on the background instead of just the  
accessible consciousness/ Foreground information-  
**how can we access the recesses** )

**Proposal 2: Ways of knowing and ways of knowing the city**  
**An invitation to anyone involved or interested in how the city is shaped by knowledge.**  
**Conversations towards a summer series of experimental learning situations.**



Guests at the table

**Commented [1]:** the context here is that various groups from glasgow have expressed a **desire to enact experimental learning situations** in June 2011. Including the free hetherington, the glasgow peoples assemblies group, so we stand and transmission gallery  
-conversations have been begun and each group has expressed an interest in a discussion

**Fri May 13th 6pm-8pm or Sat May 14th 2pm - 5pm?**

Surprise Guest(s) to the table. What will they bring?

Radical Pedagogies : Institutions

After deindustrialisation Glasgow has come to rely more on its emerging knowledge economy.

What is the role of education practices in the knowledge based city?

What do we know about contemporary society, and how have we come to know it?

How do different ways of knowing constitute different notions of what is public in the city?

Space to reflect on the presented manifesto from previous event.  
movement from individual to collective reflection, then to interpretation and then a proposal for further action with the 'what would you do if we could?'

TIME FOR THOSE WHO WISH TO PRESENT WHAT THEY'VE IMAGINED

**-HOW DO YOU LEARN?**

TIME FOR REFLECTIONS AND **DEGROUNDED** RESPONSES

to create a space in which one can articulate their objectives for summer school  
is a summer school necessary? What kind of summer school is necessary?

What questions would we be seeking answers to or perhaps what answers do we want to question when we come together?

Assumptions/ starting points/ dead ends revisited on the **issues of self organising, alternative pedagogies, breaking down the edu factory.**

re: Reflections on Self Organising entities/ Breaking down the EduFactory/ Alternative pedagogies and thinking about the Free Summer School.

-----END PROPOSAL 2-----

NOTES:

Author, [Stephen Shukaitis](#) welcomes all to workshop and discuss the installation of thiscollection;

reflecting on the **state of recovering a truly democratic education/practice.**

Is a manifesto possible or limiting in the new world?

Invitation to rehabilitate the dis-placed collection in the space with constructive conversation with invitations should be made then we can go public with it -get free heth on board asap  
April 30th 6-9pm or May 13th/ 14th

Stephen Shukaitis, \_Open School, CCA, Strick Distro / RTTC, SCAFC (Scottish Campaign Against Fees and Cuts), eSharp (Glasgow Uni Journal), Glasgow Review of Books, Glasgow Media Group  
SSY - Scottish Socialist Youth, super cool Hetherington people, thiscollection, Garscube communities...everyone **seeking to bring democracy into praxis?**

The premise of the thiscollection project:

**an interruption**

Ivan Illich and a restoration of constructivist practice in education or through rehabilitating the social inspired the foundations of thiscollection.org, a ramshackle project. It is a collection of work from postcodes in Edinburgh from high school children to published poets in order to see if through

**Commented [2]:** these questions/points are great (from here down especially)  
lets make sure they inform the above proposal - i think some of them might also be suitable for the second meeting on the 14th

adaptation or engagement connections or conversations could develop into a community.

this collection seeks to reflect on more open systems and hopes through the exhibition to address the struggle for collective democracy at the end of an age of commodification instead of a cacophony of individual expressions.

**This is a working document for interim conversations leading to the Free Hetherington: Re-education Summer Camp in June.**

(moved these down)

How can we replicate Free Hetheringtons in other zones? Reflection on stratified constructs within the Capital city for instance. Why is there not a squat culture in the UK, as there is in much of Europe? What about the explicitly political 'Youth Houses' in the Basque region?

Is the summer school necessary as it is already happening for the existing community?

Free Hetherington - film screenings, debates, meetings, conspirato (Illich's term for the kiss, embrace of kinship) in action.

Is the summer school then a way to infect the super structure with more Hetherington energy? See TC's document re: City wide occupations...

Proposal: Is there a way to set up skype in the Hetherington for some folk to conference about their occupations/ struggles? I know a few folk from Vienna, Barcelona and Canada who could engage, but it could happen as and when. Denis Rancourt's reflections on Oppression within radical politics as a tenured staff member is especially powerful, and it isn't a lecture more a posturing and meditative conversation. Uncontainable in a schedule really, very interesting. Very good idea.

**IDEAS FOR FORMAT:**

A 'platforming basis'. Different groups invited to curate separate parts of the 'festival' (a bit like booking in a band), but some sort of end of day/end of week events that can tie together much of the ideas. Consequence, what will be the consequence?