

CHILDREN'S VOICES IN CONTEMPORARY AUSTRALIA



DATE: Friday 9 September 2016

TIME: 9am-6.00pm

VENUE: The Ian Potter Auditorium and The Dax Centre, Kenneth Myer Building, The University of Melbourne

TO REGISTER: <http://alumni.online.unimelb.edu.au/ChildrensVoices>

For queries please email che-melb-admin@unimelb.edu.au

Image: Brock Brown, Feelings of Black Saturday, 2009, acrylic on paper, 29.6 x 41.8 cm, The Cunningham Dax Collection.

The ARC Centre of Excellence for the History of Emotions (Europe 1100-1800). Emotions shape individual, community and national identities. The ARC Centre of Excellence for the History of Emotions uses historical knowledge from Europe, 1100-1800, to understand the long history of emotional behaviours.

www.historyofemotions.org.au

The Dax Centre is a learning organisation committed to increasing community awareness and understanding of mental illness and psychological trauma through art. Using selections of artworks from the Cunningham Dax Collection, which consists of artworks and poetry created by people with a lived experience of mental illness or psychological trauma, as the centrepiece of its learning programs and exhibitions, The Dax Centre generates meaningful ways to share knowledge, ideas and research about the mind, mental health and wellbeing.

www.daxcentre.org

| TIME | DETAILS | | |
|----------------|--|--|--|
| 9.00 am | Introductions and Housekeeping: Melissa Raine , Convener of Children's Voices in Contemporary Australia Acknowledgment to Country: Brent Watkins Welcome: Fiona Stanley AC FAA FASSA FAFPHM FRACP FRANZCOG, Founding Director and Patron, Telethon Kids Institute Distinguished Research Professor, School of Paediatrics and Child Health, The University of Western Australia. | | |
| 9.30 am | Keynote: Jonathan Delafield-Butt (University of Strathclyde), 'The Emotional Embodied Nature of Human Understanding: Making Meaning in Shared Projects of Discovery' Chair: Melissa Raine Room: The Ian Potter Auditorium | | |
| 11-11.30 am | Morning Tea: Poster Display | | |
| 11.30-1.00 pm | Morning Parallel Sessions | | |
| | The Ian Potter Auditorium | Education Room | The Dax Centre Gallery |
| | VOICES IN CONTEXT: HISTORY AND CULTURE Chair: Jane Page | VOICES AND TECHNOLOGY Chair: Grace Moore | CREATIVE APPROACHES TO SELF EXPRESSION Chair: Penelope Lee |
| | Pauline Harris , 'Young Children's Empowerment Through Authentic Engagement with Their Voices' | Anezka Sero , 'Half-Formed Voice: Representations of Trauma in Children's Literature' | Andrea Jackson , 'Enhancing Emotional Literacy through Visual Arts' |
| | June Factor , "'Half a pound of Mandy Rice": Children's Verbal Lore – A Marker of Childhood Solidarity and Subversion' | Jordy Silverstein and Mary Tomsic , 'Free the Children: Listening to the Voices of Refugee Children on Nauru' | Victoria Ryle , 'Kids' Own Publishing: Raising the Status of the Voice of the Child' |
| | Barbara Kelly , 'Stories in Play: A Window on the World of Murrinhpatha-Learning Children' | Fran Edmonds, Richard Chenhall, Michelle Evans, Scott McQuire , 'Aboriginal Young People and Explorations of "Voice" Through Creative and Culturally Supportive Approaches to Digital Storytelling' | Jane Davidson , 'Teenage Voices: Exploring Emotional Expression and Empowerment Through Music' Kelly Clifford, Nate Gilkes and Bryce Ives, 'The Performing Arts Can Amplify Voices and Heighten Ideas' |
| 1-2 pm | Lunch: Poster Display | | |
| 1.20 - 1.50 pm | Kallena Kucers , 'Voiceless and Selfless: The Experience of Dissociation as a Route to Discovering the Embodied, Non-Verbalised Voice of Traumatized Children' (Education Room) | | |
| 1.20 - 1.50 pm | Georgie Rose , 'Animation for Change: How Children's Voices Can Make Adults Listen' (The Dax Centre Gallery) | | |
| 2-3 pm | Child and Youth Panel: 'Voices of Experience' Moderator: Rosalie Martin Room: The Ian Potter Auditorium | | |
| 3.05 - 4.30pm | Afternoon Parallel Sessions | | |
| | CHILDHOOD: CONCEPTS AND FRAMEWORKS Chair: Kirsten Slifirski | VOICES THAT TESTIFY Chair: John Tobin | LISTENING AND LANGUAGE INTERRUPTED Chair: Jane Davidson |
| | Bruce Hurst , 'Innocent? Primitive? Capable? Exploring the relationship between theory and children's "voice"' | Robyn Blewer , "'Do you understand what will happen if you don't tell the truth?": The Capacity of Children to Give Evidence in Criminal Courts in Australia 1900-1975' | Maryrose Hall and R.A. Goodrich , 'Voicing Frustration' |
| | Lisa Gibbs, Karen Block and Elise Davis , 'Innovative Methodologies for Engaging Children and Young People' | Anne Farrelly , 'Supporting Children to Speak in Child Sexual Offence Interviews: The Influences on the Police Interviewers' | Georgia Pike and Susan West , 'The Voiceless Song: How Musical Interaction Has Enabled Non-Verbal Children with Disabilities to Find a Voice and Allowed Their Teachers and Parents to Hear Their Stories' |
| | Jane Page, Jan Deans, Suzana Klarin Ben de Quadros-Wander , 'Stepping Out, Finding Out, Speaking Out: Young Children Enacting Insurgent Citizenship' | Jeff Rich , 'The Remembered Child Who Speaks of Trauma: Reflections on the Royal Commission into Institutional Responses to Childhood Sexual Abuse' | Chanelle Burns and Emma Preece Boyd 'Using Narrative Practices to Centre the Voices of Children from Refugee and Asylum-Seeking Backgrounds.' Rosalie Martin , 'Just Time: Reflections from the Circle of Security Parenting Program in Tasmania's Mary Hutchinson Women's Prison' |
| 4.35-5.20 pm | Wrap-up Session: Julie Green , Executive Director of the Raising Children Network Chair: Melissa Raine | | |
| 5.20-5.35 pm | Performance: Fablice Manirakiza , Flybz | | |
| 5.35-6.15 pm | Drinks | | |

Robyn Blewer

Griffith University

'DO YOU UNDERSTAND WHAT WILL HAPPEN IF YOU DON'T TELL THE TRUTH?': THE CAPACITY OF CHILDREN TO GIVE EVIDENCE IN CRIMINAL COURTS IN AUSTRALIA 1900–1975

The voices of children in contemporary courtrooms are an increasing issue of concern for criminal justice systems in Australia. Already this year the High Court has handed down two separate decisions with respect to the evidence of children. Both consider the reliability of children's evidence and the capacity of minors to give evidence. Over the last two decades or so there has been a proliferation of legislative reforms addressing the processes through which children give evidence in contemporary courts. Using twenty-first century technologies, children can now give evidence without ever entering a courtroom. Notwithstanding such reforms the legal system still struggles with notions of capacity and reliability. Such struggle is centuries in the making. Receiving evidence of child witnesses has long been a challenge for our criminal justice systems. Similarly, children were – and continue to be – challenged by the criminal justice process. The testimony given by Cardinal George Pell to the Royal Commission into Institutional Responses to Child Sexual Abuse highlighted the issue of believing allegations made by children. This paper considers the various ways in which Australian criminal courts have dealt with children's capacity to give evidence between 1900 and 1975. In what circumstances did they give evidence? How did they prove their capacity to participate in the criminal justice process? Were they believed? Given the recent High Court decisions and legislative reforms, the paper argues that understanding the historical process allows us to better understand the context in which the evidence of children is received today.

ROBYN is a PhD candidate with the ARC Laureate Fellowship Project 'Prosecution and the Criminal Trial in Australian History' at Griffith University. Her research considers the experience of the child witness in Australian criminal trials between 1900 and 1975. Prior to joining the ARC Laureate Project, Robyn completed a Master of Criminology and Criminal Justice with first class honours, practised law in the area of commercial litigation and taught in the Griffith University and Southern Cross law schools.

Chanelle Burns and Emma Preece Boyd

Victorian Foundation for Survivors of Torture and Trauma

USING NARRATIVE PRACTICES TO CENTRE THE VOICES OF CHILDREN FROM REFUGEE AND ASYLUM-SEEKING BACKGROUNDS

Narrative therapy is a therapeutic practice that is informed by the idea that people know themselves through stories. It sees people's lives and identities as multi-storied and seeks to discover and richly describe their preferred stories. Narrative therapy positions people as experts in their lives and views them as having skills, knowledge, abilities, values and commitments. Michael White, co-founder of narrative therapy, has written on the topic of childhood and children's culture, stating that, 'in many contexts of contemporary life, to invite children into conversations in which they are radically consulted about their own lives is the exception to the rule' (2000, p. 13). Narrative therapy embraces this exception, and works towards ways of centring children's knowledge and directly consulting children. It holds that the stories told by and about children impact profoundly on the development of their sense of self.

Our intention in this presentation is to share how narrative therapy can inform practices that support children to have a voice in contemporary Australia. We will focus particularly on our work with children and families from refugee backgrounds and those who are seeking asylum. We will do this by discussing the ways that we have narrative conversations with children, the ways that we use narrative documentation to highlight the voices and stories of children and the ways that we invite witnessing of the voices and stories of children. We will share some of the principles

that inform us and will share examples of our practice.

CHANELLE BURNS and Emma Preece Boyd are Counsellor Advocates at the Victorian Foundation for Survivors of Torture and Trauma. Chanelle is a social worker and has completed a Masters in Narrative Therapy and Community Work. She has worked in the refugee and asylum seeker sector in Melbourne for over nine years in a range of roles, including casework and counselling. Emma has worked for the past six years as a social worker in Melbourne and East Africa. Emma is completing a Masters in Narrative Therapy and Community Work and her work has focused on supporting people from refugee and asylum seeking backgrounds through counselling, advocacy and community development.

Kelly Clifford, Nate Gilkes and Bryce Ives

The Geelong Performing Arts Centre Education and Present Tense

THE PERFORMING ARTS CAN AMPLIFY VOICES AND HEIGHTEN IDEAS

In a society that worships fame and fortune, children and young people can often feel isolated and alone, silenced and hidden by a cacophony of noise. Finding your tribe, your place and your voice can often be difficult. By giving children and young people access to a supportive arts environment, you are giving them an opportunity to build their self-worth, their identity and their voice. As passionate theatre makers, educators and collaborators, Present Tense and gpac:ed aim to challenge, provoke and inspire creative thought and action by putting children and young people at the centre of the theatre-making process. Their objective is to amplify their voices and tell their stories. This process is clearly encapsulated by Present Tense's Value statement: 'We believe theatre is the house where people engage with each other, where communities listen and converse, the space where we can celebrate difference, practice inclusivity, and experience the extraordinary'. As such this presentation will include examples of work either on DVD or live that demonstrate the power of the performing arts to amplify voices and empower children and young people to tell their story.

KELLY CLIFFORD is the Youth and Education Manager, The Geelong Performing Arts Centre Education (gpac:ed). Since moving to Geelong in 1997 to teach drama at The Geelong College, Kelly has been an active participant in the Geelong community. For seven years she was President of Geelong Repertory Theatre Company and is currently a committee member. Kelly is an in-demand director with sell-out productions and recently won the Victorian Drama League Award for Best Director of a Comedy with Almost, Maine for Geelong Repertory. Professionally, she has worked in Australia, the UK and US teaching drama and has presented at numerous education conferences. She is a graduate of the Leaders for Geelong program and is currently a Director on Geelong Connected Communities Board.

NATE GILKES and BRYCE IVES are the artistic directors of Present Tense, a band of maverick theatre-makers who create ecstatic experiences for audiences, artists and communities. Present Tense makes music and theatre in all sorts of strange and beautiful places including an old gaol in Adelaide, a supposedly haunted old basement in the centre of Melbourne, a tin shed in Roeburn, a radio station in Edinburgh, a seafarers' mission in Hobart and a surf life-saving club in Port Campbell. They have even made a work inside the Royal Children's Hospital.

Jane W. Davidson

The University of Melbourne

TEENAGE VOICES: EXPLORING EMOTIONAL EXPRESSION AND EMPOWERMENT THROUGH MUSIC

This paper reports and reflects on a project in which teenagers developed their socio-behavioural experiences and gained positive learning outcomes through collaborative musical participation. Building on

music therapy and education literature that demonstrates the usefulness of active song participation, instrument and vocal improvisation and structured instrumental playing for a range of personal and social benefits, the project involved 23 young people. Central to the work was the emotional experience, accelerated and amplified through the musical interactions, which facilitated feelings of joy, elation and pride. The process also offered a 'safe space' in which frustration and anger could be expressed and contained, enabling the difficulties of everyday stresses to be articulated. Through these emotion-based encounters, a range of positive self-actualising achievements led participants to reflect on the importance of exploring musical 'voices'. The teenagers involved were Group A, 12 young people living with disabilities including Down's syndrome and autism, and Group B, 11 teenage undergraduate students with musical backgrounds. These 'buddies' worked in pairs, one from each group, and spent time supporting one another through a whole range of musical activities from large group improvisations through to one-to-one sharing, where the experienced musician may have offered advice in playing an instrument or inventing music for a song, and their partner may have contributed personal melodies, new words and advised on the suitability of the material as it developed. These explorations are discussed in terms of emotions theory in music, accounting for the richness of music as a medium for personal empowerment.

JANE DAVIDSON is Deputy Director, the Australian Research Council (ARC) Centre of Excellence for the History of Emotions, and Professor of Creative and Performing Arts at the Melbourne Conservatorium of Music, The University of Melbourne. Her research interests include music performance studies, musical development and the uses of music for socio-emotional wellbeing.

Jonathan Delafield-Butt

The University of Strathclyde, Glasgow

THE EMOTIONAL EMBODIED NATURE OF HUMAN UNDERSTANDING: MAKING MEANING IN SHARED PROJECTS OF DISCOVERY

This talk examines the emotional, embodied nature of human understanding before it achieves linguistic expression, as a route to understanding basic principles of social awareness, affective contact, and learning, and how to work with them. The origins of the human mind are first evident in purposeful movements of the body made in utero. These basic actions before birth require an anticipation of their future effect, and they generate a basic satisfaction on their successful completion. This constitutes the first form of knowledge, knowing ahead of time the effects of a particular motivated self-generated action, and its likely affective value. At first, these psycho-motor acts are basic and simple, but over development they become serially organised into complex projects requiring greater knowledge of their distal consequences, as they expand in capacity and reach. This is a transition from brainstem mediated conscious control to more abstract, cortically mediated control. In social engagement, self-generated acts of affective expression made with another co-create regular, non-verbal narrative patterns that establish common meaning available for social understanding and shared goals, the basis of learning. By tracing development of meaning-making from simple solo projects made in utero to complex shared narrative projects in childhood, we can better appreciate the structure of human understanding, affective contact, and its compositions evident in health, disrupted in pathology, and important for professional support and learning.

JONATHAN DELAFIELD-BUTT is Senior Lecturer in Child Development at the University of Strathclyde. His work examines the origins of human experience and the embodied and emotional foundations of development. He first began research with a PhD in Developmental Neuroscience at The University of Edinburgh before extending to Developmental Psychology in postdoctoral work at the universities of Edinburgh and Copenhagen. He has held scholarships at Harvard University and at the Institute for Advanced Studies in the Humanities at The University of Edinburgh for science-philosophy bridgework, and has trained pre-clinically in Psychoanalytic Psychotherapy at the Scottish Institute for Human Relations. His research presents new evidence that addresses best practice for teaching and professional support for young children, with particular attention to children with autism spectrum disorder and those with social and emotional difficulties.

Fran Edmonds, Richard Chenhall, Michelle Evans, Scott McQuire

The University of Melbourne

ABORIGINAL YOUNG PEOPLE AND EXPLORATIONS OF 'VOICE' THROUGH CREATIVE AND CULTURALLY SUPPORTIVE APPROACHES TO DIGITAL STORYTELLING

Between 2014 and 2016 a series of Digital Storytelling workshops were conducted with young Aboriginal people from southeast Australia. All participants were alumni of the Korin Gamadji Institute at Richmond Football Club. Over three workshops the young participants learnt new technological skills to create a diversity of stories and visual representations, which assisted explorations of their Aboriginality while developing approaches for asserting their voices in the digital sphere.

We discuss how young people generated these stories, which drew on their everyday experiences and growing cultural awareness, and consider this alongside their increasing access to and expertise in creating innovative digital-visual content. We argue that, despite the ubiquity of digital technology, the concept of the right to 'voice' is more than just access to information communication technologies but includes the right to be heard and to be valued, and the right to freedom of expression alongside the right to make decisions that affect one's life. While this concept of the right to 'voice' draws on the work of media and communications academics such as Nick Couldry and Jo Tacchi, here we consider this concept of 'voice' more broadly as a process that intersects with the centrality of storytelling and oral histories in Indigenous culture. In this project, the stories made in the workshops were supported through a community-based approach to learning, which included young people working with Aboriginal elders and artists who guided them in creating stories and visual content that led to and supported cultural, social and political expressions of contemporary Aboriginal youth culture.

DR FRAN EDMONDS is a Research Fellow in the School of Culture and Communication at The University of Melbourne. Her research interests are interdisciplinary and include the fields of anthropology, history and art history, specifically concerning Australian Aboriginal peoples and their culture. Her work includes: exploring the intersection between Western and Indigenous knowledge systems; the reclaiming of Aboriginal material culture through digital technologies, including the impact of technology on Aboriginal young people and identity formation; the connection between Indigenous art practices and wellbeing; and the exploration of collaborative methodological approaches to cross-cultural research.

ASSOCIATE PROFESSOR RICHARD CHENHALL is a Senior Lecturer in Medical Anthropology in the Centre for Health Equity, School of Population and Global Health, The University of Melbourne. He is currently working on a number of projects focusing on the health of Aboriginal and Torres Strait Islander Peoples, including substance misuse and treatment, sexual health, youth experiences, digital storytelling and the social determinants of health. He is the Melbourne Networked Society Institute's Fellow in Digital Anthropology, where he is working on a number of projects including the development of a Community-Based Participatory Research (CBPR) mobile application. He is also conducting research related to alcoholism and self-help groups in Japan.

ASSOCIATE PROFESSOR MICHELLE EVANS is a Senior Lecturer in Leadership, School of Management and Marketing, Charles Sturt University, Bathurst, NSW. She is a Fellow at Melbourne Business School, The University of Melbourne and Fellow of the Research Centre for Leadership in Action at New York University. She was the former head of the Wilin Centre for Indigenous Arts and Cultural Development at the Victorian College of the Arts from 2003–2010. Her research focus includes: Indigenous leadership; leadership and difference; arts leadership; Indigenous entrepreneurship; identity; Aboriginal and Torres Strait Islander studies; Indigenous performing arts; digital storytelling; qualitative research.

ASSOCIATE PROFESSOR SCOTT MCQUIRE is a Reader in the School of Culture and Communication and former Head of the Media and Communications Program at The University of Melbourne. His research links the fields of digital media, art, urbanism, and social theory. Scott has a strong interest in interdisciplinary research and has lectured in disciplines including politics,

sociology, cinema studies, art and architecture, and media and communication. His research explores the social effects of media technologies, with particular attention to their impact on the social relations of space and time, and the formation of identity.

June Factor

The University of Melbourne

'HALF A POUND OF MANDY RICE': CHILDREN'S VERBAL LORE – A MARKER OF CHILDHOOD SOLIDARITY AND SUBVERSION

The historian Peter Laslett once commented on 'the crowds and crowds of little children ... strangely absent from the written record'. While that is no longer as true as it was in the 1960s and 70s, the voices of children at play – their verbal traditions and inventions – have been of interest to few other than folklorists. Children, like adults, use particular modes of language to express their feelings and ideas. Their verbal lore – a vital feature of their play lives – provides them with a secure language repertoire suitable for many child-child interactions. Through their parodic rhymes, their riddles, chants, insults, sayings and secret languages they construct and reconstruct their world – both mirroring the adult world around them and subverting it with ridicule and humour. As in the arts, their verbal lore provides order and meaning and, like any 'under-class', this verbal lore operates as a more or less secret critical counterpoint to the officialdom of parents and teachers. Yet when their adult world shifts, gradually those shifts are reflected in the lore.

DR JUNE FACTOR is a writer, folklorist and historian, an Honorary Senior Fellow in the School of Historical and Philosophical Studies at The University of Melbourne. She has published widely, including a series of Australian children's playground rhymes, beginning with *Far Out Brussel Sprout*, and is a co-editor of the *International Journal of Play* and of the online Museum Victoria publication *Play and Folklore*. She is also co-founder of the Australian Children's Folklore Collection, now housed in Museum Victoria.

Anne Farrelly

The University of Melbourne)

SUPPORTING CHILDREN TO SPEAK IN CHILD SEXUAL OFFENCE INTERVIEWS: INFLUENCES ON THE POLICE INTERVIEWERS

Current research shows that child sexual abuse (CSA) is a serious problem worldwide (Pellai & Caranzano, 2015; Pereda, Guilera, Fornis & Gomez-Benito, 2009a; Pereda, Guilera, Fornis & Gomez-Benito, 2009b). The daily reporting of survivors' narratives from the Royal Commission into Institutional Responses to Child Sexual Abuse illustrates the extent of historical Australian abuse and the consequent harm. It raises the question of how children are supported today when they make official complaints of CSA to the police.

Police act as 'gatekeepers' in deciding whether to refer an allegation to prosecution (Taylor, 2004 cited in Powell, Murfett and Thomson, 2010, p. 715). The child is therefore dependent on the police officer's interviewing in order to get her or his case tried in court (Diesen et al., 2001; Malloy and Quas, 2009 in Hagborg, Strömwall and Tidefors, 2012). This makes the manner in which police elicit and assess the child's allegations of vital importance.

The majority of research into the police and CSA comes out of the discipline of psychology and focuses on adherence to the use of forensic questioning techniques as the means for gathering evidence. This paper will present on the early stages of a Research Masters that is exploring more broadly what influences police officers' judgments

when interviewing children aged 12 years and under. In particular, it will examine how understandings of children, the fields of policing, law and sexual offence policing and officers' professional and private experiences operate within the interview space and how these may enable and limit children's full participation.

ANNE FARRELLY is a research fellow in the Youth Research Centre at the Melbourne Graduate School of Education. She teaches in the breadth subject Concepts of Childhood and in the Masters of Teaching (Primary). She has been involved in a range of projects examining children's voices in local government and primary schools. She is presently enrolled in a Masters by Research investigating police officers' understandings of children and childhood and how these impact judgments made in the investigation of child sexual abuse. She has Diploma of Teaching (Primary), an Honours degree in Arts/Law from Monash University and a Graduate Diploma with honours from The University of Melbourne. She is a sitting member on the Victorian Institute of Teaching's (VIT) Investigations and Hearings Panel, a position she has held since 2004.

Lisa Gibbs, Karen Block and Elise Davis

The University of Melbourne

INNOVATIVE METHODOLOGIES FOR ENGAGING CHILDREN AND YOUNG PEOPLE

The Improving Children's Lives Research Initiative is a cross-faculty collaboration within The University of Melbourne, which draws on expertise in education, health, law and social work to make a positive difference to the lives of children and young people. The Initiative is underpinned by the concept of a rights-based approach, where children and young people's evolving capacities and expertise are valued. Specifically, the Improving Children's Lives Research Initiative aims to develop best practice in consultative participation with children, collaborative participation and child-led participation (Gerison Lansdown, 'The Realisation of Children's Participation Rights', *A Handbook of Children and Young People's Participation: Perspectives from Theory and Practice*, 2010).

This presentation will reference theories and models of childhood and research participation to reflect on a number of innovative methodologies that have informed the Initiative including studies exploring refugee social inclusion, disaster preparedness and recovery, and child independence. New developments of the Improving Children's Lives Initiative include a unique partnership with *Behind the News* television program to engage large numbers of school-aged children and *Kids in Action* – an international initiative involving children as researchers promoting health and wellbeing.

ASSOCIATE PROFESSOR LISA GIBBS is Director of the Jack Brockhoff Child Health and Wellbeing Program; Co-Chair of the Improving Children's Lives Research Initiative at The University of Melbourne; and a Consortium Member of the International Collaboration of Participatory Health Research with responsibility for leading initiatives involving children. She leads a range of community-based public health research studies examining social and environmental influences on child and family health and wellbeing and exploring ways to engage children meaningfully in research.

DR KAREN BLOCK is a Research Fellow in the Jack Brockhoff Child Health and Wellbeing Program, part of the Centre for Health Equity at The University of Melbourne. Karen has an interdisciplinary background and an interest in qualitative methodologies and research ethics. She is currently working on a range of projects involving refugee-background children, young people and families with a focus on social inclusion, health inequalities, evaluating complex interventions and working in collaborative partnerships with the community.

DR ELISE DAVIS is Associate Director, Jack Brockhoff Child Health and Wellbeing Program and Academic Convenor, Children's Lives Research Initiative. Her research focuses on promoting the mental health and quality of life of children with a disability and their families.

Maryrose Hall and R.A. Goodrich

Deakin University

VOICING FRUSTRATION

In this presentation I will examine a set of conversational exchanges with a language-enabled child with ASD, in which he voices his frustration about either a word or phrase used by his interlocutor, which does not make sense to him. Recognising a disjunction between the way in which a word or phrase has been used and what he understands it to mean, he queries, protests and challenges, often with indignation. These moments of misunderstanding appear to be evidence of what is described as the 'concrete and literal' understanding of language, characteristic of children with ASD. In moving from a deficit model towards a developmentally oriented view of the language use of the child with ASD, these utterances can be construed as moments in which the child speaks and acts with agency. By voicing his concern about a word or phrase used by his interlocutor, often identifying the very element(s) which are the source of his misunderstanding, he alters the trajectory of the conversation, leading his interlocutors into various forms of conversational repair: clarification, explanation, or elaboration. In so doing, the child sets in motion interactional processes which refine his own understanding and enlarge the degree of common ground between participants. By voicing his frustration at moments where he experiences the word meanings used by others as disjunctive, the child operates meta-discursively: actively engaged in working on words and word meanings which, as Vygotsky argues, is the fundamental process necessary for concept formation.

MARYROSE HALL is PhD candidate at Deakin University. Her background is in language education and applied linguistics. Her current work, upon which this presentation will be based, involves discourse analysis of instances of conversational breakdown in a child diagnosed with high functioning autism/Asperger's syndrome. She has a particular interest in application of the work of L. S. Vygotsky and A. R. Luria to understanding the pragmatic difficulties of children with autism spectrum disorder.

R.A. GOODRICH has a doctorate from The University of Melbourne and is an external doctoral supervisor at Deakin University where he taught in the fields of Linguistics, Creative Writing, Literary Studies and Philosophy, in addition to co-ordinating postgraduate research in the combined faculties of Arts and Education. Many of his current collaborative projects derive from his background in philosophy and linguistics, including a longitudinal study of the behavioural, cognitive and linguistic development of higher functioning children within the autistic spectrum and related disorders; medical and philosophical debates over the nature of disorderly emotions since the early eighteenth century (supported by the ARC Centre for Excellence for the History of Emotions, 1100–1800); and as well as being a regular overseas contributor to the New York-based Metapsychology. He recently co-edited (with A. McCulloch) a collection of essays, *The Event, the Subject, and the Artwork: Into the Twenty-First Century* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2015) and has also co-edited the arts-practice online refereed journal *Double Dialogues* since the late 1990s

Pauline Harris

The University of South Australia

YOUNG CHILDREN'S EMPOWERMENT THROUGH AUTHENTIC ENGAGEMENT WITH THEIR VOICES

This paper will examine the concept of voice in relation to young children's personal and political empowerment. This discussion is linked to children's rights (UNCRC 1989) and active citizenship, defined in terms of young children's voices, agency and participation in matters affecting their lives (Phillips, 2011). In so doing, this paper draws on the author's research studies of young children's voices in their family, community and educational contexts. These research studies have been conducted with families, children and educators as co-investigators, with a range of government, NGO and other partners. Multiple modes through which children express their voices are explored, attending to the literal, embodied and non-verbal voice. Engaging with children's voices is

examined in terms of authentic dialogic encounters wherein children reflect and act in and upon their worlds (after Freire, 2000). Principles and practices that make these encounters authentic across diverse settings are given particular attention to ensure children's voices are authentically heard, contemplated and have meaningful consequence. In the context of these encounters, relationships between ownership of a voice and its documentation are examined, as is the role of narration in children expressing voice and forming and maintaining a sense of self as human beings and as active citizens in the here-and-now as much as their future lives.

PROFESSOR PAULINE HARRIS holds the de Lissa Chair, Early Childhood (Research) at The University of South Australia, in partnership with SA Department for Education and Child Development. Pauline has expertise in children's language, literacy and literature; children's voices, participation and citizenship; and matters related to connecting early childhood research, policy and practice. She sits on various advisory boards and is a strong advocate for children's voices, which are at the heart of her research. Pauline has authored five books, including *Children as Citizens: Engaging with the Child's Voice in Educational Settings* (Harris & Manatakis, 2013).

Bruce Hurst

The University of Melbourne

INNOCENT? PRIMITIVE? CAPABLE? EXPLORING THE RELATIONSHIP BETWEEN THEORY AND CHILDREN'S 'VOICE'

Adults have not always thought about children as individuals with the right to have a voice. Whilst not necessarily something we would practice, the saying that "children should be seen and not heard" will be familiar to most of us. How we think about children has changed over centuries, and continues to change. Aries (1960) proposed that in the medieval era children were not conceptualised as any different to adults. It was only in the 17th and 18th centuries that Western adults began to take increasing interest in children as a separate category of person (Foucault, 1980, 1977). Since that time, various theories of childhood have emerged. Some of these, like the theories of Rousseau, Piaget, Skinner and Vygotsky have been particularly influential. However, our theories of childhood are not inert. They have implications for the ways in which we work with children. We enact them in our relationships and the worlds we create for children (Mayall, 1996). This presentation will trouble some of the dominant and most persistent discourses that continue to influence how we think about children and investigate the implications they have for a child's rights to express their emotions and thoughts about matters that affect them.

BRUCE HURST is a PhD student in the Youth Research Centre at the University of Melbourne. Bruce's current research focuses on investigating Outside School Hours Care from the perspectives of children. He is interested in using participatory methodologies and post-modern theories of power and knowledge to find more equitable ways of understanding children's lives in Outside School Hours Care.

Bruce has a Master of Education and has held many roles in early childhood education and care, including teaching at undergraduate level, senior roles in non-government organisations, 12 years of experience managing Outside School Hours Care, and work in inclusion support. Bruce won the 2014 Fred Cohen Prize for his Masters research.

Andrea Jackson

The Dax Centre

ENHANCING EMOTIONAL LITERACY THROUGH VISUAL ARTS (ELVA)

ELVA (Enhancing Emotional Literacy through Visual Arts) is the primary school arts and wellbeing approach developed by The Dax Centre. This presentation outlines the ELVA Approach, with particular focus on facilitating children's ability to express their own narratives through visual arts. ELVA provides opportunities for students to express their inner

world, their emotional responses and their experiences through visual arts. Communicating self-expression through the arts can be universal, crossing cultural and language barriers, and not inhibited by academic or linguistic (i.e. vocal or written) ability. Neuroscientific research points to increased quality of written or verbal communication due to strengthened neural pathways when an experience has first been processed creatively, as through visual arts.

ELVA art-making activities provide a tangible representation of individual responses. The collective works of art then offer a starting point for discussing differing views, beliefs, preferences and experiences. This process develops understanding of self and others, empathy, respect, resilience and engagement in students and teachers.

Through ELVA, teachers develop confidence in their ability to establish and maintain safe, supportive learning environments where students are comfortable to express themselves. ELVA encourages teachers to strengthen relationships within the school community, contributing to the development of emotionally literate students.

ANDREA JACKSON is the ELVA Program Manager at The Dax Centre. She is also an experienced primary school teacher who has worked in a variety of educational settings and is currently teaching part-time in a grade 3/4 classroom. She is particularly interested in student wellbeing, the impact of trauma on learning, and the benefits of using visual arts to maintain positive student engagement, connectedness and resilience.

Barbara Kelly

The University of Melbourne

STORIES IN PLAY: A WINDOW ON THE WORLD OF MURRINHPATHA-LEARNING CHILDREN

Children's play and the stories they develop within play provide a window into how they view their world and make sense of events. When children engage in spontaneous play they develop creativity of bodily expression through words and actions. These actions often include conventional gestures conveying socio-culturally agreed upon meanings with relatively fixed gesture forms (e.g., a rapid head nod to indicate an affirmative) as well as less conventional gestures.

This paper examines gesture use in the spontaneous stories and play conversations of children acquiring Murrinhpatha, an Indigenous Australian language. The study addresses the following research questions:

What conventional gestures are evident in Murrinhpatha-learning children's spontaneous stories in play?

What non-conventional gestures are evident in children's stories in play?

Data comes from forty hours of child-carer interaction. Six primary carers and six children across different ages were recorded across multiple time points of 30-60 minutes at around four-month intervals over three years.

As with children in many other cultures speaking a range of languages, Murrinhpatha-speaking children's gestures employ a range of modalities including hands, heads, feet and facial expression. This study shows how their conventional and non-conventional uses can elucidate their perspectives on the world and the range of meanings children are able to depict through gesture and which they may not have the capacity to represent through spoken language.

BARBARA KELLY teaches in Linguistics and Applied Linguistics at The University of Melbourne. Her PhD, from the University of California, Santa Barbara, focused on language development through gesture. During this time she carried out fieldwork resulting in a grammar of Sherpa and a love of Tibetan salt tea. She is interested in the interaction between language, culture, and cognition in children's early language development. Her research focuses on how language-internal grammatical pressures interact with social pressures

in children's socialisation toward becoming competent language users. She is intrigued by language development across vastly different languages and cultures and her current research investigates the acquisition of Murrinhpatha, an Indigenous Australian language.

Kallena Kucers

Independent

VOICELESS AND SELFLESS: THE EXPERIENCE OF DISSOCIATION AS A ROUTE TO DISCOVERING THE EMBODIED, NON-VERBALISED VOICE OF TRAUMATISED CHILDREN.

Discussion of children experiencing trauma is often from a perspective that assumes the child is capable of being aware they have 'a story to tell'. This presumes that it is external factors, such as threats from an abuser, or internal factors of which the child is aware, such as fear and shame, that are the primary reasons a child does not tell of their trauma. This 'adult-centric perspective' ignores the potential developmental impact of having grown up from infancy in an abusive environment. In such circumstances, a child may never develop the capacity to be aware that they exist as a unique being with experiences and feelings that are valid in and of themselves, thus never developing an awareness that they have an experience independent of others' interpretation of their lives to tell.

This paper will examine developmental and environmental circumstances that contribute to children not having the capacity to tell they are experiencing abuse from both theoretical and personal perspectives. I will present an overview of developmental research from affect and attachment theories, inter-subjective, neurobiological and psychodynamic perspectives to describe the development of dissociative defences. These are well documented in adults but, despite agreement in the literature that dissociative defences develop from infancy, dissociation is more difficult to recognise in children. Finally I will interweave this information with environmental examples from personal experience, both my own and as described to me by others, to highlight some of the signs by which children living in such circumstances might be recognised, so that they may then be seen and helped to make sense of, verbalise and validate their lived experience.

KALLENNA KUCERS has followed varied careers as an artist, social worker and academic. The reasons for this 'variation' were somewhat explained when in 2003 she was finally diagnosed as living with what is known as Dissociative Identity Disorder. From this time onwards she has been engaged in intensive psychotherapy, addressing the issues that had contributed to this way of being. Together with her own psychotherapy, she continued to read and study the academic and professional literature related to trauma and dissociation and the therapeutic process. She has also interacted with many people from varied backgrounds who live with the effects of dissociated lives.

Rosalie Martin

Chatter Matters Tasmania

JUST TIME: REFLECTIONS FROM THE CIRCLE OF SECURITY PARENTING PROGRAM IN TASMANIA'S MARY HUTCHINSON WOMEN'S PRISON

Children's early language skill, and in particular vocabulary development, are strong predictors of academic outcomes and social success (Hart & Risley, 1995; Locke et al, 2002; Snow, 2016). Language and social communication develop most strongly when children have exposure to safe, enjoyable interaction, imbued with positive affect across a range of experiences, topics (Hart & Risley, 1995) and people. For language and social communication to flourish in a child, attention must be paid to the factors within a child's relationships and social world that create safety and allow him to experience enjoyment and a rich, positive emotional life. Interventions that support children's secure attachment are foundations of children's mental wellbeing and of the

development of social communication and language – and through language on to literacy. Despite disadvantage in early attachment opportunities ‘it is never too late’ to enrich attachment (Powell et al, 2014), and to further empower language growth. Just Time introduced the Circle of Security Parent DVD Program® (Cooper et al, 2009) into the context of a women’s prison. The program teaches a readily grasped model of attachment processes, made powerful through reflective dialogue and shared video clips. Feedback was overwhelmingly positive from all parties – the women, the speech pathologist facilitators, and the prison personnel.

This paper will briefly share theoretical understanding of the processes which link attachment to the empowerment of children’s voice through language and social communication. It will share the Just Time women’s reflective learnings and the importance of metacognitive awareness for behaviour change. With these understandings, it will link empowerment of the voices of disadvantaged children to wider society and point at direction for needed systems-change to support these developing voices and lives.

ROSALIE MARTIN is clinical speech pathologist of more than 30 years experience, the past 20 of which have been in her Hobart-based private practice, Speech Pathology Tasmania. She has generalist speech pathology skills as well as special interest and skills in assessment and intervention for people with literacy acquisition disorders, autism and social communication impairments. Rosalie is also now developing a benevolent organisation, Chatter Matters Tasmania. Chatter Matters’ objectives are to deliver projects that develop skills of language, literacy and positive relatedness within vulnerable populations. The earliest of these projects have been delivered at Tasmania’s Risdon Prison chattermatters.com.au.

Jane Page, Jan Deans, Suzana Klarin,
Ben de Quadros-Wander

The University of Melbourne

STEPPING OUT, FINDING OUT, SPEAKING OUT: YOUNG CHILDREN ENACTING INSURGENT CITIZENSHIP

Since the introduction of the United Nations Convention on the Rights of the Child in 1989 there has been ongoing attention drawn to how the voices of young children can be integrated into public debate in a way that acknowledges their capacity to enact active citizenship. The release of General Comment No. 7 Implementing Rights in Early Childhood (2005) confirmed that ‘young children are holders of all rights enshrined in the Convention and that early childhood is a critical period for the realization of these rights’ (p. 1).

This presentation introduces an inquiry-based learning project, which was undertaken with a group of four- and five-year-old children attending The University of Melbourne’s Early Learning Centre. These projects entitled ‘Action Yarra’ provided the children with an opportunity for active community-based participation and for in-depth learning ‘In, About and For’ the environment (Palmer, 1998). Over the course of a year the participating children were afforded many opportunities to explore a range of issues associated with environmental sustainability with the resultant outcome being that children were empowered to take action to embrace insurgent citizenship.

Through a vibrant panel presentation the specifics of the teaching and learning program will be introduced along with information about how the children enacted a number of powerful social action initiatives which supported them to communicate their perspectives on significant matters that directly impact on their lives. The panel will focus on the children’s capacities to engage in matters of importance for a healthy and harmonious world and will also capture the barriers young children face to have their perspectives taken seriously.

DR JANE PAGE is a Senior Lecturer in the Melbourne Graduate School of Education at The University of Melbourne. Jane has been actively engaged with state and local governments and the Victorian Curriculum Assessment

Authority (VCAA) in the development and implementation of a number of projects that focus on early years teachers’ pedagogical practices. Her research focuses on the application of human rights principles in early childhood settings.

DR JAN DEANS is the Director of The University of Melbourne’s research and demonstration Early Learning Centre. She has broadly based knowledge of early childhood education and is a long-term advocate for children learning through the arts and about the world in which they live. Her current research focuses on coping and resilience in young children and the impact of learning in nature with children’s voices being central to investigations.

SUZANA KLARIN (MEd) is a Senior Teacher and Educational Leader at The University of Melbourne Early Learning Centre. Her philosophy is eclectic and draws on arts based education, Cultures of Thinking and Reggio Emilia approach in education. Her passion for children’s poetry and metaphorical language, environmental creativity and activism through arts has taken her on many journeys across the fields of visual arts, literature, film and glass in Australia and internationally.

BEN DE QUADROS-WANDER is a lead kindergarten teacher at The University of Melbourne Early Learning Centre. After completing his Bachelor of Arts in creative advertising in 2002, Ben worked in Taiwan teaching kindergarten and in childcare in Melbourne. Ben has also worked as a freelance illustrator and designer for the past 10 years and has had his work published in various children’s books, newspapers, websites and educational resources. Ben holds a Masters degree in early childhood education and is a passionate advocate for technology integration, environmentally sustainable practices and creative approaches to mathematics education.

Georgia Pike and Susan West

Australian National University

THE VOICELESS SONG: HOW MUSICAL INTERACTION HAS ENABLED NON-VERBAL CHILDREN WITH DISABILITIES TO FIND A VOICE AND ALLOWED THEIR TEACHERS AND PARENTS TO HEAR THEIR STORIES

This paper explores the personal narrative of non-verbal children with disabilities who are finding a ‘voice’ through interacting musically with their teachers and families. The issues are discussed from the perspective of the individual children, as well as the teachers and parents who are learning to ‘hear’ what the children are expressing through the music. The ANU Music Engagement Program (MEP) has been working intensively with Cranleigh School, a primary school for children with disabilities, since the end of 2015, involving weekly interactive music sessions facilitated collaboratively with students and teachers alike. This study, led by the MEP practitioners who work with the children, involves a set of case studies exploring the ways the non-verbal students have developed their ability to communicate and to give outwardly to those they care about. Communication has developed in different ways for each child, involving physical and gestural communication and, in some cases, vocalisation and eventually singing. The development of teacher and parent abilities to ‘listen’ to the children through the medium of music and song is also explored, highlighting the role the non-verbal students have in ‘teaching’ others how to understand them. An interdisciplinary qualitative approach is used to explore the narratives of each child, involving photographs, film, stories from parents and teachers, and reflections from researcher-participants. The personal narratives emerging from inside each non-verbal child tells a story of vibrant inner lives beginning to find expression in the outside world.

GEORGIA PIKE has been Convener of the ANU Music Engagement Program (MEP) since the beginning of 2011, though her association with music and wellbeing programs date from her early childhood. After a year in New York studying voice under the tutelage of Claire Alexander (former voice coach to Frank Sinatra) and studying music outreach for wellbeing at the Institute of Music and Health, she completed a Bachelor of Arts majoring in Law and Classics at ANU, followed by a Graduate Diploma of Education through Monash University. Her doctoral thesis, submitted mid-2016, involves a trans-disciplinary approach to framing the problems of music education

to promote re-engagement and reform in the school system and community. The MEP directly engages over 7000 children, 300 teachers and countless members of the community in music making each year. Georgia's particular interest, and practice-led research focus within the MEP, is on disengaged teenagers, individuals with disabilities, and the training of young performers to use their skills for the wellbeing of the community. The practical application of her research informs the development of new, practice-led approaches, which continue to improve the musical and wellbeing outcomes for the community.

ASSOCIATE-PROFESSOR SUSAN WEST brings to her role as Founder and Artistic Director of the Music Engagement Program (MEP) over thirty-five years of experience as a performer, educator, composer and arranger. Her work in developing pre-tertiary music programs and postgraduate teacher training is at the cutting edge of music education with wide-ranging influences from traditional music philosophies, both ancient and modern, to holistic and therapeutic uses of music. Associate-Professor West trained in music performance at the Melbourne University Conservatorium of Music and the Victorian College of the Arts and obtained a post-graduate degree in music education from the Kodaly Institute of Hungary. She played Principal Piccolo with the Western Australian Symphony Orchestra in 1980 and then Associate Principal and Principal Flute with the Sydney Symphony Orchestra from 1981-1985. During this time she was also a member of the Australian Wind Virtuosi, touring nationally and internationally. She was invited to the Canberra School of Music in 1984 to help establish the Music Education Program. Recognising a need for different and more successful forms of music education, she continued her studies, first at Charles Sturt University and later with the Institute for Music and Health, New York. She developed the innovative approach to music education, 'The Music Outreach Principle', which is a therapeutic approach that affects the musical lives of over 10,000 adults and children in the ACT. Her work has been recognised with a National Children's Week Award, a National Women's Day Award and a citation for Teaching Excellence from the Carrick Institute.

Jeff Rich

Independent Scholar

THE REMEMBERED CHILD WHO SPEAKS OF TRAUMA: REFLECTIONS ON THE ROYAL COMMISSION INTO INSTITUTIONAL RESPONSES TO CHILDHOOD SEXUAL ABUSE

The Royal Commission into Institutional Responses to Childhood Sexual Abuse may be read as a turning point in the history of emotions, and certainly in the emotional world of childhood, both contemporary and remembered. The Commission has been remarkably successful in devising practices that give voice to the emotions experienced in response to trauma – through acts of remembering children's voices in private sessions, formal submissions, public hearings and the case histories in its reports. These practices have overcome two common institutional responses that historically have dismissed the voices of the remembered child who speaks of child sexual abuse: that it was 'a long time ago' and so beyond contemporary concern, and that the emotional disordering of trauma is of less consequence than its physical marks. Through these changes, and its broad engagement with the public, the Commission has instituted, in William Reddy's term, a new 'emotional regime' that helps contemporary children to speak of their trauma to power and to free adults, through narratives of their remembered children, from the burden of secret traumas in the past.

JEFF RICH studied history at The University of Melbourne and the Australian National University, before starting a long and diverse career in public policy roles in the Victorian Government, including alcohol and drugs, mental health, and responses to the Royal Commission into Institutional Responses to Child Sexual Abuse, with a focus on the historical experience of children in health institutions. He is currently writing a book exploring major historical and public policy questions raised by the Royal Commission.

Georgie Rose

Silverpod Productions

ANIMATION FOR CHANGE: HOW CHILDREN'S VOICES CAN MAKE ADULTS LISTEN

These animations are part of a wider campaign aimed at preventing Indigenous family violence. This element is to highlight the devastating impacts it can have on children – who long to escape (as seen in 'If Only'), to make it stop ('This Is Me') and to be safe ('A New Place'). Created using original drawings by children who have experienced family violence, these three short animations share their voices and stories, developed from art and words they shared within art therapy counselling sessions.

Through raising awareness of the damage, sadness, fear and confusion that children experience when living with violence, we hope to address the topic in a way that is simple, clear and touching, where adults can learn from the advice offered – encouraging them to seek help and to create respectful and supportive environments where children can flourish and grow with confidence, love and security.

GEORGIE ROSE is a holistic filmmaker and community development worker. She is the co-creator of Silverpod Productions with her partner Robbie, traveling and working from a 1946 Airstream caravan converted into a mobile production unit. Working as a producer for the past eleven years, Georgie has a particular interest and focus on areas of social justice, education, advocacy, cultural awareness and community empowerment. Having worked on many diverse projects that bring to light issues and topics that are often confronting, challenging and controversial, Georgie enjoys finding creative and innovative ways to engage viewers, raise awareness, ignite discussions, address injustice and share important messages.

A background in visual arts and international development has led her to this role of messenger, assisting people to pass their stories and knowledge to others. Often these stories are from members of the community who are silenced, vulnerable or ignored, such as the young, the sick, those living with disability or mental health issues, prisoners, people who are refugees and asylum seekers, as well as those who have been victims of abuse, repression and persecution, including members of the Aboriginal community. Through grassroots filmmaking and advocacy, Georgie is currently involved in creating film as an important resource for a range of different and diverse projects through awareness raising campaigns, utilising film as a way to spark interest, ignite action and promote positive change.

Victoria Ryle

Kids Own Publishing

KIDS' OWN PUBLISHING: RAISING THE STATUS OF THE VOICE OF THE CHILD

There may be little research into the effects of giving children a voice in our society, but there is an abundance of evidence of the dire consequences of children having no voice. Testimony given to the Forgotten Australians report (2004) catalogues the appalling abuse that ensued when children were silenced in State care up until the 1980s (Christine Keneally, 'The Forgotten Ones', The Monthly, August 2012). Kids' Own Publishing works within a pedagogical framework to provide avenues for children to tell and share their stories through publishing their own books.

Based on 30 years experience of publishing children's stories, this presentation will articulate the process of facilitating child-led publishing to bring individual and collective voices to a wider audience. With specific reference to two examples of projects in regional Victoria – one with Koori boys in Mooroopna and the other with South Sudanese refugee children settled in Traralgon – this presentation will explore the value of self-expression and the concept of 'voice' as a means of personal and community empowerment.

These projects highlight:

The powerful role of story and narrative to build resilience

The questions raised by uncomfortable narratives

How the act of listening to children can strengthen parent – child bonds

In addition this presentation will consider:

Books as a powerful tool for raising the status of the child's voice

And the role of the arts and creative approaches to support self-expression.

VICTORIA RYLE has 30 years experience as a literary producer, children's community publisher, teacher and literacy specialist working in England, Ireland and Australia. She gained her MA in Language and Literature in Education in 1991 from London University. In 1996 she qualified as an OFSTED inspector in London, before relocating to Ireland. In 1998 Victoria co-founded Kids' Own Publishing Partnership in Ireland. In 2003 she moved to Australia and established Kids' Own (Australia) Inc. Since then, Victoria has championed the children's community publishing sector and delivered innovative publishing initiatives with artists in diverse communities including Indigenous and in a range of languages. Since 2004 Kids' Own has published over 130 books in Australia including in Arabic, Vietnamese, Somali, Chin, Nuer, Dinka, Tetum, Fataluku and most recently, Kriol.

Anezka Sero

The University of Melbourne

HALF-FORMED VOICE: REPRESENTATIONS OF TRAUMA IN CHILDREN'S LITERATURE

My proposal examines the capabilities of the constructed child's literary voice, reflecting upon examples of child-led narratives in Emma Donoghue's *Room* and Eimear McBride's *A Girl Is a Half-Formed Thing*. In my analysis, I draw upon my recent thesis on trauma theory in literature featuring the voice of children which suggests that writers, literary critics, readers and professionals and carers engaged in the welfare of children must smash through the binary thinking surrounding literary trauma theory that focuses on the unrepresentability of trauma in literature (as put forth by literary critics Cathy Caruth, Shoshana Felman and Joshua Pederson) and simply read the trauma as it appears in literary language, in all its forms. We must listen to the stories the authors are trying to tell us and understand how they are attempting to use the child's voice as an instrument of personal and political empowerment. Specifically, by understanding how literary child voices are constructed – and how trauma functions within those voices – we can, as a creative and critical body, and a society, strengthen our overall understanding of the global significance and value of children's voice.

My conclusion considers the role of the parent within the literary child's voice and how the strength – or abuse – of a maternal and paternal attachment can significantly impact the lives of children experiencing trauma. My paper will touch upon the recent popularisation of the film adaptation of *Room* to suggest that adaptation and influence between literature, film and other creative mediums play a vital role in transmitting children's voices and stories to the public, where they can potentially effect social, public and governmental change, and that future cross disciplinary creative projects featuring children's voices and stories should be encouraged.

ANEZKA SERO is an author and academic at The University of Melbourne, in the School of Culture and Communication. She has written on trauma studies in children's literature, and is completing a novel that tackles issues of mental illness, post-traumatic stress syndrome and war trauma in migrant Australian families. She also writes on translation, linguistics, AI and folklore. Her short stories and essays can be seen in *The Lifted Brow*, *Spook Magazine* and a range of other publications and journals.

Mary Tomsic and Jordy Silverstein

The University of Melbourne

'FREE THE CHILDREN': LISTENING TO THE VOICES OF DETAINED REFUGEE CHILDREN ON NAURU

On 2 November 2015 a group of refugee children living in the Australian detention centre on Nauru started a Facebook page, Twitter account, and website called 'Free the Children Nauru'. Explaining that on this page 'The asylum seeker and refugee children doomed on Nauru speak out and share their dreams and hopes with other children around the world', the page has, since its creation, provided a space for drawings, images, videos, and words from these children. Followed by almost 35,000 people, the Facebook page has directed a series of different claims – political, activist, emotional, and educational – at Australian citizens, the Australian media, and Australian politicians. In this way, while the children are living outside Australia, they expand the borders of the Australian polity, giving voice to some of those children who are subject to Australia's border control regime.

In this paper we will explore the ways that this Facebook page, and the voices of these children, challenge entrenched historical ideas of refugee children as particularly voiceless, faceless, and unable to engage in politics. While the consensus in much of the literature and campaigning surrounding refugee children – both from those who argue for the maintenance of detention centres and those who call for more refugees to be allowed into Australia – considers refugee children as determined by their vulnerability and lack of agency, this example of children speaking out appears to trouble this perspective. By examining the images and words created by these children, we will ask how we can read their creation and use as empowering. In what ways, we will ask, are these children's voices being heard?

DR MARY TOMSIC is a Postdoctoral Research Associate at The University of Melbourne working on a project titled 'Picturing Child Refugees' as part of the ARC Laureate Research Project 'Child Refugees and Australian Internationalism from 1920 to the present'. She co-edited *Diversity in Leadership: Australian Women, Past and Present* (with Joy Damousi and Kim Rubenstein, ANU Press, 2014).

DR JORDY SILVERSTEIN is a Postdoctoral Research Associate in History at The University of Melbourne, researching the history of Australian government policy towards child refugees as part of the ARC Laureate Research Project 'Child Refugees and Australian Internationalism from 1920 to the Present'. She is the author of *Anxious Histories: Narrating the Holocaust in Jewish Communities at the Beginning of the Twenty-First Century* (Berghahn Books, 2015) and co-editor of *In the Shadows of Memory: The Holocaust and the Third Generation* (Vallentine Mitchell, 2016).

POSTERS

- ELGA ANDRIANA AND DAVID EVANS (The University of Sydney)
'I am not an Inclusion Child': Children's Voices on Inclusion in a Primary School in Indonesia
- ELEANOR FORNDRAN, SYLVIA GRAY and MICHELLE WALSH (Gowrie South Australia)
Making Visible the Voices of Infants and Toddlers
- JOLYON GRIMWADE (Cairnmiller Institute)
'Two problems in mental health advocacy: the metaphors of consumerism and the two styles of mental health listening'

- GEMMA MCKIBBIN, CATHY HUMPHREYS and BRIDGET HAMILTON
(The University of Melbourne)
'I didn't really watch pornography when my sister was around, usually at that point my head was thinking let's try what I've seen': Young People Talk About the Prevention of Sexually Abusive Behaviour
- BELINDA ROBSON
(Yarra Council)
Hearing Children's Voices in Planning Child-Friendly Suburbs: The Case Study of Inner-City Melbourne

YOUTH FORUM PARTICIPANTS

- Spencer Davis
- Cameron Handley
- Jamilah Hussein
- Jayelan Lee
- Samia O'Riley
- Hasina Reza
- Aretha Stewart Brown

EMOTIONS
MAKE
HISTORY



Australian Government
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