BIBACC
Building Interdisciplinary Bridges Across Cultures & Creativities

Building Interdisciplinary and Intercultural Bridges: Where Practice Meets Research and Theory

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Building interdisciplinary and intercultural bridges: New horizons and legacy

<p style="text-align:center">Pamela Burnard & Valerie Ross</p>

<p style="text-align:center">(Co-founders and Co-convenors of the BIBACC International Conference)</p>

Introduction and context

Human interest and the intertwinement of interdisciplinary and intercultural discussion is ubiquitous. Since the birth of civilization, people working in different scientific and arts fields have been inspired by phenomena that potentially build bridges between disciplines and cultures. With burgeoning migrant populations interacting interculturally through transnational fields such as trade, finance, manufacturing, culture and the arts, theorists, researchers and practitioners are increasingly realizing their interdependence.

One of many global educational imperatives is to further theoretical, empirical and practical understanding of what constitutes interdisciplinarity and interculturality. Here, artist-practitioners, academic-theorists and researchers play a significant role. There is a need for rigorous research which does not ignore, but, rather, addresses the complexity of the various aspects of practice and their theoretical alignments. Practice and research shed new insights into interpretations of the world grasped through explanations and intercultural narratives that need to be re-imagined and co-created with a sense of ethical obligation, exploration, openness and reflexivity. This interdisciplinary or intercultural lens can embrace new theory, research and practices that build bridges across diverse global contexts within and between locations through creative outputs and narratives.

The study of 'interculturality', in today's society in general, and across disciplines in particular, is indispensable for the educator who wants to engage in researching their professional practice in the 'field' of STEM and STE(A)M education or intercultural arts. 'Field' is a useful agricultural metaphor for the various processes and tools used in researching intercultural arts practice. Social researchers talk, for example, about 'entering the field' and 'gathering' data as if venturing into the world to harvest material for processing (analysis) before its eventual distribution and consumption by a society hungrily seeking new information to build up its body of knowledge and increase its capacities for growth and improvement. However, for the education practitioner researching their own professional practice and their journey into, and focus on, 'intercultural arts', the journey will feel much more fluid and uncertain than being on dry land; it will require the researcher to locate and address where practice and ethical agendas meet in educational and artistic research.

The intertwining relationship between theory and research, and how theory and research evolve through interdisciplinary and intercultural practices, poses a complex scenario for continuing debate and discourse. Conferences that deal with 'Building Interdisciplinary Bridges Across Cultures and Creativities' (with the term 'creativities' recently added) provide a fertile ground for such deliberations.
Initiated through a collaboration between CIAN (Creativities in Intercultural Arts Network, Faculty of Education) and CIMACC (Centre for Intercultural Musicology at Churchill College), the inaugural 'Building Interdisciplinary Bridges

Across Cultures' (BIBAC) International Conference took place on 26 - 28 October 2014 at the University of Cambridge. The 2nd International BIBAC Conference, 30 July - 1 August 2016, was, once again, uniquely held over three locations at the Faculty of Education, Homerton College and Churchill College in Cambridge.

The BIBAC 2016 conference provided the opportunity, over three conference days, to expose and explore theoretical, practical, research and educational issues raised by leading scholars and practitioner-researchers with a diverse range of specialties. Following the conference, presenters of conference papers and workshops at the BIBAC 2016 International Conference were invited to submit a book chapter to an open access, online publication entitled '*Building Interdisciplinary and Intercultural Bridges: Where Practice Meets Research and Theory*', available at www.bibacc.org. In the call for submissions the editors encouraged authors to submit examples of theory, research or practice that aligned with one of the following criteria:

- The critique and/or advancement of *theory* which challenges and problematizes the meaning of 'interdisciplin*arity*' or 'interculturality'.
- The use of methodologies, designs, tools and/or methods of empirical *research* which address questions concerning 'interdisciplinarity' or 'inter*cultural*ity'.
- An exploration of *practice(s)* connecting issues of interdisciplinarity or interculturality.

Following a review process, a total of twenty-four chapters make up the volume of this e-book. Like the six co-editors, the contributing authors are internationally renowned scholars, researchers and intercultural arts practitioners drawn from Australia, Belgium, Kenya, Malaysia, Spain, UK, and USA. Together, they develop a powerful argument by uniquely and systematically bringing together and consolidating the intercultural and interdisciplinary arts, prevalent in research-practice, for the purpose of clarifying this complex field. There are substantive chapters that examine, among other aspects, intercultural arts theories, research approaches and practices.

Structural organization of the book

This edited volume acknowledges the breadth of scholarship and burgeoning practice within a range of academic disciplines and contexts in which the intercultural arts influence practice, theory and research methods. At the same time this collection will tell many stories about the way that intercultural arts frame and influence the theories and practices of renowned and emerging artists, scholars, researchers and educators. Each chapter reviews, synthesises and provides a critical interrogation of key contemporary themes in intercultural arts. This approach ensures that the book will be an indispensable source of reference for a wide range of researchers: students, academics and practitioners. The organization of this e-book mirrors one way of conceptualizing the journey of building interdisciplinary bridges across cultures. It is divided into three parts, broadly following the structural focus of the BIBAC 2016 conference. The themes and sectional editors are as follows:

- Section 1: Theory (Pamela Burnard and Elizabeth Mackinlay)
- Section 2: Research (Tatjana Dragovic and Kimberly Powell)
- Section 3: Practice (Valerie Ross and Helen Julia Minors)

Each chapter pays attention to: (i) problematising; (ii) pluralising; and (iii) performing praxis – theory in action. This means that neither theory nor practice can be avoided or excluded. Central to each chapter is the inclusion, where possible, of multiple 'voices' – performers, audiences, theorists, researchers, children and the authors themselves, with the use of links to websites featuring video exemplars.

In this vein, each of the chapters features reflexive and relational perspectives; philosophical and theoretical issues related to culturally sensitive epistemologies; creative analytic writing approaches; and bringing together empirical, cultural and creative research methodologies which document, contextualise, analyse and theorize the research, with clear methodological frameworks. This edited e-book brings together prominent international artists, scholars and researchers. It will make an important contribution to the way in which 'interdisciplinarity' and 'interculturality' are understood and practiced in the arts.

In **Section One: Theory** authors offer a comprehensive overview of different theoretical positions. Authors map disputed terrains, making meaning from diverse theoretical perspectives. Key arts, social and cultural theories are critically appraised and related to: classical and critical theoretical approaches; postmodern, postcolonial and poststructuralist paradigms; indigenous ways of knowing; and feminist perspectives. This section questions, challenges and problematises the meaning of 'interdisciplinarity' and 'interculturality' by exploring theoretical frameworks that embody and engage distinctive epistemologies in the context of intercultural arts. It addresses precisely how such theoretical perspectives relate to and begin to en- and un-tangle the philosophical beliefs, personal positioning and political positioning which underpin and give life to intercultural arts practices.

In **Section Two: Research** authors offer an examination of diverse forms of research from well established interdisciplinary, intercultural, educational, artistic and social science research as well as forms of research that are new to the field. Authors address questions which researchers and artist-practitioners face in intercultural and/or interdisciplinary settings. In this section, the research approaches, tools and methodology and research methods are critically explored. Research designs postulated include: the use and adaptation of interdisciplinary educational designs; place-based narratives; visual aids as creative tools; movement-motion engagement; technology-mediated models; and new ways of positioning methods and methodology in interdisciplinary research practice.

In **Section Three: Practice** authors are concerned with arts-informed practices, practice as research, research as practice or practice-led research. These are certainly interesting times for those working at the nexus of interdisciplinary or intercultural arts practice and practice conceptualization. This section is based on the diversity of practices and their different forms and an examination of the questions about what constitutes intercultural arts practice as seen from the various perspectives of intercultural discourse, including those that occur among artists, participants, researchers and those that arise from art itself. The issues addressed include those specific to artistic practices and performances, such as audience and aesthetics, practice-based research and making connections between theory-method-practice relationships in research; there is an emphasis on artistic works and artistic practices, performance theory, artistic conventions, communication and dialogue.

Sequence and focus of chapters

In the 'Foreword', **Pam Burnard** and **Valerie Ross** discuss ways of defining and connecting theory, research and practice as ways of building interdisciplinary bridges across cultures. They introduce the rationale for the book, its structure, chapter sequence and contributing authors.

Theory is a model or framework for observation and understanding, which shapes both what we see and how we see it. Theory allows the researcher to make links between the abstract and the concrete; the theoretical and the empirical; thought statements and observational statements. Theory is a generalised statement that asserts a connection between two or more types of phenomena – any generalised explanatory principle. Theory is a system of interconnected abstractions or ideas that condenses and organises knowledge about the world. Theory explains and predicts the relationship between variables. Theorists engage in the process of theorizing or in the role of theories to help test, understand, make sense of or interpret. In section one, the first three chapters address theory building, re-visioning intercultural teacher identity in 21st century societies. Chapter 1 by Finnish academic and BIBAC 2016 visionary keynote speaker, **Heidi Westerlund**, provides insightful and new ways of strengthening ties between educational theory and practice and shares approaches to affecting change in professional knowledge formation. The term 'interculturality' holds a fascinating and different meaning when it becomes the theoretical lens for understanding and reflexively researching migrant women in Australia (in Chapter 2 by **Rashida Murphy** and **Kylie Stevenson**). This is followed by the use of Lacanian theory to address intercultural learning of Balinese Hindus (in Chapter 3 by UK-based **Mark Argent).** We are then invited to re-think 'interdisciplinarity' (in Chapter 4 when **Mark Argent)** highlighting a new relationship between countertransference and music. In Chapter 5, **Stephen Fairbanks**, who is from the USA theorises arts education as a way to evaluate a social justice programme called 'El Sistema'. In Chapter 6 **Magdalena Herdoiza** introduces a new theory is advanced for building equality and interculturality in higher education, drawing on case studies of public policy in Ecuador. All chapters offer valuable insights into further understanding concepts of 'interdisciplinarity' or 'interculturalty' using the metaphoric 'high ground' of theory (Schon, 1983).

Research is a complex multifaceted and multidisciplinary field. Interdisciplinarity and/or intercultural research are vexed issues which give rise to debates and a grasp of just what is implied by the idea of interdisciplinary enquiry and intercultural inquiry. Scholars, – notably Graeme Sullivan (2005) and Patricia Leavy (2017), amongst others, suggest that interdisciplinary research is a crucial step in the evolution of research on complex issues. Studies can involve asking people questions, listening and observing and evaluating resources, schemes, programmes and teaching methods. There are multifaceted approaches, types or paradigms applied in relation to the settings and learning environments. In Chapter 7 **Jessa Rogers** insightfully uses **'**photoyarn', developed as a new arts-based research method. In Chapter 8, **Johanna Maria Roels** innovatively develops the notion of 'visual composing' to demonstrate a new research discourse and in Chapter 9, **Carlos Lage Gómez** and **Roberto Cremades Andreu** call attention to a new way of applying action research in creating music through the visual arts. In Chapter 10, **Cristina Fernández** and **Mariona Masgrau** creatively feature the use of 'dancing words' using practice-based research methods, while in Chapter 11 'multislicing semiotic analysis' is the research method featured by **Zhuo Min Huang**. Chapter 12 (by **Apudo-Achola Malachi**) and Chapter 13 (by **Zaina Shihabi**) feature smartly presented mixed methods designs. Chapter 14 (by **Susan West, Pauline Griffith** and **Georgia Pike**) features original interdisciplinary education design tools. The art of walking, a significant mode of practice and research method, is beautifully featured in 'Storywalking' which prompts striking findings in Chapter 15 (by **Kimberly Powell)**.

Practice takes many different forms. In their book on *Practice as Research* Estelle Barrett and Barbara Bolt (2010) argue that practice and practice-led research is a burgeoning area across the creative arts and beyond. Donald Schon's (1983) famous phrase "swamps of practice" provides a rich metaphor. The practice of interculturality asks questions which can be asked and explored, deliberately reflected, and focused on the naming and framing of practices (Burnard, Mackinlay and Powell, 2016). Narratives in reconstituting, reaffirming and re-thinking practices are

widely documented in interdisciplinary and intercultural arts research. The first four chapters of Section 3 involve innovative enactment of theory by experiencing the creative process as practice (Chapter 16 by **Kylie Stevenson**) or experiencing visual art practices in an interdisciplinary and unique way (Chapter 17 by **Ayse Guller** and Chapter 19 by **José Luis Guerrero Valiente**) and experiencing a book as a reflective practice (Chapter 18 by **Gitit Holzman**). We are then introduced to thought-provoking ways of using participatory arts practice (Chapter 20 by **Sally Walmsley**) and intercultural arts practice (Chapter 21 by **Helen Julia Minors**), followed by collaborative practices for crafting picture books and animated films (Chapter 22 by **Antonija Simrak, SmiljanaKovac, Kristina Blazinovic and Dubravka Gracin)**. The final practices to be put forward involve selecting and arranging charming traditional folk melodies from the Far East for Malaysian students learning the Western flute (Chapter 23 by **Karen Anne Lonsdale**) ending with a recollection of cross culturally combining arts practices (Chapter 24 by **Wai-on Ho**).

In the 'Postlude', **Elizabeth Mackinlay** concludes with a final reflection on why 'praxis' matters in intercultural and interdisciplinary work. She argues that thinking is 'non-negotiable in the in-between spaces' that intercultural and interdisciplinary workers occupy.

New horizons - building legacy

What lies ahead for researchers, educators and practitioners of interdisciplinary and intercultural arts ? Most certainly, the past two BIBAC conferences (in 2014, 2016) have set the stage and provided a fertile platform for an expanding group of innovative and like-minded individuals from diverse cultural and artistic backgrounds to share their research in-and-through practice.

Getting an interdisciplinary and intercultural scholarly nexus of arts and science 'in conference' and off the ground is challenging, yet it was precisely this challenge which provided motivation for a conference on building interdisciplinary bridges across cultures (and creativities). Surprisingly, this biennial conference has attracted an extraordinary array of participants from around the globe - from musicians, teachers, dancers, poets, sculptors, visual artists, to scientists, creative industry workers, IT programmers and health practitioners to writers, educators, scholars, theorists, and policy makers.

What then appears to be the commonality that draws these professions and professionals to Cambridge? Is it to share expertise and create new knowledge by fusing intellectual and artistic impulses in 'Practice' - hence the title of this e-book in extrapolating how practice meets research and theory? Yes, because our aim in building legacy and expanding horizons is to nurture our growing community; to promote scholarship and novel ways of approaching and writing about research; to learn about innovative arts and science practices from around the world and to foster theory building. In our 2018 conference, we especially invite STEM and STE(A)M researchers, educators and practitioners to share ideas about co-creation and collaboration in translating and transforming interdisciplinary and intercultural practices to the next level.

For now, this volume promotes theory in practice and practice as research across domains, boundaries and cultures. It provides a micro/macro view of contemporary interdisciplinary theory, research and practice as engaged in by scholars and practitioners from around the globe. A glance at the chapter titles alone conjures up a plethora of images, signifying multiple ways of framing research through practice, and practice through and within research. The narratives articulate how theory is embedded in and reflected through the research-practice framework. Emergent themes of co-creation; widening interdisciplinarity and (inter)cultural engagement via collaborative networking; the use of motion/imagery and a/r/tography as research-practice mechanisms; realigning learning-teaching strategies and mapping research connectivity all point towards artistic collegiality, cultural compatibility and widening

reflectivity within a truly creative space where *practice meets research and theory in building interdisciplinary bridges across cultures.*

Acknowledgements

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About the Authors

Pamela Burnard is Professor of Arts, Creativities and Education at the Faculty of Education, University of Cambridge. She co-convenes the British Educational Research Association (BERA) Special Interest Group, *Creativities in Education*. She is an international authority on diverse creativities research and has published widely with 12 books and over 100 articles on creative teaching/learning and the expanded conceptualization and plural expression of creativities across diverse cultural and intercultural contexts.

Professor Valerie Ross is the director of the Centre for Intercultural Musicology at Churchill College, University of Cambridge. She is an accomplished intercultural composer and researcher with composition and fellowship awards from the Rockefeller Foundation, Commonwealth Foundation and Japan Foundation. She publishes widely and engages in transdisciplinary research, collaborating with experts in the fields of health and medical sciences (sensory integration therapy, music neuroscience) at Universiti Teknologi MARA where she is deputy dean of research.

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Visions for Intercultural Teacher Identity in C21st Super Diverse Societies

Heidi Westerlund

Abstract

In this chapter I argue that the profession of education needs to engage more actively in reflecting how the current societal changes challenge our prevailing understandings of diversity and suggest that intercultural identity be considered as a project identity for teachers who wish to meet the social needs of 21st-century superdiverse societies. There is a need to consider teacher's identity work beyond poly-cultural omnivorousness and to reconstruct teacher education through collective identity work which strives towards creating solidarity in and through 'imagined communities'. This kind of identity work is not grounded on 'neutral' knowledge, but is a resource for teacher reflexivity that can deal with ambivalence, social struggle and change. It could be developed collaboratively by consciously positioning teachers at the heart of societal transformation. The chapter takes music teacher education as an example.

Keywords: Interculturality, Identity, Teacher Education, Multiculturalism, Cultural Omnivorousness, Music Education

The argument

In this chapter, I argue that the profession of education needs to engage more actively in reflecting on how our societies are changing and how these changes challenge our prevailing understandings of diversity. The profession has overemphasised knowledge of the past–even when considering knowledge globally–and, therefore, it has been passive in envisioning how education can create shared futures for people in increasingly diversifying societies. As teacher education is one of the mechanisms that can, and ought, to be concerned about shaping the future of society, it needs to invest much more energy in developing student teachers' capacity to aspire to futures as a response to today's societal problems. This hypothetical idea of the power of identity work in professional education is based on three main ideas: first, our perception of ourselves and others has an impact on how we develop common ideas and values of the future; second, today, any influential identity politics needs to relate to larger transformation in current society, an argument put forward by the sociologist Manuel Castells; and third, by using music education as an example, we need to remind ourselves of music's power to exclude as, equally, its power to include, when creating communities, shared goals and values in school.

I will explore the possibilities for intercultural teacher education by giving first an overview of why there is a need to reach beyond polycultural multiculturalism, and then briefly visit the idea of an omnivorous elite teacher identity, the logical outcome of the multicultural education project, which, however, is insufficient in responding to society's current problems. I will then explore the consequences of intercultural identity as a heuristic understanding of a future-oriented teacher identity, suggesting that such a collective teacher identity could be cultivated through an education that positions teachers as an activist resource in a society where the old framework of shared meanings no longer works.

The societal promise of polycultural multiculturalism

Multiculturalism is the predominant approach to diversity in today's education. In music education, a multicultural approach was born from the resistance to the hegemonic power of Western classical music and the epistemological starting points stemming from it (such as the overemphasis of notation and the ability to read and write music). Multicultural music education has urged for a widening of the musical repertoires to include world musics and has emphasised the value of aural learning and improvisation–all important in teacher education. It could also be said that multiculturalism has reached beyond the nationalistic hegemony as it has promoted the value of global diversity. Moreover, multicultural music education, as multiculturalism in general, has emphasised preservation of diversity and people's right to be culturally recognised in schooling. One important criterion in Anglo-American contexts has been to focus on "ethnocultural characteristics" of music-related identities (Volk 1998, 4), which is based on an assumption that individuals identify themselves primarily with the ethnic-cultural collectives of their family, and that children and youth want to be acknowledged through these collective identities at school. Multicultural music education therefore holds that schools should open spaces for students to express and celebrate their musical heritage and students can experience educational equality amongst their peers. This experienced equality is thought to further contribute to social cohesion in society.

However, besides being non-critical towards diversity and blind to diversity that needs to be changed (e.g. inequality related to social class or gender), this presents identities as relatively fixed, rather than recognizing their situationality, the possibility of parallel identities, and who students will become, or *wish to* become. In short, it leans too much to the past at the cost of the future. The large literature on the complexity and intersectionality of identity work (e.g. how gender and ethnicity might intersect in communities and produce inequality) has aimed to correct the essentialist views of identity commonly held amongst multicultural educators. Moreover, the aim of introducing world musics in schooling has not only strengthened the epistemological notion of a musical *mappa mundi* (Karlsen & Westerlund 2015), but also the idea of 'us and them'. It pictures the musics of the world based on geographical or ethnic grounds (musical Africa, Asia, and Europe) in this way, paradoxically, strengthening the demarcation between the West and the rest.

Yet, the ethnically defined view of diversity is even further challenged in present-day societies. Increasing migration, new media and interaction at the global level provide new affordances in music and the arts. According to sociologists, in this mobile, unstable and ever-transforming world, we all either live "*in* a diaspora" or "*among* diasporas" (Bauman 2010,151, original italics), or in increasingly complex conditions of superdiversity distinguished by a dynamic interplay of variables among an increased number of new, small and scattered, multiple-origin, transnationally connected immigrants. As people claim multiple identities that are a mixture of identifications (faith, gender, nationality, ethnicity, religion and place of residence, etc.), cultural hybrids may characterise this reality more than assumed sameness in a certain geographical location or within a traditional ethnic-cultural collective. Moreover,

the increasing superdiversity may not simply be a consequence of the kind of cosmopolitan social identity that people develop voluntarily. It can also be due to forced migration that leaves people at the mercy of vastly varying immigration policies. When immigrants, who usually have left unsatisfactory life-conditions, are expected to have an active part in their new society, and their children are expected to create futures for themselves in school, recognition of their pasts and preservation of existing identities is only a starting point. A one-sided past-looking recognition may, instead, sustain the inequalities and support the segregation that existed from the beginning.

But the questions are not simply about migrants and the difficulty that they have to transform life. According to Manuel Castells (2010), this rapidly changing societal condition shakes institutions and transforms cultures at large, creating the sense of "an increasingly unpredictable and uncontrollable life" (p. 27). Such superdiversity, that challenges any shared framework, may diminish general trust in communities, and, because of the missing shared framework, individuals tend to withdraw from collective life. Or, as Robert Putnam writes, increasing diversity can "bring out the turtle in all of us" (Putnam 2007, 15). Increasing knowledge of the world's musics, as important as they may be as such, is not an answer to this lack of interest in developing shared spaces and communication, including musical spaces, in our nearest localities.

In this societal situation, we need to ask: what should the rationale be for such *post-polycultural education* that wishes to contribute to *creating communities* when no shared framework exists? On the one hand, strengthening identity boundaries of ethnically defined musical identities in a school context may not help when communication across ethnic groups has become tense or even violent. On the other hand, drawing from the past or geographically far-away musical traditions can lead the attention away from the potential conflicts in our closest communities. Or, put more directly, the polycultural starting point in music education, with its insistence on musical authenticity, may misrepresent the current complex and hybrid superdiverse societal situation in its presentation of a harmonious world where diverse cultures and ethnic groups live respectfully side-by-side. Finally, we can also ask (see Karlsen & Westerlund 2015): aren't the 21st-century children and youth already living diversity so that they do not need be taught, specifically, that music should be understood and valued as a plural entity?

Cultural omnivore–an elite habitus of a multicultural music educator

In music teacher education, as perhaps in any teacher education, the polycultural approach aims towards an identity of a cosmopolitan cultural omnivore. A multicultural music teacher knows several musical practices and related pedagogies and is interested in developing her skills and musical interests towards diversity. She moves comfortably from one musical practice to another, including popular music; she can play many instruments and teach many musical genres in a culturally responsive way at a hands-on level.

According to Petter Dyndahl (2015), this omnivorous, inclusive attitude towards cultural consumption across social hierarchies has spread to cultural and educational institutions and is characteristic, for instance, of current Scandinavian music education, having replaced the former highbrow classical music taste as a central criterion for classifying elitist cultural habits and styles of consumption. Dyndahl leans on Peterson's study in the US in the 1990s and Bennett's later research in the UK that show that openness to diversity is beginning to replace exclusive preference for high culture as a means of Bourdieuian class distinction. These studies suggest that middle-to-upper-class taste does not necessarily assume the former elitist forms, but that "high status has now become associated with a preference for, and participation in, a broad range of cultural genres and practices" (p. 22).

Importantly, Dyndahl further argues that the elite habitus includes a tendency to see the collective Other as more homogenous than themselves. This phenomenon is apparent in multicultural music education scholarship and

also in how teachers approach immigrant students in Nordic countries. For instance, Karlsen's (2013) study in Helsinki, Stockholm and Oslo shows that teachers assume–quite rightly according to the multicultural approach–migrant students to be consumers of their 'homeland music', and that offering students space to express their homeland music and ethically defined musical identity in the classroom is an inclusive act. However, the study confirms the observation of sociologists that people's identifications are plural and situational, and that school may indeed be a place where students do *not* want to identify themselves with their parents' ethnic-cultural identity, even when such a collective identity can be pointed out and has a role to play in the student's life outside of school. Thus, culturally omnivorous teachers who follow the simple epistemological principle of multiculturalism ignore the possibility that immigrant students may just want to be identified with their immediate peer group and its musical encounters. By assuming a stable, ethnically defined musical identity, music teachers may overlook their students' sensitive and complex processes of identification in superdiverse contexts (see also, Karlsen & Westerlund 2015).

More importantly, however, when cultural omnivorousness becomes the ideal identity-base and epistemological end-state in teacher education, no further reflexivity is needed as we are all already multicultural. It is true that multiculturalists may have been the activist force in the profession of music education, for instance, when the legitimized identity of a music teacher was that of a Western classical musician. It might have also partially prevented plural musical monoculturalism where cultural groups live side by side with no material contact whatsoever. Today, however, an omnivorous music teacher is not required to struggle with diversity–only to deliver the diversity of musical cultures. An omnivorous music teacher is not asked to mirror and counteract in multiple forms of exchange and interaction as part of a *new* social order because diversity is only a positive issue. An omnivorous music teacher represents the self-content elite who can stay within her musical and cultural comfort zones whilst thinking of herself as an expert in issues of diversity.

Regaining the power of teacher identity

Hence, despite the omnivorous preferences in education and even academia, many sociologists and postmodern thinkers claim that traditional institutions, such as universities and teacher education, no longer have the power to influence social change and transformation. Castells (2010) argues that the sources of legitimizing identities that the nation-state has promoted are drained away as the nation-state is called into question and the very notion of political democracy is in crisis. The only potential for real change lies in, what he calls, project identities. These identities "do not seem to emerge from former identities of civil society of the industrial era, but from a development of current resistance identities" (p. 422). If the legitimized identity is "introduced by the dominant institutions of society to extend and rationalize their domination *vis à vis* social actors" (p. 8), and resistance identity is generated in response to devaluation and stigmatization in opposition to the ruling norm, often looking at historical pasts to gather the material necessary for identity construction (e.g. religious fundamentalism and ethnically based nationalism), *project identity refers to the construction of a new identity that redefines the actors' position in society*. Project identities are born "when social actors, on the basis of whatever cultural materials are available to them, build a new identity and, by so doing, seek the transformation of overall social structure" (p. 8). Castells uses the example of feminism moving the trenches of resistance to women's identity and women's rights to challenge "the entire structure of production, reproduction, sexuality, and personality on which societies have been historically based" (p. 8).

Identity, for Castells (2010), is people's source of experience and a process of construction of meaning on the basis of a cultural attribute that is given priority over other sources of meaning. In this view, we can separate the identity and role of the teacher. Identities, according to Castells, are "much stronger sources of meaning than roles",

since they "organize the meaning while roles organize the functions" (p. 7). The role of the music teacher, for instance, is defined by norms structured by the school, university and so on, whereas "identities are sources of meaning for the actors themselves, and by themselves" (p. 7). Looking at music teacher education from this angle, it seems important what kind of processes of identification student teachers engage with during their studies as these are the 'affordances' and sources of meaning for themselves in their work.

My argument here has been that education should recognise the legitimized fundamentalisms of the profession and think about the conditions, resources and materials through which group membership is established in universities and various educational contexts. If we are to believe contemporary sociology, we need to rethink what collective identifications we allow and bring to teacher education, and what gives meaning to teachers' work in a superdiverse society that is becoming increasingly tense and polarized. In today's societal situation there is perhaps more need than ever before for nurturing the capacity to aspire to creating 'imagined communities' in which solidarity is built in and through the very material that the complex composition of students offers.

Castells further argues that, in today's society, we should support the emergence of project identities that seek to reconstruct society and break the ethnocentric approach that still dominates the social sciences (Castells 2010, 422)–including music education. We need to reach beyond "a basic anthropological framework" (Jenkins 2008, 116). Like many others (e.g. Zygmund Bauman) Castells sees that in this new socially unstable situation more effort needs to be invested in creating solidarity; or, rather, as Bauman articulates it, we need to learn the art of living *with* difference (Bauman 2010, 151) and how to navigate in a world in which cultural diversity exists within the closest neighbourhood. The problem is that, although in many countries school, as such, defines the role of the teacher in terms of increasing social inclusion, integration and equity, we do not know how this relates to the identity of the teacher. Here, I suggest that intercultural project identity could be taken as an activist force that pushes the particularities of the teacher's own capabilities and visions beyond the legitimised, beyond polycultural education, towards wider social transformation.

The question is, then: Could teacher education take resistance as a resource for the bigger picture where the aim is to reconstruct society against tensions, polarization and fundamentalism? What would it take for teacher education to cultivate such collective understandings in which teachers identify themselves as societal change agents that reach far beyond cognitive learning outcomes? What would it mean that a teacher identifies herself as someone who not only recognises where the students are coming from and what their societal positions are, but also is able to cultivate the students' capacity to aspire? A teacher who is able to create collaboration through joint artistic efforts and so find ways for wider transformation of the social space where students learn–and achieve all this meaningfully in and through the subject matter?

Intercultural teachers as creators of 21st-century 'imagined communities'

As said, in this chapter I put hope in the emerging intercultural identity of teachers, at the same time recognizing that other frames may also be needed. Once, music teachers were central in schooling that was mobilised to create nation-states and loyal citizens. Nationalist repertoires were used to construct 'imagined communities' where people appreciated their past and their autonomous nation. The educational work towards the 'imagined community' cultivated commonalities and shared values, in and through musical repertoire that was often even composed particularly for educational purposes. Indeed, in today's complex superdiverse society, where shared identities are missing and where the past nationalistic identity is no longer an option and democracy no longer a taken-for-granted value, teachers may need to fuel the activist forces in the creation of 21st-century imagined communities. Then, the

particularities of education (e.g. songs, principles of a musical tradition) are not the final epistemological end, but rather material and cultural means in such artistic and educational processes that are chosen to create solidarity between individuals with diverse backgrounds. Culture becomes a source and material *for* the individual and *for* the group in question, such as a school or classroom. Or putting it differently, school becomes a place for *culture making*, and the subject a source for creating futures. This kind of education can certainly be found in many places (see, e.g. Karlsen 2013), but could be more consciously recognised as one of the ways to tackle the problems of increasingly superdiverse societies.

Compared to former multicultural discourses, or nationalistic music education for that matter, intercultural education escapes definitions that are simple, clear and stable. It highlights exchange and cooperation rather than differences and uniqueness. It emphasises dialogue, processes and interactions between manifold different environments and cultures, whilst also recognising self-definition in relation to the respective other(s). It also emphasises co-learning, stepping outside comfort zones, reflexivity beyond established practices, accepting insecurity and emotional difficulty, dealing with change, and creating flexibility through self-reflexivity, all of which are still relatively rare as conscious epistemological aims (at least in today's music teacher education). Interculturality in this way pushes the profession towards the unknown and insecurity, towards accepting partial solutions and prolonging quick judgement. Instead of securing ethnic-cultural boundaries, the intercultural teacher aims to test and move beyond the boundaries whenever possible and when needed for the social benefit. In this way, social interaction and wellbeing is prioritised over cultural stability. Intercultural education is therefore *not* about picking up, for instance, musical practices based on artistic criteria and then implementing them in a school context. It means different things in different contexts. But, as it is a procedural response to local socio-cultural needs, it can never be described as a finished project. This focus on local socio-cultural needs brings epistemology closer to the daily realities of schools, rather than it being an abstract global perspective that may be irrelevant to local needs.

The question, then, is: Could an entire teacher education programme move away from teaching about boundaries and identity categories towards creating spaces where establishing communication and collaboration is necessary and required, and how could this be exemplified and learned in a university? Is it possible to move towards a curriculum where multiple identifications, dialogue, and creating reflexivity would be at the heart of learning? Instead of stopping at the already known culture with its historical past as the ultimate epistemological goal, student teachers could systematically be guided to reach into the in-between spaces where there is a need for negotiation in and through cultural material as a response to social needs. In these hybrid spaces—'third spaces' to use Homi Bhabha's concept—criteria for good teaching as authentic versus inauthentic no longer work, although the dialogue of authenticity can be part of the process. Instead, teachers need to be able to fuse multiple, heterogeneous perspectives when planning processes and making strategies to increase solidarity in and through the community.

For this kind of change to take place, intercultural project identity will need to become one integrated theme in teacher education programmes, a theme that could break the canonized repertoires and expectations of fixed practices. It could increase self-reflexivity of our national blind-spots and enhance even more intensively the socio-cultural imagination into the whole programme structure. As Coulby (2006) argues, we could then reconceptualize a complete programme's practices and engage our students in global discourses and societal discussions as it would no longer be possible for teachers to stay out of them. In such a programme, education is not about teaching subject contents, but rather co-constructing knowledge, whilst increasing competences for lifelong learning in and through diversity, including conflicts. It is developing critical social awareness and imagination for teachers to become educational activists who can diminish tension and create social integration in superdiverse localities.

In music education intercultural project identity work could develop such a reflexive orientation and professional attitude, one that deals with ambivalence, social struggle, politics and change as an alternative to the still influential aesthetic tradition where musical knowledge and skills are considered as neutral, keeping out of socio-political and ethical issues in the name of artistic autonomy. In this way, music education could perhaps gain back its crucial place in the school whilst aspiring to 21st-century 'imagined communities'. It is by no means an accident that music was once placed at the heart of the nationalistic project, and it is this same collective power that can still be used wisely in increasing solidarity and social integration in and through music.

Conclusion

My argument here has been that education should recognise the backward-looking legitimized fundamentalisms of the profession and rather think about the conditions, resources and materials through which group membership is established in universities and various educational contexts. If we are to believe contemporary sociology, we need to rethink what collective identifications we allow and bring to teacher education, and what gives meaning to teachers' work in superdiverse societies that have become increasingly tense and polarized. Moreover, as I have argued elsewhere (Westerlund 2002), art has its own recognised function in human life; yet it needs a context of use that involves multiple aspects (p. 192). We need to see how art excludes as equally as it includes; how it may create tension as well as build communities and social bridges–it does not create harmonious collectives automatically. If identity and identity work is understood as "a commitment to a particular conception of the future" (p. 206) then universities need to invest significantly in developing our students' capacity to aspire to and make new culture. This capacity is not simply for employability, but is fundamental, and needs to fuel ideas in terms of how teachers see themselves in relation to the changing society.

Acknowledgements

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Heidi Westerlund is a professor at the Sibelius Academy, University of the Arts Helsinki, Finland, where she is also responsible for the music education doctoral studies. She has published widely in international journals and books and is the co-editor of *Collaborative learning in higher music education* (Ashgate) as well as the Editor-in-chief of the *Finnish Journal of Music Education*. Her research interests include higher arts education, music teacher education, collaborative learning, cultural diversity and democracy in music education. She is currently leading two research projects funded by the Academy of Finland: *The arts as public service: Strategic steps towards equality* (2015-2020) and *Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal* (2015-2019).

Reading Migrant Women: Combining Story-telling and Story-making in an Intercultural 'Narrative of Practice'

Rashida Murphy and Kylie J. Stevenson

Abstract

This chapter arises from the intersection of two research projects conducted at Edith Cowan University (ECU): the practice-led PhD research project by Dr Rashida Murphy, and the qualitative PhD study of practice-led artist-researchers by Kylie Stevenson in which Rashida was a participant. This paper takes two perspectives, an insider's view and an outsider's view, in order to construct a 'narrative of practice' about Rashida's PhD research. The insider view sees Rashida document her research investigating the experiences of women from India and Iran who migrated to Australia, which resulted in her exegesis 'Monsters and Memory' and her creative component, the recently published novel 'The Historian's Daughter'. This insider view will discuss how Rashida exploited the unique potential of practice-led research to generate personally situated knowledge, both about her migrant women subjects and her own writing practice. The outsider's view by Kylie Stevenson will illustrate how this knowledge can be conceptualised as a 'narrative of practice' (Murphy 2012,21) that was co-constructed through structured reflective practice with Rashida in Stevenson's project 'Creative River Journeys' and how it can serve as a new way of modelling knowledge in practice-led research.

Keywords: narrative, creative writing, reflective practice, transnational literature, autoethnography.

Introduction

Performance artist-researcher Siobhan Murphy applies the term 'narrative of practice' to describe her methodology of documenting creative practice for exegetical purposes in her PhD. There was resonance between Kylie Stevenson's 'Creative River Journey' (CRJ) doctoral research, with its focus on critical moments as sense-making of the participants' creative practices, and the way Siobhan Murphy recounted her narrative of practice as "a useful process of sense-making for myself as an artist researcher" (2012, 21). Furthermore, the CRJ's three phase approach leading from the researcher modelling the reflective practice via co-construction of the CRJ chart to the participants independently constructing their own CRJ, also echoed Murphy's notion of being both inside and outside the creative practice (21). This paper recounts novelist Rashida Murphy's construction of a narrative of creative writing practice, both about her own research with migrant women readers and as artist-researcher participant in the CRJ project. In the CRJ, at first Kylie acted as interlocutor and documenter taking the outsider role as Rashida took the insider role to explore her creative practice. Later, Rashida independently constructed her own CRJ and thus took on both insider and outsider roles.

From an intercultural perspective, the intersection of these two projects provided meaning and authenticity to both PhD projects, which were conceived within the confines of academia. Rashida Murphy and Kylie Stevenson connected through a shared profession, values and interpersonal beliefs. Both acknowledged that Rashida's work would take her further into the language, culture and beliefs she shared with her research group of Indian and Iranian women, whilst participation in Kylie's project would take her further into her own transnational creative writing practice.

Insider view - Rashida Murphy

My research investigates the emotional impact of voluntary migration or forced exile on women from India and Iran, who migrated to Australia from the 1970s to the present day. My methodology combines story-telling and story-making to argue that the inclusion of women's stories, particularly those of trauma and abuse, must be foregrounded in any exploration of cultural and diasporic memory. As an immigrant woman from India who has lived in Australia for 30 years, I am interested in the stories women tell of their experiences of living in a 'safe' country. Additionally, as a writer, I am intrigued by the responses of 'women like me' to fictional texts that aim to represent our bicultural belongings.

In 2011, therefore, when I commenced research on 'The Historian's Daughter' (my novel), I initiated a Reading Group comprising Indian and Iranian women and invited them to read selected texts written in English by Indian and Iranian women writers. The objective was to record the Reading Group women's responses to the literature they read, along with an understanding that they would read my creative work as it developed. Finding my way into autoethnography and practice-led research was crucial to the development of my relationship with the Reading Women and my creative work. Ellis (2004) and others define autoethnography as a research method that allows the researcher to observe and participate in her own research, discern multiple layers of consciousness, and find 'other ways of knowing.' Another critical moment was becoming a participant in Kylie Stevenson's study of practice-led research, which allowed me to dwell on my own processes as a writer/researcher.

The key findings from my research suggest that immigrant (Indian and Iranian) women often put aside memories of trauma and abuse in the urgency of building a better life in Australia. The significance of my research lies in its validation of the stories women tell of their experiences in a socio/cultural environment when in the company of 'women like themselves.'

Telling stories/making stories – a narrative of practice

In 2011, a chance conversation with Kylie Stevenson about autoethnography and practice-led research prompted me to link my investigations to my lived experience as an immigrant woman. Ethnographic researchers have commented on the interconnectedness of narrative and human experience, and the importance of stories to help us organise our experiences. I decided to pursue an approach that combined narrative enquiry with autoethnography. Drawing on the work of Ellis (2004) and others allowed me to reflect on the process of aligning memory and experience to connect the personal to the cultural. I felt I had found a way into my research, into my story and the stories of others like me while maintaining a critical awareness of the complexities that would accompany such a practice.

I decided to investigate the possibility of gathering immigrant Indian and Iranian women in my home to read and discuss texts that celebrated the immigrant story. I selected texts that encapsulated themes of displacement

and trauma in a bicultural context. As a writer of socio-historical fiction it made sense to choose books I believed would be authentic and knowledge making.

Azar Nafisi's memoir, *Reading Lolita in Tehran* (2003), influenced the methodology for my explorations. Nafisi is a Professor of English at John Hopkins University in Washington. She taught English at the University of Tehran until 1995, when she was expelled for refusing to wear the veil. For two years after that, she gathered a group of women in her home, her former students, to discuss *forbidden* Western texts including *Lolita*, *Daisy Miller* and *The Great Gatsby*. Nafisi's memoir is an account of life in Tehran in the mid-1990s, more than a decade after the Islamic Revolution. It describes the lives of girls and women under a religious oligarchy. My intention was not to replicate Nafisi's experiment, but to have a group of immigrant women read stories about other immigrant women.

I advertised for a group of women readers from Indian and Iranian backgrounds. Within the month, I had signed up five Indian women and one Iranian woman who was a postgraduate student at Edith Cowan University. As there was no response from the Iranian women I knew socially, I invited them over for coffee and requested participation. The five women I met were all professionals; a lecturer, a journalist, a manager in an engineering firm and two schoolteachers. All except one were members of the Bahai Faith, a religion that is banned and considered heretical in Iran. They listened to me politely and declined to join, citing personal reasons. When I persisted, they told me that they did not read novels. They read books in English only if those books were relevant to their work or their spirituality. They explained that reading novels was not important, especially as fiction did not constitute knowledge.

As a writer of fiction I was confronted by the idea that fiction does not constitute knowledge. The implications for my research became problematic. If research is a knowledge-making process, how was I to make knowledge in the traditional sense if some of the participants in my proposed methodology did not consider the reading process worthwhile? Despite this, I went ahead with the Reading Group, determined to embrace resistance as well as enthusiasm.

Nafisi's memoir was the first text we read and it elicited conflicting responses. The Iranian women pointed out that Nafisi privileged the reading of Western literature over Persian literature, which appeared contradictory to their experience of growing up in Iran. Roohi has been in Australia for over twenty years, arriving as a Bahai refugee in 1994. She spoke of reading Persian novels and poetry as a child in Iran and was puzzled that Nafisi attached so much importance to reading novels in English. Roya is a Muslim who was born after the Islamic Revolution. She did not think that reading novels was a subversive act in the Islamic Republic of Iran. These Iranian readers were unimpressed with Nafisi's courage in reading banned books when she might have spent more time looking at 'real' issues like social class, religion and literacy. In their discussions, these readers seemed inclined to agree with Iranian critic Roksana Bahramitash (2005) who is deeply offended by Nafisi's claims about English literature. "In reading English novels from the nineteenth century as an attempt to liberate women, it is essential to realise that the voices of colonised women are excluded from the entire literature" says Bahramitash (231). On the other hand, the Indian readers, while noticing that Nafisi is elitist and unapologetic, said that she is well-informed and has an interesting story to tell. Anna and Bella, the oldest in the group, were charmed by Nafisi's insistence on reading books they had grown up with, such as *Lolita* and *The Great Gatsby*. They commented on the universality of literature as a language that transcends culture and said that their migrant experiences were similar to the ones described by Nafisi. They did not think much of Nafisi's style of writing, pronouncing it smug and self-satisfied at times, especially her belief that she was rescuing her young students from despair by presenting Jay Gatsby as a romantic, tragic hero (Nafisi 2003, 109).

During the eighteen months I spent with the Reading Group, we read three novels as well as draft chapters of my novel 'The Historian's Daughter' as I wrote them. Their sophisticated responses to the texts I invited them to read reflected a positive engagement with the material and a willingness to debate deep, pathological trauma. They asked me if the things I was writing about in my novel were 'true.' In attempting to formulate a response, I became aware of my desire to notice the secrets that hovered on the fringes of my memories and whether I would be prompted to explain these secrets further.

While reading the second Iranian text about the plight of Jewish people in the Islamic Republic of Iran, both Indian and Iranian readers were united in their responses, which included shock, empathy and disbelief for the characters in Dalia Sofer's novel about Iran. Roohi, the Iranian Bahai reader, commented that she had no idea other minorities suffered the same level of persecution as Bahais in Iran. She described her own flight from Iran in the middle of the night, and living in a refugee camp in Pakistan for two years while waiting to be accepted by Australia. Caruth (1995) argues that the memory of trauma is complex and enigmatic. She suggests that trauma can only be represented in dislocations and flashbacks. This was certainly the case with Roohi, who concluded by saying that she still wakes up at night wondering where she is, despite the safety of Australia and knowing her family is with her.

As I became a participant in my own research through my interactions with the Reading Group women, I felt I was standing on shifting ground. Ellis (2004) and others, in their discussion of autoethnography as an important research tool, advocate that the researcher become visible as a member of the research group in order to improve her understanding of broader social phenomena. On one level, I achieved what I had identified as necessary; the voices and memories of diasporic women in my home as I wrote a novel about belonging and un-belonging.

I had convened the group with a sense that reading immigrant literature would reinforce my understanding of my ethnic sub-culture and my place in Australian society. Through sharing stories, I believed I would be able to map my journey as a writer and also share my world-view with like-minded individuals as a 'cultural insider'. I wanted to find out "how a text is received by readers/spectators who belong to the community the artist is affiliated to through gender, race, culture and class affinities" (Mukherjee 1990, 5).

Commenting on the interpenetration between inside and outside, Elizabeth Grosz (2001) believes that we can never fully occupy either space. Grosz maintains that the space between inside and outside exists as an unknown between self and the other. This was certainly my experience as I negotiated the spaces between my research group and my colleagues, in particular, Kylie, with whom I functioned as both informant and participant.

Outsider view – Kylie Stevenson

In the Creative River Journey PhD project, I investigated the practice-led research of a small cluster of ECU higher degree students. This included the then creative writing PhD candidate, Rashida Murphy who here serves as an exemplar of the CRJ method and narratives of practice. Echoed in the co-authorship of this paper – in which Rashida is insider to her creative research and I am outsider – is how the project inducts participants into reflective practice so that they become both insider and outsider in documenting their own creative practice and generating new knowledge from this.

The Creative River Journey chart

In the project, through collaborative interviews in three phases, critical moments in each artist-researchers' practice were documented via a chart called Creative River Journey chart (CRJ), adapted from Burnard's 'Rivers of Musical

Experience' (2004). The River Journey chart is a data capture tool that uses reflection to document critical moments experienced by participants in a particular process. Later adaptation of the chart for pre-service teachers illustrated that the River Journey tool was both flexible and amenable to development. My adaptation added the word creative to form the *Creative* River Journey chart because the subject of my participants' reflections was their own creative practice as part of their higher degree. Critical moments in the CRJ correlate with Webster and Mertova's (2007) theorizing of critical events in narrative research. For artist-researchers like Rashida, critical moments were important experiences that changed their creative practice and had lasting effect on their practice-led research. Such moments were captured through the use of a pro-forma CRJ chart as shown in Figure 1 below.
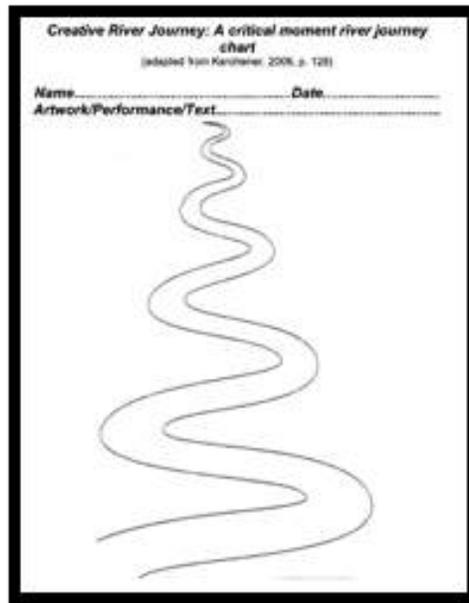
Figure 1: The CRJ chart for data capture in interviews

The narratives of practice were constructed in the CRJ project in two ways: firstly, by compiling a story of each artist-researcher's creative process via documenting critical moments in the production of one artwork or part of their research on individual CRJ charts; and, secondly, by completing a narrative report of each artist-researcher's practice-led research by drawing on the CRJ charts, interview transcripts, research proposals, exhibitions and performances, published articles and theses by artist-researchers. Narrative reports of participants' art practices were compiled by a process of qualitative content data analysis of the breadth of data collected and thus these narratives of practice also form rich individual case studies of the practice-led research of each artist-researcher. This content analysis to construct narratives is in accordance with the principles of narrative reporting, which Siobhan Murphy argues can result in a highly useful "meta-commentary on the movement of the project and the interrelatedness of its components" (2012, 23).

Rashida engaged with the CRJ project on three occasions during the first year of her PhD: individual interviews in July and November 2011 and a focus group interview in December 2011. In the first interview, Rashida explored the decisions leading to her choice to begin the PhD and her experiences in this early part of the PhD program. In her second interview, Rashida completed the CRJ independently and deliberately narrowed the focus of

this reflection on writing the second chapter of her novel, which she had been engaged in over the five months since the first interview. Both CRJs for Rashida are presented below.

Creative River Journey: a critical moment river journey chart

Name................RM................Date................01-07-11................

Artwork/Performance/Text..........The Historian's Daughter................

1. RESEARCH MA Creative writing 1999—35,000 words autobiographical writing, supervised by Susan Ash

5. PERSONAL REFLECTION— husband Mike nagging for 2 years to do PhD and novel writing

6. RESEARCH 2010 Susan Ash invites RM to apply for PhD, offered opportunity of scholarship (built on previous conversation in 2009)

8. RESEARCH for PhD proposal RM needed to know what she was doing. Recalled reading Nafisi's Reading Lolita in Tehran.

9. WRITING PRACTICE—wrote first chapt (4000 word) for PhD proposal

10. RESEARCH—entered PhD March 2011

13. WRITING PRACTICE— characterisation—choice of characters' names—Magician (mother), Historian (father)

16. WRITING PRACTICE—first half of 2011 redrafting 4000 words

18. RESEARCH—postgrad seminar about methodology. Met me (Kylie) prior to joining project. Kylie mentioned autoethnography as a possible methodology. Very interested.

20. RESEARCH—writing proposal and theoretically very affirming— theory reflected for RM key aspects of herself

2. WRITING PRACTICE—idea of writing longer piece 75,000 but just writing bits on holiday

3. PROFESSIONAL NETWORK 2010 Peter Cowan Writers Centre asked RM to get group for launch of short story prize.

4. PERSONAL REFLECTION realised how much she missed this (writing life)

7. PROFESSION—manager of TAFE teaching job allowed her to go from full-time to 1 day a week

11. WRITING PRACTICE—first sentence 'This is not the story my father wanted me to tell'— wondered what do I write next?

12. THEORY—started trying to think through theory— transnational fiction; 'the unspeakable'

14. THEORY—read Azar Nafizi (2003) Reading Lolita in Tehran, about setting up book club in Iran. Had earlier read all she can about Iran for a year.

15. RESEARCH/SUPERVISOR Susan Ash said we've moved on from post-coloniality to trans-nationality

17. THEORY—Still influenced by Edward Said's (1978) Orientalism (1993) Culture and Imperialism; opened the possibility of what she could do

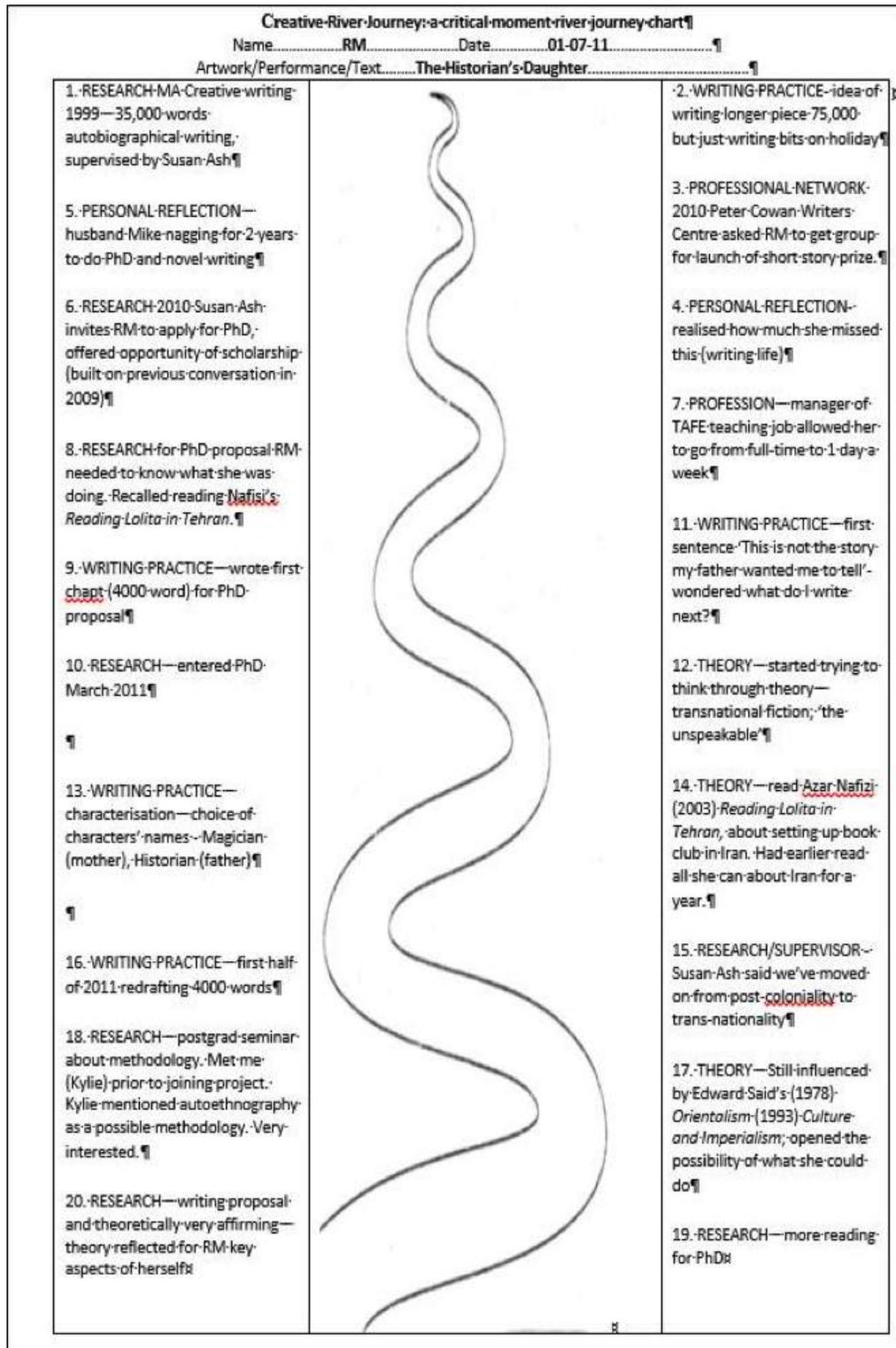19. RESEARCH—more reading for PhD

Figure 2: Rashida Murphy's 1st CRJ chart co-constructed 1 July 2011

Creative·River·Journey:·a·critical·moment·river·journey·chart

(adapted·from·Kerchener,·2006,·p.128)

Name................RM................Date................03-11-11................

Artwork/Performance/Text.........·Chapter·2·(The·Historian's·Daughter)·

1.·RESEARCH·-·PhD·project·(novel·in·progress)

2.·WRITING·PRACTICE·Chapter·2·emerged·out·of·a·jumble·of·words·and·ideas

4.·WRITING·PRACTICE·I·decided·to·introduce·new·characters·and·build·on·existing·ones.

6.·WRITING·PRACTICE·Quite·shamelessly·base·the·character·of·'Anya'·on·one·of·my·daughter's·psychotic·school·friends—it·works!·I·think.·

8.·WRITING·PRACTICE·Wonder·if·I·should·keep·Anya.·I've·sort·of·ditched·her·but·she·could·be·useful·later.

10.·WRITING·PRACTICE·Quite·happy·with·the·way·the·characters·are·developing,·their·relationships·and·youthful·angst.

12.·WRITING·PRACTICE·Do·I·want·to·be·believable·or·not?·Struggling·a·bit·with·the·TONE·of·DESCRIPTION·(RM'S·emphasis)·of·some·characters·**·i.e.·Historian·and·his·women.·The·Historian·is·emerging·as·a·pretty·awful·character·&·I'm·okay·with·it·surprisingly,·because·I·don't·think·he·is·one·dimensional.·I·need·to·work·out·why·the·Magician·loved·him·though.

3.·WRITING·PRACTICE·I·felt·really·self-conscious·writing·this·as·it·was·the·'Australia'·Chapter.·Ch.1·had·flowed·and·I·was·happy·with·it.

5.·WRITING·PRACTICE·How·to·make·this·flow·as·well?·I·try·to·remember·what·Perth·looked·like/felt·like·when·I·first·saw·it·26·years·ago.

7.·WRITING·PRACTICE·**Strongest·memory·that·emerged·was·how·empty·and·clean·Perth·was—so·I·decide·to·begin·the·chapter·with·this·image.

9.·RESEARCH/REFLECTION·This·was·slow—read·about·Perth,·the·Hills,·went·back,·revised,·distanced·myself,·looked·again·at·it.

11.·WRITING·PRACTICE·I·seem·to·be·writing·from·an·outsider·POV.·Why·is·this?·I·don't·want·this·to·fell·so·foreign.·I·realise·that·I·write·best·about·a·landscape·when·I·leave·it·temporarily.·Holiday·in·October·might·help?·I'll·definitely·revise,·re-write,·edit.

13.·RESEARCH/WRITING·PRACTICE·Freefall·workshop·(Sept·2011)·with·Barbara—lots·of·aha·moments—lots·of·doubts·about·the·construction·of·the·chapter·now.

Figure 3: Rashida Murphy's 2nd CRJ chart (page 1) completed independently 3 Nov 2011

15. WRITING PRACTICE Much more aware after Freefall—do I sound bitchy about certain characters in this chapter? Still doing a lot of telling—not enough showing.

17. WRITING PRACTICE /REFLECTION ON THEORY This chapter contains fragments of a fictitious diary (unconsciously autoethnographic). Now that I know this I can strengthen the unconscious moments. (It's okay to write like this).

19. WRITING PRACTICE/CRITICAL FRIEND Share doubts with Sabah (my daughter); she thinks the novel is fine and I shouldn't mix up the 2 narratives—her advice 'write Freefall' and write the novel—they can be two different projects.

14. RESEARCH/WRITING PRACTICE Freefall workshop—lots of soul-searching—rather dark writing emerges—I like it—but the novel has a different voice. Do I change the novel now or do I write in 2 different voices?

16. WRITING PRACTICE Really need to slow the narrative down somewhat—shop through dialogue rather than internal monologue.

18. WRITING PRACTICE/CRITICAL FRIENDS Revise and reinvent some scenes to slow them down. Need to show this to the Writer's Group to see what they think.

20. WRITING PRACTICE May be a good idea—two parallel writing projects—one can inform the other?

[RM made following statements in the interview as she explained this chart and interviewer made notation as follows at end of chart. 'As I was writing this River Journey chart, I started to have a dialogue with myself about what I am capable of. I realised that I can do both—the freefall emotional unloading; the more organised academic writing process'.]

Figure 4: Rashida Murphy's 2nd CRJ chart completed independently 3 Nov 2011

A narrative of Rashida's practice-led research

The CRJ made visible the shifts and changes that occurred in Rashida's practice-led research. One such critical moment when theory began to make sense to Rashida's practice also reveals her growing process of reflexivity:

> When I read transnational theory I knew those were my own themes anyway. Unconsciously, through osmosis 've absorbed all these notions of hybrids. […] Now that I have this theory I have to forget it and just write creatively. But it was interesting how the theory informed what I'm trying to do. (RM, CRJ interview, 1 July 2011)

Haseman & Mafe (2009) have argued that the practice-led researcher requires a "heightened sense of reflexivity" whereby "the researcher can refer to and reflect upon themselves and so be able to give an account of their own position" (219). Reflexivity, according to Hunt (2004) "involves creating an internal space, distancing oneself, as it were, so that one is both inside and outside of oneself simultaneously and able to switch back and forth fluidly" (156). In the 1st CRJ, Rashida is clearly giving an account of her shifting position in relation to key theoretical concepts proposed in her PhD research, evidence of her developing reflexivity. In the 2nd CRJ, Rashida is deliberately reflecting on her choices and experiences writing the creative component of her PhD. By her final PhD exegesis, Rashida describes herself as a "reflexive researcher" engaged in "a fluid, experiential and continually evolving methodology".

Practice-led methodology often proposes that questions and methods familiar to the artist-researcher need to be applied as research strategies. However, PhD candidates who are being inducted into the academy as artist-researchers don't always recognise methods that are familiar to their practice. For Rashida, finding a methodology that would suit her multi-strand research had proved difficult. So when the researcher raised the possibility of 'autoethnography', it proved to be crucial to her research design: "When you mentioned autoethnography I went off and read about it and it was 'yes, yes!'" (RM, CRJ interview, 1 July 2011).

The CRJ research has revealed that, for Rashida and many artist-researchers, the ability to see their artistic practice as research requires induction into reflective practice strategies. Often, initially there is the need for an interlocutor such as a critical friend, a PhD supervisor or, in this case, myself as research interviewer. However, by the end of the 2nd CRJ, Rashida demonstrates she has internalised a way to resolve some of her doubts and conflicts about her writing: "As I was writing this River journey chart, I started having a dialogue with myself about what I am capable of. I realised I can do both – the Freefall emotional unloading, and the more organised academic writing process" (RM, CRJ chart [notes], 3 November 2011).

The use of reflection to draw out the tacit knowledge that is embodied in skills located within practice is well-established. The CRJ process allowed Rashida to bring her tacit and unconscious understandings about creative writing into new light: "I had unconsciously done that, but it's about consciously recalling it, I think. That makes a difference" (RM, CRJ interview, 11 November 2011).

Rashida's reflection on critical moments became a conversation with herself about key aspects of writing. At one critical moment, she asks "I seem to be writing from an outsider POV. Why is this?" (RM, CRJ chart, 3 November 2011), She immediately considers a solution "I realise I write best about landscape when I leave it temporarily. Holiday in October might help?" In operating in this manner, questioning and seeking solutions, we see Rashida being both reflective and reflexive in order to arrive at new knowledge about her writing. This is the kind of

knowledge that practice-led research develops as the artist-researcher shift between writing and reflecting modes, bringing tacit knowledge to the surface. Rashida's CRJ reflections illustrate one of the aims of the project, making the tacit knowledge of creative practice explicit.

Rashida's CRJs also capture her choices as she negotiates the 'jumbled' disorienting experiences of many artists who become researchers through a practice-led research paradigm. The CRJ's outcome of reflexivity that arises for Rashida and other participants alleviates what Haseman & Mafe identify as a challenging aspect of practice-led research, an artist-researcher's "extremes of interpretive anxiety" (2009, 220). Rashida and the other artist-researcher participants in the CRJ are guided to explore, analyse and produce new knowledge about their practice, their critical frameworks and artistic choices. They are empowered as they internalise the insider/outsider orientation to practice and emerge nuanced, confident, practice-led artist-researchers.

Conclusion

The research collaboration between Rashida Murphy and Kylie Stevenson revealed common ground between us and shared understandings. Both researchers undertook this PhD as mature-aged scholars with families and established careers. The experience has also undoubtedly changed us, in different ways. Through collaboration with artist researchers within a university, and with migrant women outside the university, we encountered a diversity of social, economic, political and cultural processes that impacted on the way we 'did' research. Being inside/outside and in-between allowed us to reflect on the way we use language to construct narratives in creative writing, narratives about fiction, and narratives of practice while, at the same time, interrogating the conventional distinctions between creative practice and research.

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3

Looking at You, Looking at Me: Using a Lacanian Theoretical Approach to Intercultural Learning from Balinese Hindus

Mark Argent

Abstract

This paper draws on experiences on the Indonesian island of Bali, where a distinct form of Hinduism is followed by the vast majority of the population. It draws on a theoretical framework from the work of Jacques Lacan, developed by Philip Boxer, to describe an approach where the observer pushes beyond their first impressions, which seem to be about what they are observing, to look more deeply and ultimately learn about themselves and their own context by the encounter with something very different.

Introduction: different lenses

A very natural response to encountering another culture is to attempt to write about it. At best that is a valuable description, but it is inevitably subjective: the observer sees from a perspective shaped by their story and their culture, so there is a sense in which they are actually writing about themselves in writing about what they see. This makes intercultural encounter a rich space for learning about one's own culture and context. This paper draws on the work of Jacques Lacan to offer a way of approaching this in terms of a series of worked examples.

Culture can be seen as the way of life, customs and practices of a particular people at a particular time. Some meetings between cultures involve one dominating another, but this paper is conceived in terms of interculturality as the encounter between people of different cultures that enables learning and understanding. The examples are drawn from a particular Balinese context, but the basic approach can be used much more widely to promote intercultural learning.

A first encounter

In Bali a while back I spoke with a western tourist. She had liked what she had seen of Balinese culture until she discovered that it includes polygamy, and then loudly disapproved. It seemed a little impolite to disagree, not least because I wouldn't propose polygamy in the UK, but, resisting that, my thought process went something like this:
- polygamy doesn't work for anyone: it's not good to be one of several wives, or one of the men who lose out, and having several wives probably means none of the relationships are fulfilling;
- but it might make sense if women out-number men in a society built round family units and without the economic infrastructure to make it practical for someone to function alone, especially in old age;

- in Balinese culture there are stories of princes as warlords, Kris knives have a high status, there are memories of times of starvation and killings, and a key rite-of-passage for all Balinese is a tooth-filing ceremony intended to control aggression (implying that there is aggression to be controlled) – together these suggest possible causes for the culture having adapted to a gender imbalance;
- this calls to mind the situation after the two world wars, when some women end up unmarried because there was a shortage of men: the economic system made life possible for single women, but it can't have been easy;
- perhaps this helped gender equality, because they had careers, but it could equally have created complex sexual dynamics in the workplace.

Pushing beyond the rejection of polygamy shed some light on my western heritage.

Three moments in time

I could see that as a worked example of what Lacan calls the "three moments in time" (Lacan 2006 [1966]), expressed rather more clearly by Philip Boxer (Boxer 2014).Two other details provide some background for this. One is that a major focus of Lacan's earlier work focuses on speech, and particularly in terms of how we attribute meaning to complex chains of signifiers. But underlying this is an acute sensitivity to what speech struggles to hold, so Lacan's working with many layers of understanding.

The other detail is that Lacan's clinical work was controversial because he used variable-length sessions rather than following the psychoanalytic convention of these being exactly 50 minutes. His point was that the ending of the session itself has an effect, which is lost if its timing is predictable. An important part of the work of the session happens as the person works on it afterwards, so the best time to end is at the point when the interruption brought by the end of the session will be most productive.

The "three moments in time" comprise: "the instant of the gaze", when someone looks – perhaps deeply – and thinks they know what is going on, the "time for understanding", when it is clear that there is more work to do because things are more complicated than they seemed, and the "moment to conclude", when there is a realisation that one does not understand, and a new approach is needed, but, in not understanding, something has been learned. On a parallel with the end of a Lacanian session, it is an ending that creates the possibility for further learning.

This is about more than just encouraging people not to jump to conclusions. Lacan also talks of "the gaze" in terms of early experience of the way in which a child comes to understand things. It can feel like a profound knowing or recognition. In pushing beyond it, there is an active choice to go deeper.

In the polygamy example, the person I was speaking with thought she recognised something (the first moment) but by staying with that, her exploration went no further. My thought process went away from polygamy to its Balinese context, and some learning on the culture in which I live. A "third moment" arose for me in hitting the limits of my way of thinking, meaning something more is needed.

The cycle could go round again. In this case another "first moment" might be that I "thought" her anger was a displaced reaction to sexism in the west: if I don't stay with that assumption then new learnings become possible about gender both in the West and in Bali.

Today the big pressure on Balinese society comes from tourism, and it would be important to recognise how far we, as westerners, are putting pressure on the society rather than rushing to judgement.

From a Western and Christian perspective

I write as a British Christian, brought up in the Reformed (Presbyterian) tradition, with many years of retreat-giving experiences in Ignatian spirituality centres in the UK, whose work is based on the spiritual exercises of the 16th-century Ignatius of Loyola (Munitez and Endean 1996). He was working as Christianity in Europe fragmented in the Reformation, but his background was a world with more or less one religion for the whole of Europe. Bali offers a glimpse into another world of low religious diversity, and may be a better way of understanding Ignatius' context than looking back to the 16th century through the lens of what came next.

In what follows, I'll pick up some examples of learning in a Western (British) context, from looking at Balinese Hindus. In each case these examples consist of looking at an aspect of the Balinese culture (the first moment), where curiosity invites a deeper look (the second moment) before moving to the learning this opens up about my Western context.

A theoretical preliminary

One of the fundamental concepts of psychoanalysis is that we all have aspects of ourselves which are outside our conscious awareness. One of the places where these show themselves is in what we think we see in others.

Lacan's emphasis on speech formalises this. He suggests that we define things in relation to each other, creating complex chains of signifiers, which are ultimately rooted in repressions and lack. From within, an individual's signifying chains seem consistent, but these vary from person to person, and the variations are much greater when people are in different cultures. Part of the psychoanalytic process is to disrupt these signifiers to enable new meanings to emerge. Looking at another's situation and claiming to understand it (the first moment) is to fit it into one's own patterns of signification. The frustrations of pushing past this (the second moment) enable change to happen: in this case, to critique aspects of my Western and Christian heritage because of the encounter with something very different. This paper is partly about formalising that approach, and partly about articulating some of the insights I have gained from it.

Sekala and Niskala – seen and unseen

In Balinese thought, this is the distinction between the seen world, *sekala*, and the unseen world of the spirits, *niskala*. The most visible sign of the latter are the offerings that seem to be everywhere in Bali.

It is possible to talk about *niskala* in terms of its economic impact – some of the religious practices help to secure the watercourses on which life depends and make sense of the fragility of life. But there is more to it than this. An example would be a conversation with a Balinese painter who was showing me round a cooperative studio. He was able to tell me in detail about his own work, but when I asked about something by one of his colleagues he could only say that it was "something out of the *Mahabharata*". This didn't come across as disrespect or ignorance, but as a capacity to be with unknowing, which made the Western need to "know" feel possessive and defensive.

I could draw a parallel between *sekala* and *niskala* and the conscious and the unconscious. The quality of being-with-unknowing feels counter-intuitive in a Western context. It is found, for example, in the psychoanalyst Wilfred Bion's idea of operating "without memory or desire" (Bion 1970), but this is one of the least-understood aspects of his work. It is fascinating to be among people for whom this is normal.

There's also something here about dream-work. I've heard Westerners tie themselves up in knots to work out what dreams might "mean", and re-express them to make them seem to make sense. In that context, the generous

way in which the Balinese talk of being with *niskala* makes sense of the language of co-operating with what is going on in the process of one's dreams without forcing them into words too soon.

In the time between this paper being conceived and its being published the West has seen the Brexit vote, the election of Donald Trump, and the phrase "post-truth politics" become mainstream. What's striking in this is the pretence of rationality, even when things are clearly not rational, as though there are some strong processes at work below the surface which are being badly expressed. The Balinese shadow puppet show, the *Wayang Kulit* offers a perspective on this. It is usually a long performance, where the story-teller takes a traditional story and re-tells it with embellishments, which may be elements of local gossip or current affairs. This links the contemporary gossip and politics back into a shared mythic framework. This makes it feel as if politics, in becoming "post-truth", has lost its roots in the collective story, making it feel crude and primitive in comparison.

More generally, the generous holding-together of *sekala* and *niskala* makes the Western distinction of conscious and unconscious feel artificial.

Birth and the "kunda empat" (four spirit guardians)

The Balinese talk of a baby being accompanied into the world by the *kunda empat* – literally meaning four brothers (for a boy) and four sisters (for a girl). They comprise the amniotic fluid, the blood of childbirth, the waxy coating on the newborn baby, and the placenta. The first three are seen as having held open the door to the world, and the placenta as having helped the baby out and then followed it. The placenta is kept and ceremonially buried in the family compound. Janet de Neefe (2006) gives a sense of this, in recounting the shock of her Balinese husband when their first child was born, in Australia, and the placenta was disposed of at the hospital. The *kunda empat* are seen as warding off evil spirits, guarding against enemies and helping at work, before accompanying the person's spirit in death to testify to their karma (Eiseman 1990). This isn't a passive connection: the *kunda empat* have to be treated with appropriate respect and ceremonies for the person are also done for them. The burial of the placenta in the family compound begins to give a sense of the emotions around a person's connection with that place.

I could present that as a curiosity, and speculate on how it works for people without a knowledge of modern medicine (the first moment), and there is room for a rich exploration of the practices and beliefs associated with the *kunda empat* (the second moment).

The "third moment" comes in letting this connect back to, and make some sense of, experience of one-to-one work in retreat contexts; it is when things are around that make sense in terms of a person's birth or very early babyhood. My first encounters with this in supervision were characterised by a real struggle because there seemed to be something around that didn't work in words, but seemed to link to what people associated with their early life. In his paper *Caesura*, Bion talks of birth as a caesura between life inside and outside the womb, and flags some of the things that might be around and associated with this in analysis: he writes around them, as if unable to describe them directly, but the closest description is "feelings that I could describe as envy, love, hate, sex, but which seem to have an intense and unformed character" (Bion 1977, p.81).

The way the Balinese talk of the *kunda empat*, puts this in a different perspective. The myth and ceremony around the *kunda empat* offers a very natural way to engage the reality that a person was once a new-born baby, but without artificially forcing that into words. That's a counter to a Western need to explain things and a rich example of a "third moment" because it opens a way to be with further exploring, without pretending to introduce the sort of "knowing" that cuts off exploration.

Life/Death

The other side of engaging with a whole person as lacking is the awareness that they will eventually die. I am thinking of a conversation with a Balinese friend who's a subsistence farmer. He'd just heard that one of his friends had fallen out of a coconut tree and been taken to hospital. He was shocked, and distressed that there was not the money to pay for surgery. His friend was brought home incapacitated and died soon after.

In this particular part of Bali the practice is to cremate someone immediately after death. I was struck by the way my friend spoke of the cremation as freeing the soul to go on its way to reincarnation. The religious framework made sense of the arbitrary death and the injustice of poverty.

In the context of Christian retreat-giving in the West, the language of death and resurrection is often problematic. This seems to be because of contemporary difficulties in talking of death and has the tendency to treat resurrection as an overly-simple solution that has to be believed but might not be believable. The way my friend spoke of this offered an alternative way of being, raising thoughts about how Christianity has done this, how the decline in religion might mean we mobilise medicine as a defence against mortality, and, in retreat-giving, of the possibility of inviting people into an exploration, rather than an assertion of an orthodoxy that they might struggle with.

Kaja and Kelod – not quite "good" and "bad"

A crude translation would render *Kaja* as "good" and *Kelod* as "bad". Bali is dominated by the mountains in the north, particularly the great Mount Agung: *kaja* also means "towards Agung" and *kelod* means away. Villages and houses are organised *kaja–kelod* which also decides where shrines are placed. The net result is a complex spiritual representation of geography, which meshes with the system of offerings. It would be a great distortion to present this as seeking the favour of "good" forces and propitiating "bad" ones: the aim is balance both in the human and spirit realms. This could be presented as a way of developing a feeling of agency over things like illness and the success and failure of crops, but the interior sense is far more nuanced than this.

That mindset offers a rich way to look at the Ignatian *Spiritual Exercises*. These have two sets of "rules for discernment of spirits" (Munitez and Endean 1996, pp348ff). The crude summary is that the good spirit takes a person toward God, the bad spirit does the opposite, and it is possible to mistake one for the other. Views of their significance in retreat-giving have changed. Today some retreat-givers see these as central, but many historical sources don't share that emphasis, and Ignatius himself placed these in an appendix, raising questions about how central they were to him.

A much more nuanced picture emerges in his own spiritual journal (Argent 2013), where he talks of sitting patiently with experience. In his terms, that could be cast as a very broad sense of "finding God in all things". The nuancing of *kaja–kelod* makes a dualistic reading of these rules feel like a distortion. It's a recent development and can be read as a defence against something in contemporary Catholicism. This puts the spotlight on Ignatius' nuanced language and practice, which feels less defended and allows a room for perspectives to change.

The Barong Dance and the Oedipal

One of the best-known dances from Bali is the Barong dance. There is a suggestion that this has roots from before the arrival of Hinduism, and it has many local variants, but in essence it is the conflict between a witch called Rangda, and a creature called Barong, which consists of two people in a costume as a four-legged lion-like form. The plot is

complex to the point of being bewildering, with Rangda and Barong both having followers and attendants. There's also a complex web of connections between the dance and the villagers so that the sense is of some people acting out a story on behalf of the whole, rather than of a sharp distinction between performer and audience. The masks used in the performance, particularly the mask for the Barong, *dewa aya*, have profound religious significance and there is usually a temple and priest associated with the Barong.

In the story, the witch Rangda is a widow, whose daughter cannot find a husband because men fear her as a mother-in-law. Versions of the story include her kidnapping a young girl in revenge or for human sacrifice. Barong is androgynous: sometimes called *dewa ayu*, where "dewa" is a male form of god and "ayu" means a beautiful woman. In the story the Rangda casts a spell on the *babuten*, Barong's attendants, making them stab themselves with their kris knives. Barong casts a spell so that the blades do no harm. In Barong dances the *babuten* enter a trance, where their self-stabbing (usually) doesn't injure them. Some of the characters are clearly gendered, but the *Sendar* are men who adopt very feminine gestures. An added layer of complexity is that the Barong is variously described as animated by, or a representation of, one of the *kunda empat* (spirit guardians) called *banaspati raja* (Emigh 1996. pp 41 and 61). The conclusion of the dance is not that one side wins: there is a coming-together as balance is restored.

The Oedipus complex, between mother, father and child, is one of the central themes of psychoanalysis. The sheer quantity of writing on this, and the way it has developed since Freud gives some testament to its usefulness, though things like Judith Mitchell's work on siblings and on the death drive flag the fact that this is not necessarily the whole story. I can also suggest that tensions with his Judaism made it easier for Freud to find expression of what he was seeing about sexuality in terms of a Greek myth than in the Jewish scriptures, which might miss something.

In Rangda I think I see the complex roles of mothers-in-law and widows, who are both respected and feared, in the extended family. The bewitching of the *babuten* speaks of her negative power in preventing the children from forming their own relationships. Their self-stabbing can be read as a suicidal response to this, or in sexual terms (as penetration/self-penetration under the control or influence of Rangda and Barong). One of the fascinating areas of exploration around the Oedipal is how it relates to birth and very early life within the context of the parental relationship: Barong's link to *banaspati raja* engages this gracefully. Freud originally wrote of the Oedipal in terms of a boy's attraction to his mother: people have needed to think about how this works for girls and in relation to homosexuality. Barong's ambiguity of gender offers a way into relating to a parent-like figure without the problem of their gender being set.

Most tellingly of all, the sheer complexity of the dance makes it feel like an attempt to process something about where the sexual sits across the whole of life in a culture where extended families live together. It's easy to talk of the Oedipal in ways that make it all seem implausibly simple – though we may need that simplicity to talk about it at all. Looking at the Barong dance leaves me wondering if the familiar language of the Oedipal might be too deeply rooted in the anxieties and repressions of Freud's Vienna.

Conclusion

This paper has not been an attempt to assert western equivalents for Balinese concepts, or to claim a depth of understanding that could only come from being born Balinese, but, with half an eye on Lacan's caution about how much one can ever know about another person, it has been an attempt to articulate some of what the encounter with Balinese Hindus has contributed to my understanding of my European Christian heritage.

The underlying point is that the intercultural encounter can reinforce a person's unconscious assumptions if they come too quickly to a conclusion about how the other culture operates, but, if there is a willingness to tolerate the discomfort of pushing beyond this, it also offers a way to learn about one's own.

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Music and the Countertransference: Rethinking Issues of Interdisciplinarity

<div style="text-align:center">

Mark Argent

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Abstract

Both retreat-giving and psychoanalysis involve working with transference and countertransference. This paper approaches these from the perspective of a composer working in retreat-giving. There are rich insights in the interdisciplinarity of bringing these together, so that musical ideas coming to mind in a session can be used as part of the countertransference, adding a rich extra layer to the available understanding. This is explored in terms of some things which might have direct application in raising awareness of things that might be being missed, but also in less verbal forms to do with what might be outside the words, so that it begins to hold a space for what can't be spoken of directly, including things outside words. This is picked up at a musical level in terms of that part of the creative process, and at a more abstract level in terms of negative capability, unknowing, Bion's idea of O, and transcendence.

Keywords: Countertransference, Music, Psychoanalysis, Spiritual direction, Creativity, Interdisciplinarity

Introduction

This paper takes an interdisciplinary approach to musical composition, retreat-giving and psychoanalysis. Applying the language of psychoanalytic supervision to the practice of retreat-giving gives an enriching way to think more broadly and deeply about retreat-giving, but these two fields have many similarities. There's a bigger gap between these two and musical composition, and that gap is at the heart of the interdisciplinarity of this exploration, which is to see interdisciplinarity as bringing together tools and understandings from different disciplines to enable new learning. When the same person is active in several disciplines this is about what is enabled when the separations between them are softened, not because the disciplines have merged, but because they are being held within the processes of the same person.

This paper picks up one aspect of this: the way in which fragments of music that come to mind in one-to-one work can be seen as part of the countertransference, or range of things outside the actual words of a session which shed light on what is going on at an unconscious level. Much of this is material that could easily be ignored: the art of learning to work with countertransference is about paying careful attention at many levels, and being open to what is at the edge of understanding. As a composer I am also used to keeping an ear on musical ideas that come along. This could be seen simply as catching potentially-useful material, but becomes part of the countertransference as soon as one engages with the possibility that the musical fragment coming to mind in a session is part of the process of the session.

Central to the idea of working with transference and countertransference is the notion that things which appear in subtle ways, are in operation beyond the most obvious reading of the words being said. The interdisciplinary insights arise from bringing together composition and work in transference/countertransference which is part both of retreat-giving and psychoanalysis.

The controversial edge to this is that it is not trying to write *about* music, but instead sees music as another way of being.

Music and countertransference

The starting point for this paper is a surprising experience in supervision. I had been working with the same psychoanalytic supervisor in my retreat-giving for some time, and felt it to be a very productive relationship, which had already enabled significant learning. There came a session where I commented that I had not written down any fragments of music in my notes between sessions. As soon as the words were out of my mouth I realised that I had never mentioned writing down these fragments, though it was a regular occurrence. Their role, and absence in that retreat (so far) became the focus of the rest of the session.

I have had the experience of supervision with a visual artist, where questions like "How might you represent this person in paint?" can form part of the process, exploring at the level of art. But as this supervisor is not a composer, the sense was that we were not relating at the level of the music, but that the exploration was a level deeper than that, pointing to what can't be expressed in words. Though music is in all of us, the difficulty of engaging that space might explain why musical fragments had not previously appeared in supervision: in hindsight it might have been important that there was some territory not being explored in supervision, as a reminder that supervision is about helping the exploration to go deeper, which means it is always incomplete.

The musical fragments in question are small: here is an example which appears as Ex.2.2 (below):
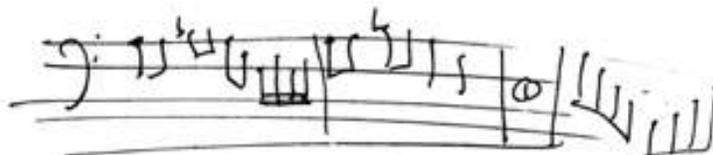
Context

Although there are parallels with many forms of one-to-one work, the experience in supervision which gave rise to this paper was in the context of an individually-guided silent retreat, which involves working with four or five people on retreat (retreatants), doing a 50-minute one-to-one session each day with each of them. Such retreats are often spoken of as individual experiences, in as much as the retreatants only meet as a group on the first evening, but rich insights can be gained from also exploring the process among the retreatants as a group.

These retreats would usually be described as Ignatian, in a tradition going back to the spiritual exercises of Ignatius of Loyola (Munitez and Endean 1996). For the purposes of this paper the most significant aspect of Ignatius' model is that he pioneered the idea of spiritual direction / retreat-giving taking the form of a one-to-one conversation. After drifting away from that approach, Ignatian spirituality re-connected with it in the early 1970s, by which time

psychoanalysis was well-developed. The similarities have led both to cross-fertilisation and to a measure of rivalry between the two.

Although this paper arises from the one-to-one sessions, the focus on retreat is the whole of the 24-hour cycle. The rest of the day is typically taken up with lengthy times of prayer / meditation, usually engaging at some level with scripture, but many people will also include periods of exercise and creative activity.

A key part of the Ignatian approach is to reflect back on parts of the day, which becomes a way of being more fully in the moment. Supervision can be seen as a sophisticated form of reflecting-back, and part of the task of the one-to-one sessions is to help the retreatant to deepen the experience. For the most part there is no set pattern for retreats of this sort, so the retreat is co-created between retreat-giver and retreatant.

My own practice in retreat-giving is to use psychoanalytic supervision in addition to whatever might be available in a particular retreat centre.

Transference and countertransference

The term "transference" was coined by Freud early in his career to describe the things that the patient (analysand) put onto their analyst. He'd originally thought these were a problem in one-to-one work, but then realised that, with care, they could become a rich resource because they arise from the analysand's unconscious. Countertransference is the analyst's counterpart of this.

A slightly-contrived example might be someone who has had recurring experiences of feeling undermined, who consults an analyst because their career is not going well, and imagines that their analyst thinks them worthless. It's likely that working out why they think this will shed light on what is playing out in their career.

Transference and countertransference are particularly useful in analytic work, but are present in all human contacts, so it is essential for a retreat-giver to be comfortable working with them. One of the reasons for seeking good supervision is that it provides a context to explore this with a third person.

Wilfred Bion (1970) speaks of "thoughts in search of a thinker", with the idea that sometimes it is as if thoughts are around and seeking someone to think them, which suggests that a way of seeing countertransference is of being willing to be the one who thinks the "thoughts in search of a thinker" brought by the retreatant.

It's also helpful to include in countertransference the idea of attending to things in the room that might be ignored, perhaps by asking "Would I be feeling this if I were not sitting with this person?". This can include ideas for music, poems to be written, or paintings to be painted. Speculating on what these mean in themselves can be a dead end, because the creative process is more complex than that, but there is sense in attending to them as "something going on" rather than treating them as something to ignore. In Bion's language, there is an association between "thoughts in need of a thinker" and what he terms "O", for "otherness" or "ultimate reality", which might be glimpsed in a session, but is not available to talk about directly (Bion 1970).

Note-taking

I take notes after the end of a session. Their purpose is to help my reflection on the session rather than to act as an *aide memoire*. The point here is that the retreatant's process will continue between then and our next meeting, so referring back to my notes before we meet again would undermine the process of the retreat by behaving as if I expect them to be in the same place as last time I saw them. The notes are relatively unstructured, but typically include key points from the session, things I feel I might lose sight of and things which, on reflection, might have

been missed. In another column I note key parts of my own process in the session, which can, broadly, be thought of as countertransference. This includes intuitions, stray thoughts, aspects of physical sensation and creative ideas, including fragments of music, ideas for paintings or ideas for writing. It is not always clear how this creative material relates to the process of the session, but the assumption is that is relevant as it wouldn't have happened in the same way were I not sitting with this person.

Part of the art of making a retreat is of being-with-unknowing, and part of the retreat-giver's task is to enable this by modelling for the retreatant that it is possible. Being too prescriptive, perhaps, out of a fear that the retreatant won't "get it right", does the opposite of this. Jung suggests that the analyst can only help the clients' healing if they attend to their own unconscious processes (Jung 1969), and it is just as essential for a retreat-giver to attend to their own being-without-knowing. Creativity is part of this, and for a retreat-giver to ignore their own creative capacity would be a self-inflicted violence, and not a good thing to model for the retreatant.

Note-taking is not about producing anything like a transcript of the session: that would actually involve a focus on remembering rather than on attending to what is happening in the room and risk being paralysed by the fear of forgetting. An important part of being present is to allow for things to float in and out of memory: things will be remembered if they need to be. Between remembering and forgetting, there are things that one doesn't remember for the moment: part of the task of reflecting in order to take notes is to see what memories return that might have slipped out of awareness and might have done this for a reason. The key is to have a generosity of spirit that recognises that there is value in attending to the session which has just finished – rather than mentally pushing it away as soon as the retreatant leaves.

A spirituality that works without words or images is usually called apophatic. It's associated with Buddhist meditation, but is also a core strand in Christian spirituality. Appropriate note-taking can help extend the capacity for being with unknowing in the session, and has strong parallels with creativity.

The composition process

My notebook contains ideas that have come to mind, and it often feels as if things gradually take form before they are ready to be written down. I have increasingly tended to assume that things which come along in a short space of time belong together, with the implicit assumption that something has been going on below the surface to cause them to arise in quick succession.

I find musical ideas come one-at-a-time, so writing them down is a way of capturing one, in order to be open to the next, rather than clogging up the mind by trying to remember several. Sometimes musical ideas seem related, as if something is evolving out of hearing. I typically come away from a conference with several pages of musical notes, which could be turned into the "sonata of the conference", and would be my musical response to it.

In the specific context of a retreat, a musical idea coming to mind in the session seems to be part of the countertransference: it seems more apt to jot it down in my notes on the session rather than in my composition notebook when I might feel I am treating the retreatant as raw material for composition. This also keeps notes short and fragmentary, and therefore pregnant with multiple possibilities.

This restriction also brings a freedom to keep compositions from the retreat as "potential" for a while, not least because the interior process of a retreat continues for a little while after it formally ends and the creative aspect needs to work with this.

It is worth being a little unclear about whether musical material relates to a specific retreatant, to the retreatants on one retreat as a group, or to the retreatants as part of the general institutional context: in reality

elements of all three are likely to be present in the countertransference. There is a sense in which musicians think in music (Grotstein 2007), so some of this countertransference would struggle to work in words, which makes it easier to hold the ambiguity around how far one is responding to individual, group or context.

In theory

The underlying thinking is that conscious thought is far from all that is going on in a human interaction. Attending to the raft of things that make up countertransference is important both because of the light it sheds, and because it models for the retreatant the sense that there is more around than is understood, which is an important counterbalance to the tendency of some in religious contexts to claim too much certainty.

Bion (1970) talks of "O", standing for "otherness" or "ultimate reality", as something which can't be known directly, except as fragments that emerge into knowing. This resists writing and theorising, which makes it controversial in a theoretical context, but it begins to develop a language that points to unknowing without it ceasing to be unknowing. James Grotstein (2007) talks of this in terms of "transcendent position" on a par with Melanie Klein's paranoid-schizoid and depressive positions, as a fundamental part of being human. This also finds a space for the idea that some things sit at quite a chaotic level, yet to be formulated into coherent "thought" that can be expressed in words, to which music can be an alternative route.

In practice

The easiest way to explain this is by way of some examples. Considerations of confidentiality mean these need to be heavily disguised: and what follows steers between that, and the twin pitfalls of pretending one knows more than one does of the other person's process, and inventing so much as to be meaningless.

On a practical note, it might be fairer to produce facsimiles of the actual fragments of music. These would not score well for legibility, but what is below looks a little too finalised when in reality they are just preliminary first sketches which would have some way to go before being used in a finished composition.
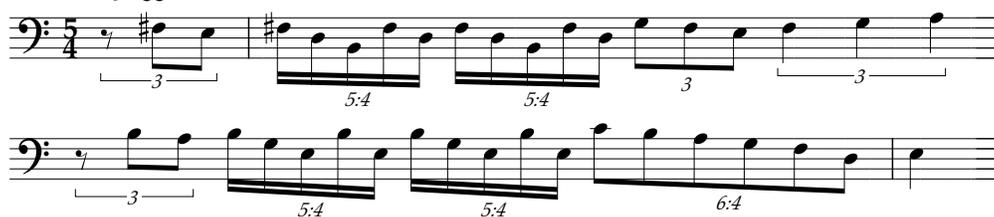
The morning after

Perhaps inevitably, there was a good deal of musical material around on the day after the supervision encounter that sparked this paper, which included:

Ex. 1.1a: the first person seemed to be in a good place and I felt we had connected well. An earlier issue around anger seemed to have found resolution. In the course of the session they asked a technical question about spiritual direction, which I answered, realising a little too late that this also meant stepping out of my role as retreat-giver. All seemed well. Ex. 1.1a was in my mind: a bright and jazzy tune, but as I came to write it down I was not at all sure what time it was in: it felt irregular, perhaps 5/8 or even something as bizarre as 26/8. At best the sense was of something out of focus, but I also wondered whether slipping out of role to answer the question had been more of a disruption than I had realised.

Ex. 1.1b: there was no musical material associated with the second person. With the third person there was a much heavier session following a sleepless night. A failed relationship figured prominently. I offered the possibility of a second session later in the day if needed, which was gratefully accepted. Yet the music floating in my mind (Ex. 1.1b) was much more alive and dance-like. Writing it down, I wondered whether offering the second session might have implied there was a problem when things were actually resolving themselves. When we met again that was indeed the case. The music seems to have been ahead of my conscious thought process. The theme is related to Ex. 1.1a, as if the unease of the first session had settled into something that could be notated in a more normal way.

Ex. 1.2 ♩.=60

harpsichord: upstems on one manual, downstems on the other

Ex. 1.3a ♩=60

flutes

Ex. 1.3b

violins

cellos

double basses

Ex. 1.3c ♩.=120

Ex. 1.2 and 1.3: this session was startling. It had felt as if a lot was floating with this person during the retreat which had been just out of words, and the task seemed to have been to wait for things to be ready to be expressed. Ex. 1.2 was around for much of the session, and seems to link to a harpsichord piece I had written six months earlier. As the session ended a bright, soaring second theme was in my mind, Ex. 1.3a. Writing that down, variants of Ex. 1.2, started to come to mind (Ex. 1.3b), and the rough beginnings of a thought as to how they could be combined (Ex. 1.3c).

At this distance, I wonder whether the absence of musical material in the first few days of this retreat might have been associated with the sense of waiting with this person. Keats' idea of negative capability seems relevant: the process both of retreat-giving and creation seeming to involve a significant degree of attentive waiting.

After the retreat it struck me that the musical material from then on all seemed to connect. It seemed natural to imagine the "chamber suite of the retreat". It's sometimes useful in supervision to think of there being a group process to an individually-guided retreat and it was interesting to see this find form in music.

The start of the next retreat

As an experiment, I decided to be more thorough than usual about recording musical material on the first day of the next retreat. This was done for just one day, to avoid turning the retreatants into raw material for composition. What's particularly striking is that the themes don't relate to each other so well, as if reflecting a sense that the retreatants had not yet formed a group. It probably isn't coincidence that these are all notated for cello, my own instrument, as welcoming people at the start of a retreat often feels like inviting them into one's own space. There is musical material from each of the five sessions:

Ex. 2.1a ♩=80

Ex. 2.1b ♩=108

Ex. 2.1: The session seemed fragmentary and incomplete, as did the music. It felt as if a lot was waiting to be said. Ex. 2.1a was in my mind in the session, feeling bland, and as soon as I had jotted it down it came back in a much more forceful way (Ex. 2.1b), as if there anger behind the seeming-blandness.

Ex. 2.2 ♩=100

Ex. 2.2: The rest of my notes on this session suggested that, though still at the getting-to-know-you stage, things were running at a deeper level, with the word "transcendent" around. The theme is reminiscent of something already in my sketchbook, as if the session were connecting with something already around for me.

Ex. 2.3a ♩=88

♩=88, or maybe slower

Ex. 2.3b

♩=88

Ex. 2.3c

Ex. 2.3: The session began with an almost overwhelming deluge of material: it was 20 minutes before I had a chance to say anything without feeling I was interrupting. With no idea why, I felt myself close to tears, which makes most sense as a physical reaction to what was in what was being said. The first theme (Ex. 2.3a) has a plaintive feel, more cellistic than the others, as if more authentically mine. These, and different permutations of the theme (Ex. 2.3b and Ex. 2.3c) suggest that the rapport was touching a lot, though at that stage I couldn't have said what.

Ex. 2.4a ♩=100
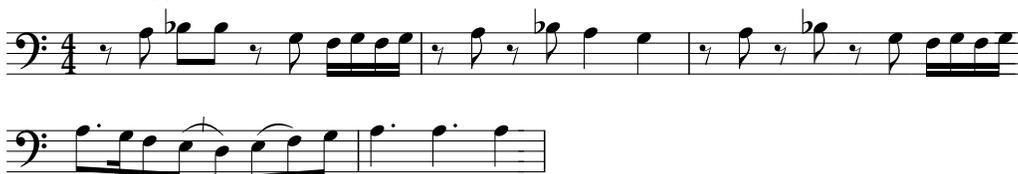
Ex. 2.4b ♩=100

Ex. 2.4 This is, in effect, two jazzy versions of Ex. 2.2, but I associate the rests in the theme with the D minor viola da gamba sonata of Bach, as if this is reaching into core repertoire for me. I found myself wanting to use the word "unknowing" with this retreatant where I had used "transcendent" with the other, as if there were strong, but slightly different connections emerging with both.

Ex. 2.5a ♩=84
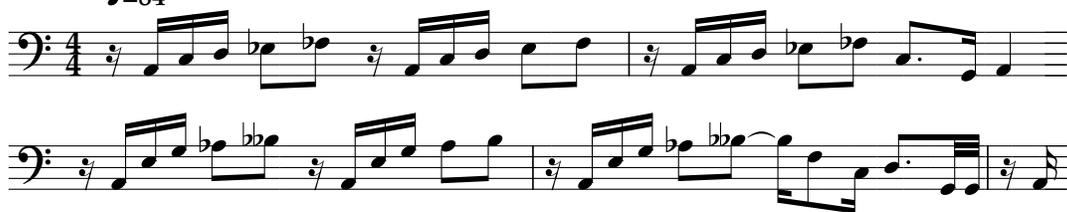
Ex. 2.5b ♩=84

Ex. 2.5: There's a searching complexity to the two forms of this theme, and it feels quite different to what went before. My sense of the person is that they were struggling to find their feet in the retreat, which seems paralleled in the music.

Sometimes it makes sense to offer retreatants the possibility of praying with music. Although they would not have known that I was being more thorough than usual in recording fragments of music that were around, two expressed the desire to pray with some recorded music that day. It's rare for this to happen so often, suggesting that my un-named attention to my own music was having an effect.

Conclusion

The conclusion is that the composer's ear brings an extra layer to working with countertransference. In the context of work drawing on spiritual direction and psychoanalysis it brings a rich interdisciplinary component. This is about engaging a layer of being which is substantially outside words, which makes it hard to write about.

Both the creative process and work with countertransference involve a patient sitting with unknowing. The parallels mean that there is a richness in sitting in the overlap, provided that it is experienced as an addition to both domains, rather than a restriction. This paper has worked mainly in terms of music, but there are parallels also with the use of art.

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Theorising Arts Education as/for Social Justice: Problematising 'Sistema'

Stephen Fairbanks

Abstract

Building upon a rationale of interculturality, the arts are often regarded as having a unique capacity to drive social transformation. Accordingly, arts education programmes often position themselves as being ideally situated to deliver 'social justice'. The youth orchestra programme known as El Sistema is one such programme and has captured the imagination of many classical music enthusiasts throughout the world. This chapter uses El Sistema as an entry point to examine some of the theoretical and philosophical difficulties associated with ascribing social transformation to a particular medium and genre of the arts. Research into El Sistema – and Sistema-inspired derivatives – is highly divided, with some writers celebrating the liberating impact of youth orchestras and other writers concerning themselves with the hegemonic and neo-colonial entrapments of such ideology. In this chapter, I argue that although these divergent perspectives problematically emanate from a common commitment to 'social justice', a pluralistic understanding of 'social justice' can aid in dismantling the potential friction and antagonism between such divergent views, allowing arts practices to retain their elusive complexity, even as they are co-opted into narratives of sociocultural edification.

Keywords: Arts Education, Social Justice, El Sistema, Pierre Bourdieu

Introduction

It is often asserted that the arts have a unique capacity to drive social transformation. Largely, such assertions are built upon the unique relationship existing between the arts and interculturality, namely, that the arts carry the potential to transcend vast distances between groups of people by creating interconnections between seemingly disparate cultures. Accordingly, arts education programmes often position themselves as being ideally situated to deliver 'social justice' because they can reach and bolster marginalised populations through intercultural outreach.

The Venezuelan youth orchestra programme known as El Sistema[1] is one such programme and has been hailed – along with its many worldwide derivatives – as the future of music, an epic social movement, and as a miracle in which impoverished children can rise to the full dignity of their humanity (see Tunstall 2012). El Sistema currently serves hundreds of thousands of children and youth in Venezuela by providing free ensemble-based musical tuition in community centres throughout the country. The most recent decade of its 40-year history has witnessed remarkable media coverage, with Gustavo Dudamel, Jose Antonio Abreu, and the Simon Bolivar Orchestra becoming celebrated within classical music circles. Moreover, outside of Venezuela, hundreds of music education programmes identifying

themselves as 'Sistema-inspired' have been created in economically disadvantaged communities throughout the world.

The enthusiasm for and proliferation of Sistema programmes has largely been premised upon making available the benefits of high art to populations which previously were unable to access it. Many have celebrated the 'social justice' of such endeavours. However, a counter-narrative about Sistema in respect to social justice has begun to emerge, a narrative which challenges the 'social justice' premise upon which the Sistema movement is founded. According to such thinking, El Sistema symbolises a music education programme which reinforces – rather than transcends – deeply entrenched social inequities (see Baker 2014). Correspondingly, current scholarship about El Sistema and Sistema-inspired derivatives has experienced a polarisation, resulting in partisan factions being pitted against each other in an uncomfortable antagonism.

The overarching purpose of this chapter is to use this Sistema impasse as an entry point for examining some of the theoretical and philosophical difficulties associated with ascribing social transformation to a particular medium and genre of the arts. In particular, my aim is to argue that a pluralistic understanding of 'social justice' can aid in preserving the complexity of the arts, even as the arts and arts education are co-opted into narratives of sociocultural edification. I intend to show that: 1) Sistema effectively illustrates a clash over the how 'social justice' can be conceptualised and operationalised; 2) the theorists of 'social justice' candidly acknowledge that the term is often used without necessarily establishing consensus on its particular meaning; 3) a pluralistic reconceptualisation of 'social justice' can alleviate some of the theoretical tension within the construct; 4) the Bourdieusian notions of cultural capital and symbolic violence can add further insight into how educational endeavours are inherently fraught with a duality of oppression and agency; and 5) acknowledging the pluralistic negotiations undergirding pronouncements of 'social justice' could ensure that 'social justice' remains a powerful and useful rationale for the arts and for arts education.

The Sistema impasse: a clash over the meaning(s) of 'social justice'

In 2007, El Sistema launched itself as an international sensation. Venezuela's Simón Bolívar Youth Orchestra – a relatively unknown orchestra at the time – had come to perform in the BBC Proms, London's highly-regarded summer classical music festival. The energy, exuberance, and skill of the young musicians astounded festival goers, and had the consequent effect of prompting tremendous interest in Venezuela's nationwide network of youth and children's orchestras. What followed was a period of time in which there was much enthusiasm over the 'Venezuelan music miracle', with numerous assertions, testimonials, and documentaries declaring that El Sistema was drastically improving lives of hundreds of thousands of impoverished Venezuelan children. Accordingly, there was a rapid international proliferation of Sistema-inspired youth orchestras, built upon the belief that youth orchestras represented an effective intervention against the vices of poverty.

Then, in 2014, Geoff Baker published *El Sistema: Orchestrating Venezuela's Youth*, asserting that the rhetoric of Venezuela's El Sistema did not match with the everyday realities of the programme. Based upon his work as an activist critical ethnographer, he recast El Sistema, not as a revolutionary and emancipatory new model of music education, but rather, as a disingenuous and politically corrupt programme which had the effect of reinforcing deeply entrenched social inequities. Not surprisingly, Baker's work had a profound effect upon the Sistema community, effectively acting as the impetus for a counter-narrative to Sistema ideology and practice. The resultant effect of Baker's (2014) work is that Sistema thinking is now polarised between two overarching perspectives – those who advocate for El Sistema as the democratisation of high art and those who view it as neo-colonial cultural imperialism.

However, what is perhaps more remarkable than the growing disagreement over El Sistema practice, is that the two factions each cite 'social justice' as being the centrality of their particular arguments. Sistema proponents assert that social justice is achieved as more children are given the opportunity to play in an orchestra, whereas Baker and others contend that social justice is ultimately thwarted by such activities. Essentially the disagreement is regarding how the term 'social justice' is theorised and operationalised.

Theorising 'social justice'

'Social justice' is a notably problematic reification because of its tendency towards tautology. The term is generally used to indicate an association with altruism, but in doing so, the reification itself becomes lost within its own abstractions. In turn, those abstractions camouflage the deeply divergent ways in which individuals might idealise what a socially just society might look like. The political philosopher Joe Oppenheimer (2002) seems to capture this unsettledness when he announces, "Everyone is for social justice", before adding the pointed commentary, "Of course unanimity rarely survives scrutiny. And unanimity regarding justice papers over deep controversies" (p. 295).

This tendency for 'social justice' to mask deeper issues led the political philosopher and social theorist Friedrich Hayek (2013) to describe 'social justice' as being akin to a mirage. He asserts that an agreed upon consensus regarding what constitutes 'social justice' will forever remain elusive, while the concept itself would also effect an emotive response from individuals. Moreover, he contends that 'social justice' actually becomes a hindrance to democratic processes, for "there are today probably no political movements or politicians who do not readily appeal to 'social justice' in support of the particular measures which they advocate" (p. 229). In other words, 'social justice' represents an empty rallying cry to re-assert that a particular viewpoint is seen as preferable by an individual or group; it is used to imply that a particular stance – political or otherwise – is more closely aligned with an abstract appeal to moral goodness.

In partial response to these views, the political theorist David Miller (1999) acknowledges that there exists "suspicion that the term [i.e. social justice] may have emotive force, but no real meaning beyond that". However, he asserts that "a clear meaning can be given to the idea" (p. ix), and thus, he advances a multi-faceted theorisation of 'social justice'. Miller argues that all people have their own personal, well-developed sense of justice; and it is this personal conviction of justice which allows people to negotiate and interact with their social worlds. Accordingly, for a universal theory of social justice to be useful, it must embrace the plurality of these individual understandings. Not only that, it must also be persuasive enough that individuals regulate their own personal sense of justice by the principles which the theory advances. In other words, an effective social theory aspires to describe collective individual theory. Miller proposes that a pluralistic theory of social justice – in which different dimensions of justice are acknowledged as reprioritising themselves depending upon the particular situation – can account for the variation in conceptions of justice which other theorists had identified as being problematic.

A pluralistic theorisation of 'social justice'

Building upon this pluralistic model of social justice, music education philosopher Estelle Jorgensen (2015) explores some of the multiple ways of theorising social justice (see figure 1), proposing that the different dimensions of justice each place discretely different demands upon how educators should proceed to pursue their work. In essence, 'social justice' is derived from a plurality of imperatives, each yielding differing interpretations regarding the intersection of social justice and music education. To illustrate this point, I would like to draw particular attention to two dimensions

from Jorgensen's lengthy list – distributive justice and restorative justice – which seem to capture the essence of the two prevailing Sistema perspectives.
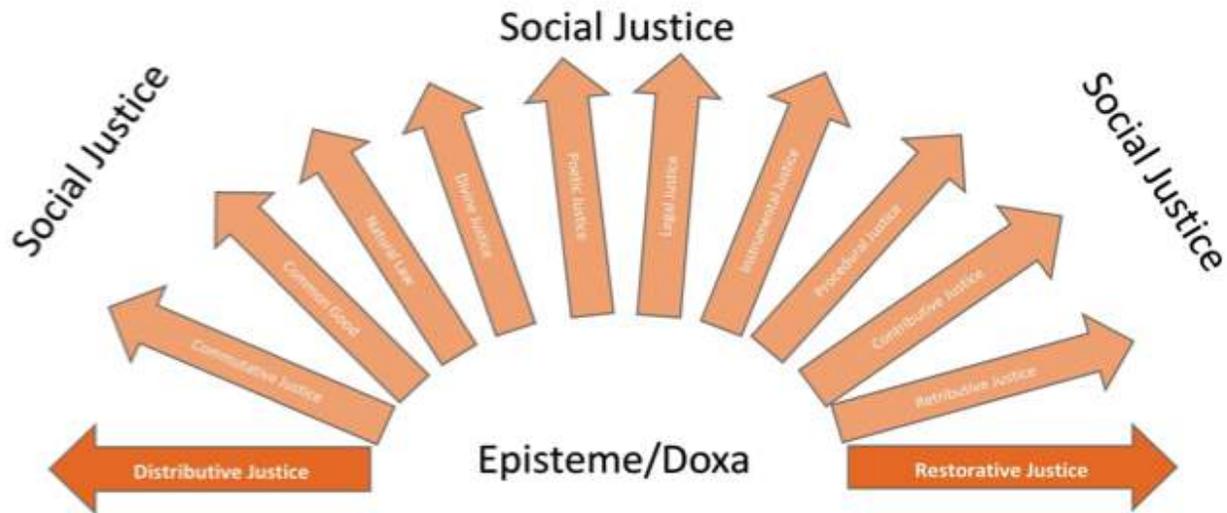

Figure 1: A pluralistic theorisation of social justice
Source: Original illustration by author, incorporating Jorgensen (2015)

Distributive justice would suggest that economic and cultural resources should be redistributed in such a way that marginalised populations have equal access to opportunities which had previously been unavailable to them. Sistema proponents are perhaps in line with this formulation of 'social justice'. Their argument is based upon the observation that children in impoverished communities are precluded from many opportunities which are available to those who live in more affluent communities. In particular, opportunities to participate in a youth orchestra would either not be available or be impractical because of the costs required to participate. Thus, any educational or cultural benefit which might be derived from ensemble participation or classical musical study is pre-emptively lost to these individuals. Distributive justice would decry such inequity and demand that comparable opportunities are made available to all children. Under this framework, it becomes a straightforward and self-evident argument to declare that Sistema programmes symbolise 'social justice'. After all, by making youth orchestra opportunities available to those who previously had been unable to participate, 'social justice' is upheld because the 'injustice' of economic disadvantage is somewhat mediated.

In contrast, however, the dimension of *restorative justice* would argue that 'social justice' is only achieved by rescinding the social structures that initially caused certain populations to become marginalised (Cremin, Sellman & McCluskey 2010). Thus, restorative justice would assert that the way to help economically disadvantaged areas and marginalised populations is to address the factors which have caused such hardship. For many communities – and especially those in Latin America – the roots of such marginalisation are inextricably linked with Western civilisation's successive eras of colonisation, imperialism, and capitalism. Because classical music is so often tied to the veneration of Western civilisation and culture, the introduction of youth orchestras to these communities is potentially complicit

in denigrating the indigenous musical traditions of these respective areas. Classical music often represents itself – either implicitly or explicitly – as being the most refined, prestigious, and/or transcendent of musical expressions, and thereby makes the corresponding implication that other musical genres are of less worth; in turn, this potentially results in exacerbating a perceived sociocultural hierarchy between western civilisations and non-western cultures. Such repressive hierarchies and structures represent the antithesis of restorative justice.

Given the widely divergent way in which 'social justice' can be conceptualised, 'social justice' remains a problematic rationale for educational endeavours. In essence, it represents a tautological reflection of epistemic beliefs, and as such, it becomes the operationalised way for individuals to act upon their deeply held values and beliefs, while masking such complex negotiations from further scrutiny. Thereby, it obscures the very plurality upon which it is built, and in doing so, it also attempts to co-opt others into its cause, without necessarily ensuring that others share the same epistemic value system. Because the reification of 'social justice' has these inherent tensions, and because Sistema rhetoric is so bound up in the idea of 'social justice', it is perhaps not surprising that Sistema research would eventually propel itself towards entanglement in these tensions. It is precisely because of this feature that I find Sistema research to be particularly rich in revealing the underlying beliefs which function as the motivations for instituting music education programmes (see also Allsup 2016).

Bourdieu and social reproduction

The sociologist Pierre Bourdieu (1990) focused much of his work upon the way in which educational institutions represent a dominant site for the perpetuation, reinforcement, and embodiment of social distinctions. As such, his writings represent a particularly useful way to conceptualise 'social justice' in the context of education. In a notable similarity to the inherent tension described earlier regarding divergent epistemic approaches to 'social justice', Bourdieu's work also centres upon the ways in which educational practice can simultaneously be emancipatory and oppressive.

Bourdieu's arguments regarding social reproduction are largely constructed upon his concepts of habitus, capital, field, and symbolic violence. Bourdieu asserted that social structures become embodied within individuals through their *habitus* – the dispositions, tastes, sensibilities, and collective experiences which determine how individuals interact with the social world. The term 'capital' signifies objectified power, and can be manifest in the form of economic capital, cultural capital, or social capital. 'Economic capital' is perhaps the most intuitive form of capital, and is most often visible in the form of money. 'Cultural capital' denotes an individual's familiarity with cultural norms and expectations as well as his/her ability to work within such cultural frameworks to reposition him/herself within the existing structure of society. 'Social capital' refers to the social networks and relationships a person has and whether those relationships are able to enable certain advantages to the particular person. Bourdieu argues that ultimately the various forms of capital are interchangeable and transformable. 'Field' signifies the place where a person's habitus and capital interact as a person negotiates and renegotiates his/her social position. The term 'symbolic violence' connotes the harshness and the effective hurt when an individual's influence over another is derived from differences in sociocultural symbols, effactually rendering an individual's valued cultural background – i.e. habitus – as being of very little worth (Bourdieu 1990).

In aggregate, Bourdieu's ideas present the possibility that pedagogic action – including Sistema programmes – embodies both liberating and oppressive elements, and further suggests that symbolic violence and cultural capital are inherently linked (see figure 2). Pedagogic action – coupled with the use of music as a medium of cultural transmission – has the effect of reshaping the habitus of students participating in the programme. On one hand, this

equips those individuals with greater ability to understand and navigate the wider sociocultural world. Such an increase in cultural capital would correspondingly suggest that these individuals would have greater agency over their social status, being able to reposition themselves in the way that they choose. On the other hand, this increase in agency is premised upon being able to navigate the social world of the dominant culture, and it is the members of that dominant culture that established each of these music education programmes. In this way, the dominant culture has imposed its cultural preferences upon these marginalised populations; and because it is the cultural symbols of the dominant class that are upheld as being worthy of reproduction, any other cultural expressions experience a symbolic violence. Thus, music education programmes which are built upon cultural practices from the dominant culture are intrinsically complicit in reinforcing a form of ideological oppression).

Figure 2: Bourdieusian model of pedagogic action and its effects upon agency/oppression
Source: Original illustration by author, incorporating Bourdieu (1990)

Thus, in respect to Sistema programmes, it is likely that cultural capital and symbolic violence are taking place concurrently in Sistema programmes. Perhaps this is why the literature can praise El Sistema for being 'one of the most significant social and artistic developments of the twenty-first century' (Tunstall 2012, p. xvi) as well as deride it as a model of tyranny, a neo-colonial ideological domination which reinforces the very cultural class systems which its proponents have asserted that it transcends (Baker 2014). Sociologically, Sistema programmes may be providing

participants with greater cultural capital – and thereby fulfilling a mandate of distributive justice – but in doing so, they perpetuate a symbolic violence by reaffirming a neoliberal status quo in which classical music and/or other expressions of Western civilisation are preferenced above the cultural and musical expressions that those participating in the programmes might be more inclined to pursue.

The fragile complexity of the Arts

It is possible that much of the disagreement over Sistema has arisen from the way in which the arts have been inadvertently used as a euphemistic replacement for societal values which actually transcend art itself. Artistic practice can be closely aligned with the deep ontological imperatives such as religious, cultural, or political ideology, but ultimately, the arts are the medium of experience and expression, rather than the essence of these deep imperatives. In alignment with this, arts philosopher and researcher Ruben Gaztambide-Fernandez (2013) states:

> It is imperative that advocates who are committed to social justice resist being seduced by the dubious simplicity of being able to say, 'The arts do this' – whether this is to make students more imaginative, inspired, critical, socially engaged, understanding, or more open to difference. The idealization of the arts required by this logic may seem attractive and persuasive, yet I argue that it dangerously flattens the complexity – as well as dilutes the richness – of those cultural practices that are sometimes, although not always necessarily, associated with the concepts of 'the arts'. (Gaztambide-Fernandez 2013, p. 638).

The arts have a richness, depth, and complexity which resist being co-opted into a single self-existing purpose. Precisely for that reason, they represent an elusive but powerful ally for 'social justice'. Often, the arts concern themselves with the negotiation of pluralities and the amplification of deep ontological imperatives. Accordingly, when the arts intersect with 'social justice', they begin to insist that 'social justice' acknowledges – rather than obscures – the pluralistic ontological negotiations which are embedded in such a reification. As discussed earlier in this chapter, the implications and complexities of 'social justice' are beginning to manifest themselves in the context of Sistema-inspired youth orchestra programmes. Thus, Sistema programmes are now faced with a decision regarding how they will respond to differing theorisations of 'social justice'. I assert that a pluralistic approach could reinstate 'social justice' as being a useful rationale for Sistema programmes, helping them to identify the underlying sociocultural and ontological values embodied within such arts education practices.

In this chapter, I have largely focused on an ideological impasse regarding whether Sistema programmes promote or hinder social justice. I have used this impasse as an entry point for examining some of the theoretical complexities associated with promoting a particular medium and genre of the arts as an imperative of 'social justice'. I conclude by returning to the discussion of interculturality which opened this chapter. Many arts-as-social-justice programmes cite intercultural outreach as being the mechanism for reaching and engaging with marginalised populations. While such approaches ideally represent the bridging of different cultures and the pluralistic celebration of diversity, there also exists the possibility that such approaches may inadvertently reinforce existing cultural hierarchies and thus perpetuate long-standing inequality between populations. Thus, in order to adopt socially just, intercultural approaches to arts education, it becomes necessary to continually problematise specific arts education practices and the theories upon which those practices derive their rationale. Through such efforts, it will become increasingly likely that the synthesis of interculturality, social justice, and arts education will have the desired impact upon the populations being served.

Notes

As a clarification on terminology, I use 'El Sistema' to denote Venezuela's nationwide network of youth and children's orchestras. The name is a truncated version of the former name of the programme - *Fundacion del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela*. From 2013, the organisation rebranded itself as *Fundacion Musical Simon Bolivar* (with *FundaMusical* as the new abbreviated form). I use 'Sistema programmes' to refer to youth orchestra and other music education programmes which self-identify themselves as adhering to El Sistema philosophy, pedagogy, and/or ideology.

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Stephen Fairbanks is currently a PhD student in the University of Cambridge's Faculty of Education. His research explores the ways in which school music ensembles can effect a profound sociocultural influence upon students' lives. His research emanates from his interest in El Sistema, the celebrated – and also controversial – Venezuelan music education programme which purports to save lives through music. In his studies, he is supervised by Professor Pam Burnard. Fairbanks has worked as a high school music teacher in El Centro, California and in Park City, Utah. He has also worked as the music director of a community orchestra in Evanston, Wyoming. An avid string player and symphony enthusiast, Fairbanks continues to actively participate in community orchestras. He holds degrees from Brigham Young University and the University of Cambridge.

Building Equality and Interculturality in Higher Education: Case Studies of Public Policy in Ecuador

Magdalena Herdoíza

Abstract

In 2008, Ecuador set in motion public policies inspired by principles and rights embraced by its new Constitution. Among others, these encompass equality for all peoples, diversity and intercultural relations, as well the recognition of the rights of nature. This article examines two cases of higher education policy that reflect this process: a) The mainstreaming of rights, equality, and interculturality, and b) The creation of the University of the Arts. By focusing on their respective theoretical frameworks and on the methodological approaches followed for their design and implementation, these experiences shed light on the value of articulating broad-ranging and large-scale perspectives with the journeys and voices of individuals, constituencies and their agency outside and within higher education institutions. The author, who participated directly in both national emblematic projects, brings a first-hand look at the processes, their complexities, and the initial outcomes. These participatory public policy experiences in the context of academia offer some pointers for further dialogue, reflection and for similar initiatives that could be undertaken in different regions, systems, sectors or institutions, according to their respective contexts.

Keywords: Public Policy, Higher Education, Interculturality

The Ecuador "Citizens Revolution" as the Framework for Equality and Interculturality in Higher Education

Through two case studies in policy development, this paper offers examples of how diverse theoretical perspectives can be articulated and applied to the construction of policy in higher education as a whole, and in the field of the arts in particular. Both case studies have intercultural and interdisciplinary epistemologies at their core. Furthermore, their underlying frameworks are philosophically and methodologically inspired by two innovative approaches: the *"Buen Vivir"* or *"Sumak Kawsay"*[1] worldview of the indigenous cultures and intersectionality, which constitutes a major contribution from the feminist approach.

Generally translated as "Good Living", "Buen Vivir" refers to a bio- and socio-centric paradigm that emphasizes the harmonious relationship between humans and nature, and the solidarity among human beings. It explicitly values education as an ongoing holistic process occurring in the context of active social engagement, as well

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[1] *"Buen Vivir"* in Spanish, *"Sumak Kawsay"* in Quichua indigenous language.

as art as a natural way for peoples to communicate and to express themselves. Both are conceived as integral parts of human well-being. Intersectionality also subscribes to a holistic and multifaceted approach, which has given way to methodologies that enable complex analysis of multiple and overlapping variables and identities that shape the realities of individuals and societies.

These case studies are situated in a transformative moment in Ecuador's recent history, characterized by the critique of the neoliberal model in Ecuador and in the region beginning in the late 1970s and gaining traction in the new millennium. This process was the foundation for the Constituent Assembly (2007), the Political Constitution approved by referendum on September 28, 2008 and the two national development plans, which established the general directives for the political project of the "Citizens' Revolution," and the new paradigm for the society of *Buen Vivir*.

The National Plan for *Buen Vivir* 2009-2013 established that one of the key strategies for social and economic change would be the transformation of higher education through the expansion of knowledge in science, technology, and innovation. In 2013, four emblematic universities were founded in the context of the Organic Law of Higher Education: the National University of Education, UNAE, located in Azogues (southern Andean region), IKIAM, the life sciences university located in Tena (Amazonian region), YACHAY, the experimental research and technology university, located in Urcuquí (northern Andean region), and the University of the Arts (UArts), headquartered in Guayaquil (costal region). In 2014, the National Secretariat for Higher Education, Science, Technology and Innovation (SENESCYT) launched another national project: the building of the public policy for the mainstreaming of equality in higher education (March 2014-December 2015). This policy is also reflective of two major national proposals: a) the "Agendas of Equality," which address women and gender rights, those of indigenous nations and peoples, and of individuals with special needs, and b) the environmental policies adopted by Ecuador.

The author provided technical assistance to the research, planning, methodology, and policy consensus building that these projects involved. Broad participatory processes gave voice to stakeholder representatives, shaping both national projects. These two experiences are presented chronologically as case studies documenting efforts made to foster intercultural, interdisciplinary, and democratic paths in and from academia.

The University of the Arts

The UArts was based on both the 2008 Constitution and the Policy for a Cultural Revolution by the Ministry of Culture. Building it was an ambitious collaborative exercise, where planning and pedagogical experts facilitated the creative work of artists themselves. Through the 11 months of arduous labor by multiple specialized teams, consultations and workshops by artistic area, and an international seminar (Guayaquil, October 2012), the proposal was refined and then submitted to the governing higher education entities for review, revised again, and finally approved by the National Assembly (December 2013). In March 2014, the UArts opened its doors to its first cohort of students pursuing degrees in Film and Audiovisual Arts and Intercultural Literary Arts.

Purpose

The UArts was conceived with the aim of establishing the foundations for quality art education, for the promotion of artistic creation and dissemination in the country, as well as for strengthening Ecuador's plurinational and intercultural identity. Aligning itself with Ecuador's policies and plans, the University committed to strengthening and asserting a plural national character, diversity and intercultural relations; propelling creative cultural processes,

including language and expression of individuals, groups, and communities alike; and supporting the preservation and dissemination of the collective and individual memory, as well as the natural heritage of the country in all of its richness and diversity.

Overall, the UArts simultaneously proposes academic excellence in artistic education and a contribution to the transformation of paradigms and practices held by artists with respect to their social impact and responsibility. The University approach promotes the deconstruction of the paradigm inherited from the colonial period, within which artists have lost sight of the connection and influence of their practice in the socio-historical context that surrounds them. Through its institutional and academic framework, the UArts proposes the construction of a new model for the education and social articulation of arts professionals who are sensitive to the ideological, political, and economic implications of their projects in an immediate and global context. This new paradigm would come about by way of sets of disciplinary and interdisciplinary approaches and student practices and applications within a curriculum strongly connected with the community. The hope has been, not only to show the link between practicing arts and the social fabric, but also to project this connection to cultural and artistic ventures in the dynamic arts economy, thus helping to identify professional prospects for artists in terms of both the contributions and the opportunities of the arts – in general – to the social capital and the economy of the country.

Highlights of the academic framework

Higher education cannot isolate itself from the political, economic and social realities that sustain it. Furthermore, it serves as an important setting for power struggles and democratic battles. With this in mind, the UArts' curricular planning adopts a critical pedagogy paradigm that not only recognizes the multiple relationships between culture and power, but also conceives of the pedagogical field as a defining element in the educational process (Giroux 1994, 306-307).

The guiding principles of academic programming are: decoloniality, interculturality, cultural rights, transdisciplinarity, and service-learning. The essence of the UArts' curricular model is defined by three pillars: Ecological Humanism, Constructivism, and Social Responsibility.

Ecological Humanism aligns itself with the idea of an integral human being (historical, social, and cultural), who is a creator and a protagonist of history, in a continuous process of transformation towards a strong and harmonious relationship with nature. It respects the collective rights of the community and facilitates the development of individual and collective identities; it promotes constant innovation to serve human beings, society, and the environment; it recognizes that cultures are the source of art.

Constructivism conceives of individuals as builders of their own learning, which emerges from the socio-cultural praxis, actively integrating the cognitive and affective spheres. Constructivism considers work and creative endeavors as elements of humanization, of dignity and of innovation, and promotes research, problem-solving, debate and dialogue as interactive social tools for learning.

Social Responsibility recognizes the transformative potential of individuals over themselves and over their social and natural surroundings. This responsibility is based on contextual relationships between theory and praxis that promote intercultural exchanges and renovations in worldviews and attitudes. Service-learning is viewed as a means for the transformative and creative actions of individuals, communities, and artists.

By framing learning as the interaction between individuals, society, and the natural environment, the framework proposes the intentional and structural link between all of these as a source for more profound and transformative processes. Consequently, it prioritizes the following lines of systemic action within its projects: a)

intercultural dialogue of knowledge, b) participatory action research, and c) collaborative creative cultural ventures. With this focus and line of action, the University sees itself as a catalyst for creative interrelationships between the university community and its immediate and broader social surroundings.

Academic programming

The initial academic proposal of the University included five undergraduate and graduate programs in artistic education: Film and Audiovisual Arts; Intercultural Literary Arts; Performing Arts (Theatre and Movement); Visual Arts, Design and Technology; and Music and Sound Arts – all articulated by a Common Core of Interdisciplinary Studies. The University follows the standards and requirements of the Organic Law of Higher Education, which qualified it as a teaching and research higher education institution.

In the academic realm, the UArts adapts its mission and vision into academic programming based on an open and innovative curriculum that combines the pursuit of excellence in the artistic field with a holistic Common Core Component (CCC). This component combines interdisciplinary work, intercultural perspectives and the nurturing of systemic connections with the community. The curriculum is centered on the "graduate's outcomes." The CCC encompasses basic and cultural studies as well as interdisciplinary applications (projects) in connection with the community – an area to which all programs are coherently articulated. Research, planning, and evaluation are conceived as essential tools for consistent academic administration.
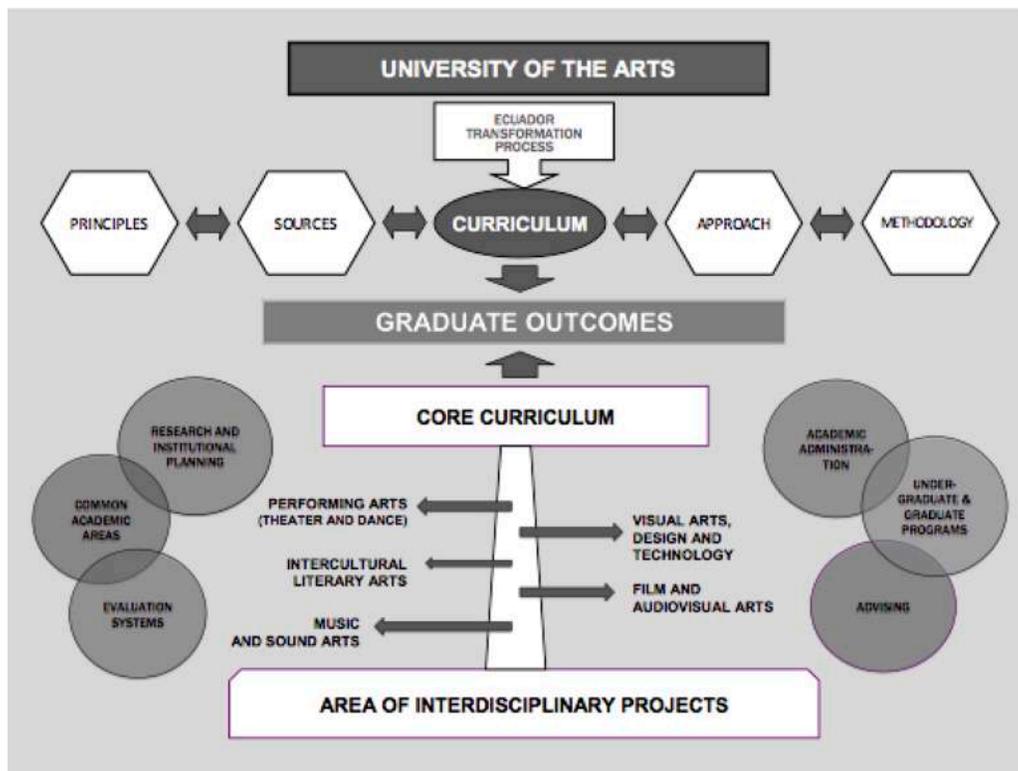

Figure 1: General Structure of the UArts
Source: MCE. Universidad de las Artes. Proyecto emblemático de la Revolución Cultural
(2013, p. 161) (Figure translation by the author)

Stemming from its pedagogical approaches, the curriculum promotes a collection of general methodologies to be developed by and adapted to each academic unit, program, degree and major, as well as to each course, workshop, and project. The application of methodologies materializes in the classroom, which is broadly assumed as a flexible setting where multiple educational exchanges take place in interactions between teachers, students, the University community, and the community at large.

The methodologies proposed embrace the enhancement of crucial abilities meant to be developed through the learning process. These include: critical thinking, experimentation, creativity, discovery, innovation, sensible and emotional grasp of reality, and multiple ways to expressing and communicating it.

The macro academic structure favors the diversification of experiences, resources and situations favorable to the learning process, the nurturing of cooperative learning in and out of the classroom (in line with the principles of shared learning as a natural articulation of day to day academic life with social realities), the modular and integrated organization of learning, using interdisciplinary and transdisciplinary concepts, and the promotion of the use of cutting edge contemporary technology while recognizing the value of traditional knowledge and technology.

The *Meso Curriculum* refers to the structure of programs, degrees and their respective majors. It contemplates the articulations to be made with the University Common Core Curriculum, and specifies the graduate's expected outcomes by specific competencies as an essential guide to the academic planning.

The *Micro Curriculum* encompasses the design of academic courses and workshops, including their respective syllabi outlines. Each syllabus outline is cross-referenced with the graduate's expected outcomes, which should be consistent with the mission and curricular principles of the University.

The UArts is currently in the implementation phase with a growing student body. Also, detailed academic programming is being shaped through ongoing consultations. Ensuring that programs soundly reflect the guiding documents that were at the basis of the University's foundation is a continued task for its stakeholders.

The Mainstreaming of Equality in Higher Education

This second major step amplifies the transformation taking place in Ecuador's Higher Education system. Not only does its breadth expand by including all public higher education institutions and academic fields; it also evidences deeper paradigm shifts and developments. For example, the policy redefines "quality", regarding equality as a prerequisite to achieve quality. The participatory dimension in the building of the policy is also broadened by including academicians, representatives of public institutions, grassroots activists, and international agencies, aiming at retrieving the wealth of diverse experiences and learning amassed by the various stakeholders.

This effort takes place in the context of the international reflection continuum marked by the recognition of both advancements and challenges in the pursuit of a clearer definition of quality in higher education. There is a consensus on the need to improve the quality of higher education and valuable attempts have been made to further define parameters and standards of excellence. Also, progress has been made world-wide toward the development of theoretical frameworks that include social dimensions as parameters of quality. Ecuador SENESCYT's contribution to this reflection is to have placed equality as a requisite of quality in higher education, and to have achieved this redefinition in a participatory fashion.

Objectives and scope

Women and gender equality, the rights of indigenous nations and peoples, intercultural relations in terms of equality, equal rights of individuals with special needs, and the rights of nature are the four axes of equality targeted by the public policy for the mainstreaming of equality in higher education. This policy's general objective was to propose standards of equality that would be consistent with the international and national body of accepted principles, laws and regulations, as well as to provide guidelines to clarify and facilitate the implementation of principles and standards by each institution, according to its respective context, in the mid and long terms.

The methodology designed to achieve this goal strove to ensure: a) rigorous approaches that would allow both systematization and synthesis to be directed towards providing internal consistency to the proposal; b) participatory processes involving all categories of stakeholders (State representatives, academics, experts, grassroots organizations, and international agencies); and c) the empowerment of individuals in higher education through the delivery of tools for creative transformative action (public policy and manual, professional development and coaching in context). Specific process steps were derived:

a. To examine the international norms, the Constitution, other national legal and normative instruments, and the laws and regulations of higher education in order to identify the key principles that sustain equality and the objective of a harmonic human/nature relationship.
b. To define the conceptual categories and essential overlapping variables pertinent to each one of the axes of equality, taking into account literature on current theoretical discussions and on issues related to each axis.
c. To derive common equality standards, as well as guidelines for their application by each institution.
d. To broadly consult with all stakeholders in order to enrich and refine the final proposal.
e. To disseminate the policy and to train teams in each higher education governing body and in each university in the content and implementation steps to take according to each layer of the institutional life.
f. To coach the universities throughout the process of implementation and evaluation of progress and impact.

To start the process, the United Nations agencies provided the body of international treaties and declarations related to the axis of equality that has been subscribed to by Ecuador, and the technical team reviewed the entirety of the country's legal body. The systematization of such instruments, the conceptual framework for each axis, and the first draft of standards and guidelines were then presented to the stakeholders in four specialized workshops, one per axis (July-August, 2014). At this point, representatives from universities, public entities and the grassroots made sure to include those key ideas that would make the policy, its standards and guidelines as pertinent, relevant, and as applicable as possible.

FROM NORMS TO STANDARDS AND GUIDELINES

NORMS → **STANDARDS** → **GUIDELINES**

Provide a synthesis of guiding principles as a solid source and framework to the policy

Define quality from the principles that support human and nature rights, informs the strategic planning in higher

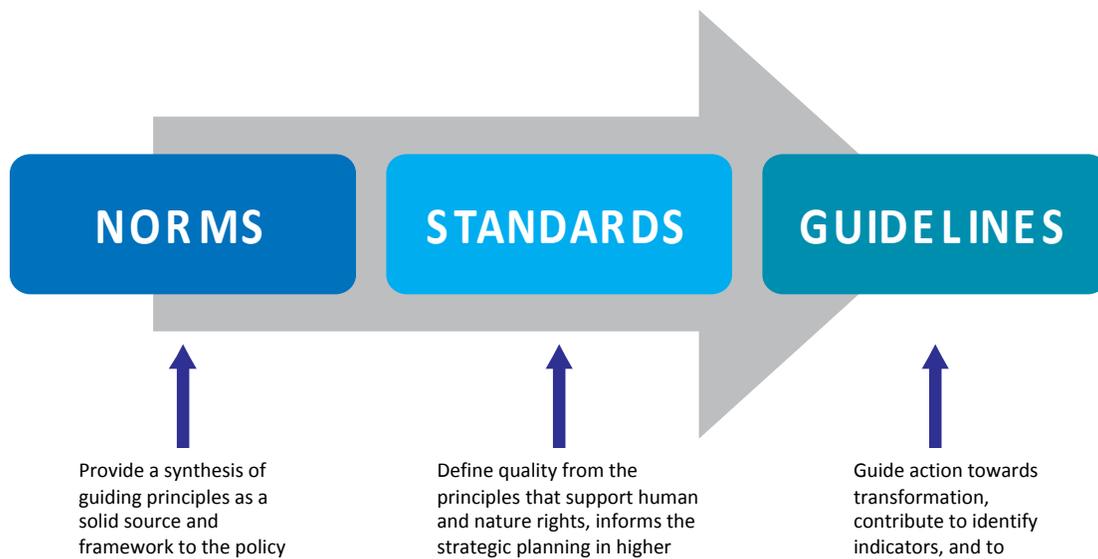Guide action towards transformation, contribute to identify indicators, and to

Figure 2: Internal consistency of the public policy
Source: Herdoíza. Construyendo Igualdad en la Educación Superior. Quito SENESCYT/UNESCO (2015, p. 29)
(Figure adaptation and translation by the author)

Highlights of the conceptual framework

The four guiding principles sustaining the policy are: 1) Equality and Equity, 2) Holistic and Inclusive Human Development, 3) Social Responsibility, and 4) Bio-centric Development. The policy also offers substance to two of the six principles of Ecuador's higher education: Equal opportunity, and Quality.

Equality is recognized in the Universal Declaration of Human Rights (1948) and in many other legal instruments that have followed. Ecuador's National Secretariat of Planning and Development (SENPLADES) defines equality as a conceptual norm that gives content to a social ideal, which is currently contradicted by the reality of economic asymmetries and social hierarchies. As such, "The principle of equality does not address what happens in reality, but what should happen, namely: that all human beings, no matter their common or distinctive traits, must be treated as equal" (Laporta 1985 in SENPLADES 2013a:14, in Herdoíza 2015, 22). Equality must be accompanied by equity to ensure insure its essence of justice. The 2008 Constitution of Ecuador (Art. 85) defines solidarity and equity as the redistribution mechanisms in favor of social groups that have been left behind, in order to reach equality in its outcomes (SENPLADES 2013a,14, in Herdoíza 2015, 22). This means that equality is the goal while equity is the set of measures that enable equality to become a reality in society's many spheres, such as the economy, education and culture. Therefore, building an equal society requires sustained and intentional measures addressing equity. In higher education, this principle calls for concerted actions to democratize access and ensure the inclusion of disadvantaged youth in quality education and their success. The principle of Holistic and Inclusive Human Development reflects an ecological-human paradigm, which understands the human being as a whole (historic, social, cultural) and as an

active creator of his/her destiny, in constant transformation within the harmonic relationship with the natural world. The principle encompasses the possibilities granted to all human beings to fulfill their potential, to contribute to the common good, and to fully participate in the social, economic and education realms of life (GTZ, 2006, in Herdoíza 2015, 23). This principle is also defined as the right of people to develop their intellectual, physical and artistic capabilities, and to balance their personal, family and professional lives.

Social Responsibility goes hand-in-hand with social engagement. At its core, this principle recognizes that education, learning and research take place in the social realm. That means that education and society are deeply intertwined. Indeed, in the field of education, the most profound transformative and creative processes come from the intentionally designed engagement with reality. This is the source for the development of new knowledge, new cultures and new values, and poses an inspiring challenge to academia and academics (MCE, 2013, in Herdoíza 2015, 23). As such, social engagement is seen as integral to higher education and learning. The two-way learning between individuals and the social and natural spheres are derived from this approach. In addition to the promotion of inter-cultural dialogue, social engagement also has the potential to propel action research, interdisciplinary projects, and creativity in all fields.

The Bio-centric Development principle is connected to the broad concept of *"Buen Vivir"* that sustains the design of multiple spheres of transformation in today's Ecuador. This principle poses the question of how to infuse the aspiration of human/nature harmony in academic programming, research, social engagement, and institutional culture. *"Buen Vivir"* proposes the integration of two systems that have been kept apart arbitrarily: the human-cultural system and the ecological system. In the philosophical realm, this principle embraces the worldview of indigenous peoples, which recognizes the inter-dependence among all living beings. Human life, in this approach, is taken as part of the broad fabric of life, which calls for the preservation of biodiversity as a condition for human existence. In sum, human life depends on a broader system. This understanding lays the foundation for a bio-centric society (Ramírez, 2010, in Herdoíza 2015, 24) and implies an epistemological shift by which learning is firmly grounded in the recognition of nature as a subject of rights and in the connectedness of broader systems. This perspective should be reflected in all academic areas.

Interculturality is not only an expression of the principles adopted, but is also a common thread in the development of each axis of equality. Overall, it is defined as the contact and exchange between cultures on equal footing. As such, it is a response to the dominant trend toward the homogenization of societies and nations. In the case of Ecuador, its goal is to redefine relationships between peoples and nations in order to facilitate the construction of a plurinational identity as well as a fruitful exchange of knowledge and worldviews between people from diverse ethnic, linguistic, cultural or national backgrounds and trajectories. Doing so invites the development of new relationships and new epistemologies.

Intersectional approaches are used to analyze and develop each and all every axis. The intersectional approach attempts to de-compartmentalize categories such as gender, ethnic group, class, or disability as isolated from one another. Intersectionality allows for the analysis of the complex interactions between several of these as related to individuals and social groups. As such, it makes it possible to identify the multi-layered superposition of discrimination. The way in which such a superposition occurs makes some individuals or groups more vulnerable than others. In sum, the intersectional approach is a step forward against a limited and unilateral view of issues and solutions for each axis of equality. It illuminates the actions of higher education as it moves towards the ideal of equality.

Globally, the policy document offers direction for specific processes and projects that would transform the reality of higher education institutions, positively impacting society, especially the education of new generations of professionals, the development of research, community outreach, and institutional cultures and practices that would be in tune with the proposed paradigm.

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Magdalena Herdoiza works at the Indiana University Southeast and is a Professor of Education and International Studies; Director of the New Neighbors Center (2000-Present); Director of the Explorations on Diversity study abroad program (2002-present); and Prometheus Senior Scholar (Ecuador, 2014-2015)**.** She holds a Ph.D. in Socio-Economics of Development from Paris I, Sorbonne, France, a Master's in Sociology from the School of Advanced Studies in Social Sciences of Paris, France, and a Doctorate of Pedagogy from the University of Florence, Italy. She started her academic career as Professor and Director of the Institute of Research in Education at the Central University of Ecuador (1986) and served as Director of Ecuador National Education Planning (1992). In 2000, she joined the faculty of Indiana University Southeast where she has been honored with University Awards for Distinguished Teaching (2006), Research (2008) and International Contributions (2015). Among her major projects are the Haiti National Plan of Education (UNESCO - USAID), The Curriculum Reform of El Salvador (USAID), and the external evaluation of the Mayan Education project in Guatemala (UNESCO).

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7

Photoyarn: Developing a New Arts-Based Method

Jessa Rogers

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Abstract

I came to this research first and foremost as an Aboriginal woman, and, secondly, as an arts educator who continues to work with Indigenous students. This research is deeply connected to who I am and the lens through which I view the world. This research was intercultural, interdisciplinary, arts-based Indigenous research. When approaching my research in schools with students, I looked for an arts method that was truly student-centered, and participant-led. When I could not find one suitable, we developed Photoyarn, a new Indigenous method that allowed students to control and direct the research process from data collection through to dissemination. This method blends yarning, an Indigenous method, with photography and some aspects of photovoice within this research. There were three colleges involved in the research; two colleges (A and B) were urban boarding schools, with Aboriginal boarders from numerous nations across Australia. The third college (C) was a Māori girls' boarding school. This chapter outlines the development of Photoyarn at these three boarding schools.

Keywords: Arts-Based Research, Indigenous Research Methodologies, Indigenous Arts Research, Educational Research, Photoyarn

Arts-Based Research: A Starting Point

As Indigenous peoples, we view art as integral to, not separate to, life. Arts-based research draws on multiple paradigms, acknowledging there are many ways of knowing, through creating, embodiment, feelings, intuition and even spirit, making it highly complementary to Indigenous ways of viewing the world, as well as Indigenous research. Indigenous research principles assert the importance of epistemologies and ontologies that value Indigenous experience, and research methods that focus 'on the lived, historical experiences, ideas, traditions, dreams, interests, aspirations and struggles of Indigenous Australians' (Rigney 1997, 119). Arts-based research also encompasses these things. As an Aboriginal researcher working with Indigenous students in my doctoral study looking at Indigenous boarding experiences, I knew I would be heavily connected to my research, and as such I looked for a method that would strengthen this connection, rather than diminish it. I was acutely aware that my choice of method would ultimately influence the research journey of this study, as Kovach (2009) states:

> Research choices, including the knowledge-gathering methods, sampling, and protocols... take on a particular character within Indigenous methodologies... we strive to incorporate methods, arrive at meaning,

and present research in a manner that is congruent with Indigenous epistemologies and understood by the non-Indigenous community... Who we are as researchers cannot help but influence our choice of epistemological framework and theoretical lens... there can be no denying that method preference is influential in determining the research journey (Kovach 2009, 121-123).

Teaiwa (2014, 19) describes the process of Indigenous engagement with Western research practices and methods as an act of sovereignty, rather than assimilation, 'since it represents Native peoples choosing their intellectual genealogies'. I was comfortable in this sense to borrow from non-Indigenous research methods, especially those with 'compatible intellectual and political goals' (Teaiwa 2014, 12), such as photovoice (elaborated below). In the end, I could not find a method that was, in its entirety, all I was looking for. The result was the development of Photoyarn, an arts-based Indigenous method I created to meet my goal of giving Indigenous students attending boarding schools a voice in the literature.

While this research is Indigenous research, it draws on a Western method. Indigenous research has been described as honouring what is meaningful and important to Indigenous people and communities, while involving Indigenous people throughout the research process. Privileging Indigenous voices is essential in Indigenous research (Rigney 1997). Inclusive decision-making, respect, the participation of Indigenous people, equal sharing of input and control, acknowledging and respecting Indigenous knowledge systems, and benefit for all who participate are fundamental aspects of Indigenous research with participants agreeing upon the appropriateness of the objectives, procedures and ways in which data is interpreted and used. In this research, these principles were underpinned by relatedness theory. In short, holistic and interconnected understandings of Aboriginality are at the core of relatedness theory, which centres Aboriginal 'processes to articulate our experiences, realities and understandings. Anything else is an imposed view that excludes our ontology and the interrelationship between our 'Ways of Knowing, Ways of Being and Ways of Doing' (Martin 2003, 12).

The Western research method that most heavily influenced the development of the new method outlined in this chapter was photovoice. Photovoice is described as a qualitative, participatory and visual research method involving participants being given cameras to take photographs on topics relevant to their lives. Participants are interviewed about their images before their visual and qualitative data is analysed by the researcher. I was interested in whether photovoice might be a method that would allow the Indigenous students I was researching with to control their own research, in keeping with Indigenous research principles relating to Indigenous control and ownership of data and the research process.

I looked at Poudrier's (2009) use of photovoice with a group of Aboriginal participants. First, she looked through participant images for information found within them; second, she examined the way in which content was presented in the images; and finally, she looked beyond the images themselves and included researcher's views on the context, including social and cultural, which possibly shaped the creation of participant images. While photovoice saw the participants collecting and discussing their own data (Poudrier 2009, 310), data theming was led by the researcher, with independent coding followed by 'team discussions surrounding the development of the themes, and finally, with the Aboriginal women in a sharing circle following the individual interviews'. Aboriginal participants were asked to provide feedback, rather than actually leading the analysis.

It appeared in my literature review that photovoice usually saw data analysis controlled by the researcher. Participant interpretations of their own images did not lead the analysis of the data. I was mindful, while looking for a method, of my position as a PhD scholar required to produce a thesis and my own original research contribution. This

was a difficult position to be in and essentially caused me to question whether one of my contributions could be the development of a new Indigenous, arts-based method using the applicable parts of photovoice. My subsequent development, Photoyarn, started with the goal of giving student participants control over the research process, from data collection to data analysis through to participant-led dissemination.

Modifying Photovoice, Creating Photoyarn

I considered ways of modifying photovoice in ways that were in line with Indigenous research, toward allowing participant control of the method and process from start to finish. I re-examined the goals of photovoice discussed by Carlson et al. (2006): to encourage discussion, to form a safe environment for discussion, to help empower people to take needed action in their lives or communities, and to allow participant ideas to be disseminated to a broader community toward real change. I looked at other modifications of photovoice, including Anishinaabe Symbol Based Reflection in which Indigenous sharing circles were combined with symbol-making processes to assist participants in sharing their stories. This inspired the inclusion of yarning circles in the Photoyarn process, as a way for participants to analyse their own data. Yarning enables Aboriginal people to speak openly about their experiences and thoughts, as well as their ideas while facilitating Indigenous ways of working and sharing knowledge. Yarning 'can meander all over the place....Like a conversation, yarning has its own convention and style in the telling of a story and can be messy and challenging' (Bessarab & Ng'andu 2010, 37).

The inclusion of yarning circles as a space for participants to discuss, analyse, and theme their own images, toward deciding on major themes and findings for dissemination through their own student-led and organised exhibitions in their own school communities form the core of the Photoyarn process, in contrast to photovoice analysis processes (where the researcher is responsible for codifying data, producing researcher-interpreted themes which are also disseminated by the researcher). It was my goal that all aspects of data collection, analysis and dissemination would be related and interconnected, just as the participants would be with each other and myself.

As a doctoral candidate it was inevitable that I would be sharing student findings and personal experiences with audiences external to boarding schools, through a thesis, presentations etc. What Photoyarn needed as a method was a way for the student findings to be disseminated by the participants themselves. Photography exhibitions are a popular method of dissemination in photovoice projects. Community exhibitions are described as 'particularly important in researching Australian Aboriginal communities because it is important to have reciprocal and beneficial outcomes' (Wilkin & Liamputtong 2010, 233). A photographic exhibition, which presented the participants with the opportunity to share their experiences, would provide a way for communities to share in the research journey and to hear findings that could create change. As such, the Photoyarn process culminates in a student-organised exhibition and forum, with student findings shared by students themselves in the learning communities they live in at boarding school.

In Indigenous ontologies, Indigenous people are not individuals separate from their communities, their histories or their relationships. Focusing on individual voices in Indigenous research therefore creates disconnection, rather than acknowledging the relatedness that connects Indigenous people and their knowledges. By incorporating yarning circles in the Photoyarn method, data analysis occurs in a group yarn, encouraging connections and community voices to emerge from the group. Individual analysis processes, on the other hand, would not:

> culturally match with Indigenous cultures. In broad terms there are dichotomies of values between non-indigenous and Indigenous in the areas of adversarial versus consensus decision making, individual

presenting issue versus holistic based approaches… and an individual or immediate family versus cultural and communal understandings… [we] need to understand the relationship of the researcher to the community… This means being aware of where the researcher sits in terms of power and culture. We therefore need to ask the question, 'who 'owns' the research'… it must be community owned and community driven (Bamblett, Harrison & Lewis 2010, 13).

I argue that Photoyarn responds to Wang and Pies (2004) who argue 'photovoice requires a new framework and paradigm in which participants drive the analysis- from the selection of their own photographs they feel are most important…to the "decoding" or descriptive interpretation of the images' (100-101), outlined below in Table 1.

Table 1: Photovoice and Photoyarn: similarities and differences

Photovoice Characteristics	**Photoyarn Characteristics**
Goals • Encourage discussion • Form a safe environment for discussion • Help empower people to take needed action in their lives or communities • Allow participant ideas to be disseminated to a broader community toward real change (Carlson et al., 2006)	Goals • Provide culturally relevant and safe form of community led discussion • Empower Indigenous young people to speak and be heard regarding areas they believe need action or change • Allow participants to lead entire research process through to dissemination of results to their chosen research audience and community toward change
Data Collection • Photographs are collected by participants and given to the researcher. Catalani and Minkler (2010) review the literature but do not discuss the use of digital photography and how this has been embraced through photovoice. Most projects in the literature have used film cameras, including disposable cameras • Images are shared with the researcher through the researcher having photographs printed and given back to participants when interviews are held. • Interviews are held with individual participants for the researcher to collect qualitative data about the images • Sometimes focus groups are held to discuss themes with the group	Data Collection • Mobile phone photography and digital cameras used by participants (not film cameras) • Participants maintain control of their images and only share images they wish to, via uploading, emailing to the researcher, sharing through social media • Paper-based journals can be used to encourage participants to share their thoughts and ideas with each other and the researcher while the researcher is away from the participants

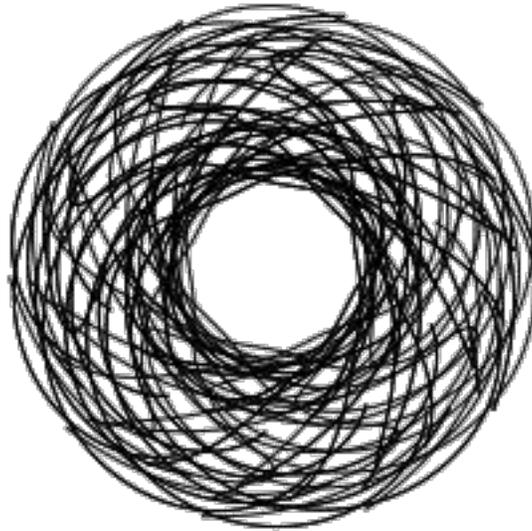| Discussion Methods	Discussion Methods
• Focus groups • Individual interviews between participant and researcher • Usually researcher-led or semi-structured interviews	• Yarning • Yarning circles • Yarning 'can meander all over the place….Like a conversation, yarning has its own convention and style in the telling of a story and can be messy and challenging' (Bessarab & Ng'andu 2010, 37).
Analysis • Researcher is responsible for codifying data • Researcher finds themes in the data • Wang and Pies (2004) state 'photovoice requires a new framework and paradigm in which participants drive the analysis- from the selection of their own photographs they feel are most important…to the "decoding" or descriptive interpretation of the images' (100-101).	Analysis • Participants analyse the meaning of their own photographs, and their fellow participants' photographs, in yarning circles • Researcher listens to these discussions as part of the yarning circle but does not analyse the photographs alone. This is the same for the textual data that comes from the yarning circles and is transcribed for participants to theme. • Participants, as co-researchers, decide on the major themes they find in their data.
Results and Dissemination • Researcher leads dissemination of results • Researchers often also hold photographic exhibitions, showing images they believe best demonstrate the findings and themes from the project • Community exhibitions are described as 'particularly important in researching Australian Aboriginal communities' (Wilkin & Liamputtong 2010, 233). • Researcher writes up findings and shares outcomes with academic audiences	Results and Dissemination • Participants lead the dissemination of results, and hold the first sharing of findings in person • Participants choose the images they believe best demonstrate the themes they found in their data • Participants choose quotes to share with an audience alongside their images that best share the findings from their analysis • Participants disseminate their findings through public photography exhibitions and spoken presentations to their chosen audiences • Researcher also contributes by writing and disseminating the results to broaden reach of the outcomes of the research with academic audiences

Each participant who uses Indigenous methods uses them in their own way, and each Indigenous researcher works in a different way, based on their own relationships and connectedness to participants. So is the case with Photoyarn. For these reasons, Indigenous research methods must remain flexible to adjust to the particular communities and participants they are used by, and with. The method was modified slightly to suit the students at each school setting according to community needs. The size of the two research groups, for example, meant that Photoyarn was used differently at each boarding school site. At Colleges A and B, social media was included in the process to allow students an avenue of conversation while I was not at the school. At College C, social media was restricted, so students kept paper-based journals to record their ideas and thoughts until I returned to the school campus. The participants in this research were familiar and comfortable with the use of mobile phone photography as well as social media communication. Photography has been found to be successful as a research tool: when secondary school students were provided with the option of using the camera on a mobile phone, their images were found to stimulate discussion.

Social media was effective in Photoyarn as a way for students to share images and maintain connection while I was not on school campus, and while they were apart during school holidays. Digital technology is currently transforming modes of communication for Aboriginal people, who are increasingly expressing themselves and their cultures online and as such, mobile phone photography was suggested as a way for the boarding students to gather visual data, initially in a yarning circle at College A. While some comments from students expressed their worry that they were not 'photographers', once the use of camera phones (rather than handheld cameras) was discussed among the group, students were confident taking images. Photoyarn encouraged Indigenous women in this study to research their experiences, using familiar media (mobile phone photography, social media sharing), while yarning allowed the young women to come together as a group to discuss their findings. The success of Photoyarn as a method was reliant on its ability to allow student voice to be at the centre of this research. The purpose of the method was to enable the discussion of the experiences of boarding to come from those who are at the centre of the experience. Yarning allowed the students in this study to lead conversations about their images without the formality of being interviewed.

One night at the start of my fieldwork at College A, the metaphor of weaving a dilly-bag came to me regarding the research process ahead. A dilly-bag is an Indigenous woven bag traditionally used to carry objects, possessions, tools and food. I envisaged Photoyarn as a tool that would be retained by participants, a skill for them to take forward in their lives, to carry and use as they wished. The Photoyarn process is described in this research in relation to the stages of weaving a dilly-bag, this process forming a plan for research at each site, seen in Figure 1.

Gathering Grasses

• Researcher meets with the community that research is going to happen with • Participants interested in doing research on a topic related to their lives are gathered together	• Student sample is selected • Students meet with researcher • Broad focus topic is discussed • Participants choose potential audiences the project will speak to

Preparing the Fibres

• Yarning circles formed to share stories and look for connections through relatedness • Photoyarn method is discussed, including its purposes • Informed consent gathered from those in the project	• Relationships are formed with the students, and connections made, through yarning • Stages of the research method are outlined • Researcher reads through forms with students, and gathers any other consent from parents, school or guardians

Learning to Weave

• Researcher and participants discuss ethics of the project and of photography • Researcher checks that all participants have access to camera phones • Students learn basic photography skills and social media basics • Groups discuss angles, lighting, symbolism and ideas of how to take photographs of things they can't find, using metaphor	• Ethics of the project are explained, including not taking images of people's faces, and privacy considerations of the school and individuals (staff and others) • Researcher checks all students are on Facebook, forms a private Facebook group, and makes sure all students are members and know how to find the group • Group discusses basic online safety and etiquette

Weaving Together	
• Group decides together on the theme for the project • Yarning circle discusses the topic and aspects that might be explored through photos	• Over several days, students think about the topic and take 10 to 15 images on their phones that explore their thoughts • Students upload photos to the Facebook group
Finishing the Dilly-bag	
• Images are explained in yarns between photographers and researcher • Yarning circle held to share all images and to organise them into themes • Theming of all gathered data as a group in yarning circle, and decisions made about major themes and best images that represent the themes for an exhibition • Researcher writes up the results for use by participants, their communities and others	• Researcher records yarns and compiles transcripts • Yarning data is grouped into themes with students • Yarning circle, where researcher checks any independent ideas with the group • Students organise an exhibition aimed at the audience selected earlier, celebrating their achievements and sharing their message

Figure 1: Photoyarn Process and Figure

In the Photoyarn process, photographs are analyzed in a yarning circle: the images are grouped into themes according to the group's interpretation, until consensus is reached. The same process occurs with the textual data: quotes from the yarns are grouped according to topic or theme, with the participants reading their typed quotes provided by the researcher, deciding upon the meaning of each quote, and then grouping the quotes into themes. The same process is followed for the images. After incorporating the image themes with the textual themes, the main themes from the student-led research emerge. The final step of the Photoyarn process involves the opportunity for the researcher to look over all data, if there is more than one research group involved in the broader project, such as this research (with Colleges A, B and C forming the three research communities).

Once the final decision is made on the themes that have emerged, the group decides on the selection of images they believe best exemplify the major themes. These images are then used in an exhibition aimed at the audience chosen by the group at the beginning of the research process. The choice of an audience (as outlined in Table 1), is an important step for the students, as this is where they have the opportunity to name those with power they wish to influence, or those they feel need to hear their voices and ideas. Some of the illustrative examples of findings photoyarn gleaned are provided in Figure 2 below.

The importance of cultural understanding and education

College A	College B	College C

It's like, they are happy to get us up in paint to dance for show, but they don't see our culture as meaningful for learning.

Last year, we all used to sit together, us Koori girls in year 8, 9 and 10 in a big group. We were all sitting under the undercroft for lunch and a year 12 girl goes, 'there's so many Black girls here, so many Abos.' We were like, 'are you serious?' We complained to our old boarding mistress, but she did nothing.

We never hear about Aboriginal things in class. I can only remember once in the four years I've been here. They showed a video and it was about Aboriginal people in the city. One of the white girls goes, 'how come they're wearing clothes?'

Being an Indigenous girl at this school, you feel like you stand out. You can't really express your culture or nothing. I get up and talk about it, 'cause teachers ask me but girls don't want to listen.

We only study Aboriginal stuff in history, but sometimes they cut that bit out. We are learning about early settlers and our teacher has only brought up Aboriginal stuff because I've intervened.

In English, they study Indigenous poems, but it's a unit and I've not heard of any classes doing that unit since. My three years here, English is the only time I'd learned anything focused on Indigenous people. I feel like when I go back home I'm speaking differently and I'm less Aboriginal in a way. In my mind there's like a switch mode... you change the way you speak depending on where you are and who you're with and that.

When I go home I feel like I've changed. The friendships you had before, when you start hanging out with new people they just bag you out saying, 'Oh you're white now!' You change the way you speak, all proper now and that... you just get bagged out for the smallest things, clothes and everything. I wouldn't have thought I'd changed, until someone pointed it out in a bad way. Now I'm really self-conscious when I go into community and I wonder, 'Am I really recognised as one of them? Am I seen differently?'

A lot of teachers here aren't Māori. But they still know tikanga. I think they probably have to, to teach here. Miss (the principal) would make sure of that. They must just learn it as they go along here. Because everything we learn is Māori. Not in language or about Māori things, just the way it is done.

Whanaungatanga here looks like the seniors and juniors working together on employments, cleaning the school. Helping whenever it's needed.

This school has sort of helped me understand Māori living... I already had a good understanding 'cause I grew up with my nan who attended this school and taught me.

At this school you learn about Māori tikanga and culture and how important it is.

Figure 2: Theme 1 that emerged across all three sites: *The importance of cultural understanding and education*

Conclusion

I started this research with a goal of amplifying student voices through research that was underpinned by Indigenous ways of being, doing and knowing (Martin, 2003). The result was the development of a new method that allowed Indigenous students to lead research. As well as providing answers to the research question around the specific experiences of boarding schools, student yarns covered colonisation, the Stolen Generations, assimilation and other experiences; demonstrating that students at Colleges A and B had a conscious understanding of the painful history of Australia's Indigenous peoples that in some ways was being experienced in the present. This informed, through relatedness, the way they viewed the experiences they described in their boarding school classrooms, dorms and extracurricular activities. As stakeholders in education, Photoyarn is a method that allows students of all backgrounds and educational levels to enter into a dialogue with those who traditionally hold power in schools: parents, teachers, staff, principals and other adults who make or influence the rules.

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Jessa Rogers is an Aboriginal educator and Assistant Professor in Teacher Education at the University of Canberra. She completed her PhD through the Australian National University. Her professional roles have included researcher, lecturer, school principal and teacher in several Australian settings. She is also a registered New Zealand teacher. Jessa sits on the National NAIDOC Committee under the Department of the Prime Minister and Cabinet. Jessa's research is informed by Indigenous research methods and methodologies. She was an ANU Indigenous Australian Reconciliation PhD Scholar, and was awarded the ANU 2015 Minoru Hokari Scholarship for her PhD research looking at the experiences of Aboriginal and Māori girls attending boarding schools.

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Children on Wings and 'Visual Composing': Dimensions of Interdisciplinary and Transdisciplinary Learning

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Johanna Maria Roels

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Abstract

In the course of my practice as a piano teacher, by paying attention to the creative potential of my pupils, a situation spontaneously arose in which I shifted the pedagogical emphasis from learning to reproduce music towards the creation of music. What began as an experiment, has grown into a method which involves an interrelationship of various dimensions of musicality and which uses the visual capacity of my pupils in such a way that their own drawings constitute a starting point for their compositions and for the visualisation of music-theoretical concepts. An additional aspect of the method is that 'visual composing' has an influence on children's subsequent compositional processes. Children transpose their playing strategies from 'visual composing' to a primarily musical context or a context incorporating new, non-musical references. Beyond abstracting from their drawings they abstract from a learning process which represents an evolution towards self-regulating learning. Children composing by means of visual expression and the influence of it on their subsequent composing is an area which is, as yet, largely unexplored. This study aims to contribute to the already existing findings of children's compositional strategies and products. The examples show that interdisciplinary and transdisciplinary learning comes naturally for children.

Key words: Children, Composing, Keyboard, Visual Expression, Interdisciplinarity, Transdisciplinarity

Introduction

In the challenge to help children who wanted 'to play their own drawings' on the piano, I started a two-year experiment that grew into a method titled Children on Wings. During the experiment, I observed that the children exhibited very different behaviour from that exhibited while learning to reproduce existing piano literature. In reproducing music children learn to empathise with the music of others, and the physical, emotional and intellectual involvement has to be taught. Musical skills, including auditory, kinaesthetic and visual skills, are often developed separately and asynchronously, as is the case in the current Part-time Art Education curriculum in Flanders, where children begin learning to play an instrument around the age of nine, after having first completed a year of general musical education. By contrast, when children convert their own drawings into musical compositions, they externalise thoughts and feelings that come from within - from an intrinsic physical, intellectual and emotional involvement. In stead of developing skills asynchronously, children can function from a synergy and synesthesia of their talents and skills. This unity is also clearly apparent in the spontaneous singing of young children. Bjørkvold suggests that "spontaneous singing is an intrinsic part of a contextual whole, in which song, body movement, rhythm and word are

totally interrelated, as one inseparable mode of expression" (Sundin 1998, 52). Yet to what extent is this capacity for working from a synergy and synaesthesia of their talents and skills, which we find in young children, still used in their subsequent musical learning pathway? Bjørkvold (1992, 230) also talks about the critical phase - the *rite of passage* of music teaching: the transition from spontaneous singing to learning to play an instrument – and draws up a schematic polarisation between the child's actual condition and the idiomatic demands of the piano: small hands versus 'the requirement for large hands'; little developed lateralisation versus 'the requirement for independence of right and left hand'; as yet undeveloped refined motor skills versus 'the requirement for refined motor skills'; unity of music and body movement versus 'seated position'; unity of body, song and breathing versus 'breathing has no immediate tone'; being part of a group and being with others versus 'solo playing and practising alone'.

Another key point is that many methods for beginning to play the piano are conceived on the basis of starting with middle C, so that there is an immediate emphasis on hand position, reading notes, the fingering, particular rhythms, etc. Bjørkvold also emphasises that the focus on reading notes makes the process of concentrating on the music less physical and so, as a consequence the body is not organically connected to the instrument. The instrument is perceived more as an obstacle in the way of the music rather than as a liberating medium possessing unique capacities to expression.

Interdisciplinarity - The Input of the Visual Dimension

Children's drawings often exude *a natural feeling for composition*, such as Sarah's 'Egg' (fig.1), which was composed using rhythm expressed in lines and areas of colour. The proportions, forms and colours are reflecting her inner feelings, making the drawing both original and modern in its mode of expression. Sarah was able to communicate her 'perception of an egg' to the outside world using colour pencils and paper as an extension of her thoughts, feelings and actions. It is much more difficult to communicate an inner world to the outside using the relatively abstract material of music. Visual expression can be a powerful medium in helping children find a way into musical syntax. By abstracting from their drawings - which might be a temporal reading or might be influenced by the act of drawing itself - in order to give musical meaning, children learn to understand music as a temporal art. Thus the instrument, just like pencil and paper, can be the extension of thoughts, feelings and actions and this can enable children to apply proportions, forms and sounds they experienced inwardly. Then music becomes, more than a discipline to learn to reproduce, a creative discipline to learn to generate new things, such as we find in plastic arts or dance. Visual expression, 'terminological drawing', can also be used in order to make music-theoretical concepts more accessible to children (Roels and Van Petegem 2014). In the drawing Bitonality (fig. 2) Jela has interpreted the combination of two tonalities as the combination of two identities.

Figure 1: An Egg (Sarah aged 4)

Figure 2: Bitonality (Jela aged 10)

Transdisciplinarity - Transfer of Strategies

During the experiment, I experienced that some children, quite soon after initially having composed by means of visual expression, began to compose on their own or with minimal guidance, and without visual references. From observing the compositional processes and analysing the children's compositions, I noticed that strategies and thought processes were being transferred from the initial compositional process. Many compositions had original, 'idiosyncratic' forms, proportions and sounds because they grew out of physical experiences, from the observation of the keyboard or from non-musical and non-artistic skills and knowledge. In terms of content these compositions went considerably beyond the practical and theoretical knowledge that the children had previously acquired.

Research question

Can children develop interdisciplinary and transdisciplinary thinking in music by using their visual capacity?

Methodology

This research was conducted in the *real-life* context of my piano class. The compositions and drawings of the children were not generated through the fulfilment of specific tasks within a set time limit, but *were allowed to emerge* in a context of dialogue, mutual empathy and intuition. This is in line with Husserl's Transcendental Phenomenology. Husserl is pointing to a description of the world as it is given in the everyday pre-theoretical experience and which stays presupposed in every scientific research (Gallagher and Zahavi 2013). Drawing inspiration from the phenomenological approach, this study utilises double hermeneutic because the research intends to make sense of the participant trying to make sense of what is happening to them (Smith et al. 2009). Another aspect of phenomenological research is that it is idiographic because it involves an in-depth exploration of personal experiences of only a few participants (Smith et al. 2009). This phenomenological approach also gave me the opportunity to describe what happened by narrating things *as they unfolded*, to interpret and to reflect, and which, therefore, allows me to speak directly to the reader and share insights which invite discussion (Van Manen 1990). Regarding the analytical framework, I opted to present the data in the form of a pedagogical process, an analysis and psychological reflection including an interconnectedness of descriptive and interpretative aspects by the children and myself. According to Johnson and Onwuegbuzie (2004) who refer to the logic of justification concerning data collecting and analysing, I have avoided complicated coding procedures and specific pre-determined analytical models so as not to be restricted by the limitations which these impose.

The compositions described in this section were selected (from Roels and Van Petegem 2015, 2016) to illustrate both the interdisciplinary and transdisciplinary aspects of the method. The compositions The Merry Underwater World and Anger are linked. The first composition is created by transforming a drawing. The second composition is created autonomously and without the use of visual expression. Both compositions will be compared to show how strategies used in the first composition are influencing the second composition. In the composition Musette, a stylistic exercise, we will see how the structure of the keyboard is used to transpose strategies of chess.

Analysis of The Merry Underwater World versus Anger (Niels aged 10)

Pedagogical process of The Merry Underwater World

Niels explains what his picture shows: water, five leaping fish, an angry fish, two fish going hand in hand and making electricity, three fish playing instruments: a banjo, flute and xylophone. Niels wants to begin with the water and says that there are air bubbles in it. He spontaneously uses an abundance of glissandi and unrelated notes (and hereby takes a step towards modern piano techniques). In order for him to be able to continue I suggest that he selects a certain number of notes. He chooses six. Niels wants the fish with the banjo, flute and xylophone to play together; the first two engaging in a dialogue and the third accompanying them, in other words, a trio. I therefore ask him if he can arrange the six notes as question and answer and if he can find a chord for the accompaniment (a). Having done this, Niels puts the first notes of the banjo and the xylophone together, looks at the keys for a moment and says: 'Everything that is white must be black and inverted' (b). At this point I challenge him to rearrange the notes in still a different way (c). We continue the story with five leaping fish and here Niels spontaneously (and for the first time) plays trills. At my suggestion, he continues with trilled chords. Niels alternates left with right and does the same for the two fish that make electricity (d). With the angry fish expressed in clusters, Niels has covered all the figures. When I ask him whether this is all, he answers: 'The water is still there and I can hear something else in the distance'. We review everything to see if there is something we can use again. So, Niels takes back the beginning and the notes of the trio which he rearranges into chords (e).

Figure 3: The Merry Underwater World (Niels aged 10)

Analysis of The Merry Underwater World

Niels creates different spheres and moods and decides in which register these can be expressed. In arranging the trio, he chooses the tones in such a way as to arrive at an ascending degree of complementarity and vibration. The question-answer arrangement brought about that Niels continues to rearrange notes, forms chiasmi (similar to playing with the order of words in a criss-cross/repetition with inversion manner) and uses techniques such as transposition and retrograde motion (backwards) in a playful way. In the middle section, he creates a *stretto* (accumulation of motifs) with a successive series of events, a combination of different playing techniques and a climax expressing the angry fish. By reviewing the work, selecting and adding motifs, the final composition acquired an ABA-coda form.

Pedagogical process of the Anger

A few weeks later Niels wants to express 'anger' in a composition. He plays a trill and a cluster and establishes the duration of the notes in seconds. I ask him what he should do with these components to continue the piece. He does more trills and clusters, but he also experiments with the order of both and with the duration. Spontaneously, he lets the various trills flow out into motifs (a, b). Then Niels appears to start messing about. I ask him what he is doing and he explains. I don't understand his explanation, so I ask him to repeat it whilst I put it on tape. Listening to the tape, I note it down (c), analyse it and transpose it into numbers for the sake of greater clarity (d).

Figure 4: Anger (Niels aged 10)

Analysis of the Anger

In Anger, Niels creates tension with clusters and trills in the low register. After that he creates a climax with an arithmetical system and consciously applies the following playing factors: responses between a and b on 4-3-2-1 / 8-7-6-5 and 'proportional' anticipation. At the level of the third anticipation each motif divides; a responses on a and b responses on b. The responses are resumed in the same way for each motif on its own, while the anticipation continues. The playing factors also contain many components of which Niels himself is not aware: a constant figure; 4 always stays on 5 and 1 on 8. Every five beats, b ↓ responses to a ↑ and vice versa. The responses between b and a ↓↑ give a row of alternately two and three beats which, musically, represents the *aksak* (Bulgarian, irregular time signature) rhythm. Between the anticipation (y) and the original groups (x) there is a polyrhythm (with the smallest common multiple every thirty beats, if developed further). The anticipations cause a horizontal expansion. The divisions cause a vertical expansion with an increase of tones every fifteen beats (°).

Psychological reflection - The Merry Underwater World versus Anger

The creation of spheres and moods, with the accent on the angry fish, has evolved into the expression of an emotional tension. In converting the different elements into music Niels arranges the material in a systematic way. In The Merry Underwater World, he looks for complementarity. In the trio we find it in the construction of sounds and the game he plays with the white and black keys, in the *stretto* in the right-left alternation of the hands and in the coda in the chord arrangement. In Anger his approach is numerical and he experiments with the order of the components. In both pieces Niels has created a *stretto* in an organic way, with a densification of sound and movement. While in The Merry Underwater World a *stretto* is inherent to the story, in Anger Niels creates a *stretto* by means of an algorithm. The musical interpretation has evolved from visual and rudimentary to abstract and sophisticated. In terms of his playing skills, Niels has both extended his boundaries and gone beyond the limits of his capabilities. Immersing himself in his underwater world he uses his natural abilities (supplemental data in journal). However, in Anger, because of the complexity of the algorithm, the performance is only suitable for more advanced pianists (supplemental data in journal).

Analysis of Musette for Children (Emma aged 10)

Pedagogical process of the Musette for Children

Emma learned to compose by means of visual expression. Soon after 'visual composing' she continued to compose without the aid of visual expression.

   After she studied 'Musette' in D from 'Notenbüchlein für Anna Magdalena Bach' I asked her to write a new musette with the same characteristics; ABA-form based on the tonic and dominant, an accompaniment in octaves and a bit of chromatism in the melody. With the Musette still fresh in her memory, she begins to work on her own.

Figure 5: Musette for Children

Analysis of the Musette for Children

Emma plays with intervals; in A, she uses interval augmentation and diminution. In proportion to the interval augmentation from the major third to the sixth, she extends the phrases with three, four, five and six quavers. In B, she appears to consider which interval she prefers. In A', the interval diminutions and augmentations form a long ascending diagonal. The interval augmentation has an overruling character and is extended to the octave. The coda has a concluding character and consists of four bars with four augmentations and an extension of four quavers. Commencing a phrase, Emma plays with 'on the beat' or 'upbeat'. 'Upbeat' wins and as a result the interval augmentation is further strengthened. Finally, we find both the tonality of *D* and the mode of *D* mixolydian (old church scale).

Emma is good at maths and is a chess champion. She used a geometrical interval game as a starting point for her composition. Moreover, Emma has also linked space and time and created a dialogue with intervals and phrase commencements which she played against each other. A crowning aspect is the interval expansion to the *octave*. These are strategies that can be compared to those used in chess thinking (de Groot 1946).

Psychological Reflection – Musette for Children

Emma has fused elements of 'Musette' with her own inventions. A game on the keys has become a geometrical-mathematical phenomenon. By playing with intervals, she seems to be surveying the space. By augmenting intervals, she has created a mathematical sequence or the beginning of an arithmetical row. By extending the phrases in proportion to the augmented intervals, she has fused space and time. She has converted the interval structure into time; she changed pitch intervals into time intervals. This happened intuitively and became clear after subsequent analysis. She has also played the interval diminutions and augmentations and phrase commencements against each other, and at the end, there are clear winners. Furthermore, she has enriched the tonality and made the character of the piece more playful by integrating the upbeat.

Findings

The examples in this study demonstrate how interdisciplinary learning can *penetrate* to the level of transdisciplinary learning. The non-musical input of the visual dimension appears to awaken a synergy of a broader range of capacities and skills in children. From the initial process, whereby they abstract from their drawings, children have understood that musical material can be manipulated and ordered on the basis of non-musical phenomena. But, beyond merely abstracting from their drawings, children also abstract from the initial *process*. As they compose on their own they create a new context and solve problems using prior or elsewhere acquired knowledge. The compositions resulting from this new context are often more abstract of nature whereas the compositions from the initial process are of a relatively 'plastic' nature (as they are based on the imitation of the drawn figures). This is because the 'playing strategies' themselves have taken on a more complex and sophisticated form. Hence Niels created a 'musical algorithm' with eight notes in Anger. Although Niels's explanation was vivid, it was not clear to me that it was an algorithm. I had to discover it later. Emma, when asked to compose after the model of a pre-classical musette, included unexpected patterns in her 'Musette for Children'. de Groot (1946) describes the mental processes used in chess as thinking in terms of possible moves and spatial relationships, in which a dialogue is established between move and counter-move and with a dynamic of attacking, threatening and covering. A crowning aspect is the promotion of a pawn which, during the end game, reaches the other side of the board – advances its *eighth* rank. Emma seems to have approached the keyboard as if it were a chessboard. She has probably abstracted from chess thinking with, as a result, an original reconstruction of an existing score.

By visualising music-theoretical concepts and representing them symbolically, in a way that elicits authentic interpretations, children learn to transfer meanings from one medium into another, and this can be linked to the transdisciplinary and interdisciplinary artistic work of adults.

Conclusion

The examples presented in this study show that there is a relationship between transdisciplinary and self-regulating learning. This is a relationship that arises when the teacher allows the child *the time* to solve a musical problem in a *personal way*, instead of providing standard solutions. In their creations, much more than in their interpretations of existing music, we see that children develop their own musical/artistic language and this supports Eisners' (2002, 197) view that "the arts teach children that their personal signature is important and that answers to questions and solutions to problems need not be identical". For this reason, the examples should encourage us to reflect on the meaning of composing and not to underestimate the importance of it regarding our pedagogical thinking. The

examples concern art, interdisciplinarity, education and experimenting with/reflecting on teaching methods. The contribution shows aspects that are new in the field of music (piano) pedagogy.

Hopefully, music education will evolve in such a way that the creative potential of pupils, in particular that of children in the critical phase, is recognised and supported. The gap between spontaneous singing and learning to play an instrument, in this case the piano, could be narrowed by creating a context in which children can develop musical skills based on a synergy and synaesthesia of their capacities, which includes transdisciplinary and interdisciplinary learning. Acquiring knowledge by drawing on both tradition and their inner resources could mean the beginning of pupils' lifelong artistic development. Bjørkvold (1992) refers to the musician who lives in a creative symbiosis with his instrument. Children can also live in creative symbiosis with their instrument - if we give them the opportunity.

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Dr. Johanna Maria Roels has, from her teaching practice in Part-time Art Education, developed a piano pedagogy in which different dimensions of musicality such as listening, designing, notating, performing and reproducing are interrelated. Through the integration of visual expression, the method has an interdisciplinary character. The method is illustrated in her books Children on Wings (2002) and Children on Wings 2, Analytical Practical Workbook (2015), Metropolis Antwerp and on her website (www.johannaroels.be). Since 2000, the method was introduced in her didactic courses at the Royal Conservatory of Antwerp and disseminated at numerous national and international conferences. At the University of Antwerp, she made an in-depth study of her work which resulted in a PhD dissertation and in different publications in international peer-reviewed ISI-journals in the field of music education.

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The Creation of Music inspired by Visual Aids:
A Collaborative Action Research Study of Student Motivation in Music Lessons

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Carlos Lage Gómez and Roberto Cremades Andreu

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Abstract

We present an analysis of student motivation in the context of five learning-based projects, focused on the creation of music inspired by visual aids. It is based on a collaborative action research study conducted in five cycles, lasting from 2008 to 2013, at three secondary schools in the Madrid region (Spain), using eleven third-year secondary school classes (267 students of more than ten nationalities) in music lessons and intercultural contexts. The analysis is partly based on the triangulated perspective of the schools´ music departments, participating artists (a professional painter and a composer) and researchers from Complutense University of Madrid and the University of Eastern Finland. As a corollary, a motivation model is proposed for secondary school music classes. Several intrinsically linked types of motivation are identified (e.g. Self, External, Social or Learning) and related to a series of aspects that emerged during the learning processes.

Keywords: Motivation, Musical Creativity, Project-Based Cross-Cutting Learning, Collaborative Action Research, Secondary Education

Introduction

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"We hate theory-based learning, it's boring": Luis[2] (a student).

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This common perception of learning processes was the starting point of this research project. The beginning of the 21st century heralded a new understanding of musical creativities. No longer was this just seen as a socially and culturally situated complex phenomenon occurring in individual minds, but as a kind of social practice that can take different forms (Burnard 2012). Musical creativity could be considered to be a revolutionary social priority (Craft 2005) and, similarly, a transformational vehicle in music education through participatory approaches to research and learning. It has strong implications for schools, in terms of the role of music education as a social practice in the search for meaningful cross-curricular experiences. This approach implies the need for an inclusive focus through students' democratic participation.

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[2] For ethical reasons, fictitious names are used.

In cross-cutting approaches to the contemporary artistic experience, music influences the interpretation of multimedia representations through a variety of factors that contribute to the multisensory integration of visual and auditory information (Cook 1998). This process occurs through the creation of shared universes as a form of social and cultural identity (DeNora 2000) by sparking off individual and group emotions. Bearing in mind Spanish adolescents' affinity with multimedia content, it seems to be a good framework for introducing cross-cutting artistic experiences to schools, where images act as catalysts in motivating and guiding musical creation.

We set out to bring about a transformational process in the music classroom, with musical creativities and active student participation as the main cornerstones, while also taking into consideration the important role played by student motivation in learning processes. The research study involved the participation of students, teachers, and artists in a shared social framework and opportunity for interdisciplinary artistic creation.

A series of educational projects were designed, focused on the creation of music, inspired by visual art forms like films, photography or painting (cross-modal perception). The students were asked to set film posters, paintings or short films to music or to compose soundtracks, using free improvisation or cooperative composition as methodologies. The visual aids were used to achieve several educational objectives: first, as compositional aids by guiding the compositional process; second, as sources of motivation, taking into account the audio-visual context today; and lastly, to foster a cross-cutting perception of the arts by using different artistic languages as a means of reflection, merging them into one single form of artistic expression. This paper aims to analyse student motivation within the context of these projects in order to gain a better understanding of creative processes and their implication on creative music teaching in secondary education.

Music and Motivation: An Important Tandem

Motivation can be defined as an acknowledged set of actions that are required for the attainment of an aim, not just for its initiation but to continue it right through to the end. It is dependent on the individual and social context, and it is influenced by internal and external factors. In all educational contexts, motivation is an explicit or implicit part of the teaching and learning process, from a cognitive, affective and social perspective. Hence, in the learning process, motivation involves sparking off sufficient interest and encouraging the right attitude to achieve certain educational goals, with the teacher guiding students in the learning experience.

Motivation in music education has been described as an important factor in learning, dependent on the context and on individual characteristics (Hallam 2002), with it facilitating and determining the acquisition of musical skills (MacIntyre, Potter & Burns 2012). Schivitsa (2007) describes the internal and external factors that affect motivation, proposing a musical motivation model that plays a key role in academic and social integration and in the students' predisposition and final assessment of the musical activity they do. McPherson & O´Neill (2010) analyse motivation in music studies in association with competence beliefs, values, and difficult tasks, as compared with other primary and secondary school subjects. Taking the conventional dichotomy between intrinsic and extrinsic motivation, based on the individual and the goal to be achieved, Moran & Steiner (2004) propose a conative type of motivation, centred on social characteristics and collaboration itself.

So, what motivates students? Music itself? The project? Social aspects? Environmental aspects? A further analysis of motivation is needed from the perspective of creative learning and a social approach to music education, taking into account multidimensional aspects that emerge during creative learning processes.

Method

Collaborative action research has a practical transformational goal in its capacity as a "practice to be lived and experienced" (McNiff & Whitehead, 2002, 107). This was the main general objective of our research study although it involved three different strands based on the Participatory Paradigm (Heron & Reason, 1997): (a) curriculum-based research, aimed at improving the learning process (b) methodology, to look for new methodological strategies in secondary school music classes, and (c) to improve our own teaching practices.

The projects were conducted at three secondary schools in the Madrid region (Spain). Eleven third-year classes comprising a total of 267 students, aged fourteen to fifteen, participated in the study over the course of five cycles from 2008 to 2013. Music is a compulsory subject for these students, taught twice a week in fifty-minute lessons. The study was conducted in the schools' music departments with the active collaboration of artists, including a professional painter and a composer. Additionally, researchers from the Department of Musical & Corporal Expression from Complutense University of Madrid and the University of Eastern Finland also contributed.

Having verified the pupils' lack of motivation when declarative teaching strategies were used, we aspired to focus each project's learning process on musical creation through democratic student participation. The projects were characterized by their cross-cutting evolutionary nature, adapted to each specific context. They also took into consideration the fact that it was the first time the students had created music. The visual aids acted as a compositional guide and support in a complex process based on experimentation.

The planning, preparation and implementation processes in each cycle from a temporal perspective were similar: considering each academic year has three terms (3 months each approximately), the planning and preparation were developed during the first and mid second term and the implementation from the second mid term until the end of the year.

The process of evolution and change within each education project and from one to the next were based on three aspects:

(a) The audio-visual content, using different kinds of visual aids with static or moving images, depending on the context and learning strategies.
(b) Due to the limited educational and research literature on soundtrack creation and free improvisation in secondary schools, the different organizational and learning strategies that were used during the projects were based on experience built up during previous cycles.
(c) The use of free improvisation and cooperative composition techniques as effective learning strategies in secondary schools. These techniques were used jointly or separately in each cycle, depending on our preliminary analysis.

This process of evolution and change occurred after the analysis and evaluation of each of the projects run in the different research settings. The background context influenced each cycle's planning in two different ways, dependent on (a) the available students and resources, and (b) each secondary school's organizational potential.

Third-year classes were chosen due to the characteristics of Spanish secondary school education, the curriculum, and the students' psycho-evolutionary characteristics. The groups were selected for pedagogic reasons to facilitate the development of the project and for organizational purposes so that it was easier for the participating teachers to attend the different lessons. The students in these classes can be defined as extremely heterogeneous, in

terms of their priorities in life and academic results, in addition to their socio-cultural backgrounds and origin (an intercultural educational context with students of more than ten nationalities). In general terms, they "pretty much like to play music in class" (student interview). There seemed to be an evident predisposition toward procedural learning activities, and this turned out to be a positive influence on the development of the study.

Data analysis and Findings

For the analysis, the large amounts of information that were gathered during the research study were processed on an ongoing comparative basis throughout all the different phases and cycles. The compiled notes are based on: (a) observation of the participants by the teacher and an M.A. student, written in the class diary, (b) the students' views as participants in the research study, from interviews of individual and small groups of students which were transcribed and analysed, in addition to surveys containing open and closed-ended questions,(c) non-participant observation by departmental colleagues and a teacher from the Educational Support Department in a collaborative process, (d) the collaborating artists' views, focused on the process and results and (e) video recordings of the lessons, used in further analysis to support our research, taking into account their possible limitations.

The educational projects' main characteristics and time scale are summarised below. (For a video summary of the study see the following link: https://vimeo.com/210936318)
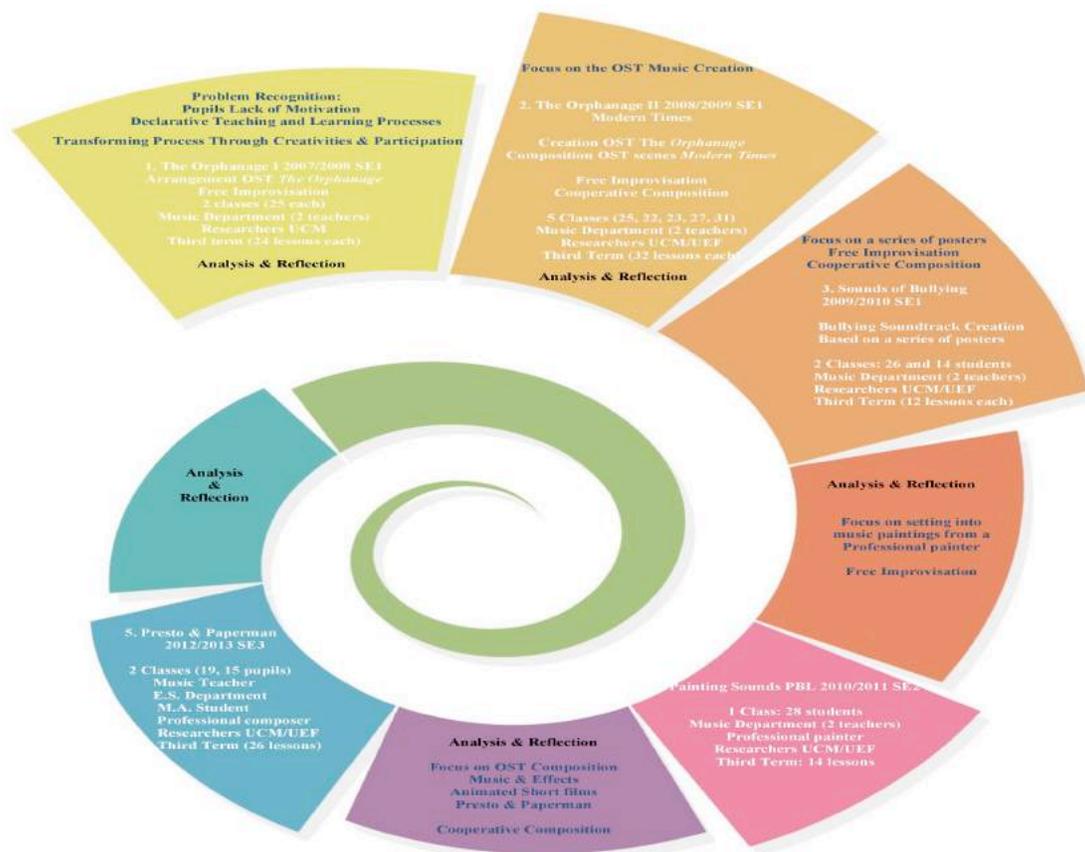

Figure 1: Didactic Projects in the Study

Participation: Its Role in the Project

The projects were agreed upon with the students, after outlining them and explaining the importance of the students' participation in all aspects related to them. The students were not only actively involved in the learning process and resulting product and design, but also in co-partnering in a participatory process. Participation was evaluated as a cross-cutting transformational feature of the research study and, additionally, as a conception of music as a vehicle for education. An awareness of this change of role by students was revealed through comments like, "we felt free to compose" and by the value they placed on the end product: "It was our soundtrack", according to Jorge.
Several aspects of the projects were highlighted by the students, as categorised below:

(a) An innovative creative project: The students' prior high expectations played an important role in their initial motivation. "We had never done a project like this before", wrote one student. "It was something new, it drew our attention," answered Juan in an interview: https://vimeo.com/198474873

(b) Its procedural nature: "What we like best is to play." This was a typical attitude by students during our teaching experience, with big implications on creative teaching and learning processes and the need to try and modify students' role in the classroom: https://vimeo.com/198475189

(c) Cooperative and collective learning: This was considered fundamental by the students in accounting for their high degree of motivation. For example, "I liked many things, but I would say the collective activities" and "What we liked best was to be part of a group": https://vimeo.com/198475862

(d) Musicians in the classroom: Concentration and expressiveness were important "musical attitudes" that were developed in the classroom in a non-verbal cooperative learning process. The students' role in the classroom as musicians led to the construction of meaningful musical experiences: https://vimeo.com/198476258

Creative Learning Processes, Group Identity and Motivation

Monica, the non-participant observer in cycles 1 to 3, remarked: "The really interesting thing about the project was how the pupils were radically changed. In general, I think they grew as people."

A colleague from the Music Department who participated in the fourth cycle observed "The educational project posed a series of issues and initial uncertainties due to the need for the students to be involved, to collaborate and to have a positive attitude. They showed a high level of motivation. This motivation was reflected by individual and collective attitudes, their enthusiasm during the lessons, and their attentive creative involvement". In an interview, one student, Manuel, answered "We were enthusiastic, fired by our satisfaction with the group activities and the sense of creativity that was fostered." In addition to their determination when proposing some kind of improvement, the students were also deeply engaged in both the performance and in agreed decisions regarding the selection of paintings and creation of rhythms or melodies.

One teacher from the Educational Support Department was a non-participant observer of eight lessons during the fifth cycle. His reports reflect the positive environment and high level of motivation, reflecting "a highly positive class environment and attitude". One noteworthy aspect was this positive environment, generated in a

gradual continual but not always uniform way. A self-managed learning process could be observed, characterized by its informal nature: "An informal collective working environment: entertaining and pleasant", commented Sergio (participating observer, M.A. student). Thus, the informal nature of the learning process and the students' engagement in the project played a decisive role in the resulting positive classroom environment, suggesting a high degree of social motivation.

A link was identified between the students' identification with their music and motivation and creativity. When the students made contact with the music's inherent content, independent from the standardized social and external contexts of the classroom, they generated a new delineation. Their music became autonomous through a meaningful musical experience and creative process. They attributed new meanings to it delineated from the inherent content, adapted to the skills or needs of the students. Through group interaction and their different roles, a sense of group identity was forged and the classroom became a form of social representation, with a melting pot of musical meanings, values, and experiences, both delineated and inherent.

Positive Emotions, Wellbeing and Motivation

One aspect that emerged during the research study was the generation of positive emotions in the classroom and their link with motivation. We were conscious of their emergence throughout the learning process, and we would like to highlight the following points:

(a) The consideration of meaningful musical experiences in the classroom.
(b) The strong sense of engagement in an educational project with a shared goal, linked in with individual self-development, group development, and participation in a joint form of symbolic student expression.
(c) The positive environment generated in the classroom.
(d) The importance of the students' identification with their music; that is, it acted as a vehicle in forging a sense of group identity.

It was demonstrated that, within an educational context, in important cultural and social terms, music gives rise to different types of "good vibrations", both individually and collectively. These emotions are sparked off by the following interconnected attitudes: collective group attitudes, individual student ones, and that of the teacher. It became clear that the creative process led to positive group vibrations through the generation of a group sense of identity in the creation of their music. Positive feelings were detected in the classroom in the following situations:

(a) In the performance and expressiveness of the music, transmitting emotions that the students identified with.
(b) In the classroom environment, characterized by a relaxed, confident, convivial atmosphere.
(c) The flow of the group performances, sparking off positive emotions: "We felt elated about what we were doing and the recollection of that musical euphoria still excites us."

Some situations during the educational projects made quite a strong emotional impact, causing lasting memories. This was noted in interviews conducted one or two years later.

Discussion of Different Types of Class Motivation

From our analysis of the data, we suggest that different types of motivation can be identified:

Self Motivation

Juan is a student who "likes music very much, in particular to play the drums". Although he does not have extracurricular music classes, he learns on a self-taught basis. He showed a strong sense of engagement during the activity, taking on the role of a leader and being involved by the whole group in the creative process. This was revealed in an interview during the research study and also two years after the project: "I miss the classes and I remember everything that happened when I watch the soundtrack we made - it moves me."

External Motivation

Said is a student of Iranian origin. He does not like music that much, although he "occasionally" listens to it at home. He does not place much value on music as a subject and is not attracted to musical composition or to performing. He does not consider himself to have musical skills. Nevertheless, his academic results for most subjects are acceptable and he wants to study for a university degree. His only motivation was to pass the subject, and he regarded it as an external reward. He chose a non-performing role in the project.

Social Motivation

Paula likes listening to music at home. However, she is not attracted to the idea of playing instruments. She is motivated by procedural activities given their cooperative group methods: "I love being part of a team". Paula was interested in the project and, above all, in the positive sense of group identity that was forged. When she was asked what she had learned, she replied "I have learned to work in a group, respecting my classmates' opinions." Paula was motivated by the social element of the learning process, more than the music itself: "From initially feeling integrated, we went on to become united." Hence Paula emphasises not only what she learned, but also *how* she learned it.

Motivation to Learn

Alberto likes listening to music but he did not want to learn it as an extracurricular subject, although in an interview he did say that he would not mind doing so. He enjoyed the project "very much" and learned "a lot of music", although his perception of his musical skills is low. His attitude during the project was proactive, contributing with his own ideas. Sometimes Alberto showed a lack of confidence due to his low perception of his musical talents.

The above types of motivation emerged during the learning process at an individual and social level. They should not be regarded as separate or independent from one another, but as all being interlinked. To differing degrees, we observed different types of motivation in the students.
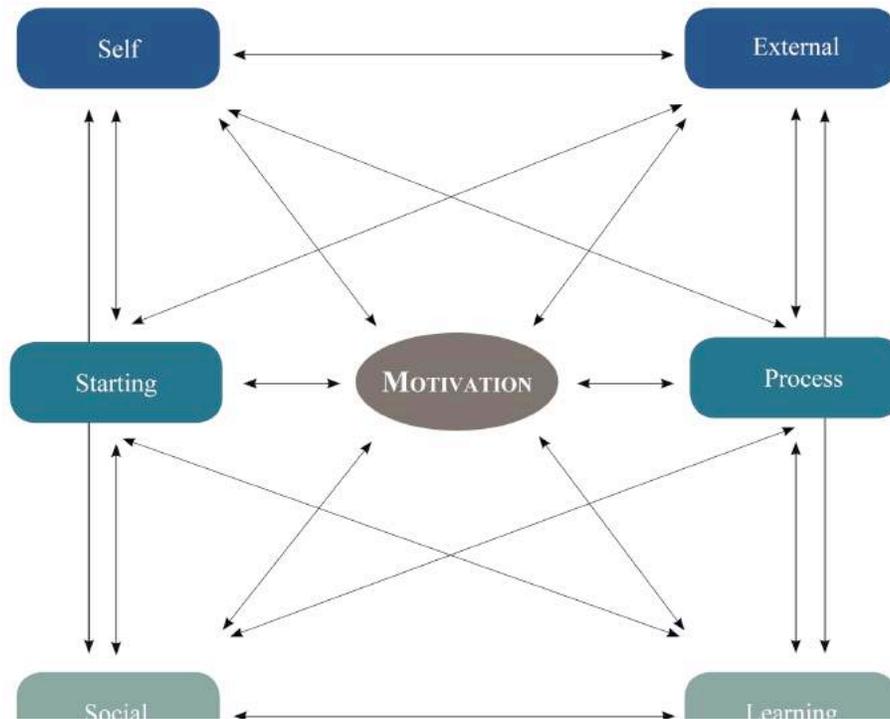
Figure 2: Motivation Model

Student Perceptions in the Questionnaire

A questionnaire, validated previously at Complutense University of Madrid, was given to all the participants (267). There was an 81% response rate by 217 pupils. This rate oscillated slightly from one cycle to another, depending on each project's specific characteristics, the teaching and learning processes and the musical outcome, but over 75% of the students always said that they were highly or relatively highly motivated. A strong sense of motivation was revealed in the responses by the students from the different cycles (1st cycle= 43.60%, a high degree; 2nd cycle= 60% relatively high; 3rd cycle= 40.9%, a high degree; 4th cycle= 73% high; 5th cycle =58% high).

Conclusion

The results of this research study highlight the influence of visual aids in musical creation through their role as an explicit or implicit guide. Through their musical creations, the students infused the visual aids with new meaning, developing a specific new musical code depending on the visual stimulus. New knowledge was built up from a clearly demarcated audio-visual framework. An eclectic approach to music, in terms of the language and style, could be observed, with multiple evidence of the students and teachers' musical influences. Music was shown to play a motivating role and to help the groups to identify with their own creations. Their music contributed to the development of a group sense of identity.

Motivation in the classroom was analysed from a holistic perspective, both in individual and social terms, and through several intrinsically linked factors. The relevant link between motivation and the classroom environment,

positive emotions, wellbeing, and student participation was revealed, all of which facilitate the intercultural learning process.

As mentioned earlier, we present a proposed classification of motivation in the music classroom, based on an analysis of the research study's various cycles and on academic literature on the subject. In our proposed motivation model, two different levels are established. The first is determined by the subject, that is to say, from an individual perspective, focused on the desired end product. Hence, we can distinguish between external motivation and self-motivation, which correspond to the traditional concepts of intrinsic and extrinsic motivation. At a second socio-cultural level, tied in with the collective environment and processes carried out in the classroom, we can distinguish between social motivation, the motivation to learn, and initial motivation (in this last case based on expectations of the activities).

For six years, we took part in an enriching thrilling process of change in the classroom. The best confirmation of this and strongest argument in our favour are the words of our students:

"I've learned how to behave and think like a musician"

"I've discovered things about myself that I didn't know"

"I didn't know that I had that much imagination"

"Now when I see a painting, I hear music"

"It has been an unforgettable experience"

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Dancing Words: A Didactic Experience

Cristina Fernández and Mariona Masgrau

Abstract

Poetry can be considered a powerful artistic expression: it is related to emotion, reflection and doubt. However, we have observed that sometimes teachers use analytical activities with the aim of facilitating poetry understanding. In such cases, very often simple poems are chosen in order to avoid metaphorical ambiguity and the activities suggested focus upon specific aspects such as vocabulary. We argue that we should develop other educational strategies in the opposite direction. The goal of our research is to develop new tools for teachers seeking new interdisciplinary experiences to comprehend poetry, not only through rational strategies but also emotional experiences. For this reason, we designed two workshops in order to investigate the connections between poetic language and body movement. Therefore, our research was practice-based, using an interdisciplinary approach, cooperative and dialogic learning and the comprehension of arts through creation. We read in a choral way, in which everybody could give new perspectives and make the interpretation richer and polyhedral. Through this medium, we were able to explore the subjective and personal interpretations of poems; encourage cooperative work in creative processes; and translate words into other modalities, mainly movement, involving the whole body in the learning process.

Keywords: Poetry, Dance, Movement, Experimentation, Interdisciplinarity, Cooperative work, Multiple Intelligences, Language, Body, Words, Education.

Introduction: origins of our project

Our research started in 2014 with a workshop designed to investigate the relationship between perception, thought, language and body movement. One of the exercises consisted of using words as a movement generator and from this starting point we developed this idea. We decided to look further into the connection between words and movement and in 2015 we developed two new workshops: "Dancing Words", at a regional public library, and "Poetry: talk too much or say nothing at all", at the 2nd Movement and Language Conference, at the Faculty of Education, University of Girona (UdG). The first one explored the effect of words and short sentences on people's bodies (both phonetically and semantically). Also, it looked at whether letting the body express and react to language would help readers or students to create their own poetic imageries so that they could better understand, enjoy or create poetry. We realised that the combination of oral poetry and body movement or dancing were two powerful resources to experience the passion inherent in poetical words, and it could serve as a new approach for poetry teaching. The second workshop experimented with poetry segmentation and how we could use movement to help pupils and students understand poetry. We worked with a poem by Enric Casasses called "zing-zings d'azots", in which phonetics was very important

and comprehension was not possible only through logical analysis of sentences, or connection with previous reader experience.

Theoretical basis

Through our experiences as literature teachers, we realised that sometimes students felt disappointed with poetry: they tended to consider this genre boring, difficult, complicated, antiquated and somewhat unrelated to their lives. However, several studies warn that these prejudices held about poetry are also held by primary, secondary and trainee teachers: hence, some educators consider it a cult genre, intentionally strange, very difficult to understand, and dealing with great spiritual and fanciful themes; other educators think it demands very solid cultural knowledge to be understood (Ferrer 2009).

The review of the didactic materials (e.g. textbooks and didactic sequences shared on the Internet) and the educational proposals for primary and secondary school in Catalonia during the 2014/2015 academic year shows some common limitations:

(i) The selection of poetry used in classes is usually reduced to the official canon; most of the chosen authors are western male poets which is a serious barrier, if we consider the multicultural reality of our schools and the gender perspective required for education based on equality.

(ii) The selection usually focuses on poetry for children and for teenagers, specially designed to be easy, simple and understandable, with non-complex metaphors.

(iii) The reading of the poem is usually guided by a rational approach where it is essential to understand the poem word by word, or to separate the poems into understandable pieces. Priority is given to literal comprehension.

(iv) The metrics and the rhythm of the poem are learned from a mathematical perspective, and not from an artistic or musical one.

(v) Most of the suggested activities focus on reading poetry, and few of them focus on writing it.

These criteria should be critically reviewed by editors and educators. We first discuss the idea of the canon. Although selection criteria and demand for quality are necessary to choose good poems for primary and secondary schools, it is not clear that we need to continue to preserve one single and immutable Western idea of the canon. Wentzlaff-Eggebert defends the thesis that historiographical canons are no longer valid, since they are based mainly on the interests of power and nation; therefore they must give way to the multiplication of canons: "The multiplication of the canons is irreversible if we want to avoid the imposition of a canon of power and to live in a climate of mutual respect" (Wentzlaff-Eggebert 2006, 7-8).

We also discuss the idea of creativity derived from most of the poetical activities for primary and secondary schools. Some teachers and students are afraid of encouraging learners to write poetry, as they think it is too difficult hence poetic writing activities are uncommon. We should be reversing this trend and empowering children to create poetry: "All the uses of words for everybody (…), not that everyone will become an artist but preventing anyone from becoming a slave." (Rodari 1997, 14). Rodari's quote responds to a deeper democratic sense of artistic education which is also the aim of this research. If we work with a more open concept of creativity, empowering students to be able to express themselves freely through the arts, poetry can become an important genre to promote critical literacy. According to Paulo Freire and critical pedagogy, education is a way of transforming the world (Freire 2003), and we

also believe that working deeply with creativity and expression can help students to be critical and responsible citizens.

Finally, we want to outline other specific factors related to the didactics of poetry that have important consequences: we realise that teachers who are interested in poetry do not always have the appropriate materials to work in optimum conditions and to ensure promotion of sensibility towards this genre.

Our proposal is to change these perspectives and vindicate poetry as a complex and powerful means of expression: poetry is also emotion, excitement, passion and doubt. Our aim is to desacralize poetry and make it popular in the social sense of the term. Lindenberg (2013, 359) outlines "poetry's subtle, splendid way of asking us to look at things (everyday things, vast and sublime things) anew–to re-see the world, to re-see the language we use to describe the world to ourselves, to cease taking these things for granted." We suggest approaching poetry from this point of view.

A critical education needs to promote movement as a way of expression, in coherence with Gardner's (1998) theory of multiple intelligences, and to recognize movement as a source of emotional consciousness that can help in the learning process (Freire, 2011). The body, as Laurence Louppe explains (2011), has its own lyrical quality and that is why it needs to be promoted in classrooms and in spaces of creation: because movement and dance resources can offer new and unknown ways of teaching and learning.

Practical experiences

We conceive workshops as creative environments where participants are able to create new outputs through dialogue, creative techniques and experimentation. The interaction and the work-in-progress dynamic foster the evolution of the initial suggestions and empower participants to generate more polyhedral, disruptive and risk-taking creations. Therefore, they are a specific concretion of project-based learning (the learning by doing perspectives promoted by John Dewey (1910), amongst many other authors). Our workshops wanted to explore arts through arts, taking into account the mandatories of a/r/tography, in which teachers are also artists and researchers and hybridise techniques and strategies of these three fields.

In our practical experiences, we focused upon the interdisciplinary approach, dialogic learning and co-creation. Our aim was to analyse how movement could be a facilitator of word understanding and how we could use cooperative work in order to experience poetry. We utilized the collaboration of Ariadna Sarrats, a contemporary dancer, teacher and performer and mixed resources from the field of movement with those of didactics of poetry.

The first workshop was designed to experiment with the effect that words had on our bodies. It took place in the regional public library of the town of Blanes (Catalonia). This library has a special interest in dance, and since 2016 they have developed a project to connect the library with this subject. They have even held some dance exhibitions in the library and they have a special collection of books, music and films about dance. The fact that the workshop took place in a library was not trivial: it is not a place where people usually dance and it caused a marked impression on participants: Dancing in a library? Wasn't it supposed to be a quiet, silent place? Later on, new questions appeared: Writing poetry by dancing? How? We started seeing the world anew: seeing the library, the dance and the poetry through new eyes. Maybe seeing ourselves through new eyes.

The workshop was divided into three main parts: word, verse and poem. The first part was dedicated to the word as the basic unit of language and poetry. First, in pairs, one member had to close his or her eyes and explain the images that appeared in his or her mind, and then translate them into movement. The second exercise was also in pairs: A said three words to B, and B had to represent the three words with three movements while A watched, and

then A had to copy the movements. Then they repeated the action but changing the roles. At the end, each pair obtained a series of six movements (inspired by six words) that they had to perform in front of the rest of the participants who had to guess the original words. The aim, however, was not really guessing the words correctly, just trying to relate the movements to the words that they suggested. The interesting thing here was to listen to the comments about what movement suggested, and to observe the most beautiful and surprising links that appeared between words and movement.

Figure 1: Participants in the library workshop, dancing in the midst of books
Source: Photo by Cristina Fernández

The second part of the workshop was dedicated to the verse. Participants were divided into two groups. One group was given some guidelines to move through the space: they had to dance and interact with the objects that were around them (books, shelves, pillars, plants, chairs, tables, etc.). The other group was asked to sit down and observe and try to write verses inspired by the other group's vision. The third part of the workshop was dedicated to the poem. Participants had to try to write a poem with the materials that they had generated in the previous exercise. Then, the movement exercise was explained. Each of them had to read the poem, and then select a number of people to represent it (and to decide if he or she would be included in this group too) and then a group of volunteers occupied the space to dance and move in a representation of the freshly made poem. This exercise was surprising for everybody because everything flowed and there was a special and inspirational atmosphere.

Figure 2: Representing words with the body
Source: Photo by Cristina Fernández

Here is a sample of the poems created and danced by the participants in its original Catalan version and in our English translation:

Sample 1. Author: Lourdes Domènech (Secondary Teacher)

Mirar l'art
Mirar el color
Mirar forms
Mirar de reüll
Contemplar
Capbussar-se
Univers de colors
Planetes de forms
Constel·lacions

To look at the art
To look at the colour
To look at the shapes
To look sideways
To contemplate
To dive
Universe of colours
Planets of shapes
Constellations

Sample 2. Author: Lorena Soria (Pedagogical Projects Manager)

The original poem includes invented words.

Abrassolo - T'abrassolo - M'abrassoles
M'esgarrifa pessigolles
Et resegueixo de curiositat
Salto en candeletes
Sobten en l'espai de patapeus de pluja
Sorbimentem de cap i en puntapeus de pudor

I rock you - I rock you - you rock me
It horrifies me tickling
I go over you, curious
I jump in small candles
Surprise in the space of legs-feet of rain
Slurping by head and in foot-blows of shyness

In this workshop we observed the importance of letting the body speak in its own language without intellectualising the activities and proposals, or the results. It was also interesting to work in pairs and observe the others; we found this strategy very powerful and fruitful. Moreover, the relationship between space-word-body in the last exercise, the one about the poem, was interesting because the movement was the stimulus to "move reality" to "see reality afresh" but not with the eyes or with the mind but with the body, by embodying it.

At the end of the experience some questions appeared: From where–from what place inside us–do we move words? From the emotion evoked by the concepts that words refer to? As the referential function of the language? Imitating its shape like in a camouflage strategy? Are we representing the word, its phonographic side? Or the meaning of the word, its semiographic side? We believe that the answer to these questions opens new possibilities of exploration of the connections between words and movement.

The second workshop took into account common strategies for reading poetry: first, segmentation: one can isolate one verse or rhyme and enjoy or understand it. Many poetry readers only remember a verse or a strophe of a poem, just as sometimes we only remember a single scene or dialogue from a film or a novel. Furthermore, synaesthesia seemed essential. We wanted participants to experience poetry with all the senses to be able to generate their own representations and interpretations of the poem using body and mind. Thus, the paper and screens had to have a minimum role in our workshop.

We took the idea of a lip dub as a starting point but without any intention of respecting this genre with all its orthodoxy. We gave a verse of a poem to each of the participants ("zing-zing d'azots", by Enric Casasses, a surreal poem based on the [z] sound), and we asked them to rebuild it by sharing opinions and making hypotheses. We decided not to provide them with the original form of the poem, to give value to their new construction and to substantiate the idea that reading is also somehow a new creation. From here, we proposed they make a poetic lip dub, representing the poem together, dramatizing it through a space with the help of their bodies. They had to agree a new structure for the poem, choose the most suitable part of the building to dramatize it in and consider whether

other agreements were needed. We also yielded place to personal contributions, as everyone memorized the verse and it was represented with the body–in relation to others and to the space–in the way that each considered to be the most appropriate.

A Fragment of the poem by Enric Casasses in the book *Descalç* (2002). Vic: Emboscall Edicions follows.

> *zing-zings d'azots*
> *engalzen brunzidera*
> *als zenits dels atzars*
> *d'enzes zero*
> *zombi esbotzat*
> *què etzibes de zona en zona? enzims?*
> *metzines antizitzània?*
> *brunz! alzina't!*

It was interesting to see how in the first instance participants expected the correct answer: after a while, discussion gained in nuance: participants tried to imagine Casasses' metaphors; if someone was able to piece together some of the surreal suggestions of the poet, he or she described it to his or her colleagues using other words. Often some words were not understood: some were looked up in the dictionary, while others were inferred from their etymology or sound. They liked the onomatopoeic words–zing-zings or ziga-zagues–and they did not need to know their meaning. Then they thought of the scene: they chose a piece of a staircase outside the building made of iron, glass and concrete, sterile and with a metallic echo. The space required new agreement among the participants: the group decided to become a zoo. The lip dub lost sequencing and all the participants entered the scene as a flock of strange animals searching for their natural spots, scratching the glass, observing or hiding. They recited their verses one by one, causing certain moments of euphoria in their colleagues; sometimes they repeated each other's verses like an echo or followed on from each other. Somehow it was very close to a dance, but on the other hand it resembled a swarm of bees collecting pollen. Some words ended up becoming the sound of the bees or occasional squawking. We had the feeling that we reached a deeper comprehension of the poem by understanding its phonetics.

Analysis

In both workshops interdisciplinary and intermedial work were the focus and creative resource. The synergy of techniques from dance and theatre with literary and linguistic elements opened a door to experimentation and offered a new field to play with; new connections were established, the outputs generated were intersections between modalities and genres, and it offered new perspectives for the participants. They were able to explore the musicality of language with the body and this music became the basis of their creations and the starting point to generate new ones. These experiences showed the importance to continue investigating the body as a new channel for understanding–a way to find the first voice of poetry, its inner sense (Jean 1996, 23)–and for writing, since it allows us to "move reality" in the dual sense of the word "move": to affect someone's emotions and feelings and also to change one's place.

Another key element of our experience was the collaboration amongst participants during the workshop: the exercises aimed for participants to discuss, to interact, to make other's ideas evolute, and that made the creative

process richer. This is clear confirmation that interaction, observation and dialogue with others are powerful techniques to learn, create and strengthen creativity.

Although our experience took place outside formal education, several of the workshop participants were teachers looking for ideas to work with in class, so we were really interested in knowing how they would transfer their experiences to their own schools. Participants suggested that some exercises would be very difficult to perform in the classroom. They listed the main impediments: the large number of students, the duration of the classes, and the poor connection that teenagers have with their bodies, the lack of space, and the feeling that these kind of exercises were not obviously curricular. However, they also said that some ideas could be easily adapted to the class, by changing some practical issues whilst maintaining the essence of the proposal. In the coming months, our research will try to bring some of these proposals to primary and secondary schools classrooms, so we are willing to face up to these impediments and to adapt them to students' needs and their day-to-day reality.

Finally, it is important to outline that workshops were an experiment to experience poetry through dance (art through art), as an interdisciplinary approach. Movement helped participants to better understand poetic meanings and forms -the tropes as catalysts- but also to create new works of art. Participants in the workshop became creators, but the conductors of the workshop were also artists, teachers and researchers, and this combined perspective enabled them to share their knowledge and their creative techniques with the participants.

Conclusions

The conclusions we have drawn from these workshops can be considered as open reflections and future lines of research to continue innovating and enriching the teaching of poetry from an intermedial and interdisciplinary perspective.

The first is a reflection regarding the aims we suggested to students when reading poetry: we consider that its comprehension should not focus mainly on making the implicit explicit, but also on exploring the subjectivity of the reader. In that sense, learner interaction with the educator but also with other learners and readers is an important strategy in all disciplines but especially in literature; it is necessary to foster dialogue and active participation to ensure understanding of artistic expression. The proposed horizontal dialogic, democratic and cooperative approaches become richer and more demanding and require that a teacher should not act as an instructor but a guide who encourages reflection and debate, who must always respect the previous knowledge of the students and their aesthetic preferences (Freire 2003). They must be encouraged to grow and learn from their mistakes, to express themselves in different ways and improve their interpretations with others' contributions. On the other hand, mistakes or misinterpretations -not properly justified- could also be interesting. Although they do not help the group to better understand the poem, they somewhat explain to the reader, the personal connections and memories the poem has evoked, and it can also be interesting to view poetry as a chance to learn from the human being (and oneself).

Nevertheless, dialogue does not always allow readers to explore the full range of emotions that poetry stimulates. That is why we consider that exploring art (poetry) through art (e.g. dance) is an important strategy for a holistic approach to poetry and that interdisciplinarity is a useful perspective to renovate the didactics of poetry and explore the darker sides of it: movement can be a facilitator for poetry writing and words can also be a facilitator of movement and dancing.

We conclude with a final reflection that not only affects the didactic of arts, but all the education system: we should not only focus upon rational thinking but incorporate other ways of understanding the world and oneself better, and the body can be a medium of this, amongst many others. That is definitely a future line of research.

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Multislicing Semiotic Analysis (MSA): Engaging with the Meanings of Creative-Visual-Arts Data

Zhuo Min Huang

Abstract

The emergence and growth of arts-based research has challenged researchers to develop systematic approaches for engaging with arts data. In my own research, involving arts-based, interdisciplinary and intercultural complexities, I encountered this analytical challenge and had to develop my response to it, namely 'Multislicing Semiotic Analysis' (MSA). In this chapter, I present MSA and explain how it enabled me to: a) directly engage with the plausible meanings of creative-visual-arts data; b) accommodate both the visual and accompanying verbal insights; c) flexibly tailor strategies to analyse multiple types of creative-visual-arts data; and d) embrace a reflexive space through multiple modes of thinking. I exemplify my design of MSA with a cartoon data-set 'Intercultural Bubble' generated in my doctoral study. By illustrating how I carefully engage with my data-sets in a thoughtful, systematic and reflexive way, my ultimate objective here is to contribute to the quality and trustworthiness of arts-based research. In the chapter, I first introduce the background to my study, and the analytical challenges that I faced when working with my creative-visual-arts data; then, I present and exemplify MSA; and finally, I offer a discussion of MSA in relation to the challenges that I intended to address.

Keywords: Creative-Visual-Arts, Visual Analysis, Multislicing Semiotic Analysis, Arts-Based Research, Reflexivity

Introduction

In this chapter, I present 'Multislicing Semiotic Analysis' (MSA) as a thoughtful, systematic and reflexive approach for engaging with the meanings of creative-visual-arts – a kind of data involving complexities of varied forms (e.g. painting, photograph, collage, cartoon and words) and multiple disciplines (e.g. intercultural, educational, psychological and artistic research). My discussion of MSA was based upon my doctoral study, in which I used creative-visual-arts methods to understand the meanings that students made of their intercultural experience, as well as to obtain their insights regarding their intercultural personhood. In that interdisciplinary and intercultural study, I developed MSA to address the challenges that I faced for analysing creative-visual-arts data. In presenting MSA here, I seek to contribute to the quality and trustworthiness of arts-based research (Eisner 2006; Leavy 20115). Below, I first introduce the background to my study as well as identify the challenges I faced when analysing creative-visual-arts data; then, I present and exemplify MSA; and finally, I discuss MSA and my insights from developing and using it.

Background and My Analytical Challenges

I developed MSA in my doctoral study as I sought for a mean of engaging with the plausible meanings of my creative-visual-arts data. In that study, I used multiple creative-visual-arts methods (such as free-style painting, digital-edited photography, intercultural cartoon creation) in order to facilitate an open, imaginative space for students to make meanings of their intercultural experience, and to explore their intercultural personhood, whilst studying at an internationalised UK university (i.e. The University of Manchester; thereafter, UoM) and living in a multicultural urban setting (i.e. Manchester). My participants were five students who were currently undertaking any postgraduate study at UoM. They were self-identified to be *a)* interested in exploring their intercultural -experience and –personhood, and *b)* comfortable with (but not necessarily good at) using visuals. I recruited them with an intention of maximising the diversity of my participants' cultural backgrounds for my intercultural study. With these participants coming from diverse cultural backgrounds, I then, generated creative-visual-arts data which involved insights in multiple modes (e.g. verbal and visual) and with different natures (e.g. 'found' – visuals created by others, which students identified for their own meaning-making, or 'made' – visuals that students created by themselves for their own meaning-making) (Riessman 2008). I faced two challenges arising from working with my generated data-sets, which informed my need of developing an analytical approach that can (i) inclusively engage with two modes of data: visuals (found or made by students); and accompanying verbal insights (i.e. what they said about these found or made visuals); and (ii) offer sufficient flexibility and adaptability in order to fit for the characteristics of my data-sets generated by using multiple types of creative-visual-arts methods.

In addition, I needed the approach to also address two challenges arising from the research design (e.g. my research purposes and researcher stance). Thus, the approach needed to (i) directly engage with students' meanings/ meaning-making through creative-visual-arts rather than looking into the grammar or discourses of visual designs (e.g. Kress & Leeuwen 1996; Christman 2008); and (ii)embrace a reflexive space through which I could systematically and creatively address my role in making interpretations in order to reinforce the trustworthiness and ethics of my analysis (Rose 2016).

The above four challenges together informed my development of 'Multislicing Semiotic Analysis' (MSA). I revisit these challenges after presenting my design of MSA in the next section.

Multislicing Semiotic Analysis (MSA)

In this section, I present MSA and exemplify it with a data-set 'Intercultural Bubble' (see Figure 1) extracted from my doctoral study. I choose this data-set for my discussion in the chapter as it offers a rich example of *interculturality* – i.e. a student's meaning-making of her intercultural –experience and -personhood, *and interdisciplinarity* – i.e. insights bridging together disciplines such as visual-arts, intercultural communication, education, and psychology. The example data-set was generated by Ana (pseudonym) in a creative-visual-arts activity called 'Intercultural Cartoon Creation'. In the activity, I first asked her to create a cartoon about her understanding of intercultural communication based upon her intercultural experience. Then, as she started to create the cartoon, I also took notes of her creation-processes. After she completed the cartoon, I asked her to verbally introduce it to me. Then, we went on to 'co-explore' the created cartoon – a process of which enabled me to I facilitate her meaning-making with my purposeful curiosities informed by the research inquiry and my visual literacy. By using this example data-set, I elaborate my design of MSA which involves three main stages (as summarised in Table 1). I also explain how I address my reflexivity in MSA, and in particular, show one example of my reflexive-drawing at the end of the section.
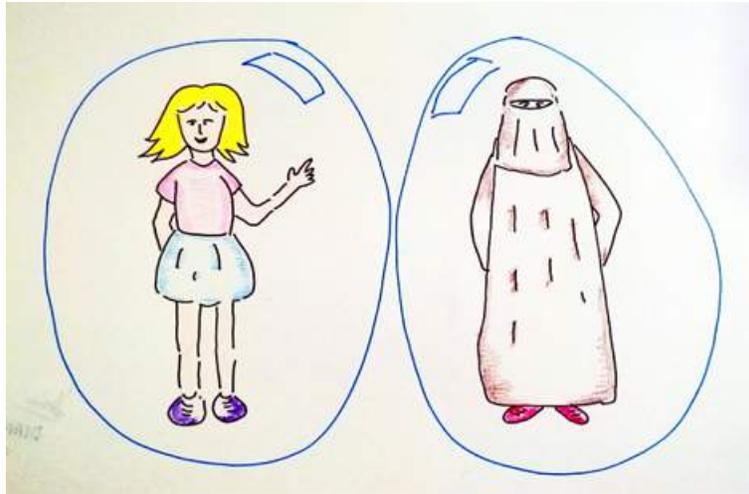
Figure 1: Intercultural Bubble

Table 1: Multislicing Semiotic Analysis (MSA)

Analytical Stages	Reflexivity
I. General Description	• Verbal mode: reflexive notes • Non-verbal mode: reflexive-drawings
II. Multislicing Analysis	
III. Semiotic Analysis	

MSA Stage I: General Description

To start with using MSA, I first familiarised myself with the visual product of creative-visual-arts data by generating a general and initial description of it. In this stage, my intention was to observe and to 'listen' to the visual in an open way in order to detect as much information as possible relevant to my research inquiry. To do so, I adapted Rose's (2016, 189) visual-analytical prompts to monitor my description as they offered a 'starting point' for me to ask general questions about a visual product. I divided her original set of prompts into descriptive (e.g. *what is shown? What are the components? How are they arranged? What are the colours?*) and analytical (see section 2.2) ones, and used them separately in different stages (i.e. general description and multislicing analysis) of MSA. One example of using the descriptive prompts was when I responded to a prompt regarding the arrangement of components in the cartoon ''Intercultural Bubble'. I generated descriptions as follows:

> In the cartoon, the overall distribution looks well-balanced as every main component is positioned at the centre of its own space. There are also plenty of empty spaces left in and surrounding the bubbles. The distance between the two bubbles is quite small, while there is a bigger distance between the two people.

In this stage of general description, I also reflected that my responses to the visual could be shaped by my visual literacy, and also my memory of data-generation and transcribing. For instance, my description could mainly involve the elements that I thought or remembered to be potentially relevant for my research inquiry.

MSA Stage II: Multislicing Analysis

After obtaining a general, descriptive view of the visual product, I adopted multiple views – i.e. multislicing analysis – to look into the meanings of creative-visual-arts data. The concept 'multislice' was first coined by Konecki (2011) in his model of 'multislice imagining'. He suggested that an image could consist of multiple resources of meanings such as image creation, communication, production, and reception, and thus, is in an action – i.e. 'imagining'. By attending to these multiple meaning-resources, his model offered a grammar of visual narration for researchers to achieve a robust understanding of an image data-set. Similarly, Riessman (2008, 144) also suggested Visual Narrative Analysis (VNA) for systematically engaging with multiple resources of visual meanings, which includes image production, content and audiencing. These existing methods approached to understand the meanings of visual data – typically by including the 'pre-' and 'post-' views of an image product. In MSA, I explored these views further and developed 'multislicing analysis' (see Table 2). I extended Konecki's and Riessman's models into six meaning-resources resonating with the processes of my data generation. Below, I exemplify my multislicing analysis.

Meaning-resources	Content
1. Image Incubation	How does a participant move to have ideas for creating the current visual?
2. Image Creation	What are a participant's processes of creating a visual?
3. Image Content	What is the content of a visual product?
4. Verbal Replication	What is a participant's verbal introduction of a visual product?
5. Image Reception	What are a participant's verbal discussions of a visual product?
6. Image Application	What uses do a participant made of the current visual for the creation/discussions of other visuals?

Table 2: Multislicing Analysis

My first step of multislicing analysis was to look into the meaning-resource of ***image incubation***, in which I explored the meanings arising from the processes of how a participant moved to develop ideas for the current image through earlier activities. By doing so, I aimed to prepare my understandings into the plausible meanings of the image by researching its 'pre-'view. For instance, in order to prepare my understanding into the example data-set 'Intercultural Bubble', I traced Ana's discussion in an activity right before 'Intercultural Cartoon Creation', in which she had passionately expressed her perspectives towards fully-covered women in relation to her negotiation of identity in

her intercultural experience. This 'pre-'discussion enabled her to reflect upon the complexity of her identity (e.g. a Malaysian Muslim woman), in that '*everyone is in a bubble… There are assumptions… and prejudices…we need to break the bubbles in intercultural communication*'.

After reviewing where the idea of the current cartoon came from, my second step involved looking into ***image creation***, a process of which could be recorded in researcher notes and/or discussions with participants. For example, in my researcher notes, I noted that she first set up the cartoon with two typical (or stereotypical) looks of women, and then, added the element 'bubble' around the two women. I interpreted this process of image creation as reflecting her evolving awareness of the complexities and possibilities beyond prescribed differences and stereotypes (e.g. about race, nationality, religion) in intercultural communication. My plausible interpretation here could also be confirmed, revised or further developed through my analysis of data in the next meaning-resources.

Thirdly, I looked into the visual product – i.e. ***image content***. In order to assist my visual analysis, I adapted Rose's (2016) analytical prompts (as previously discussed in section 2.1) (e.g. *what use is made of the arrangement/ colour? Where is the viewer's eye drawn on and why? Is the image unstable or contradictory?*). For instance, responding to the prompt regarding the use of colours, one of my identifications was that she used the same colour 'blue' for both of the two bubbles. I interpreted it as Ana's subtle, visual way of transferring meanings (Williamson 1978) and making connecting between the two women, although given all current conditions of challenges (e.g. differences, distance). My plausible interpretation here was sustained by her explanation later: '*it's the same components in our bubbles no matter where we come from. We all have our language, culture, education, family, and past experience…*'

My next step of multislicing analysis involved looking into the meaning-resource of ***verbal replication*** – i.e. a participant's first verbal introduction of the visual product before I used any question or prompt. For instance, Ana introduced that: '*… I think people of different nationalities, I mean every one of us has our own 'bubbles'. …We need to break the bubble in order to communicate…*' In this verbal replication, I saw that her purpose of setting up the cartoon was to change it as she imagined alternative status of 'bubbles' (e.g. as they fly, break or connect), and potential relations between people. I saw that this design of 'breaking the bubble' turned the fixed cartoon into dynamics and enriched it with instability, which could reflect Ana's criticality, imagination, hope and autonomy in intercultural communication. My interpretations here also served to reconfirm and to enrich my plausible interpretations in the previous meaning-resources.

Fifthly, I looked into the meaning-resource of ***image reception*** – i.e. a participant's verbal discussions of the visual prompted by my questions. For instance, I asked her to explain what the bubble is in intercultural communication. She said that '*the bubble is knowledge, the language, the culture that you carry with you – when you go to other countries, that's you in your bubble*'. She made meanings of complexities of the bubble: '*there are layers of bubbles*', which could be broken one after another as understandings between people gradually achieved through communication: '*maybe the first layer is about knowing names… so Pshhh, one layer is gone. Then, talking about the way you eat… Bang, the second layer is gone…*' She also suggested each layer of the bubble to have different thicknesses – as sometimes, it was difficult for her to break particular layers with certain people. I saw her meaning-making evolving from comparisons of the two women appearing to be very different, and otherisations of prescribed cultural-differences, to an in-depth understanding of what shapes 'who a person is' and 'what a person does' in intercultural communication – i.e. intercultural personhood. This evolvement of awareness however, was a non-linear and back-and-forth process.

Last but not least, I attended to a 'post-'view of the image product – i.e. meanings arising from a participant's **application** of the current image in other image data-sets. For instance, Ana brought the explored notion of 'bubble' into her discussion for another image. She applied that a bubble was not a definite enclosure but a porous, alterable entity, through which an agentive individual could '*go out of the bubble*' and '*get into*' experiencing (explained more in section 2.3). By attending to this 'post-'view of the cartoon, I enriched my understanding of Ana's meaning-making of 'Intercultural Bubble'. To sum-up, the journey of multislicing analysis enabled me to develop understandings into the meanings of creative-visual-arts data from multiple views.

MSA Stage III: Semiotic Analysis

After obtaining a multi-view understanding of the data-set, in this stage, I used semiotic analysis to investigate into the meanings of particular signs that I purposefully identified. I opted to semiotic analysis as it offered a relatively-refined toolkit to systematically confront the details of what (i.e. product) and how (i.e. process) meanings were made through visual (and/or verbal) signs (Rose 2016). Below, I present my three-steps of semiotic analysis.

Firstly, I identified the key signs based upon my obtained multislicing-understandings of a data-set. In the example data-set, I identified 'bubble' to be a key sign as Ana had offered an in-depth meaning-making about 'bubble' in intercultural communication. Secondly, I investigated the detailed significations (i.e. meaning-making) within each key sign (Williamson 1978, 17). Within the key sign 'bubble', I saw that Ana also unpacked the meanings of several sub-signs (e.g. the colour blue, layers, thickness, and air). Below, I take the sub-sign 'air' as an instance here, as this quality of 'bubble' has not yet been discussed in the previous sections. I do so in order to exemplify my second step of semiotic analysis, as well as to show how it enabled me to continue enriching my understanding of Ana's meaning-making of 'Intercultural Bubble'.

Ana made meanings of the 'air' inside and outside of a bubble as I – the researcher, and co-explorer – prompted her to discuss: '*what's inside and outside of the bubble respectively?*' Our meaning-making of 'air' used the referent of 'bubble' in the physical nature – i.e. a spherical cavity with air -inside and -outside (as illustrated in Figure 2 below), both of which give air-pressure to form, to sustain or to change the status of a bubble. I saw that she understood her intercultural experience as a process of presently negotiating and rethinking between the old and the new, and the known and the unknown, both sides of which simultaneously shaped 'who she is' in intercultural communication – i.e. intercultural personhood.

At last, I looked into the meanings arising from the 'relationality' (Ibid.) of signs in order to synthesise and to enrich my understanding of the meanings of the data-set. For instance, by relating 'air' with 'bubble' and the central position of one in the bubble, I saw Ana's awareness of an agentive role of 'self' in navigating personal, interpersonal and intercultural complexities in order to taking an ownership of her intercultural experiences.
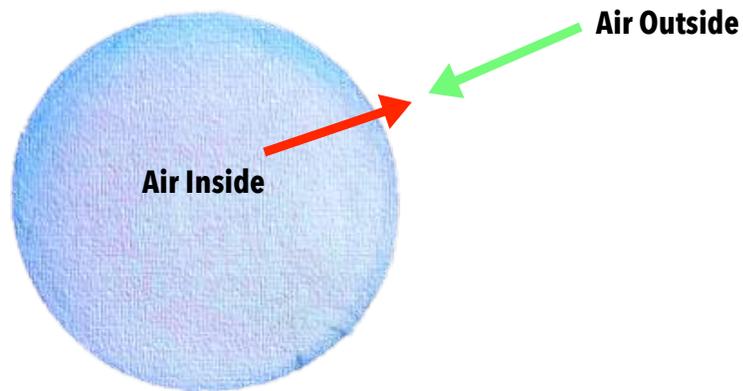
Figure 2: Air Inside and Outside

Reflexivity

Throughout MSA, I also attended to address my reflexivity (as illustrated in Table 1) in order to sustain a transparency of my role in making interpretations. I adapted Lipp's (2007) prompts for an individual's reflexivity (e.g. *what are the interpersonal dynamics between me and the participant? What are my motivations and/or biases? What impact am I having on the process? What impact is this process having on me?*) in order to systematically stimulate and monitor my reflexive thinking. In addition, I used alternative, non-verbal modes of reflexive thinking (Prosser 1998) to interrogate my role in making interpretations of creative-visual-arts data.

For instance, I generated reflexive-drawings (see an example in Figure 3) in order to enrich and to critique my reflexive and analytical thinking through a visual space. The example reflexive-drawing was (re)created when I analysing the meanings of the sign 'bubble' arising from its referent in nature – i.e. a transparent, spherical enclosure. In comparison with Ana's visual design of 'Intercultural Bubble', I noticed that the person I drew was lying at the side rather than standing in the centre of the bubble. This enabled me to reflect upon my sub-conscious, negative assumption that 'bubble' was an enclosed comfort-zone that isolated one from connecting to 'others/otherness' in the reality. I realised that this pre-occupation of my thinking constrained my open, empathetic understanding of Ana's meaning-making about 'bubble', which could lead me to make mindless judgements about the negativity of being inside of the bubble, without fully understanding the possibilities and complexities of it (e.g. what the bubble means to a person inside, and what a person might actually think, feel and experience by being inside of it). This reflexive-drawing offered a 'mirror' for me to visualise and to actually see my sub-consciousness (e.g. positioning, biases, and pre-assumptions), which would be otherwise difficult to access by using only words such as reflexive notes. It also enabled me to embrace varied aspects of my (e.g. researcher-, artistic-, interculturalist-) 'self' in the arts-based, interdisciplinary, intercultural research. By entangling with alternative ways of knowing, I gained different 'vantage points' (Rose 2016) to become reflexively aware of my analytical thinking, which could 'transcreate' (i.e. transform and recreate) my interpretations of creative-visual-arts data in the study.

Figure 3: Bubble – An Enclosed Zone

MSA: a Multi-view, Reflexive, and Flexible Framework

Having presented my design of MSA, in this section, I offer an overall discussion of it in relation to the challenges that I faced while working with my creative-visual-arts data (as introduced in section 1). I first summarise three main features of MSA below:

- Holistically, it offers *multislicing analysis* through which I engage with multiple views of meaning-resources embedded in both the visual and accompanying verbal data;
- Specifically, it involves *semiotic analysis* through which I investigate into the detailed meaning/meaning-making of particular signs that I purposefully identified in the data set; and
- Reflexively, it embraces a systematic and creative space for me to address my stance in data analysis through multiple modes of thinking.

These features of MSA have enabled me to address my four challenges of engaging with the meanings of creative-visual-arts data. First, MSA offers an inclusive framework for analysing both visual and verbal modes of data – a combination which arts-based researchers might usually engage with (Rose 2016). It enables a multi-view of meaning-resources, through which I could look into both modes of data in a systematic and interconnected way, including how the visual structures and communicates its meanings, and how the accompanying verbal data 'anchors' (e.g. re-elaborates) and enriches (e.g. extends in depth or in breadth) the meanings of the visual (Kress & Leeuwen 1996, 18). Second, MSA is flexible and adaptable to analyse different types of creative-visual-arts data. As the multi-views of meanings-resources are systematically separated (although interconnected) in MSA, they could also be extended, or individually modified or omitted according to the characteristics of a particular data-set. Third, MSA enables me to obtain a robust understanding of the meanings/meaning-making through an image data-set for my research purposes. I could learn insights from a data-set by engaging with multiple (i.e. holistic, specific, and

reflexive) dimensions of analysis. Last but not least, it sustains a reflexive space throughout the analysis, which contributes to addressing the issue of a lack of reflexivity in arts-based research (Rose 2016). This reflexive space, embracing more than one (e.g. verbal and visual) modes of thinking (Prosser 2005), also offers me enriched perspectives to interrogate my interpretations.

In presenting MSA, I however, do not claim to propose a 'one-size-fits-all' model (Leavy 2015; Rose 2016), but offer an example of how I carefully tailor strategies into my data analysis. Reflecting upon my use of MSA, I suggest that a more systematic approach to non-verbal reflexivity (e.g. reflexive drawings) needs to be developed in order to sustain the quality of using alternative modes of analytical/reflexive thinking in arts-based, interdisciplinary and intercultural research.

Conclusion

In the chapter, I have presented an analytical framework 'MSA' which engages with the meanings of creative-visual-arts data in a thoughtful, systematic and reflexive way. My ultimate goal here is to contribute to the methodology and trustworthiness of arts-based, interdisciplinary and intercultural research. As suggested by Eisner (2006), conducting an excellent quality of work would be the most reliable vehicle for establishing the position as well as ensuring the future of arts-based research. This requires every arts-based researcher to thoughtfully and critically develop analytical strategies fitting for the particular purpose(s) of our own studies.

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About the Author

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Zhuo Min Huang is based in the Manchester Institute of Education at The University of Manchester. She explores mindfulness and intercultural personhood by using a variety of creative-visual-arts methods which are embedded in her main doctoral study about 'Mindfulness in Intercultural Communication'.

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Towards An Interdisciplinary Pedagogic Framework to Transform Music Learning with Technology-Mediated Environment in Higher Music Education in Kenya

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Apudo-Achola Malachi

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Abstract

This chapter presents a discourse on a range of interdisciplinary collaborations in STE(A)M fields, particularly focusing on music, education and technology. The chapter aims to contribute to a better understanding of a technology-mediated model that describes an educational framework through which music educators can help to foster music learning. It draws on the potential offered by digital technologies to transform learning. Recent research, 'theory' and 'practice' in musicology have been widely informed by on-going debates in contexts ranging from discussions of interculturality and interdisciplinary learning environment, performance practice, dialogic pedagogies, approaches to classroom music, national contexts to curriculum content. The chapter discusses an integrated theoretical framing that supports the promotion of pedagogic change in Kenya's higher music education (HME). It draws on the potential contribution of sociocultural, post-Vygotskian Activity Theory (AT) and Cultural Historical Activity Theory (CHAT) as well as Alexander Robin's critical pedagogies to overcome some of the problems that have plagued both music education and technology theorising and practice. I further highlighted the potential for future research and how contemporary practices may become agents of pedagogic change in higher music education.

Key words: Pedagogy, Higher music education, Technology-mediated environment, Interdisciplinary, Activity Theory (AT), Dialogic spaces

Introduction

> We are currently preparing students for jobs that don't yet exist…using technologies that
> haven't been invented…in order to solve problems we don't even know are problems yet[3].
> (Fisch and MeLeo, 20, cited in Corrigan 2013)

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[3] The opening quote by Fisch and MeLeo implies that Digital *Age* provides a critical exploration of how education has been reimagined for the digital future. (See Corrigan 2013 and "Learning Identities in Digital Age", Loveless 2013).

This e-book chapter presents findings of a current study that describes a range of interdisciplinary collaborations in STE(A)M[4] fields, particularly focusing on music, education and technology. The overall aim of the research study was to develop an understanding of how to support higher education music programmes to transform students' learning with technology-mediated learning environments in Kenya. Ostensibly, the study examined the key features of higher education music programmes in Kenya. In this e-book chapter, I discussed the critical emerging issues in the contemporary theory, research and practice regarding integration and application of digital technology in music learning today, by drawing on 'their potential to transform learning' (Burnard 2007). Recent research on 'theory' and 'practice' in music education have been widely informed by the on-going debates in contexts ranging from discussions of performance practice, dialectic and dialogic or diagenesis pedagogies, approaches to classroom music, national contexts to curriculum content (Kirkman 2012). Therefore, a central aim of redefining how effective music educational practice should happen in the new digital learning environments which expand and connect communities of learners in music classrooms, is imperative. Finally, I further discussed an integrated theoretical framing that supports the promotion of pedagogic change in music education.

Digital technologies in higher music education

The changing global higher education (HE) landscape, and specifically the interplay of forces such as 'knowledge, skills, and expertise in partnership for 21st century learning skills'[5] as a 'driver of the economy and the dynamics in evolution of digital technology is shaping the development of creative knowledge in the context of higher music education (Burnard 2013). Contemporary practices in teaching and learning of music embedded with digital technology (music computing) which was previously a preserve of the IT/Computer departments in a rather multidisciplinary team-teaching context has now largely resulted in the development of a collaborative interdisciplinary approach to music learning with digital technology environment. In the same vein, contemporary teaching and learning of music, education and technology using an interdisciplinary approach raises questions as to why, how and where these digital technologies might be positioned within the curriculum in a multi-disciplinary and or intercultural learning environment.

Digital technologies have brought significant changes to music classrooms (Kirkman 2012) providing support and offering new opportunities to foster music making. The existing empirical research demonstrates that a wide range of digital technologies are progressively being used to support and restructure higher music education (Burnard and Finney 2007; 2013), 'critical perspectives on music, education and technology' (King and Evanjelos 2016). Studies (e.g. Bauer 2014; Gall 2013) indicate that a plethora of digital platforms such as the *internet, music softwares*, *YouTube*[6], *iPad, smartphones, Sonic Pi, Google play* are currently everywhere replacing the old analogue technologies like *Radio, TV* and bringing many exciting opportunities for learning activities, impacting what, where and how music learning is delivered.

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[4] STE(A)M; An overarching concept referring to academic disciplines of Science, Technology, Engineering, Arts (a recent addition, hence the brackets) and Mathematics.

[5] P21's is a partnership framework that defines a holistic view of 21st century teaching and learning and a vision for student outcomes. (see http://www.p21.org)

[6] YouTube (see Frankel, James. and Rudolph, T., 2009. " YouTube in Music Education")

Although research indicate that digital technologies have been widely integrated among the resources supporting learning in the developed countries such as the UK, US and China (King and Evanjelos 2016; Bauer 2014; Webster 2002; Rudolph et al. 2010; Gall & Breece 2013), many developing countries have lagged behind in exploiting the full potential of the current digital technologies for classroom instruction mainly due to poor institutional structures and lack of expertise. In the same vein, considerable research points to gaps in the integration and application of digital technology in music learning in many parts of sub-Saharan Africa (e.g. Kigozi 2012; Digolo, Andango and Kutuli 2011). For example, in Kenya, the Vision 2030[7] is the blueprint for national developmental goal, and a focus on higher education (HE) is key towards the provision of globally competitive quality education, training and research for development. Within the Kenya's HE programmes, music has emerged as a key component of creative industry attracting both local and international attention. However, there is little indication of how technologies are to be applied in teaching and learning of music education in most institutions. This view concurs with a wider body of research which reveals limited integration and application of digital music technology in Kenya's higher music education classrooms (Digolo et al. 2011). Review of research related to music education and technology in Kenya (e.g. Akuno and Apudo 2013; Digolo et al. 2011) noted the difference between the outcomes of students' music education in HE and the demands of the different music professions in Kenya in relation to their knowledge and uses of digital music technology. The overall aim of the research study was to develop an understanding of how to support HE music programmes in order to transform students' learning outcomes.

Theoretical Framing with Activity Theory (AT)

The theoretical framework was premised on Activity theory[8] by (Wersch 1998) and the Cultural Historical Activity theory (CHAT) of education (Cole 1996; Engestrom 1993), which can promote students development by assisting them to appropriate relevant cultural tools that help them to become self-dependent participants in cultural practices.

Digital technology as tools

Drawing on empirical research within the field of music, technology and education, digital technologies present opportunities and affordances for transforming music making activities. Such studies suggest that digital technologies can function both as "tools" that extend capability but also as a medium that can afford and constrain action(Kirkman 2012), and such in turn, which can transform classroom music making activity. Recent investigations of digital technologies tend to be informed by a paradigm of computer supported collaborative learning with computer as a tool (Wegerif 2007). A tool view of digital technologies positions in a way that separates the tool from the process of music making itself (Kirkman 2012). A significant outcome of positioning technologies in this way is that their function becomes linked to a particular type of activity. For more comprehensive review of these categories of computer as tool (see Technology Institute of Music Technology, or TI:ME) website and (Kirkman 2012).

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[7] Kenya Vision 2030, (see NESC 2007)

[8] Activity Theory (see Wertsch, James. 1998. "Mind As Action")

Digital technology as mediators

The potential contribution of Vysgostky's socio-cultural theories of learning and development, and post-Vygotskian Activity Theory (AT) (Nardi and Kaptelini 2006)[9] suggest that pedagogies which are informed largely by "computer as "a tool" paradigm are likely to constrain students music making processes within simulated or artificial activities. Recent research studies (e.g. Gall & Breeze, 2013) have presented digital technology as a medium that affords and constrains action and transforms music learning activities in the classroom. This view of digital technology builds on a collection of works that draw upon socio–cultural perspectives (Wersch 1998). The socio-cultural approach builds upon Vygotsky's general law of ZPD development. Vygogsky's view suggests that human learning and development is inherently social. The process that occurs in a student's mind, the instar-psychological process, is developed through interaction between people and mediational means, that is, the inter-psychological process (Wertsch 1998). A process referred to as 'mediation' (Kaptelini & Nardi 2006). The term 'technology-mediated environment 'is adopted to reflect the notion that digital technology as a meditational means can give rise to transformative environments.

Theoretical Framing using CHAT theory

According to CHAT's perspective, music is a product of cultural history that always encompasses a number of actually present or virtual co-actors. As such, music from this perspective is to be conceived as a form of distributed cognition (Cole and Engestrom 1993), produced in a collaborative process with actual or virtual others. Therefore as a cultural phenomenon, music activity can be interpreted in terms of rules-based, goal-directed, and tools-mediated actions with sounds. Kenya HE environment is shaped by these educational expectations and framework. See below, the illustration of the AT and CHAT theories.
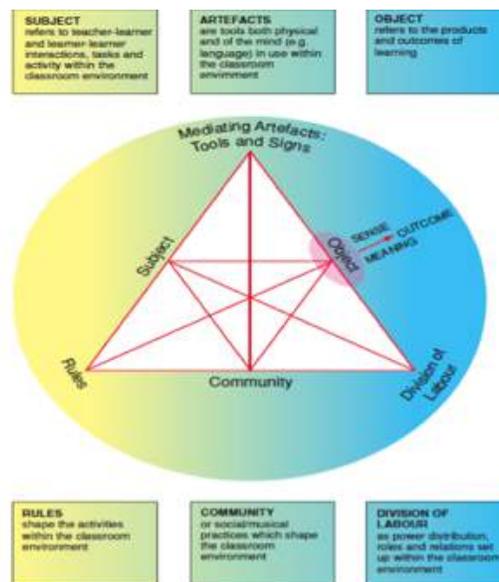

Figure 1: The structure of [the classroom environment as] a human activity system (Engeström 1998, 33)

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[9] See Kaptelini and Nardi, 2006 "Acting with Technology".

In supporting this view, Burnard (2007) positions that as with most socio-cultural theories AT and CHAT practices, the starting point is the principle that individual learning is a social activity mediated by psychological tools (e.g. language and other symbols) and shaped by cultural artefacts (e.g. music, literature, computers), expectations, 'rules'/ conventions and norms as defined by membership of groups within a wider community.

Methodology

The research was premised on a constructionist epistemology and Activity theory (AT) as a theoretical lens. The research adopted a qualitative inquiry research design and multiple-case study method. Demographic data was gathered from (N=195) participants which consisted of 155 undergraduate music students' and 40 teaching staff on perspectives of digital technology usage in HME in Kenya. Findings tended to mirror those of previous research. Emergent themes from interviews and questionnaire survey responses were coded and analysed using Computer Aided Qualitative Design, Nvivo 11.

Results and Discussion

The current study was based on staff and students survey centered on two key research questions.

Key features of Kenya's higher music education with regard to digital technology usage

Staff competency, qualification and technical know-how with regard to digital technology usage
Teaching staff were asked **"***Do you agree that your formal training in music gave you the competence to handle digital technology tools for teaching music?***"** Key findings indicated that 15.0% of the staff were competent in using the basic digital technologies to support music learning while 45.6% of staff felt they were not very competent to handle digital music technology based courses.14.5% reported 'lack of previous training knowledge', 'non-qualified or lack of qualified staff to teach advanced technology courses'. Music educators and researchers have examined both the application of digital technology to music teaching and learning and the need for training focused on the use of technology. Peters (1984) stated that for teaching to be effective when using technology, a thorough understanding of the digital hardware and software is needed.

Survey of the availability and access of the DMTs tools for music learning in the four Kenyan universities
Findings revealed that different institutions use different DMTs in Kenya according to availability, access and affordability. The most commonly available DMTs included music softwares and mobiles phones. 84.5% of the teaching staff across the three universities generally reported that, 'they had to buy personal DMTs to supplement with what the department had provided'. Key finding revealed that the teaching staff were compelled to devise ways of sharing the few digital music technology facilities and equipment available by allocating music students different times for using them. These findings were consistent with a similar study in Uganda by Kigozi (2012)[10].

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[10] (See Kigozi 2012), A study on technological survey in music education: The case of Uganda (ICT in Musical field journal, 2012 vol.3 p.25).

Institutional infrastructure (provision for electricity, internet access, music building space, music studio, music computer lab) in the four universities in Kenya

Participants were asked, *"Does your university administration give adequate budgetary support for the acquisition of DMTs?"* Most staff 24(74.5%) reported that their universities' institutions had poor infrastructural facilities to enable full-scale development of DMTs facilities. Respondents mentioned statements relating to poor infrastructure like "institutions are forced to hire music studios for practical music lessons", "in equipped labs", "out-dated computers harwares or software and no space for all students". 135(80%) from different universities reported that "the internet access is limited to the staff offices, the library, administration block and IT departments". Key finding revealed that poor institutional infrastructure was a major drawback to the full-scale application and integration of digital technologies for instruction.

Status of the utilization of DMTs to support music learning curricula areas of the four universities in Kenya

Findings showed that a few teaching staff who are apt with technology employed it reservedly for music instruction in some limited curriculum areas of music. Major finding further noted that different universities approaches teaching with DMTs differently as per their course description or syllabus or learning outcomes as well as the type of music degree offered.

Higher education music curriculum areas supported by DTMs in Kenya

Document analysis indicated that the curricula of HE institutions offering music programmes in Kenya tended to display similarity in terms of content in music course units covered chronologically from first year to the fourth year.
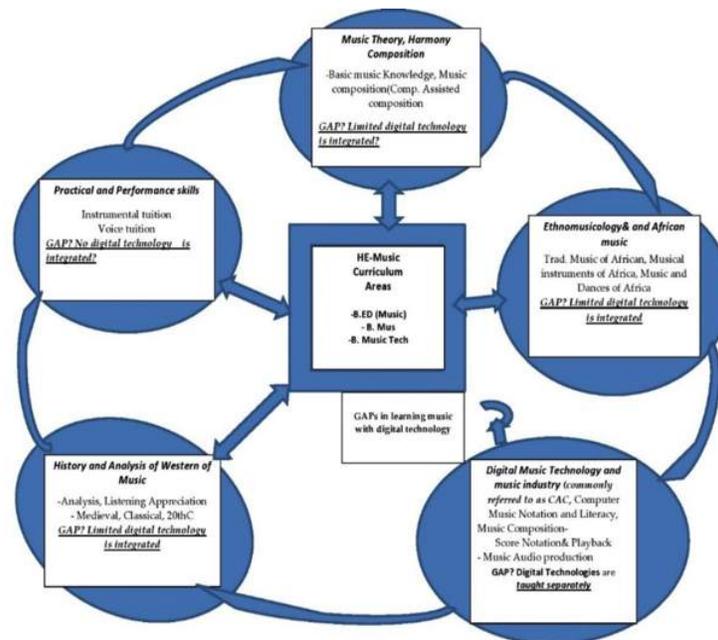

Figure 2: Shows a summary of the HE music curricula in Kenya and the gaps with regard to technology integration.
(Source: Diagram by the researcher)

The schematic representation (Figure 1.2) shows that digital technologies are applied and integrated in a limited way to the five components of HE music curricula in Kenya. Findings further singles out two main areas (music composition and history of western music listening) that are supported with digital technologies such as Noteworthy. Webster (2002p.122) argues that past efforts to combine technology and music composition have also tended to focus on using computer-based composition software as a tool for recording and mixing sounds and producing music notation.

Prospective Ways in which Kenya's HE Music Programs Can Develop to Further Realise the Potential of DMTs to Support Effective Student Learning Outcomes

Collaborative learning approach using DMTs in classroom communities
Staff's views on "pedagogical influence on their music teaching approaches with or without DMTs". In an interview, a professor of music, staff, L19 said that:

> I feel that this new move to integrate digital technology tools in learning music has led to a paradigm shift from a teacher-centered model to more of a student-centered model with presence of facilities such as music computer lab…that allows for students' collaborative learning.(L19, male)

> Major finding revealed that with the students' work going in different directions, the teacher's job shifts from giving direct instruction to facilitating learning on a more individualised basis. Findings further report that most lecturers and students have embraced the shift from the conventional or traditional approach to integrating DMTs in music classrooms.

Towards a More Student-Centered Pedagogy Approach

Staff interviewed on the importance of having clear learning goals with every lesson in which DMTs is used. In tandem with this increased autonomy comes a warning not let this autonomy become too great. A staff, L5, said that, "students need direction in their process of discovery". He further stated that, "They must be free to explore, but their exploration must be aimed at a clear objective (L5, male)." In supporting this view, another staff, L22, a senior lecturer also added his voice that:"…in any kind of a fostered creativity, we have to start with some sort of constrained opportunities, then eventually as their creative skills grow.(L22, male). These findings, in essence, staff respondents were in agreement that it is easy for students to drift off task when the nature of the task is so open-ended due to increased autonomy.

Implications for Interdisciplinary Educators

Funding through partnerships to improve institutional (spaces) infrastructure for music learning with DMTs.
Major finding suggested that staff's ability to integrate digital technologies into a music classroom will be strongly linked to funding especially the budget that university institution allows for this purpose. Digital tools are "expensive" and require significant funding in order to purchase, maintain, and repair. For instance, it is very important for the teaching staff to know the existing level of digital tools in the institution, and the budget that is allowed for acquiring new equipment. As such, teachers must adjust their expectations for the rate at which when certain tasks can be accomplished.

Pedagogic change in higher music education

Key finding also suggested that the integration of digital technologies requires the use of a more student-centred pedagogical approach. Additionally, students must be given the freedom to explore the creative possibilities of a given activity. They ought to work autonomously in order to come up with their own processes and solutions. The role of the teacher becomes to expand their creative thinking, answer their questions, and keep them on task (Wong 2010).

Professional development

Of the professional development available to the teaching staff, given these findings, more funding to go into professional development opportunities for music technology workshops and conferences. Moreover, teachers should be given more time to participate in these opportunities.

Towards a Technology-Mediated Model for Music Learning

Recent research on digital technologies for music learning today suggests that the transformational potential of technologies when functioning as mediators presents itself in various ways (2012). In the current research study, digital technology contexts that present such potential are referred to as digital technology–mediated environment". Therefore there is need for a better understanding about *how* external mediational factors impact on music learning process within the students social-cultural context in which the music making takes place taking into account the institutional infrastructures among other technology constraints. For example, HE learning environment in Kenya is marred with poor institutional structures. Thus a model of technology-mediated music learning must take into account the transformational potential of digital technologies by positioning them as mediators of students' music making.

A model of emancipatory practice and diagenesis which describes how music teachers can help to foster learning and development in a way that promises to support the realization of the potential offered, in particular, by digital technologies. It draws on empirical work with teachers and learners in music classrooms (Kirkman 2012) as well as wider literature on dialectic and dialogic pedagogy and practice. The potential of digital technologies in learning exchanges may be viewed in two ways. They can offer ways to learners to find the freedom to build on their previous learning and understanding of the world discovering and 'owning' knowledge for themselves: emancipatory practice. Secondly, they can help to foster collaboration and support through the process of diagenesis, which is a pedagogic process that involves collectively breaking apart ideas and concepts so that they can be examined and then reconstructed in exploratory dialogues between individuals as teachers support them. The following model brings together recent developments in our understanding of learning in digitally enhanced contexts and focuses on the interactions between students, teachers, peers and technologies as they work on exploratory and constructivist learning tasks (Kirkman 2013).

Drawing on (Kirkman 2013) model, interactions between technologies and classroom learners (teacher included) are mapped between four spaces or contexts of learning. These are conceptual places that allow learning interactions to be viewed from different vantage points. In each space a different kind of development is made possible as the context is more or less open, dynamic, supported through scaffolding or collaborative through dialogue.
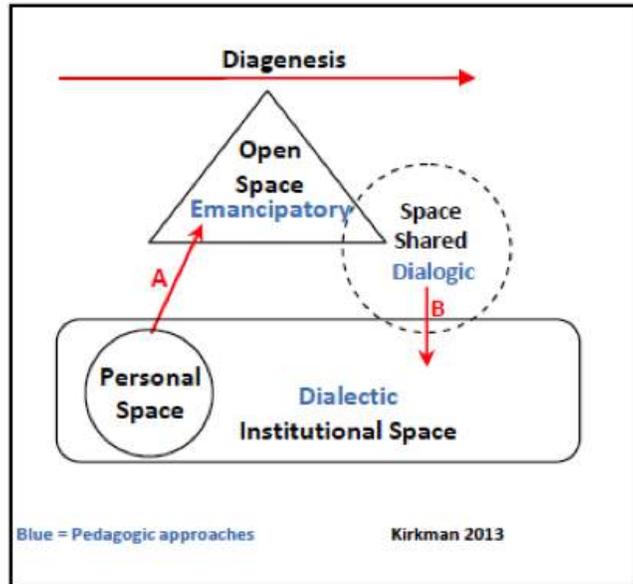
Figure 3: Diagenesis model
Source: adapted and modified from Kirkman 2013

From the figure above, the institutional space describes the contexts of structured classrooms where teachers 'enable' development through scaffolding provided through the digital technologies as well as other pedagogic tools. Learning in this space can be understood to include more static views of knowledge and pedagogy. In this space learning proceeds 'dialectically' (Wegerif 2008) as there is a discourse between the teacher as 'knowledgeable other' and the learner as the one who is questioned in order to foster understanding.

Conclusion

The implications of this diagenesis model for practice are widespread in that the potential to broaden out existing HME pedagogies and to foster opportunities for learning maximizes the potential of digital technologies to foster meaningful music learning for Kenya's HE music programmes. This model emphasizes the importance of drawing learners' ideas as part of the process of accreditation and for knowledge sharing. These key ideas hold implications for the practice of learners and teachers alike. Current priorities include future research into the ways in which such models foster meaningful learning and understanding how teachers can foster learning in open space, as well as further refinement of the model itself.

Higher education is widely considered to be the realm of high order pedagogic practices characterised by the establishment such disciplines as music education technology (MET) as a professional field of study in its own right. Pedagogic practitioners are encouraged to continuously evaluate the impact of their own pedagogical approaches and choices on their learners. Techniques used by reflexive practitioners and by scholars focusing upon the pragmatics of teaching, such as evaluative methodologies, conceptual tool kits, and model teaching approaches, often resemble each other. In adopting the term 'interdisciplinary pedagogy frameworks', we therefore initiate a dialogue between theory and practice, as well as between learning and teaching, which draws consciously on these traditions.

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Music Education in the UK: The Power of Omission and the Potential of Awareness

Zaina Shihabi

Abstract

This chapter provides two studies that provide a brief observation of interdisciplinary literature and samples of student voice from two Higher Education institutes in Liverpool over the course of the last two and a half years. The first study provides findings from a 2014 study conducted for a Master's dissertation which utilises online surveys with aims to gain an understanding of how current Higher Education music students feel about the representation of women in Western art music curricula in the UK, and the second a semi-structured interview-based reflexive study conducted for on-going PhD research that observes the potential influences gender may have had on a music student's journey leading up to Higher Education. With significant changes occurring in the way we go about teaching music as 2016 marks the first year several female composers and songwriters are included in the A-level music syllabus in one of the UK's top exam boards, how do students feel about these changes, and do they think they are necessary? The findings presented in this chapter include discussions on how a sample of students feel about the influence of gender, and whether or not they think female composers warrant inclusion in Western art music curricula.

Keywords: Music, Curricula, History, Education, Music Curricula, Music History, Music Education, Identity, Gender, Gender Association, Gender Typing, Reflexivity, Rivers of Musical Experience, Media, Creativity, Composition, Female Composers, Role Models, Awareness, Reflection

The Power of Omission

In March of last year, MullenLowe London produced a short film for the *Inspiring the Future* charity titled *Redraw The Balance*, directed by Matt Huntley for Burger Films. The film shows a teacher in Whitstable Junior School in Kent speaking to a classroom of twenty students between the ages of five and seven. She asks them to draw a fire-fighter, a surgeon, and a fighter pilot; the children draw sixty-six pictures, only five of which portray women. Afterwards, they are introduced to real-life examples of the professionals. Initially, many of the children appear to be confused when they realise they are women; they are then very excited to meet and learn from the professionals. The findings of this thought-provoking film portraying a sample of children growing up in the 2010s may be surprising to some, and have led this researcher to wonder: what would the outcome have been had a group of older children been asked to draw a composer?

      I arrived in Liverpool in 2013 to begin a Master's degree in music and education; I had never received any formal musical education prior to arriving in the UK. Having always had dreams of composing, I quickly began to

notice that according to the education I was receiving, female composers did not exist; thus began my three and a half year journey leading up to my current on-going research. From an intercultural perspective, considering I come from the Middle East, I realised that I also had no knowledge of any female composers of Middle Eastern classical music, and had not realised this prior to beginning my studies. I began to self-reflect on my own personal journey in terms of gender, and although there were many examples of 'omission', one particular example stood out to me. My almost two-year-old son at the time watched a television show for children titled 'Little Einsteins' about a group of four children who travel on a rocket ship (two girls and two boys). I chose the show because it is one of the few that teaches art and music appreciation by highlighting a composer and an artist in each episode. After reviewing the episode list online, I found that there is not one female composer or female artist represented in any of the episodes.

For my Master's study I examined the GCSE 2014 music specification for one of the most popular exam boards in the UK, the AQA (Assessment and Qualifications Alliance) and observed that 'there is a clear lack of female representation, as there is not one female composer, band or solo artist representing any of the genres' (Shihabi 2014). To gain an understanding of how current Higher Education students feel about the representation of women in Western art music curricula, I conducted an online survey to gather data from Higher Education music students in two Liverpool Universities titled 'The Influence of Gender Association in Music Education: The Past, the Canon, and the Future'; it was then that I came across Betty Atterbury's work and her 1992 claim that 'omission is a powerful teacher'. Through my research, I became very aware that education, be it through formal schooling or otherwise, shapes individuals and societies. That being in the position to decide what is worth passing down to new generations of learners is a very powerful one that creates benchmarks of what is considered valuable, and in consequence, potentially devalues that which is omitted.

In 2015, I embarked on a PhD study that allowed me to continue my investigation into the lack of female composers in music curricula, and interestingly six months after beginning my studies, a 17-year-old schoolgirl in London started an online petition entitled 'Ensure the representation of women on the A-level Music syllabus'. Jessy McCabe realised that out of sixty-three set works from a variety of musical genres and eras in her music A-level syllabus provided by Edexcel, not one female composer was represented. When I interviewed McCabe she made an interesting point about omission when asked whether or not she had noticed gender imbalance prior to starting the petition. She mentioned that when her class was learning about DNA in biology, the teacher made it a point to include Rosalind Franklin and discussed her contributions towards our understanding of DNA, although the textbook did not include her. McCabe noted that she 'never would have noticed otherwise'.

This chapter includes samples of both my Master's study and my on-going PhD study. The research conducted in both is interdisciplinary, and includes a review of literature covering Western art music education, history, curricula, and canonisation, with methods that include online survey data collection and reflexive semi-structured interviews. The research aims to uncover whether or not education can play a key role in creating awareness that can potentially offer young students the tools, support, and motivation to create effective change towards the perception of female composers.

The Influence of Gender Association in Music Education: The Past, the Canon, and the Future

The study conducted in 2014 aimed to gain opinions of current music students in the UK on how they felt about the representation of female composers in music education. In order to gather data, I distributed a link to an online survey to all music students in Liverpool Hope University and the University of Liverpool. 'Twenty-eight students responded to the survey, and of those who responded, 25 per cent were male and 75 per cent were female; all

students were between the ages of 18 and 40, with the majority (75 per cent) being between 18-21 years of age; all respondents were music students in Higher Education' (Shihabi 2014).

One of the questions in the survey required students to count how many male composers they could name instinctively and another required them to name female composers. Figure 1.1 provides the results for male composers, and figure 1.2 provides the results for female composers. The majority of the respondents (89 per cent) could name seven or more male composers, whereas only 7 per cent could name seven or more female composers, the majority (57 per cent) could only name one or two, and (34 per cent) could name three to four. Interestingly, although all the students who responded specialise in music, the difference in knowledge based on gender is significant.

Figure 1.1: Online survey question #4 findings
Source: Shihabi (2014)
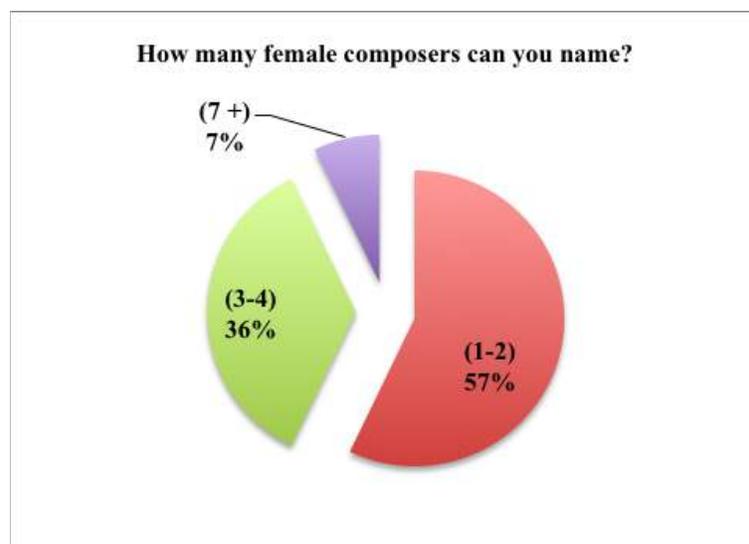
Figure 1.2: Online survey question #5 findings
Source: Shihabi (2014)

After answering how many male composers versus female composers they could name, the respondents were then asked how they felt about the representation of women in Western art music, whether they felt it was adequate (it is fine) or if they felt there needed to be more (there is not enough representation). 27 out of 28 respondents confirmed that there is not enough representation, whereas only one student confirmed that he felt that the representation of women in Western music curricula was fine.

When asked about role models, 89 per cent of the respondents felt that there were not enough female role models in Western music curricula, with one student commenting 'compared to the choice of male role models, women have very few to engage with' (Shihabi 2014). Participants were then asked a follow-up question, whether or not the lack of role models affects female music students aspiring towards a career in music. The majority (54 per cent) confirmed that yes this may affect women entering the field; 36 per cent felt that it did not.
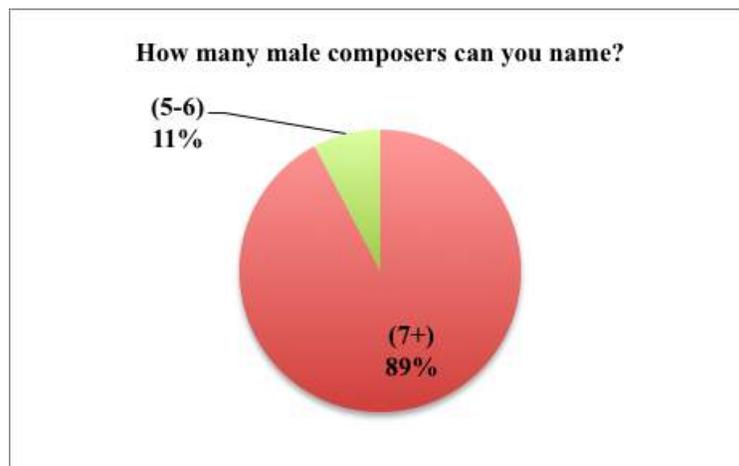

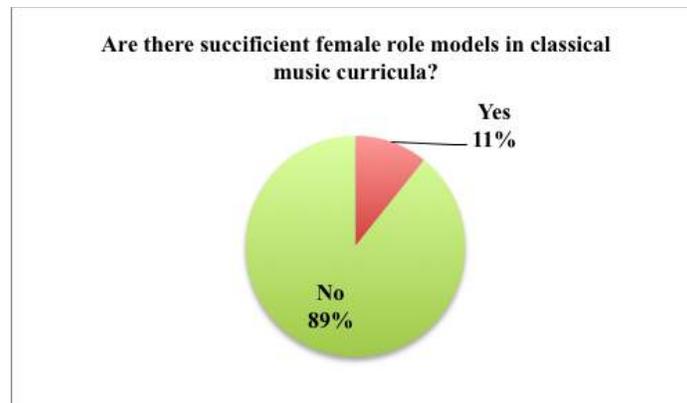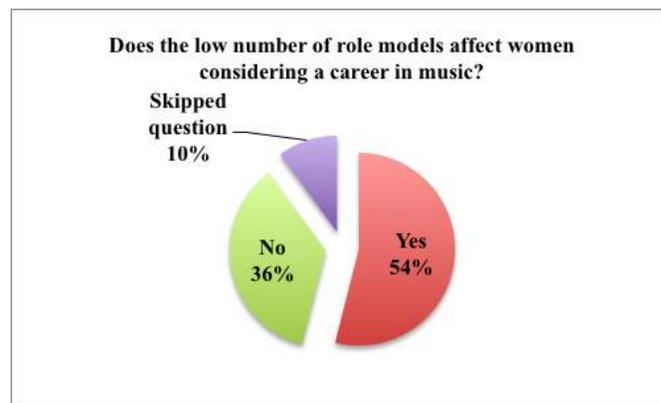Figure 1.3: Online survey question #9 findings
Source: Shihabi (2014)

Figure 1.4: Online survey question #10 findings
Source: Shihabi (2014)

The Potential Impact of Gender on Individual Musical Journeys

Philip Salzman notes that in the 1934 book *Mind, Self, and Society,* George Herbert Mead wrote:

> It is by means of reflexiveness – the turning-back of the experience of the individual upon himself – that the whole social process if thus brought into the experiences of the individuals involved in it…that the individual is consciously to adjust himself to that process, and to modify the resultant of that process, in any given social act in terms of his adjustment to it. Reflexiveness, then, is the essential condition, within the social process, for the development of mind.
> (Mead 1934, 134)

After completing my MA research, from November 2015 to early 2016 I began a series of semi-structured reflexive interviews with music students in Higher Education ranging from undergraduate to postgraduate taught and research for my PhD. The aim of this research is to discover whether or not gender has played a significant role in the decisions made by a musician throughout his or her life, from the early moments of discovering his/her love of music, to the instrument(s) chosen (or not chosen), other decisions made, and the factors that played a role in encouraging/ discouraging topics chosen at a higher education level of learning, as well as future plans. Data collection was made via reflexive semi-structured interviews, and the decision to go about these interviews was made in order to provide new insight and thereby creating new knowledge on opinions and perceptions of current university music students today in the face of new curriculum changes in the discipline. To further describe my rationale towards embarking on these interviews, I will reference Donal O'Donoghue, author of 'Framing "Boys' Art Education" Through an Intercultural Lens'. In order to understand what might be suggested by the term 'Boys' Art Education', O'Donoghue, described his observation of an artwork by Brooklyn-based artist Zoe Leonard titled *945 Madison Ave* at the Whitney Museum for American Art in New York City.

Leonard created an enclosed room, dark in the inside, lit only by the light that came through a small opening that she had created on the Marcel Breuer signature window of the museum. The light that streamed through this opening also illuminated the space. Because it was a real-time projection of the external environment, the image on the interior walls of the installation was never fixed. It changed constantly, even if not considerably, as it reflected and was a reflection of light changes in the outside world, movement on the street, and so on.
(O'Donoghue 2016, 173)

Leonard notes that through this experience, when we talk about boys' art education, 'in and through the concept of interculturalism, we never just simply talk about it in isolation from other factors' (O'Donoghue 2016, 173). He notes that a variety of 'different and intersecting discourses' (Ibid.) are required in order to approach this topic. I note that this interdisciplinary and intercultural approach is also necessary in order to talk about Western music education in terms of the potential influences gender may have had on music students' journeys through education, and through these reflexive interviews that cover a variety of potential mediums of influence, from formal schooling to media and many others in between.

Interim Findings

Twelve students from two universities in Liverpool were interviewed. Interviewees were asked to reflect back on their musical journeys with questions about their friends, families and teachers, the activities they took part in and why,

and whether or not they felt their gender had any impact on the decisions they made. They were then asked to complete a 'River of Musical experience', a 'visual-based construct elicitation tool for critical incident charting' used in an article written by Pamela Burnard in 2012 in aims of documenting 'critical phases that mark times of change and choosing (Burnard 2012, 168). The 'Rivers' proved to be an asset in terms of concluding remarks for each interviewee, as they 'offer insight into the richly multifaceted and highly complex relationships by which identities are built by individuals at particular points in their lives' (Burnard 2012, 170). As the interview took place, interviewees went through an interesting process of self-discovery, which then was emphasised by filling out the 'River of Creative Experience', as towards the end they were then able to jot down 'final points' on what specifically influenced each of them throughout their musical journeys in 'participant self-report charting' (Ibid.).

In preparation for the interviews I wrote a letter to invite potential participants. I sent this invitation via e-mail to both Liverpool Hope University and the University of Liverpool in order to distribute it to their music students. Of the twelve students who responded to the request for research participation, five were male and seven female students. Of those who responded, nine students were undergraduates, two were postgraduate taught, and one was a postgraduate research student; I also interviewed Jessy McCabe. Although the interviews for my PhD research were face-to-face, the 2014 Master's study online survey was completely anonymous, so there is no way of knowing whether or not some of the same students who participated in the online survey also opted to be interviewed. I have included a very brief analysis of some of the interviews and two individual 'Rivers' as examples of the on-going research.

All students interviewed agreed that currently in the UK they do not learn enough about female composers and that they should because it 'makes a difference'. It is interesting to note, however, that many students followed this up with hesitation about removing male composers in order to include female composers, with some noting that their inclusion was warranted so long as the composers are/were actually 'great'. Several of the interviewees mentioned Marin Aslop's 2013 conducting debut at the PROMS, which made her the first woman to do so in its 118-year history. One of the interviewees, a 19-year old male undergraduate student completing a BA degree in music was affected by the way she was received (with an 'it's a girl' banner and pink balloons), calling it 'very very very patronising' noting 'if someone did that to me, if I stepped up as a conductor, and it said, 'it's a working-class boy', or it's a 'chav', like because of where I'm from, I'd be like, yeah... [gestures], it's like, as well as gender, where you're from, because like no one expects me to play piano because I'm from Blacon and it's like a working class 'chavy' humdrum area basically**.**

Interviewee #1 was visibly affected by this incident, noting that perception was very important to him. He noted that he decided to take part in this research because he wanted to change the perception of those who come from his hometown.

Figure 1.5 shows another interviewee's 'River'. Interviewee #2 is a 21-year old undergraduate student studying towards a degree in music and psychology. In analysing her 'River', one notes that at a very early age when she decides to learn the saxophone she felt that brass and jazz were more 'masculine'; she decides to give up the saxophone noting that she felt she is 'rubbish at jazz' not long after she notes the gendering of jazz. Is it possible that on a subconscious level, Interviewee #2 was influenced due to her gender in a way that may have discouraged her from composition, the saxophone, and jazz?

Interviewee #2
River of Creative Experience

Starting to give up cello because don't really have the time

Women in music topic in musicology – aware that female composers are very lacking from the canon

University – became a feminist, suddenly much more aware of how women are portrayed in music (especially sexualised in pop)

Grade 8 clarinet – big sense of achievement

Give up saxophone – feel I am rubbish at jazz

GCSE music – start to realise I want a future in music

Learn saxophone – brass and jazz seem quite male-dominated places

Secondary school – more serious about clarinet

Sister told me to be quiet when practicing – felt like I was awful

Learned cello

Learned clarinet

Recorder club – friends said I was good – felt pleased

Figure 1.5: Interviewee #2 River of Creative Experience
Source: Shihabi (2015)

A third interviewee, 22-year old female completing an MA in music noted that it makes a difference if we learn about female composers because 'whatever generation you are, if you don't learn about it, then you think it doesn't exist. If you weren't to learn about the dinosaurs in history, you wouldn't know about them, so, it's a whole chunk of history that you don't know'. Interviewee #3 is a very determined composer, and was very clear about her views that she felt she was not being taken as seriously because of her gender. When interviewing her I noted a very determined attitude to prove herself and break down stereotypes. Interestingly it is very much aligned with Interviewee #1's determination to break down his own personal experience with stereotypes; in his case, it is due to class, and in the case of Interviewee #3, it is due to her gender. When referring to whether or not we should be

learning about female composers, Interviewee #3 brings up an interesting point about the effects of omission within the syllabus.

Figure 1.6 shows the creative journey of Interviewee #3. Being a somewhat self-declared 'rebel' in the sense that regardless of the gender pressures she has been facing, she is more determined than ever to continue her path as a composer at Master level. She even decides to question many of her decisions from early on in life (as she describes in her 'River'), she is now questioning why she starting playing the flute and piano to begin with, and whether or not these decisions were based on gender-specific instrument choices. One can argue that self-awareness and critical thinking skills are highlighted in her notes, leading her to question and push against gender-bias.

When asked constantly what I would like to do when I finish my academic life – the assumed answer for me as a woman is that I want to teach – I actually want to be an Orchestral manager (probably a man's job)

In Uni, people (students & lecturers) seemed shocked I wanted to compose rather [than] perform at MA level.

When beginning Uni journey - people would often think little of a woman wanting to study music or have music as a profession.

A level I did at age of 18. 4 of us – 2 female, 2 male. Composition felt gendered although there was a crossover – male in our class preferred ballad writing, whereas female preferred 'Alice in Wonderland' like Danny Elfman-esq. writing.

Started all girls secondary school, gender issues never thought about as it was a girls school

Began to play piano (inherited) again is piano gendered? Didn't bother me at the time
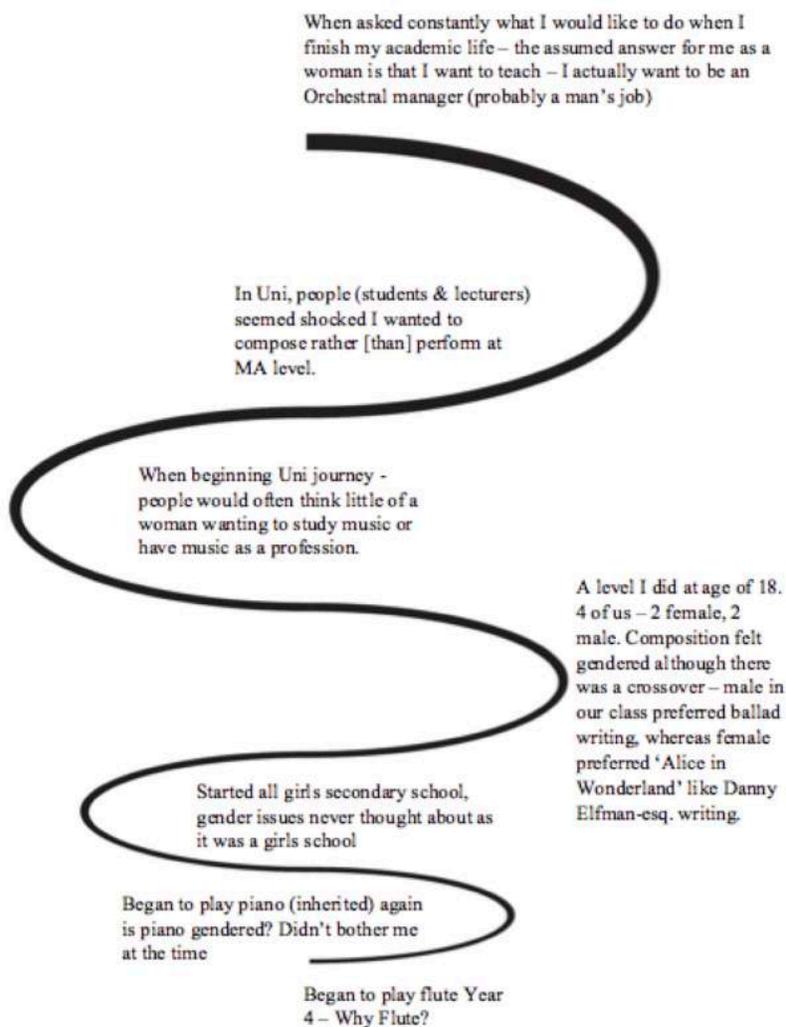
Began to play flute Year 4 – Why Flute?

Figure 1.6: Interviewee #3 River of Creative Experience
Source: Shihabi (2015)

The Potential of Awareness

In 1994, Eugene Gates wrote 'through a conspiracy of silence on the part of music historians, coupled with the gender-biased writings of philosophers and music critics of the past and of psychologists both past and present, the age-old myth has been perpetuated that the gift of musical creativity is granted only to males' (Gates 1994, 27). Twenty-one years later, a 2015 study published by the Association for Psychological Science, researchers Devon Proudfoot, Aaron C. Kay, and Christy Z. Koval conducted five studies with a variety of participants on the measure of creativity in terms of gender and found that 'creativity is strongly associated with stereotypically masculine-agentic qualities (Study 1), and both experimental and archival data indicated that men are judged as more creative than women (Studies 2–4)' (Proudfoot, Kay, and Koval 2015, 1759). They found that 'a man is ascribed more creativity than a woman when they produce identical output (Study 2)' (Ibid. 1751), and propose that such stereotypes of the 'male genius' 'produces bias in the way in which men's and women's creativity is evaluated, perpetuating gender inequality' (Ibid.). Perception is very powerful, and interviewee #1 revealed through his interview that the way he is perceived because of where he comes from has affected him on a variety of different levels. In terms of gender, interviewee #3 wrote in her 'River' that others perceived her motivations to be more 'masculine' in terms of what she hopes to accomplish, and potentially interviewee #2's perception of jazz as masculine could have subconsciously discouraged her from pursuing it. As mentioned in the beginning of the chapter, the research aims to uncover whether or not education can play a key role in creating awareness and potentially changing perceptions, and one can argue that although we do not have the advantage of hindsight as we have yet to see the response to the recent changes that have taken place in one A-level music curriculum, starting this conversation amongst those who are mostly affected by it, students, is essential to change the way we perceive ourselves and others in the future in terms of our potential, regardless of gender. In terms of further research, McCabe noted in her interview that after the success of her petition, a teacher approached her and confessed that although she wanted to include female composers in key stage 3, she lacked the knowledge to do so. This comment, along with several findings through analysis of the interviews, paved the way to the final segment of my research which will be conducted in 2017: How are *educators* responding to the new curriculum changes in A-level music.

In her interview McCabe said she realised the need for starting this petition after taking part in a *Fearless Futures* leadership programme, which according to their website 'organises innovative leadership development programmes for girls and young women with peer-power at their core to point out and potentially change gender injustice that many of us don't even see because of how embedded it is in our society' (*Fearless Futures*). McCabe noted that the program not only helped her find her voice, describing herself as 'the shyest of girls', but encouraged her to get involved and make a difference. It is important to note, that what we cannot see, we cannot change, and one can argue that it is essential for young learners to become much more gender-aware, media-aware and culturally-aware individuals.

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Zaina Shihabi is a doctoral researcher based at Liverpool Hope University and supervised by Dr Laura Hamer. Her work centres around the current and on-going debates on curriculum development, particularly within music curricula. Her love of music brought her to the UK to pursue a Masters degree in music and education, but her passion for curriculum theory and development as well as Western music education has inspired her current work in reflexivity. Having been considered 'the other' for most of her life, she is particularly interested in identity formation and individual interpretation of 'the other' within the context of individual awareness, particularly in terms of gender. Currently she is working towards completing her doctoral thesis on the perception of the role of feminism within music education in the UK.

Simply Singing: the Use of Interdisciplinary Educational Design Research to Facilitate Music Making in Intercultural Islamic Settings

Susan West, Pauline Griffiths and Georgia Pike

Abstract

This paper reports on the development of a theoretical and practical model to assist in the integration of music education in a particular religious and cultural setting, that of Islamic schools in Australia. It develops a theory based on practical experimentation using Educational Design Research applied in a longitudinal music program of some 30 years standing. The Music Engagement Program staff collaborated with an experienced music educator to develop an approach that has broader applicability in terms of rationale and practice beyond its specific original aim. The paper briefly describes the methodology and the context for music in Islamic schools in relation to music in the Australian Curriculum. It summarises the philosophy behind the Music Engagement Program and then builds a theory based on three concepts: a preparedness to negotiate, design thinking, and the Islamic form of simple song called a nasheed. It gives examples of a song set used in several Islamic schools and concludes by suggesting the ways in which an intercultural design-based approach applies to the education system more widely, where music making can increasingly be marginalized by the 'crowded curriculum' and the attitudes of teaching staff, school executives and the community.

Keywords: Educational Design Research, Islam, music education, intercultural, interdisciplinary

Introduction

This paper reports on the development of a theoretical and practical model to assist in the integration of music education in a particular religious and cultural setting, that of Islamic schools in Australia. It involves a collaboration between West and Pike from the Music Engagement Program (MEP) at the Australian National University, and a music educator and school Principal, Griffiths, who has been active at the executive level of the Australian Capital Territory (ACT) education system for some 25 years. The MEP has operated for over 30 years and is funded at the university by a grant from the Australian Capital Territory (ACT) Government. All three authors have a range of experience working in diverse educational environments, both public and private, religious and secular. The aim of this collaboration was to pool knowledge and experience in the development of theory, practice and materials for culturally appropriate music activity and education within Islamic schools.

The paper develops a theory, based on practical experimentation, built around the concept of Educational Design Research (EDR). It considers the literature on music education in Islamic schools, as well as the policy development around music education in the broad context of the Australian education system. It then raises the question of how the Australian curriculum and Islamic beliefs concerning music might be brought into closer alignment.

The nature of the practice and research of the MEP is explained in order to demonstrate how a university-based program that is not answerable to the specific educational policies may help to 'broker' practical solutions to the dilemmas that arise in intercultural settings. Three concepts are used to frame discussion of the theoretical model: the use of the Islamic concept of *nasheed*; and the twin concepts of 'preparedness to negotiate' and 'design-thinking'.

Educational Design Research

Educational Design Research (EDR), seeks to overcome the 'obvious disconnect' (Reeves et al 2011, 55) between research and practice in music education. There is a pragmatic emphasis on function, where specific goals based on a theoretical grounding are designed for experimental interventions in authentic settings, providing data that contributes to repeated, adapted iterations of the practice (Morgan 2013). The ultimate aim of EDR is for transformative impact to develop through repeated iterations, allowing subsequently for up-scaling (Harris 2010), which provides expanded practice and transportability to new environments (Shapiro et al 1983). In EDR the notions of up-scaling and transportability are prioritised over the concept of generalizability. Thus the practical application can be suited to specific environments, providing a useful tool for research within unique intercultural settings. In the first instance the focus in EDR may be more or less centered on practice or theory, with a continued interplay between the two allowing for reflection and feedback from research-designers and users.

Educational Design Research was not specifically developed to help with intercultural practice but its practical orientation provides a flexible way of developing projects in the intercultural space. For this project, previous experience working in schools that incorporate a wide range of language groups and cultures provided a valuable starting point for considering the needs of a specifically Islamic School. Two particular projects informed the development of this project.

The first was the creation of a set of international songs developed in collaboration with groups of children from 4 primary schools. A range of over 60 songs was tested in the schools, and an initial set of 25 songs was developed from the choices of some 200 children. These songs featured in a concert for 1200 children across 15 schools and are now available as a book for further use, development and feedback by teachers and students.

The second project involved an early childhood school, which included over 40 different language groups, including children from Islamic countries. Parents were invited to a participatory concert where they engaged in music making with their children. They were then invited to contribute to the development of a song set that represented the various language groups and cultures. The initial response was limited and the project is on-going to encourage adult involvement and input into the sharing of songs as significant cultural practice.

Music in Islam

The question of permissibility of music in Islamic jurisprudence is historically disputed and 'a major area of disagreement for Muslims in Australia (as elsewhere), among scholars and the Muslim laity' (Hassim and Cole-Adams 2010, 42). Some Muslims believe that only vocal music is permissible (*halal*) and that all instruments are forbidden

(*haram*). Islamic scholars such as Abu Bilal Mustafa Al-Kanadi (1986) write that while the subject of music is: 'hotly debated among individuals and scholars in Islamic societies of our present day … a critical meticulous analysis of the whole matter, [provides] a clear, decisive conclusion which leaves not the least bit of doubt in the mind of the reader' that 'all musical instruments are forbidden' with the exception of the 'daff' (a type of drum and rhythm instrument) under certain conditions. In terms of singing, Al-Kanadi (ibid) explains that 'singing without musical accompaniment is permitted under certain circumstances and with particular conditions' which keep song 'within the moral bounds set by Islamic teachings'. A more moderate approach within Islam suggests that any instrument is lawful as long as it is used for permissible kinds of music that are respectful, reverent and educational, an approach typified by musicians such as Yusuf Islam (formerly Cat Stevens).

These conflicting views raise questions about the implementation of a music curriculum, a concern that affects an increasing number of teachers in Australia where Islamic schools comprise the fastest growing sector of independent schools (McNeil 2013). Educational discourse, however, is largely silent on the issue of how to deliver the Australian Music Curriculum in orthodox Islamic schools; indeed, there is a dearth of discourse about Islamic schooling more generally. One exception, quoted above, by Hassim and Cole-Adams (2010, 32) notes that the 'differences in opinion can make it difficult for Australian teachers but a preparedness to negotiate is recommended'. This 'preparedness to negotiate' is an important tool for schools.

Music in the Australian Curriculum

A national curriculum for the Arts was implemented in Australian schools in 2013 for students from Foundation (Kindergarten) to Year 10, comprising five subject areas: Dance, Drama, Media Arts, Music and Visual Arts. In the Primary School Curriculum, the Arts Learning Area is one of eight key learning areas with five developmental stages across the years of compulsory schooling. Each Learning Area, including the Arts, contains a rationale, an introduction to learning in the subject, band descriptions, content descriptions, elaborations and achievement standards.

To be compliant for registration purposes, Australian schools must show that their students have had proper access to all components of each Learning Area. Given that music sits in a crowded curriculum that is both wide-ranging and highly specific, some writers suggest that there is a mismatch in many schools between compliance at the documentary level on the one hand, and practice in the classroom on the other (Regelski 2015). The reasons for this mismatch can be many and varied, with cultural/religious differences being only one of a range of challenges that need to be overcome. Even in a secular educational system religious differences can come into play, particularly in Australian schools where there may be over 30 different cultural and/or language groups represented on any campus. The tensions between an espoused curriculum that meets registration requirements and an enacted curriculum that is affected by various local conditions is not one that is limited to Islamic schools, and is therefore worthy of broader consideration.

According to the Arts Curriculum Document (ACARA 2013, 6) a twenty-first century arts education relies on 'design thinking' that allows for the combination of arts practices. Design thinking is 'a fundamental strategy in the experimentation, refinement and resolution of an artwork and takes into account logical, critical and aesthetic considerations…[it] connects the different art forms so that they inform each other, providing possibilities for students to create innovative and hybrid forms of art' (ibid).

The twin concepts of 'preparedness to negotiate' and 'design thinking' were used to frame practice and theory in this paper, and gave rise to the usage of a Muslim-specific musical concept, that of the *nashwad* (defined below). The Music Engagement Program (MEP), grounded in Educational Design Research (EDR), promotes flexibility

in the delivery of music programs, and thus provided a framework to support the development of practices, theories and resources that would aid practitioners and researchers who face challenges within complex intercultural settings.

The Music Engagement Program (MEP), its Practice and Research

The MEP has developed a unique model of delivering and researching music making in schools and communities based on socio-altruistic musical sharing. This approach is grounded in a simple philosophy that is adaptable to a wide range of settings. All participants become facilitators of *others'* music making as well as participants *in* the music making (West 2009). This philosophy provides flexibility to adapt practice across a range of boundaries in both educational and community settings, as well as combining groups in unique ways. The MEP works across a range of jurisdictions and is not subject to any one set of regulations; neither does it have a brief to mandate conditions or content for others. This unique position allows the MEP considerable latitude in developing unique and practical solutions to dilemmas faced by those bound by specific policies and curricula.

Three of the major concepts underlying the MEP's theoretical approach have been developed through this time of repeated protocol:

- Common Artistry: humans are innately artistic and musical (West & Pike 2013).
- Selective Mutism for Singing: many individuals inhibit singing in particular due to varying degrees of fear (West 2009);
- The Music Outreach Principle: thinking altruistically about one's music making is one avenue to overcome the general lack of communal and social music making in our society (West & Pike 2013).

The specific attributes that make the MEP adaptable for Islamic schools are: a focus on singing (while not precluding instrumental engagement); democratic user input for all ages; and flexible content which is not mandated but which can be used to help schools meet local and national curriculum requirements.

The MEP undertakes formal research projects but is primarily funded for the development and dissemination of innovative practice to schools and communities. The EDR concept of a 'pragmatic emphasis on function' is a key element of the approach. EDR acts as both a formal research tool and a structural device for creative design development and experimentation through repeated iterations of modified practice. The MEP hones its iterative approach through 'feedback loops' with stakeholders and users that allow for modifications and developments at each site and across multiple sites. In EDR terms, the MEP has demonstrated a strong capacity for both up-scaling and transportability, having increased its reach to over 65 schools in the ACT, each year reaching over 300 teachers and 10,000 students, as well as being implemented internationally.

The MEP's practice with regard to Islamic schools is characterised by two cases: first, at an early childhood school with more than 30 languages and cultural traditions represented within the school community, where the MEP has pioneered the use of simple, sung English language poetry that can be used to help develop literacy skills in the multi-language population; secondly, the use of a song set known as KIDSING, comprising 80 songs and used across public and private schools in the ACT, including schools with Islamic populations.

Developing the approach for Islamic schools

The authors have worked in a range of schools with Islamic students over a period of three years. West and Pike, as part of the MEP's normal activities, delivered training programs to staff within the two Islamic schools in their local jurisdiction. These courses were specifically designed to facilitate the adoption of culturally appropriate song repertoire and activities for those schools and their communities. West and Pike also instigated intercultural projects at two other schools with a large range of language groups, as described above. In addition, they offered on-site coaching to interested teachers engaging with approximately 25 teachers and 300 students. Griffiths, as a teacher in the educational system, accessed MEP services and also acted as principal of an Islamic school, responsible for the development of the school's curriculum as a whole. As principal, Griffiths had prioritized Music as an area within the school in which educational design research could be used to create and implement a program that was both culturally sensitive and curriculum compliant. These various roles provided a range of experiences within practice, which was then further refined to produce suitable materials, initially in the form of song repertoire selected from the MEP's KIDSING set. The guiding principles of the approach are discussed below.

Preparedness to negotiate and design thinking

Teachers in Australian schools have a range of attitudes towards music in education, and Islamic schools are no exception. Teachers in an Islamic school may be orthodox Muslims, but may also be what some teachers describe as 'cultural Muslims'; they can also be non-Muslims, and/or have no religious orientation at all. As noted above, Islamic attitudes towards music can be based on different religious views, some teachers being more comfortable with some forms of vocal and instrumental engagement than others. These views will affect the nature and frequency of music making within a school, but then so too will attitudes in any school, irrespective of religious, cultural or socio-economic considerations. In selecting a music program for an Islamic school, it is the collaborative task of the principal, the Islamic studies teacher (s), and teaching staff to negotiate a path through the Arts curriculum.

Educational Design Research allows each school to be viewed as a unique entity, regardless of its religious or secular orientation, and a 'preparedness to negotiate' is crucial. The concept of 'preparedness to negotiate' encourages open dialogue, and is partnered with the idea of 'design thinking' which can be applied in an interdisciplinary fashion at all levels: in designing a curriculum that maps most appropriately onto a school environment; and embedding the arts into the general curriculum. Design thinking implies a flexibility and willingness to flexible about music education requirements in order to ensure increased provision, regardless of whether it meets the music educator's ideal of a traditional sequential curriculum.

Some examples of negotiated design thinking applied by the authors specifically for Islamic populations and found to be consistent with Islamic values include:

- Exploring repertoire with staff to select and/or modify appropriate songs.
- Using melodies of educational significance, such as classical themes, to which students can add appropriate lyrics.
- Creating instruments from 'found objects' and exploring their sound properties as part of the educational program, rather than just as an accompaniment to singing.

- Redefining dance as movement, and selecting repertoire that has movement with other educational import: for example, movement that helps describe lyrics, or simple game songs that support the development of rhythmic concepts.
- The application of the concept of *nashwad*, explained below.

Nashwad

The concept of *nashwad* provides a pathway for promoting music making in Islamic classrooms. A *nasheed* (plural *nashwad*) is a chant or simple song that usually contains material and lyrics that make reference to Islamic beliefs, history, religion, and current events. Griffiths defined *nashwad*, after discussion with various religious leaders, as songs that 'helped one become a good Muslim' or 'had educational content and relevance'. She sourced a range of *nashwad* with religious or devotional texts that were easily singable by her primary-aged students. When considered in light of broader educational content, many songs in the KIDSING set could also be interpreted or adapted using the concept of *nashwad*. Table 1 (below) lists songs used within Islamic schools, including a summary of the songs' basic musical content and applicability to other educational areas.

Some songs are specifically designed to meet the MEP's particular focus on socio-altruistic community outreach, which may also relate to the idea of 'becoming a good Muslim' through helping others using music, rather than the less acceptable idea of music as entertainment. Other songs have different educational content and were often used as a starting point for an exploration of another country's history or traditions. Educational usage included student input into song choices and uses. The particular social aspects of the MEP's philosophy, such as having one's voice heard and sharing music for the purposes of encouraging well-being, have often been embraced enthusiastically in religious schools, in some cases more so than in secular schools.

In Islamic schools the concept of *nashwad* can provide a starting point for the development of music making which may not represent a traditional music curriculum, but still may achieve positive musical and social outcomes for students. The authors' future aim is to produce a songbook suitable for Islamic schools and populations with a full range of supporting educational materials.

Table 1: Example -Song Set

Song Name	Provenance	Musical Content (example)	Other Educational Content (example)
Bow Wow Wow	Traditional UK game song	Simple pentatonic; movement while singing.	Other languages: Old English lyrics.
Cockles and Mussels	Traditional UK	Verse, chorus; individual verse singing.	Multicultural; History and practice of other countries.
Down By The Sea	Traditional NZ	Question/answer structure; individual singing.	Multicultural; Rhyme exploration.

Duck's Ditty	Wind in the Willows, Grahame /Diamond	Simple, 'lilting' to poetry.	Poetry/literature; rhyming structure; animals; unusual vocabulary.
Here Comes a Bluebird	Traditional UK game song	Simple pentatonic; movement while singing.	Animals.
I Like the Flowers	Traditional	Canon; movement with singing	Nature; plants and flowers.
I'm a Lonely Little Petunia	Whelk	Outreach singing; word, syllable and rhythmic identification.	History and social usage; plants and flowers.
Kangaroo	Traditional Australian	Individual singing and voice recognition.	Australian animals and history of song.
Lazy Coconut Tree	Edwards and Coombs	Verse/chorus format; individual singing.	Trees; unusual vocabulary.
Land of the Silver Birch/My Paddle	Traditional Canadian	Canon; partner songs.	Multicultural; history and social usage.
Maranoa Lullaby	Australian Aboriginal	Lullaby form; simple pentatonic.	Maranoa language of Queensland; understanding the first Australians.
Pachycephalosaurus	Armour/Diamond	Poetry and lilting.	Dinosaurs; deep history.
Solo With Chorus	Fyelman/Diamond	Poetry and lilting; question/answer form.	Poetry/literature; rhyming structure.
Tideo	Traditional UK	Simple rhythmic patterns; movement while singing.	Multicultural; nonsense words.
Wish Me Luck as You Wave Me Goodbye	Parr-Davies	Outreach singing.	History of world wars.

Conclusion

Considering the issues around implementing music within Islamic schools of various degrees of orthodoxy has proved useful in the broader intercultural domain as well as for that particular target group. As noted above, many schools may have a gulf between the espoused and enacted curriculum for various reasons, with the 'crowded curriculum' offering one excuse for lack of regular music provision. Through negotiation and trial in Islamic schools

and schools with Islamic populations, the concept of 'simply singing' as part of the general educational program, rather than a separate subject area, introduced more music making in ways that could be used by other schools.

Another area of challenge in Islamic schools, which paradoxically can work to a community's advantage, is the lack of use of recorded music that generally has instrumental accompaniment. Recordings are often used in secular schools as an easy way of providing a school concert item with children singing along, or often simply mouthing the words of a popular song while performing movements. Unaccompanied singing in Islamic schools, considered *halal* when defined as *nashwad*, may not only be an effective way of creating more regular singing, but includes a focus on the text that may be lacking in other schools. This part of the specific Islamic 'design' may then be beneficially fed back to other schools as an example of the importance and ease of unaccompanied singing and focus on appropriate educational lyrics for children.

The flexible nature of Educational Design Research allowed the researchers to develop an initial approach to Islamic schools based on findings, particularly with regard to repertoire, from schools with a range of cultural groups. Given the social orientation of the MEP, it is possible that music, used in this way, may help to build bridges between different cultural groups through the act of 'simply singing'.

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Associate Professor Susan West brings to her role as Founder and Artistic Director of the Australian National University's Music Engagement Program (MEP) over thirty years' experience as a performer, teacher, researcher, and cross-curricular specialist. The MEP is now internationally recognised for its contribution to both music and cross-curricular education using innovative forms of participatory practice for teachers and their students that focusses on social and altruistic sharing.

Pauline Griffiths, Music Sociologist and Educator

Pauline Griffiths is a music sociologist and educator with a PhD from the University of Melbourne. Her research interests include access, participation and pleasure in music. Her paper, *Democratising Excellence? Chamber Music and Arts Policy in Australia,* was published by the Australia Institute in 2003. She has been a research fellow at the Australian National University and the University of Canberra, and is a member of the Australian Council for Educational Leaders (ACEL).

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Georgia Pike is Convenor of the Music Engagement Program at the Australian National University (ANU) in Canberra, Australia. A singer, educator, community outreach facilitator and transdisciplinary researcher, Georgia spent a year studying voice and community outreach at the Institute of Music and Health (2002), completed a Bachelor of Arts majoring in Law and Classics at ANU (2006), a Graduate Diploma in Secondary Education through Monash University (2009), and submitted her doctoral thesis in September 2016, also at ANU.

15

StoryWalking: Place-Based Narratives of Identity, History, and Interculturality in San Jose Japantown, USA

Kimberly Powell

Abstract

In this chapter, I describe my StoryWalks research project as an intercultural research practice of placemaking in the Japantown neighborhood located in the city of San Jose, California (United States). Although much of my walking research takes place in a specific location, I work with a definition of intercultural that underscores the location of culture as existing in and across sites, identities, practices, matter, discourse and contexts, emphasizing the concepts of displacement, the in-between, and movement. A reformulation of walking as an intercultural methodology opens it to concepts that emphasize displacement and the in-between, and underscores the importance of sensory, material encounters with emplacement, a term that connotes embodiment in and of the environment. In this way, the construct of place becomes something not prefigured but configured, largely through movement, dwelling, personal experiences and stories. I emphasize the concept of the intercultural as a sensory and material concept that entangles human and non-human agency.

Keywords: Identity, Place, Narrative, Interculturality, Walking, Movement, Japanese American History

Introduction

Across the arts, humanities, and social sciences, walking has been studied as a form of movement that continually constructs new relations and interactions with the world (e.g., Ingold, 2007). Artists such as Richard Long and Janet Cardiff, for example, have wandered and walked, tracing the body's path through nature, or exploring ambulatory sound and its construction of space. Urban theories of the *flaneur* – the leisurely, distant male observer who walks the city, and the active participatory concept of the *dérive* (Debord 1965) as conceived by the Situationists help to blur the separation of art from life. Walking has been touted as an important method of sensory ethnography as a means to focus on issues such as perception, knowing, and memory that might pertain to the politics of space- and place-making (Pink 2009; Ingold 2007). Social and cultural researchers have also been interested in how their own sensory and embodied experiences might assist them in learning about other people's worlds (e.g., Stoller 1997; Pink 2009; Powell 2006). Working within and across disciplinary boundaries, Sarah Truman and Stephanie Springgay (2016) theorize walking as an intercultural practice that is propositional in nature (Whitehead 1978), possessing both an actuality and a potentiality and thus open to the speculative.

As part of a larger three-year partnership grant funded through the Social Sciences and Humanities Research Council of Canada, I have been working with colleagues at the University of Toronto (Canada), University of

Queensland, and University of South Queensland (Australia), to explore the ways in which walking facilitates place-making, public pedagogy, and civic engagement (see Springgay, Hickey, Phillips & Powell 2017, http://walkinglab.org/). My particular walking research project, entitled *StoryWalks*, is described in this chapter as an intercultural research practice.

StoryWalking as an Intercultural and Sensory Methodology

StoryWalks is a research project that involves asking residents and those who have significant business or recreation interests to take me on a walk of a historic neighborhood known as Japantown, San Jose, California (U.S.). The neighborhood is about .26 square miles with notable business and residential zones. The research is a collaboration with artist PJ Hirabayashi, a long-time resident and co-founder of a residential performance group, San Jose Taiko, founded in 1973 with her husband, Roy, and a few others. We are interested in exploring the ways in which walking as an intercultural, sensory practice facilitates memories, stories, biographies and civic forms of engagement across different generations of Japanese Americans as well as other non-Japanese American residents (e.g., Chinese Americans, Mexican Americans, and Filipino Americans). Although these walks take place in a specific location (Japantown), I seek to theorize space and place as concepts that are in the making rather than fixed or bounded by working with a definition of intercultural that underscores the location of culture as existing in and across sites, identities, practices, matter, discourse and contexts. This definition emphasizes concepts of displacement, the in-between, and movement that remains open to new encounters and difference. Walking as an intercultural methodology aligns with other theoretical concepts that emphasize openness and movement, such as propositional walking (Truman and Springgay 2016), emplacement (Ingold 2007) for its emphasis on the embodiment of and production with environment, and to the material and sensorial (e.g. Powell and Schulte 2016).

San Jose Japantown in California is one of three remaining Japantowns in the United States, a town affected by the Japanese American incarceration and internment during World War II as per President Roosevelt's Executive Order 9066 in 1942, following the bombing attack on Pearl Harbor. This executive order imprisoned Japanese American citizens in internment camps across the United States. The numbers of affected citizens are estimated at around 110,000, many of whom who lived along the Pacific coastline. San Jose Japantown is a significant community in that, out of 53 businesses that were forced into closure during internment, 40 businesses and 100 families reestablished themselves by 1947, three years following the revoked policy (see http://www.jtown.org/cat/history-san-jose-japantown, 2014). Currently, in a city of over 1 million people about 600,000 are Asian American, and about 36,000 are Japanese American (http://www.pewsocialtrends.org/asianamericans-maps/#japanese 2016). Approximately 3500 San Jose residents live in Japantown, many of whom are Japanese American, Chinese American, Filipino American, and Mexican American. The neighborhood is contained within approximately six blocks from 1st to 10th Street and between two major streets, Taylor and Empire, and about .26 square miles. There exist several monuments and public art works memorializing the internment experience as well as signs containing information about particular historic buildings and events. The Japanese American Museum of San Jose, located within the neighborhood leads walking docent tours that often integrate these monuments, artworks, and signage into the tour.

The walking research consists of having people take me (and often, PJ) through the neighborhood of Japantown on a 1-hour videotaped walk. The basic question I ask is, "If you were to take me on your own personal tour of Japantown, where would you take me, and why?" Other questions I ask people to consider include the following: What sites are important to you, and to the town? Where are your favorite places to go? What memories and/or stories

do you have here? Where would you like to see the town head in the future? In essence, I am asking them to become artists who create their own walking stories of their town, whereby they also become curators of their town as they provide context. We have conducted 30 *StoryWalk*s over the past three years with individuals, pairs, or small groups ranging in ages 5-91 years (the walks with five year-olds are of a different nature and not addressed in this chapter). Significantly, and surprisingly, asking the above-mentioned "tour" question has served to defamiliarize the habitual nature of walking, which thus makes it propositional in nature, open to potentiality and experimentation. Rosi Braidotti (2013) writes that de-familiarization occurs through '…experiment[ing] with new practices that allow for a multiplicity of possible instances – actualizations and counteractualizations…different lines of becoming' (cited in Truman and Springgay 2016, 140). I would have thought that a more radical project would be needed to undertake this process of defamiliarization but have been surprised to find how a simple reframing of an event such as a neighborhood walk as a storied event produces new perceptual awareness, orientations, and disorientations among participants, which leaves walking with stories open to sensory encounters. No one set out on a pre-determined tour and story with me or with PJ, who often accompanied me on the walks and participated in interviewing and conversing with the walkers. The stories materialized in and through the walking, as did an orientation to certain buildings, plants, streets, empty lots, and public artwork. It has opened up the opportunity for numerous encounters with understanding culture in relation to the definition that Trafí-Prats (2016) refers to in her own walking experiments with urban space production: as 'an embodied, improvisational and artful practice seeking for moments of interrelatedness and distributed agency between bodies and spaces, bodies and non-human phenomena, perceptions and sensations, representations and fluid images' (228).

Storywalking in Japantown, San Jose, CA

The walkers include three volunteer museum docents–each of whom were incarcerated and imprisoned in U.S. camps during WWII; women and men in their twenties and thirties, some who live in the town and others who call it home and conduct significant business there; a retired police officer; a festival choreographer responsible for overseeing the large Obon Festival; a documentary filmmaker; a few business owners; a long-time residential couple of the Chinese American community known for bringing Wing Chun martial art to Japantown, the president of the Filipino American historic society, an art gallery owner of Latino descent who has sponsored many mural projects in the neighborhood, and a host of others across generations and ethnicities who call Japantown home in some way. Working with a definition of the intercultural as existing in and across sites, matter, discourse, contexts, and people, and that which is open to the in-between, to movement, the sensory and material, what follows are brief descriptions of six StoryWalks that collectively produce walking as intercultural placemaking.

Joe[11], a 91 year-old man who had been interned at the age of 20 for four years and now volunteers as a museum docent and curator at the Japanese American Museum of San Jose, included in his walking tour the midwife house in which he and many of his siblings were born. We also stopped and looked at the bench installation outside of the house that had an etched picture of his Joe and his siblings, all of whom had been born there. An artist and former construction worker, Jimi showed me one of his public artworks that formed a seating area on of the wide sidewalks, a rounded, sculptural cedar bench that he had helped craft out of a single cedar tree. Most of our walk was spent inside the local senior center, talking with seniors who were recycling paper, working in the kitchen, or just

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[11] All names in this chapter are pseudonyms

walking about the premises. While walking within the center and also around the town, we were stopped constantly as residents greeted Joe, which gave me a sense of his central role in the community.

Bill, now in his late seventies, took me on a tour of the inside of the museum, where we spent over two hours on a guided video walk of the installations, most of which pertain to artifacts and documentary materials pertaining to the internment experience. Bill's tour was deeply personal as he recalled stories of his experiences as a boy in the camps and of the separation of his family from his father for over a year during internment as they were deported to separate camps – his father, a US government translator was deemed a dangerous political threat under the new order and thus sent to a high security, camp. He spoke of the never-ending dust, dirt and wind of desert camps that blew in through cracks in the poorly built tenement buildings, and the silence within his family that followed those years of internment.

Aiko, also in her twenties and Japanese Canadian, narrated her involvement with San Jose Taiko and the importance of that performance ensemble to Japantown, describing businesses and town merchants who had been supportive of her deep involvement as a performing member. Much of her walk revealed stories pertaining to San Jose Taiko that, she emphasized, revealed just how important and valued the ensemble was in Japantown. Walking to her apartment building, she described how six other former and/or current taiko drumming members live in the building. Walking me to the site of a restaurant she worked in when she first joined taiko, she emphasized their flexibility with aligning her work schedule to her performance schedule. Her tour became a public art walk, some of which included her own artistic contributions to the neighborhood. We examined the brightly painted utility boxes sporting her cartoon cats playing taiko, and she recalled how people thanked her while she was working on it. She feels that the artwork—hers and that of others—has helped make her feel part of the community.

Mary, a Japanese American in her late fifties who spoke of her interracial marriage to a Swiss American, gave a tour of residential spaces occupied by her extended family, recounted her extensive history with the town, discussed her current business—a café—in relation to its architectural, cultural and historical ties to the gas station it used be, and which was owned by her father, and also the ways in which she saw her business as a collaborative, relational business that filled gaps rather than competed with other restaurants in the area. Much of her walk consisted of a tour of the plants and planters along the main street, many of which she started and now cares for, as well as the city-planted trees which she also voluntarily cares for (and which likely would have withered during the drought period that California just experienced), which she fertilized or watered nearly everyday with coffee grounds from her shop and tofu water from the shop next door.

Aika, Mary's daughter who identifies as both Japanese and Swiss-American, gave a tour that included the many signs and banners hanging from the business center of town that had been designed by either her mother, herself, or other family members and the ways in which these images collectively comprise an intergenerational and shifting visual identity of the neighborhood. Relatedly, she discussed the changing landscape of the area from agricultural orchards to the increasing urban streetscape. Toward the end of the tour, we discussed the ways in which Japantown has changed ethnically and culturally and what that meant for the identity of Japantown, and even its name. Aika commented that she loves to see new faces and has had heard people comment that it was "not so Japanese anymore." She discussed the history of the neighborhood, which had been historically Chinatown and also had a large Filipino community. For her, it wasn't about racial and ethnic groups, but rather a common history that was important to the identity of the neighborhood and to respect that history. Like Mary, she also commented on the importance of business a practice of civic engagement.

'I would really prefer to say it's about small business, a 'mom and pop' type of environment where you get to know your neighbors' rather than a place to make money. 'But, actually, be part of the neighborhood. I think that's more important than what the demographic is, whether it's old, young or otherwise. Let it be people who want to be part of it but not just capitalize off of it, or be here because its popular.'

Santiago, a gallery owner and artist who has lived in Japantown for 12 years and grew up in a few different neighborhoods of San Jose, took me on a tour of the public art murals that he had helped fund, plan, and/or design in Japantown and on its borders. As we walked, he attended to the potential of mural and public art as intercultural spaces and also how the act of everyday walking through the neighborhood would inspire his vision for public artworks. During the walk, he discussed the history of a particular site and the story of the artist(s) who worked with the site's history and dimensions. The consideration of mural content was sometimes informed through conversations with residents in order to produce murals that attuned to individual and collective visions, culturally-relevant symbols, images and referents, and the particular location of a mural (e.g., a large building next to the railroad tracks), a business owner whose store had a long, established history and featured many imported items from Japan. Throughout the walk, Santiago discussed the ways in which mural art was a spatial practice of intercultural narratives and images.

Figure 1: A video still from a *StoryWalk* in San Jose Japantown, CA
Source: Kimberly Powell

Figure 2: San Jose Japantown, CA
Source: Kimberly Powell

Intercultural Provocations

Several themes, or provocations as I have come to understand them, present themselves through storywalking. First, these walks underscore the concept of residents as curators and/or artists of multiple place-based stories that are operative in a community. People are on the move, in the present, here and now. Walking methodologically underscores the sensorial, affective qualities of knowledge-in-the making, and of citizenship-in-the-making. As we walked, residents' sense of place emerged: memories of Buddhist classes, the role that the Methodist church played in conversational English language learning, the long presence of the local tofu shop since the early 1900s, the history of the Chinese American and Filipino American communities which have co-existed in the neighborhood alongside Japanese Americans since the early 1900s, the public art that is so plentiful in this small neighborhood, the senior center and its important role in the first and second generation Japanese American residents. Each tour could be only named for themes in retrospect, not at the outset, of the walk. While the physical neighborhood–the buildings, the memorials, the public art, signs–may at first appear static, fixed, built, and permanent, walking and talking reveal the ways in which buildings too, are on the move, as they collect histories entwined with personal meanings and new activities, invisible manifestations of the pathways of everyday community civic engagement. Indeed, overlaid with the storied walks, the buildings become palimpsests, layers to be not just read, but sensed, as a force resonating in the body. Sensation, after Deleuze (2003) a felt vibration, passes from one order to another, through the body, and can be felt as matter. Trafí-Prats has argued that this theory of sensation might suggest the ways in which culture emerges from "relational encounters in the spaces in-between" the body and the street, buildings, sounds, images and people (2016, 232). While some of the pathways were the same across the walking tours, each tour was unique in that the same building might hold different stories for each person, as was typically the case with some of the older buildings in the neighborhood. There is the promise of the method for projects invested

in social justice and visibility: StoryWalking underscores identities as embodied, material encounters with place, resisting the desire to fix and memorialize history or people. People are on the move, in the present, here and now.

Second, and relatedly, storywalking underscores the fallacy of memory as mere recollection (Julian, 2016, personal communication). Walking reveals the ways in which memories are constructed alongside new experiences, in-the-moment encounters with new sensory information. This is the way in which storying through walking, or walking as storying, becomes propositional, or speculative, opening up a conception of culture as one that exists as both actual and speculative, in a process of displacement. Walking provokes the emergent, the chance encounter, the unpredictable, the surprising, the sensory, and the material, emphasizing interculturality in the making and on the move rather than static and fixed. This might perhaps be recognized in the ways in which walking is relational movement, one with the world: not a body or a world, but body-worlding, as Manning suggests (2012, 13). Our movements create the place that we will come to understand as Japantown. Space and body enter into a rhythm that compose one another. And while one walks the same route on a daily basis, one hasn't walked with someone who has asked for a personal storied tour before. He-I, she-I, we recompose each other even as the streetscape recomposes us. That is, everything that comprises the environment cues, aligns, and alerts us. It would serve us well to think of story (and memory) as an assemblage: constitutive of happenings, sensorial surprises, past experiences, the thinking-feeling of the moment, conversations, associations, relations, physical structures, the catching of foot on pavement. Perhaps our stories emerge from rhythms in and of the world. Thought is incipient to the occasion of walking: It unfolds as we unfold.

Third, storywalking can be conceived of as a form of embodied activism comprised of sensory experiences, memories, chance encounter/improvisation, other people, noise, pedestrian choreography, physical place, materiality, space, the weather. My collaborator, PJ Hirabayashi, a life-time community activist and artist, has reflected on the ways in which community activists and organizers are trained in a matter of what she referred to as "the outside in": learn the theory, the moves, the strategies, and the "meaning," then apply it. With her work as a taiko drumming artist in Japantown, PJ has talked about her embodied experiences as central to her conceptualization of activism and has connected those thoughts with the experiences encountered through the walks. Taiko drumming, which has movement as a central component, and to which she compared walking with stories, enabled her to understand what the body is capable of doing through music and movement. She stated in personal communication that "it frames my life principles, how I want to experience life, how I want to learn about other people, connect with other people. With the consciousness of a community activist, I realized that there is this joyfulness that I never experienced as an activist."

In closing, StoryWalks is an intercultural practice suggestive of the ways in which storied movement is both an actuality and a potentiality, meaning that it is always open to the speculative and the emergent as it unfolds in any given moment. As an intercultural research methodology, walking operationalizes culture on the move, ever emplaced while also simultaneously displaced and disrupted, nascent in the occasion of its own production.

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<div style="text-align:center">**16**</div>

Mapping the Practice: Reimagining the Creative Process Through the Metaphor of the River

Kylie J. Stevenson

Abstract

This paper introduces the qualitative doctoral study, 'Creative River Journeys', conducted by the author at Edith Cowan University (ECU) in Western Australia. The study investigated case studies of six artist-researchers engaged in practice-led research in higher degrees at ECU. Central to the research was a data capture tool called the Creative River Journey, based on in-depth interviewing and visual mapping of an artist's critical moments during their creative practice. A diagram or 'map' of practice was co-constructed with the research participant as part of the interview process, using the metaphor of a river. Mapping the creative process via the Creative River Journey identified critical moments concerning how the artist-researchers related to key concepts in practice-led research such as research, practice and theory. Using one of these cases as an exemplar, this paper explains the study in order to illustrate how the metaphor was co-constructed and the rich data that this mapping produced. This paper demonstrates the benefit of the Creative River Journey as part of a repertoire of emerging practice-led research methodologies for individual artist-researchers, including the usefulness of reflection in identifying critical moments in their practice-led research. For the purposes of this paper, the participant has been de-identified.

Keywords: practice-led research; creative practice; music research; artist-researchers; critical moments; methodology

Introduction

The 'Creative River Journey' doctoral study was conducted by the author at Edith Cowan University (ECU) and its incorporated school the Western Australian Academy of Arts (WAAPA) in Perth, Western Australia, from 2010 to 2016. The study investigated the creative practice of six artist-researchers conducting practice-led research in ECU higher degrees. Central to the study was a data capture tool called the Creative River Journey based on in-depth interviewing and charting of an artist's critical moments during their creative process. Visual mapping was conducted during qualitative interviewing through the construction of a diagram or 'map' of the creative process as a river. I have previously explored the concept of the river as a metaphor in this project (Stevenson 2013) and will here briefly discuss one of the six artist-researcher cases to illustrate how the technique was used and the rich data concerning practice-led research that the process produced. (For the purposes of this paper, the study participant has been de-identified). In particular, I focus on what the Creative River Journey revealed in relation to key factors in a practice-led project: research, theory, performance creative practice.

This study was produced at a time when practice-led research has become secure within many institutions, but when an understanding of the nature of practice-led arts research continues to expand through rich discussion and a growing range of exemplars of relevant methods (for example Barrett & Bolt 2010). Mapping the creative process via the Creative River Journey showed structured reflection to be a useful method for identifying and documenting critical moments in postgraduate artist-researchers' practice. The Creative River Journey tool contributed to their knowledge-making processes, central to their higher degree practice-led research, and thus it makes a contribution to the repertoire of emerging practice-led research methodologies available for use by individual artist-researchers.

Methodology - Using the river to map creative practice

My overall methodological approach in this research was a/r/tography (Irwin & de Cosson 2004). Within that approach I utilised qualitative data collection methods such as interviewing and focus groups, alongside the development of the Creative River Journey data capture (CRJ) tool. The 'Creative River Journey' doctoral study had three phases. Firstly, the artist-researcher and I co-constructed a map of their creative process to capture reflections upon their arts practice. Secondly, the postgraduate artist-researcher constructed a map of their own creative practice by themselves, using the CRJ tool. Thirdly, a focus group collaborative reflection explored the insights made tangible by the CRJ reflective tool. Mine is not the first adaptation of the River Journey for reflection and data capture purposes within the context of research since a series of adaptations have helped develop it as a research tool (Burnard 2004; Kerchner 2006) and the history of the development of this research method is addressed elsewhere (Stevenson 2013). The Creative River Journey pro-forma takes the shape of a river flowing towards the participant with more recent events visualised as being nearer and larger (see figure 1, below).
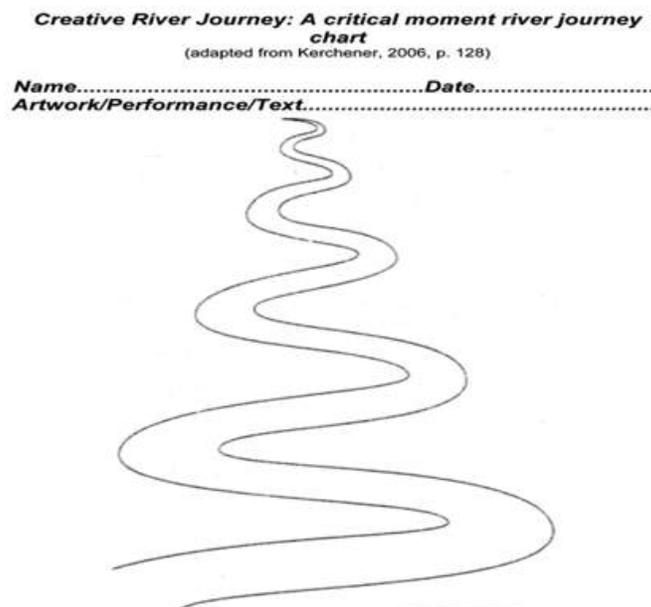

Figure 1 : Creative River Journey pro-forma used in interviews
Source: image of original chart pro-forma from author's doctoral thesis; dissertation publication forthcoming 2017.

I used the river journey chart as part of my investigation and called this chart the *Creative* River Journey (CRJ) to reflect its application to creative practice. The metaphor of the river is used to re-envision the creative processes and personal art practices of the participants in order to communicate key moments in their creative practice within the context of their higher degree. Reimagining the creative process as a river allowed me to document states of creative flow with, and for, the artist-researchers concerned.

As part of a series of individual semi-structured interviews and focus groups, I asked each artist-researcher to describe in detail the key or critical moments, including decisions, experiences and processes, of producing one artwork or one contained aspect of practice. Through this interview, I documented these experiences using the CRJ chart, with each bend on the river representing one of these critical moments. This was a collaborative process with the chart placed between myself and the interviewee, so that the interviewee was able to indicate on the chart when and where critical moments occurred as they described them. At the end of the interview, the interviewee and I reviewed the chart and made changes, in accordance with the interviewee's instructions, including highlighting any parts of the art-making process that I had not identified as critical moments. Anna Griffin's first CRJ chart appears below. (See figure 2, below). These interviews were also recorded and the data transcribed.

This study demonstrated that the CRJ is an innovative means of exploring the relationship between the creative and critical components in creative arts higher education degrees. The data capture generated knowledge about how each artist-researcher engaged in a meld of practice and research within their art-making process, and brought to light key critical moments in the practice-led research nexus.
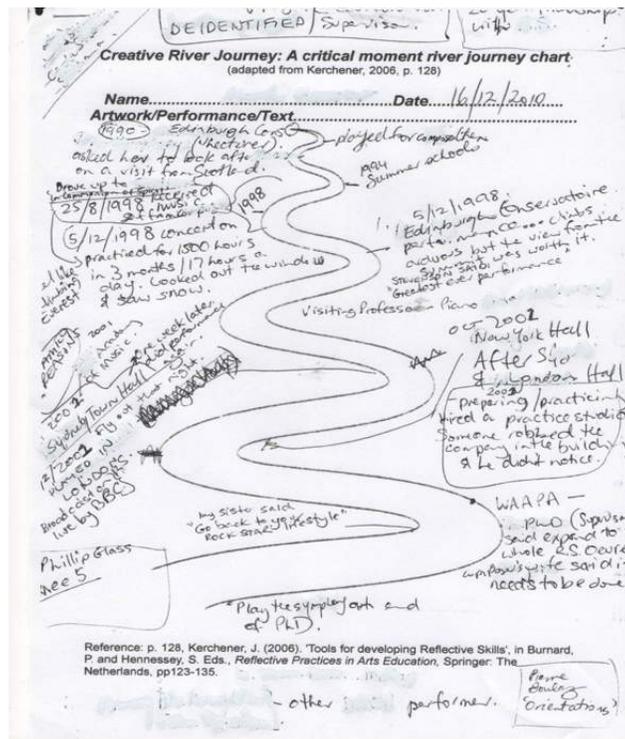

Figure 2: de-identified CRJ data capture interview chart for Anna Griffin – Creative River Journey phase one
Source: de-identified image of original chart from author's doctoral thesis, dissertation publication forthcoming 2017.
The Creative River Journey – one artist-researcher exemplar

Anna Griffin's case exemplifies the way the CRJ reflections can reveal artist-researchers' attitudes to research, theory and practice. Griffin commenced her PhD in 2010 at the WAAPA (completing in 2013) on the subject of one specific 20th century composer, and participated in the Creative River Journey doctoral study in interviews conducted in 2010 and 2011. Griffin's PhD project was initially planned to solely address her subject's most famous composition. However, the CRJ tool revealed that the first critical moment of the PhD was when Griffin's supervisor suggested expanding her research to encompass the composer's complete works: "I was just going to do it on the [symphony] and then [my supervisor] said to do it on the complete works. […] she said someone needs to do this because academics have done it but they are doing it from a very academic point, they are not doing it from the point of view of a practical musician who has actually played the stuff" (Anna Griffin (AG), CRJ interview 1 by Kylie Stevenson (KS) 1, 16 Dec 2010).

In her first phase CRJ chart conducted at the beginning of her PhD process, Griffin offers a comprehensive overview of her PhD topic, beginning with her recollection of her first meeting with the composer who was to become the subject of her PhD, and her previous performances of the composer's symphony. Captured in this initial CRJ is, firstly, a professional résumé of how Griffin came to be doing the PhD, and secondly, a review of her music practice in relation to the composer's works. The musician-researchers Blom and Viney state that, in music practice, "it seems wise always to mine information provided by the composer when trying to establish an aesthetic framework for interpretation" (2009, 37). Griffin's first CRJ illustrates her mining information related to the composer's work over time whilst concurrently building a personal relationship with the composer. Griffin related to the idea of the journey inherent in the CRJ chart: "I think in the arts it's always a journey anyway […] you set goals, and it always is a journey with any creative project, but then there's always something else beyond that. So I think probably, as artists, that [journey] is the way we think" (AG, focus group interview by KS, 14 Dec 2011).

Research – insight and resistance in Griffin's Creative River Journey

The CRJ outlined insights about how Griffin built a holistic, fluid aesthetic framework for her interpretation of her composer's work. It also demonstrated insights about the construction of a holistic framework of practice which Griffin develops as a performing musician through her accumulated experience, relationships, education and art practice. These are complex acts of research for knowledge-creation, involving both aesthetic knowledge, and also personal and professional knowledge. However, also revealed is how the higher education context impacted powerfully upon her conceptualisation of her practice as research, and created for her resistance to research. Griffin commented upon the ambivalence towards research which she found among her colleagues at WAAPA, reflecting institutional pressure upon academics to research regardless of whether they also have an active profile as artists and performers: "If you go to the WAAPA canteen or around the place, and if you said to someone, 'what are you doing over the Christmas break?', if you said to someone, 'I'm doing research', it will make them laugh. It will honestly get a laugh, because research in music, certainly [at] WAAPA, well it's almost a dirty word, it's a dreaded word" (AG, focus group interview by KS, 14 Dec 2011).

All music researchers at WAAPA, including Griffin, conduct their research under ECU's institutional guidelines which recognise and reward some artistic research with funding to enable further engagement with research. One of Griffin's comments directly reflects ECU's instructions concerning how to categorise the significance of creative research:

It just means that you're manipulating the system, research. It's whether you're doing it, you want to tick all these little boxes: has it got national significance? Does it have international significance? Does it have local

significance? You know the thing, and everyone is just fiddling it, whatever it is that they've done, they're trying to make it sound as good as possible, and research is just seen as a joke, because the uni wants us to do research. (AG, focus group interview by KS, 14 Dec 2011)

Griffin's depiction of research as requiring her to "tick all these little boxes" echoes Draper and Harrison's work concerning the emerging practice-led doctorate in music. They identify: "[r]esistance from some academics who view that the inclusion of artistic practice within a research paradigm can only harm a discipline oriented to craft and tacit know-how; that it will reduce music making to 'what is demonstrable while apparently successfully ticking the boxes of orthodox protocols'" (Draper & Harrison 2011, 88). Griffin expressed passion in resisting the institutional push for research but also she accepted that such a push was both inevitable: "Music is a performing art. It's not an academic subject.[…] Music should be played. I mean, three people worldwide will read this thesis. If I have a CD then millions of people will hear it on the radio so [...] anyway, it's just a cross you've got to bear, I suppose" (AG, focus group interview by KS, 14 Dec 2011). This resistance can be contextualized in what Burnard describes as musicians' "struggles to hold together the creative identities they construct for each other as they navigate complex creative terrain" (2012, 267). This is particularly significant as they struggle to embrace a practice-led research paradigm

Theory – engagement with theory revealed in Griffin's CRJ

Despite Griffin's seeming rejection of the research imperative, her first CRJ interview demonstrated a close acquaintance with theory and frequent mention of key theorists, writers and quotations which reflect conventional academic research. Yet Griffin did not identify making these theoretical connections as critical moments in her PhD research. Instead, she revealed how her lifelong relationship with the subject of her PhD, and the various conversations with the composer over that time, had facilitated her connection to theory: "With [cello] it is not just technical, it is all about the emotion, the humanity that is inherent in it. Talking to [the composer], he won't talk about playing the [cello] at all – all he is talking about is poetry and other arts and the synthesis of art" (AG, CRJ interview 1 by KS, 16 Dec 2010).

Griffin also made allusions to other musical theorists and expressed how this theory related to her work on the composer, without ever being explicit that it was theory. In fact, she recommended one theorist to the interviewer, rather than seeing the reference as relevant to herself: "There is a great book which might be worth you looking at - Pierre Boulez' *Orientations*– exact opposite of [the composer], hard core as – but there are some very nice metaphors in there" (AG, CRJ interview 1 by KS, 16 Dec 2010). Later she mentioned a work by Philip Glass, and noted how she uses that work in her teaching practice.

She found no resonance with her supervisors' attempts to guide her towards theory, saying: "My supervisor sent me this list [of readings ...] I didn't even know what the titles meant, to be honest, about 'something' methodology, study, etcetera" (AG, focus group interview by KS, 14 Dec 2011). Griffin also stated she was confounded by the lunchtime meetings of the WAAPA Music Research Group: "It's quite heavy. To be honest, it was just so hard-going. I stopped going and just thought I'd finish the PhD" (AG, CRJ interview 2 by KS, 26 Jul 2012). Clearly, institutional support such as this group to guide her in researching her practice was not effective in helping Griffin to conceptualise her musicianship and performance as research. This is despite the key theoretical links she expresses in her CRJ.

Practice – Griffin's priority on performance revealed in the Creative River Journey

Griffin's CRJ makes it very clear where her priorities lie in terms of her musical practice as a performer, and demonstrates that performing is vital to her sense of self: "I am a performing musician, that is my priority. I take that a hundred times more seriously than this PhD […] if I didn't actually keep my playing up, I think I'd lose the will to live and not be able to do this anyway. I'm not an academic. I'm strong academically but I'm not an academic at all, I'm a performing artist" (AG, CRJ interview 1 by KS, 16 Dec 2010). Griffin never identified her hours of cello practice in relation to the composer's work as related to research in any way. Yet she felt utterly comfortable in performing the symphony twice as part of her PhD and discussed how she used her accumulated past studio practice and performances of the composer's symphony to inform her current PhD performances of the work. Still, she did not state that this was also a form of research:

> [Performance], that's my comfort zone. Because the piece is the longest continuous piece of [cello] music ever, there's nothing you can do about that. I think I told you the amount of practice I did before. […] it would have been impossible to learn it in that time [of the PhD] that I was using. I probably worked at it for about a month [during the PhD performance], which is the shortest time I've ever worked on it. I guess it's only accumulative of practice I've done in the years before. (AG, CRJ interview 2 by KS, 26 Jul 2012)

> In this description of Griffin's accumulative knowledge-building though practice, her construction of her art practice agrees with Blom et al's description of the practice of music artist-teachers in academia: "It involves arduous skilled regimes and knowledge […] It is holistic with the human being as part of this site of knowledge – visceral, spiritual and sensory perception, involving emotions, social intelligence, artificial intelligence, life history, interaction and collaboration with others. It is about itself, involving tacit knowledge and aesthetic knowledge" (2011, 368-369). Griffin may have benefited from conceptualisations such as this of music as research to overcome her resistance to seeing her performance practice as research.

The Creative River Journey reflection - seeing the river in the PhD process

Griffin made one particular complex link to theory in the form of a poem she had read, conflating the PhD process, her experience as a performing musician, and her PhD performance of the symphony in another Australian city. Here, she shifted her point of view from the PhD being a hardship, a "prison sentence", to one where the PhD leads to something positive. She achieved this by way of drawing a signpost as a critical moment on the CRJ chart:

> I think if you look at the river, though, the thing is the PhD really is a journey, it really is. [...] this is from a poem actually, by Seamus Heaney that I was just thinking about. If you imagine that it's not a river, but it's a road here, and this is a sign post. [Gestures to the signpost she was drawing on the CRJ chart] Heaney said, this struck me years ago, in a line that says something like 'each place name that they were driving through grants its own fulfilment' - they're passing through towns and they're not stopping, right? But that's what concerts are like. Each concert, people always say, leads to something. It never leads to anything, a concert's a concert. That is the end result, and it doesn't actually lead to anything. But the PhD does, do you know what I mean? So for the first time in a long time I can actually see that it is worth doing, do you know what I mean?

You've got something at the end of it. Concerts, you're always doing something but it's forgotten after a week. (AG, CRJ interview 2 by KS, 26 Jul 2012)

For all Griffin's nonchalant dismissiveness of research and her oscillating feelings about the PhD process itself, her engagement in the CRJ project was revelatory about the inter-relationship of theory, research and practice in Griffin's PhD. It draws attention to the struggle some music researchers have with the practice-led research paradigm, due to clashes with established empirical frameworks in musicology and with their identity as performers. It also draws attention to the complexity of classical music performance research which is embodied in the performance of a classical work, resulting from a multifaceted and personal aesthetic framework of interpretation. In Griffin's case, she brings to her work a lifetime of knowledge of and relationship with the composer, all of which comes into play via her PhD performance of the symphony.

Importantly, Griffin's CRJs provide implications for music practice-led research methodologies, identifying how a practice-led research approach may push against other foundations of music research such as musicology. It suggests music artist-researchers who take this approach may need support for explicit reflection on practice to encourage documenting their practice knowledge. Sloboda calls performing musicians "the athletes of the hand and voice" and he says these musicians "deserve the support of the full range of disciplines that can help them achieve and maintain the high standards which are integral to their success" (2004, xxiv). Potentially, applying reflective practice strategies from outside the music discipline may be one way to encourage music practice-led research success. Griffin appeared to find her own engagement with the CRJ to be a productive one but further institutional support was needed so that her practice-led research skills were developed to a level equivalent to her success as a performing musician.

Conclusion

In this one exemplar of mapping the creative process with the CRJ data capture tool, rich data is produced regarding the experience of an artist-researcher as she traverses the various bends and rapids of her journey to completing a PhD. Mapping the creative process via the CRJ identified critical moments concerning the relationship of artist-researchers to key concepts in practice-led research such as research, practice and theory. By bringing such relationships to light, the CRJ data capture tool offers artist-researchers one way to build knowledge about their practice in order to fulfil the requirements of their higher degree in practice-led research. In documenting their creative practice for the purposes of their PhD or Master's by Research studies, the CRJ becomes part of the artist-researchers' repertoire of emergent practice-led research methodologies.

CRJ mapping is one way to achieve interdisciplinary support, not only for performing musicians like Griffin, but also for all artist-researchers whose primary expression of knowledge is through creative practice. Mapping through metaphor and visual imagery via the CRJ engaged the participants in a creative process much closer to arts practice than many other data collection tools. This approach takes heed of Sloboda's warning not to impose research processes that hold no meaning for the paradigm of a particular creative discipline. The best research, he says, is that whereby "insights are not, in the main, provided by researchers 'parachuting in' from the detached heights of a nearby psychology [or other disciplinary] department" but instead from the creative "coalface" (xxiii). It is my intention that the CRJ will be seen by all practice-led researchers, music researchers included, as a meaningful and useful tool closely aligned with the coalface of the creative practice PhD experience.

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Exploring A/r/tography in an Interdisciplinary Way: Touching Music in Visual Art Practices

Ayşe Güler

Abstract

Art/s-based forms of research using creative methods of inquiry into the complexities of teaching and learning in practices has grown significantly in recent years. This chapter presents a new research method named a/r/tography. A/r/tography is considered a practice-based form of research because it is based on the inquiry practices of artists, researchers, and educators. Intuitional understanding leads the human being to discover a different process of creation in art practices. In this study, which aimed to see the effect of knowledge on one's capacity of intuitional hearing, Gershwin's Cuban Overture was painted. I collected the data by myself and analysed personal communications, observations, and my paintings. In the first phase without knowing Gershwin and his composition at all, Cuban was painted down with sheer common intuition merely by just listening to it in a certain discipline. In my process intuition is defined as: a comprehension of whole music and composer without any historical context, improvement of empathic ability through music without conscious and analytic reasoning. In the second phase after examining Gershwin's life thoroughly, another painting was made again for Cuban. Knowledge, the source of which is intuition, carries the mind of a person to a spiritual dimension.

Keywords: A/r/tography, Intuition, Interculturality, Interdisciplinarity, Painting Music

A/r/tography

A main change in artistic research in the recent years by arts-based practices constituted a new and original methodological genre. Different methodological approaches of engaging arts in educational research have been developed, including a/r/tography, arts informed research, practice as research, research as practice, practice-led research or arts informed practice.

> Within a traditional area of research such as the human sciences, inquiry methods are mostly theory-driven and studies are designed to build on existing knowledge so that the results help fill in the gaps. Yet, sometimes the outcomes can be surprising and create new theories that take a field in new directions. This outcome is often as a result of serendipity as much as it is from logical reasoning, and in fields of inquiry such as the visual arts, a mix of intuition and rationality can open up possibilities (Sullivan 2010, 65).

These different methodological approaches use creative and flexible methods of inquiry in teaching and learning in art practices. We can hold our different creative abilities under the microscope by different interdisciplinary and intercultural art practices. Researchers from Canada opine that "the methodology infuses the languages, processes, and forms of literary, visual, and performing arts with the expansive possibilities of scholarly inquiry for purposes of advancing knowledge" (Sullivan 2010, 58-59). This research methodology enables the researchers to grasp intuitive sights through interdisciplinary and intercultural perspective to expand knowledge.

Led by Irwin and Springgay, among others, they have developed an approach they labeled *A/r/tography*, which in essence makes use of the multiple roles and contiguous relationship of artists, researchers, and teachers as frames of reference through which art practice is explored as a site for inquiry (Sullivan 2010, 58). The name itself exemplifes these features by setting 'art and graphy', and the identities of artist, researcher and teacher (a/r/t), in contiguous relations (Irwin et al. 2006, 70). Irwin and Springgay emphasizes that a/r/tography as a methodology is conceived of as "an interstitial space" wherein definitions and understandings pertaining to art, research, and teaching are "interrogated and ruptured" in "a critical exchange that is reflective, responsive, and relational, which is continuously in a state of reconstruction and becoming something else together" (2008, 106, as cited in Rolling 2013, 19). Based on these ideas, Gershwin's music was a source of inspiration for this study. At this point, I as an a/r/tographer, collected the data by myself through *personal communication, observations, photographs and analyses of the painting* processes. This would enable me to develop new methods in art practices by offering my independence, creative thinking, a wider perspective and new discoveries for a/r/tographers in the future. A/r/tographers transform perception into an experience and experience into perceptions, complicating things in the process (Springgay, Irwin, & Kind 2008, 89).

Painting George Gershwin's Cuban Overture

George Gershwin, an American composer, was not only an excellent pianist and conductor but also a talented composer who created symphony, piano compositions and opera, one of his wel-known compositions being the *Cuban Overture.* This work inspired my a/r/tographic study in presenting ways of assimilating the painting of music.

Wassily Kandinsky, a renowned Russian painter and art theorist, believed that there is a correlation between spirituality and painting. John Cowles (1935) suggested that there is a close connection between music and painting. His investigation in auditory and visual stimuli indicated that certain sounds might be associated with particular visual patterns (as cited in Peretti 1972, 501). Based on this concepts, *spirituality, painting* and *music* play an important role in my art practices. Using my intuition was very important in my listening and painting processes. My intuition is perceived as a comprehension of the whole music and its composer, without any historical context, empathic ability through music, without conscious and analytic reasoning. Boulton-Funke (2014, 211–212) suggested that as intuition is aligned with alternate perspectives of experience and identity, it is involved in the conversation of how we learn from experience, what we learn from experience, and how this knowledge informs practice. These questions are integral to both a/r/tography and art based research and point to what is distinct and significant for these methodologies as sites to provoke new thought.

In this study, I realized that I brought forth a lot of questions in understanding how important it is to use intuitive approach in not only artistic creativity process but also the fields of teaching and learning as a method in arts-based research (Güler, in press). I felt deep empathy with Gershwin's work which I had never known before and

decided to embark on a creative journey in *two phases* in painting his compositions (Güler 2015, 54–55). Painting a composer's composition without having any *knowledge* (historical contexts) about him was the key factor of my study.

In the *first phase* I would try to make the paintings of the compositions only using my intuition. The first phase was entitled *being deeply affected by the composition; lack of knowledge; intuitive listening; intuitive seeing by focusing on the music* (Güler, in press). Netzer and Rowe (2010, 125) suggest that "learning about creativity and innovation through an intuitive inquiry would facilitate transformative learning and validate multiple ways of knowing, which include and transcend academic knowledge". It is important to explain that no written source and no photograph about Gershwin was gathered during this phase. I aimed to reflect the colour of his music by painting the composition merely through listening. *What would the sounds of his music reflect through the forms and colours in my painting? Was it possible to hear the composer only intuitively? Could Gershwin's music, with its inspiring vividness, bring painting to life?* As a person curious to know the answers to these questions, through personal experience, I discovered that I lived, I learnt and I discovered how to teach in different ways and I am still learning and discovering.

In the *second phase,* I read literature on Gershwin, his life and compositions. In the light of the historical context gained, a painting was made again for the same composition. I can write my discipline formed in the second phase under these titles: *reaching the heaviness of knowledge, listening to the composition with knowledge and intuition, forgetting about the painting in the first phase, seeing with knowledge and intuition*. Thus, I compared the paintings made in both phases for the same compositions by the same person. Bearing in mind that I discovered Gershwin's music first intuitively and then with knowledge, my aim was to see the differences that his music, which was a source of inspiration for a different discipline and culture, caused in my paintings. The process of listening and paintings of the *Cuban* will be critiqued and compared as follows.

Listening to music intuitively to hear a composer

Intuitional understanding leads the human being to discover a different process of creation in every discipline of art. The word intuition means: "…something suddenly comes open; capturing or discovering a connection suddenly and directly without a middleman; grasping the whole at a glance directly contrary to reasoning and discursive thinking; knowledge which opens the entities to us as they are; perceiving directly; grasping suddenly; perceiving; discovering by perceiving" (Akarsu 1994, 158 as cited in Güler, in press). In this phase I was in a long journey, which continued for months, intuitively listening to various recordings of Gershwin's Cuban Overture, and painted his music. I wanted to explore to *what extend I would be able to grasp the reality in Gershwin's composition* merely intuitively (Güler 2015). I tried to improve my empathic ability through listening. *Was only intuitive listening (without historical context) to music improving my emphatic ability?* I must have listened to hs music again and again for hours while commuting to work, on the bus, while walking, while working and mostly in my bed at night. It was a long and hard work for me to express what I felt and heard on the canvas with various colours and forms in spite of the fact that I listened to *Cuban Overture* hundreds of times.

In this phase, two paintings were made (Figure 1 and Figure 2). While I was painting Cuban Overture, I couldn't draw even a point without listening to the composition. When I started drawing, lines drawn with fast brush strokes starting from the centre in tandem with the rhythmic patterns at the beginning, first moved towards the left of the canvas, then to the upper right part of the canvas and continued on the bottom right. My idea was to make two paintings in two different dimensions to enable me to investigate new concepts in the dimensions of a painting in expressing a piece of music on canvas. While I felt I was solving hundreds of mathematical problems in this small

painting, I also felt as if I was examining the composition under a *microscope*. The thing which impressed me in this small painting was virtually the vibrating of the rhythm of the composition and perpendicular linear pattern formed in my painting.

I could say that the 5th-minute 14th-second of the composition enchanted me and at this point the painting became more linear. The use of intensive red and warm colours in drums and winds is a proof of this. The parts where the orchestra played as a whole were expressed with the rise and fall of different tones in the colour or light and dark colours on the surface of the painting. The frequency and infrequency, the thickness and thinness, darkness and lightness of the lines showed the prosperity of the rhythm. In the same way in the upper part formed with light greens are the tonalities which slowdown in the composition and this invites me to life in eternity. The dark and light shades, which are hardly perceptible in the dark greens at the bottom, ensure the depth towards the music formed in the background in the composition by the tinkles of the sound (Figure 2) (A. Güler, *personal communication, December 25, 2010*).

Figure 1: Cuban Overture
Ayşe Güler, I, First Phase, 80 x 120 cm 2010, Oil paint on canvas

Figure 2: Cuban Overture
Ayşe Güler, First Phase, 60 x 70 cm 2011, Oil paint on canvas

If you look with your soul, all the abstract forms and colours gain meaning with music. The concept *time* gains another meaning while we are travelling spiritually in abstract understanding. According to Schopenhauer (2010, 51) the most distinguished compositions require the attention of the soul which is not distracted and confused at all so that they could be enjoyed and interpreted as they deserve to be and this requires full concentration to understand their unbelievable depth, intimate language and then being lost in them.

Thus, my listening to Gershwin for long periods of time with total concentration helped me understand his language. Here, I refer to the improvement of my personal hearing/somatic experience, spirituality and emphatic ability. I translate the rhythms of Cuban Overutre, which effected my soul deeply with its lively sounds, into painting. I could comprehend the language of the music on my canvas in terms of visual aspects as harmony, rhythm, contrast, line, colour and form in principles and elements of visual arts. It takes time for one person not to hear with her ear but with her soul. It was not possible to find the answers in the first phase because all I had was his music. Then the only thing I could do was to make my ear more sensitive. "Pure knowing subject becomes apparent when you forget about yourself in order to get lost completely in the objects grasped intuitively; in such a way that in this lost state, all that is left in the mind are these" (Schopenhauer 2010, 27). Thus Cuban Overture portrayed a special meaning to me.

Seeing music with knowledge and intuition

There was nothing left in my mind about the painting I made in the first phase two years ago. I devoured to see how close I could get to Gershwin. How would the paintings made after 'knowing' Gershwin be different ? I wondered whether the forms and colours dripped from the same person's brush would be different in the second phase. The painting of Cuban Overture was completed between February 1 and 22, 2014. I was surprised because the date I started this painting coincided with Gershwin's journey to Havana in February to compose Cuban (Figure 3). I also decided on the form of the painting.   The Cuban Overture is in A-B-A form, with a forte introduction to the development of two themes that are connected by a 'three-part contrapuntal episode,' as Gershwin wrote in his

program notes. I divided the canvas vertically to three sections; left part as A (rhythmic beginning), the middle part as B (tranquillity) and the right part as A (accelerated rhythms). Suddenly the abstract forms of the Cuban instruments (maracas, cowbells, bongos, conga drums, claves, guiros) started to appear in new forms and motifs. I could see the bright purple, red, orange and yellows hues of Cuba's local clothes.

For the sound of the percussion instruments in 47th-second the colour red and small forms should come to the centre. Rises should be expressed with triangles. Slowing down of the music in 4th-minute 45th-second creates tranquillity in the back of the centre. The white agile line on the left, which is the beginning theme of the composition and the forms continuing with dark blue and purple lines and baritone sounds give the rises in the 23rd -second. The little pieces on the upper left are the little sounds coming from the percussions. The drum and other Cuban instruments on the left part of the painting and the colour white represent the crescendo rises in the composition (A. Güler, *personal communication, February 15-16, 2014*).

I must admit that I had a surprise when I compared the paintings made during the two different phases, some time later. There were significant differences in the colour, style and composition. The colours in the first painting were very pale, in tones as if they were dead. In the second painting, the colours came to life as if they had 'evolved'. *How could I, who had the same colours and brushes, used the colours and compositions so differently?* I noticed that the form gathered in the centre in the first phase paintings and there were concentrated stains scattered around. But in the last painting there was greater decomposition and clarity.

Figure 3: Cuban Overture
Ayşe Güler, Second Phase, 125 x 145 cm 2014, Oil paint on canvas

The role of historical context in our appreciation of artworks

Surely I couldn't have known how this study would change my life and paintings, showing me that there are lots of ways to 'know myself'. I have reached my own maturity and improved my spirituality through intuition and music. Furthermore, this a/r/tographic experience taught me, as a researcher, teacher and artist, how different research approaches in art give rise to different ways of expressing. In this study, I not only tried to find answers to lots of questions which came up while I was discovering myself. My endeavours, though enjoyable, required a great deal of time. The experience enhanced my own teaching and learning.

This research showed that to 'hear' a composer, the period in which he lived should be fully absorbed. In this study, I focused on my use of colours with Gershwin's music. Colours are no more pigments in the tubes but the colours of sound make pigments come alive. They become 'Gershwin's colours'. While the dead and pale colours of the first paintings were made without knowing Gershwin, as if I was in the darkness of the night, the last painting went through tan 'enlightenment', in light of knowledge, travelling in its orbit - the dance of the colours with the power of sound came to life.

'Intuitive seeing' in visual art practices through music listening is part of transformative learning. Thus, a curriculum for fundamental art education classes should be built on activities using music and this helps students improve intuitive perception and imagination of art experiences though different cultures and disciplines.

Learning from depths of a composer's soul

Cuban Overture came from the very depths of a composer's soul. My composition 'turned green with the seed' of the wisdom of the soul of the composer who created him and gave fruit. I use the word "*seed"* here to express a person's inborn talent and his/her ability to use this properly. The melodies coming from Gershwin's soul are his colours in this world. This research is an endeavour of a person who, without seeing him, tries to find 'colour' in her paintings by listening to a piece of music and who tries to 'embrace' him.

> If I resemble me and my study to a tree, I grafted on it by Gershwin's music. In other words, Gershwin and his music was another tree all together I was grafted on. However, I was neither Gershwin nor his music; I only enjoyed a different taste which penetrated to my roots from its roots (the characteristics of its seeds) in my studies and in intellectual dimension…Every piece of creation resulting from grafting can display different colours in every person (Güler, 2015).

The things we do and create in our life time give colour to this world. Every individual should strive to find his/her own colour by using one's inborn talent to the fullest. In order to gain colour intuitively, I wrap myself in another artist's expressitivity. When we open ourselves to the colours of music we embrace the identity of the 'other' in transforming and strengthening our self - identity and artistry.

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The Latent Secret - Fantastical Dialogue and Potential Reality: Reflections on Illi Gorlizky's Book *The Latent Secret - Maimonides and His Friend Ibn Rushd*

Gitit Holzman

Abstract

What is the connection between art and philosophy and how did Muslim heritage influence Jewish tradition? The article answers these questions by discussing the most prominent Medieval Jewish scholar, Moses Maimonides, and his Muslim equal, Ibn Rushd. They both lived in the twelfth century in neighbouring countries and shared the same ideas regarding religion and philosophy. Numerous studies have discussed the unique affinity between these two individuals, yet no evidence has been found suggesting they were actually acquainted with each other. In 2002, an Israeli author published a book entitled The Latent Secret – Maimonides and his Friend Ibn Rushd. *The book illustrates the manner in which fantasy can affect real life and solve actual problems. Rather than trying to find a scientific explanation for a mysterious phenomenon, the author Ili Gorlizki creatively invented and described a connection between the two sages, one that science had so far failed to fathom. The book takes the form of a fictitious epistolary novel tracking the biographies, wanderings, and ideological prevarications of its protagonists, as well as the manner in which they grappled with the question of the relationship between religion and philosophy.*

Keywords: philosophy, religion, judaism, islam, dialogue, Maimonides, Averroes

Two exceptional figures played important roles in the Jewish and Muslim communities during the twelfth century: Rabbi Moses Maimonides (1138–1204) and Abu al-Walid Muhammad Ibn Rushd (1126–1198). Ibn Rushd, better known in the West as Averroes, was born in Cordoba, Spain. He lived and worked in the city of Cordoba for most of his life, with the exception of a brief period when he served as a judge in Morocco. Maimonides was also born in Cordoba and spent five years in the Moroccan city of Fez, but for most of his adult life he lived in Egypt. Both Maimonides and Averroes engaged in medicine and filled senior leadership positions in their respective communities. Averroes served as the physician of the caliphate in Marrakesh and as chief judge in Cordoba. Maimonides was a senior physician in the court of the Egyptian ruler Salah a-Din, and also bore the title *Rais al-Yahud* ("head of the Jews") in the Egyptian Jewish community. However, both men won their fame primarily for their academic activities and their influential and original treatises. Both authored lengthy and widely-circulated works in the fields of religious law and medicine, but both were primarily renowned for their devotion to the study of Greek philosophy and the investigation of its religious and social significance.

Maimonides and Averroes were influenced by the philosophy of Aristotle and examined the ways in which the principles of rational philosophy might be integrated with adherence to the monotheistic faith. They raised similar ideas on this issue, arguing in particular that monotheistic religion includes different aspects suited to distinct audiences. Simple folk not gifted with a passion to acquire a scientific and philosophical education are to understand scripture literally and to express a naive faith in God accompanied by careful observance of the commandments. By contrast, select individuals who seek to unravel the secrets of nature and religion in a scientific manner will ultimately come to understand that the Biblical or Koranic stories, respectively, are merely a cloak for the physical and metaphysical truths presented with great clarity by the Greek philosopher Aristotle.

In their lives and personalities, Averroes and Maimonides blended social and religious leadership, exegetical genius, philosophical depth, and a personal greatness that left its mark on their religious traditions, as well as on world heritage for centuries to come. Both also sparked a series of passionate debates, each within the society in which he operated, but their unprecedented corpus of activity remained unmatched over the generations to come, and ultimately overshadowed these debates.

Scholars have not failed to notice the fact that the same century yielded within Judaism and Islam two original individuals who stood out so clearly against their surroundings, on the one hand, yet who share so many similarities with each other. This insight has fueled attempts to identify evidence of some personal acquaintance or mutual influence between the two philosophers. Averroes never mentioned Maimonides and there is no evidence that he was familiar with his work. Conversely, Maimonides mentioned Averroes in two of his letters and even recommended his treatises. Thus it seems that Maimonides was somewhat familiar with Averroes' works. Maimonides never quoted or mentioned Averroes in any of his philosophical essays, but there is a clear conceptual similarity between the two thinkers. Hence it is not inconceivable that Maimonides was somewhat influenced by Averroes when he authored his Opus Magnum, *The Guide of the Perplexed*. Shlomo Pines and Alfred L. Ivri, two of the most prominent scholars in the field of medieval Jewish philosophy, discussed this question and offered different suggestions. Pines argued that Maimonides' writings do not show any direct influence of Averroes' ideas, and suggested that the similarity between the two thinkers can be explained by the fact that they were educated in a common culture and a similar environment (Pines 1963, CVIII - CIX). Ivri asserted that "the numerous analogies between the works of Maimonides and those of Averroes necessarily show that the former was influenced by the latter" (Ivry 2003, 62). Both scholars noted that the similarity between the two thinkers relates to two major issues:

1. Perception of God as a supreme intellect, communication with whom requires fulfilment of human intellect potentiality.
2. An emphasis on the gulf between philosophical understanding of religious principles adhered to by select individuals, and popular religious faith based on a simplistic understanding of the scriptures. They both openly discuss the ramifications of this gulf.

Each of these issues is elaborated in complex details that are beyond the scope of the current paper. We shall rather consider the original manner in which Ili Gorlizky tackled the relationship between Maimonides and Averroes in his book *The Latent Secret*. Gorlizky's discussion is rooted in the tension between the fact that, on the one hand, there are considerable biographical, cultural, and ideological similarities between Maimonides and Averroes, while on the other hand there is no evidence of any tangible contact between the two thinkers. His book resolves this tension creatively and artistically by presenting correspondence supposedly exchanged between the two men from

their childhood through old age. Thus the book takes the form of a fictitious epistolary novel tracking the biographies, wanderings, and ideological prevarications of its protagonists, as well as the manner in which they grappled with the question of the relationship between religion and philosophy in general, and their position as elite individuals within their society, in particular. The first letter was supposedly written in 1148 by Maimonides, then aged thirteen, to his older fellow, describing meetings that took place between them in Cordoba several years earlier. The final letter in the book is also "penned" by Maimonides and sent to Averroes fifty years later, in 1198. This epistolary structure is framed in a story involving Maimonides' student Joseph Ben Judah, for whom – and for those of similar levels of knowledge – the *Guide to the Perplexed* was written. In the introduction to the book, Ben Judah tells of a visit to his master, then on his deathbed. Maimonides hands him the personal correspondence, which had hitherto remained confidential.

The obvious question that presents itself is what this unusual book adds to the overall pool of knowledge concerning Maimonides and Averroes. Historical research has determined that there was, in fact, no actual contact between the two men, while philosophical research has already provided us with profound analyses of their common ideas and the possible affinity between them. We may answer this question by quoting a comment made by S.Y. Agnon, Hebrew writer and Nobel Prize laureate, in a lecture he gave at the Weizmann Institute of Science:

Forty years ago, I chanced to receive a visit from Professor Edmund Landau of Göttingen, who was serving at the time as a guest lecturer at our own Hebrew University in Jerusalem. As he entered, he asked me, 'How are you, my respected colleague?' I replied, 'You have called me a colleague. In what sense are we colleagues?' He answered, 'We mathematicians spend our entire lives attempting to make that which is crooked straight, to square the circle, and here you have come along and done just that in your novel *And the Crooked Shall be Made Straight*. (Agnon 1976, 102).

Agnon's comments suggest that mathematics and literature, and perhaps science and art in general, are not mutually alien spheres. In a way, both disciplines address the same issues, since they explore the nature of the world and human nature, each employing its own tools. According to this approach, a work of art is not the fruit of completely free and arbitrary imagination. Rather, it engages in the profound exploration of the nature of reality, raising questions that are also the subject of scientific examination. At its best, art offers answers to these questions – answers that may lack empirical substantiation, but which are firmly rooted in human nature. By so doing, art can expand the boundaries of our rational world and present us with new horizons of ideas, experiences, and emotions. The mathematician acknowledged that the writer had managed to make the crooked straight – to square the circle. Inspired by this image, one might suggest that Gorlizky managed to prove that two parallel lines may meet and share numerous common points. Even if academic research has determined that Averroes and Maimonides moved along parallel tracks that never touched, an act of art grounded in a profound analysis of the facts sails beyond these facts, demonstrating that these lines are actually branches joined at their base that continue to fertilize each other as they grow.

Art is not charged with describing events, but with describing "what may happen – what is possible according to the law of probability or necessity."[12] Aristotle asserted that, accordingly, art "is a more philosophical and a higher thing than history" (ibid.), since it does not follow events that have actually happened, but examines in depth the nature of reality, presenting scenarios which are valid and truthful, even though they have never actually happen. *The Latent Secret* embodies this principle, since the imaginary dialogue it describes paints a portrait of the speakers on

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[12] Aristotle. 1985. *Poetics* Section IX, 1451b. In Jonathan Barnes, ed., *The Complete works of Aristotle*, Princeton: Princeton University Press, vol. II 2323. This idea is mentioned in the introduction to *The Latent Secret*, p. 11.

the basis of their heritage, exploring what might have happened had they indeed been able to converse and to clarify jointly the issues that preoccupied both of them. Thus, just as the philosophy of Averroes and Maimonides is marked with the seal of Aristotelian principles, so is the dialogue proposed in *The Latent Secret*. This imaginary dialogue may also be interpreted in the light of the ideas presented by another philosopher admired by both Averroes and Maimonides – Ibn Bakr Muhammad Yahya a-Sayigh (1085 – 1138), better known as Ibn Bajja, and as Avempace in the West. In his essay *Risalat al-Wada'*, Avempace explained to a student interested in meeting him that the encounter and true affinity between philosophers takes place in their thought.[13] He argued that when scholars reach a certain level of consciousness, they can transcend limitations of time and space and hence meet one another. These sages also escape the loss that comes with death – the fate that awaits all other mortals (Holzman 2002, 113). *The Latent Secret* constitutes a contemporary artistic manifestation of these time-honoured philosophical ideas, describing a spiritual encounter between two outstanding individuals who share a common consciousness. The book also contributes to their escape from death, describing their lives, works, and ideas in a vivid accessible manner. As noted above, the ideological affinity between Averroes and Maimonides lies in their philosophical interpretation of religion, their understanding that this interpretation is opaque to most mortals, and the resulting sense of isolation they felt. The innovative character of this book lies in the creation of an ongoing and concealed dialogue between Maimonides and Averroes, and the motivation for this original work is the substantive affinity between these two characters. This affinity was rooted in the fact they both felt somewhat alienated to their communities, disapproving the prevalent religious conduct. The imaginary dialogue suggests that each of the thinkers had a need for a soulmate with whom he could share his inner world. Thus the two thinkers appreciated one another and nurtured their relationship, even when they lived at a great distance from each other. Thus, by way of example, the young Maimonides asks his older friend in the book: "How do we reconcile between knowledge of philosophy which is dear to the few, with adoration of the scriptures, endeared by most people?" (Gorlizky 2002, 45–46)

The ongoing dialogue encourages the young Maimonides to persevere with his studies of science and philosophy by assuaging his fear that such study contradicts the traditional faith. Nevertheless, both thinkers agreed that it was best to conceal from the masses their conviction that religion is established on a scientific perception of the universe. The book tracks the development and growth of both men. As their intellects expand, so does the relationship between them and the sense of affinity between the different traditions to which each one belongs. The book describes the parallel course taken by both thinkers, both in the spiritual, internal, and covert sphere and in terms of their public and social involvement. Both men deepen their study of Aristotelian philosophy, reaching the conclusion that true spiritual growth depends on broadening one's intellect.

In some respects, Gorlizky's discussion of the ideas and biographies of Maimonides and Averroes is reminiscent of the analysis presented by Leo Strauss. Strauss explained that philosophers living in a time and place dominated by traditional faith and religious law were forced to conceal their scientific and rationalist world view. Thus they had to proclaim their obedience to religious commandments. This description is certainly accurate in some respects, and indeed this is the "latent secret" that gives the book its title. It is important to emphasize that in the context of medieval society and culture discussed in this essay, the secret shared by outstanding individuals is an understanding of the natural law that determines reality and the application of scientific interpretation to religious tradition. Thus the term "secret" does not allude to magical or mystical ideas. On the contrary: religious mysticism is the domain of the masses, while deciphering rational laws of nature is the hidden secret shared by isolated, and

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[13] Miguel Asín Palacios. 1942. "La 'Carete de Adiós' de Avempace," *Al-Andalus*, VIII, 1–87.

sometimes persecuted, intellectuals. The book further emphasizes that the public activities of both philosophers were not intended as a cloak for their true nature, but reflected a genuine desire to lead the masses in the best possible way. Just as they adopted principles of scientific thought created by Greek philosophers, so were they influenced by their political wisdom.

By way of an interim conclusion, we may note that one of the most important conclusions to emerge from the common conceptual framework established by Averroes and Maimonides is that those who have received an outstanding education and been blessed with exceptional intellectual capabilities that distinguish them from their fellows, bear a special obligation to feel a sense of responsibility toward society as a whole, and to show personal involvement in its problems. Plato's political theory argues that the ideal leader is the philosopher king, who sets values and objectives for society; even if these are not initially accepted, he must strive to inculcate these values and objectives in society, to educate the people and enable each individual to realize their inherent personal potential. Averroes was thoroughly familiar with Plato's *The Republic*, having written an extensive commentary on the book, while Maimonides had become familiar with Plato's ideas through the writings of Alpharabius (Abu Nasr al-Farabi). Both philosophers realized the Platonic ideal in their own lives, assuming leadership positions within the societies in which they lived and worked.

In his book, Gorlizky portrays Maimonides studying Averroes' important book *The Incoherence of the Incoherence* (*Tahafat al-Tahafat*). Averroes wrote this treatise in response to a book entitled *The Incoherence of the Philosophers* (*Tahafat al-Falasafa*) written by Abu Hamid al-Ghazali. Al-Ghazali's work attacked key philosophical concepts, leading Averroes to launch into a defense of the value and potency of rational thought. Averroes argued that any person, including the philosopher, requires religion. He added that the philosopher should look into all true religions and join that one which is the most prominent in his time and age. These comments imply that Averroes did not perceive any substantive distinction between Judaism, Christianity, and Islam. He believed that each of these religions represented genuine truths, but each had its own golden age, so that the philosopher was advised to adopt the dominant religion at any particular time. Averroes argued that pure truth is manifested in philosophy. However, this is inaccessible to most people, and accordingly the various religions were created to convey spiritual messages to the general populace in an easily-digestible form. He claimed that the institutionalized religions had other advantages, reflected in the commandments and in the belief in divine providence – aspects that contributed to maintaining social order and developing moral life. Averroes believed that the real dichotomy was not the one between the different religions, but rather that between philosophers and the simple folk who did not seek to acquire a broad-based education. However, as the above quote illustrates, he stressed that philosophers must not withdraw from society and be shuttered away in some sort of an ivory tower. On the contrary: despite the awareness that religion represents a popular understanding of reality, philosophers must accept the leadership of society in order to form an integral part of the society they belong to.

There is no evidence that Maimonides actually read this treatise by Averroes. However, he did express the opinion that Islam is a pure monotheistic faith teaching its believers correct principles of belief. In contrast, Maimonides considered Christianity a form of idolatry due to its characteristic belief in the Trinity (*The Guide of the Perplexed*, Part I, Chapter 50). Nevertheless, he appears to have shared Averroes' view that philosophers, regardless of their religion, race, or nationality, are all mutual allies. He recommended to his students that they read the writings of Plato and Aristotle, and of the Muslim Alpharabius and Avempace, as well as those of the great Persian philosopher Avicenna. In the introduction to his commentary on the *Ethics of the Fathers*, Maimonides proposed the rule: *wa-isma'*

al-haq miman qala ["listen to the truth from he who spoke it"] – in other words, the search should be for true and pure knowledge, and one should not reject any source that can clearly provide such truth.

Maimonides admired rational thinking and considered expanding one's intellect a key factor for gaining meaningful religious life. He showed a strong distaste for the free use of imagination, which he considered a beneficial factor only once subjected to intellect. The classic instance in which imagination brings benefit is during prophecy, which Maimonides interprets as a process in which bountiful divine intellect influences firstly the prophet's mind and thereafter his imagination. As a result, the prophet can translate the abstract divine message into images that are accessible to the masses. *The Latent Secret* provides an example of the model use of imagination in keeping with Maimonides' philosophy. The book is grounded in a comprehensive and profound knowledge of the writings of Maimonides and Averroes, the research literature concerning these figures, meticulous historical knowledge of the events of the period, and a thorough familiarity with the personal biographies of the book's heroes. The author has taken the philosophical and historical knowledge he has accumulated and modelled it like clay, fashioning a captivating story that conveys profound ideas and complex dilemmas to the reader in a clear and accessible manner.

The formulation of imaginary dialogues between real characters is a time-honored literary genre. In the nineteenth century, the English writer Walter Savage Landor become well-known for his five-volume *Imaginary Conversations*. Landor's work comprised a collection of imaginary dialogues between philosophers, poets, authors, statesmen, and prominent women that sought to express in a creative way the subjects' characters, biographies, and thoughts. However, just as Western philosophy in its entirety may be considered no more than a series of footnotes to Plato (Whitehead 1978, 39), so it might be proposed that all these imaginary dialogues owe their genesis to the eternal dialogues between Socrates and his disciples, as refined and recorded in writing by Plato. The epistolary genre enjoyed a place of honour within medieval Jewish philosophical literature. This technique was applied in Ibn Gabirol's *Source of Life*, Judah Halevi's *The Kuzari*, and Judah Abravanel's *Dialoghi d'amore*. In the twentieth century, Martin Buber created the philosophy of dialogue, which views a meaningful bond with another as the key to a meaningful life imbued with a religious dimension.

The dialogue between Maimonides and Averroes that has been added to the Hebrew bookshelf by Illi Gorlizky thus joins a distinguished line of imagined literary dialogues. More importantly, his description of the correspondence between Maimonides and Averroes offers a solution to the riddle of the bond between these two thinkers. This solution suggests that even if no such contact actually took place in reality, it might have happened in different circumstances, and in so doing it would have brought substantial benefit to all those involved, speakers and audience alike.

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Gitit Holzman earned her Ph.D. at the Department of Jewish Thought of the Hebrew University of Jerusalem and conducted a post-doctoral research at Harvard University. Her field of expertise is Medieval Muslim Philosophy and its impact on Jewish Philosophy. Her Doctoral Dissertation as well as Masters' Thesis explored unpublished manuscripts of prominent Jewish philosophers, thus shedding light on significant parts of Jewish philosophical tradition almost unknown before. Dr Holzman Ph. D thesis was dedicated to the philosophy of the 14th Jewish Sephardic philosopher and commentator, R. Moshe Narboni. This thesis explores his theory of intellect and soul as was manifested throughout his commentaries on the writings of Ibn Rushd, Ibn Tufayl, Ibn Bajja and Al-Ghazzali. Dr Holzman has published some 30 articles in leading academic journals, presenting original research in Ancient, Medieval and Modern Jewish Philosophy and Theology. She has lectured at Israel's leading academic institutions and took part at academic conferences in Israel, Europe and the United States.

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Inside Journeys Through Arts and Education: An Exploratory Approach

<div style="text-align: center">José Luis Guerrero Valiente</div>

Abstract

This article features a case study of a visual arts teacher, Marta Nieto, which was carried out in Huerta del Rosario High School, Chiclana de la Frontera (Cádiz, Spain). The narrative tells how the teacher finds herself through re-freshing and re-newing the question 'what is teaching practice'. How she relates her artist and teaching side, articulating, integrating, bringing and regulating her artistic and life experiences in the classroom, and engaging with the students and teachers in the whole process, is featured. How this makes her teaching practice more meaningful and the implications that stem from that are presented in a narrative form..

Introduction

Educational theorists' Dewey (1938) and Eisner (2002) have talked about the importance of arts in education, as aesthetic experiences can be important to our lives. The visual arts, and the rest of the arts, are a way to get to know and explore us more, to be a little more honest about who we really are, to be able to regulate ourselves and mature sooner, to have a wider perspective and perception of ourselves and the world around. What to teach in an art classroom in a high school can be presented differently, in different contexts and countries. We often see art used as an instrument of culture, knowledge, communication, dialogue, as personal growth and exploration, so that students can understand the world and know themselves from a unique perspective. Art teachers aim to create and generate meaningful artistic experiences for their students..

In Spain, there is no secondary education teacher training degree at the university level. The initial training of teachers holds no priority of educational policies. There have been courses in initial pedagogical preparation such as the so-called pedagogic adaptation courses and, in recent years, a specific university master's degree has been offered for secondary education only if and after having taken a specific degree in any subject. Teachers are selected in public schools through different exams centered more on theoretical contents than pedagogical ones. Teaching identity is built across years of experience.

Education, today, is no longer conceived as something that happens in isolation in specific classrooms without taking into account the rest of the teaching staff and the educational community. However, the interdisciplinary issues in education remain unexplored territories. Sometimes interdisciplinary collaborations can mean a "cut and paste" task between two subjects rather than a true communication and synergy to create powerful

projects that mean more together than separate. Bresler (2001) has showed a deep interest in the questions of educational entrepreneurship which can create synergies especially through artistic subjects.

My interest in the inside journeys in arts and education came from my dissertation work, when I noticed that beyond my research topic, which was a case study of a music teacher teaching with technologies in a high school, there was something even more powerful expressed about the journey of the teacher. Digging deeper about how he was connecting his different dimensions (artist, life and teaching) I realized that the journey of the teacher influenced not only his way of teaching but also the experiences that he was generating for his students. From that moment I became focused on the research question: to what extent the art teachers` reflections about their artistic and personal processes can help their educational and teaching practices and in this way, generate more meaningful experiences for their students (and all educational community)?

In the following sections I try to explore the relationships between the personal, the artistic and the educational dimensions of Marta Nieto, a visual arts teacher in Huerta del Rosario high school, located in Chiclana de la Frontera (Cádiz, Spain). The election of a qualitative methodology, a case study, helped me to explore Marta´s journey from a wider and more holistic perspective.

Forms of representation as ways of communication

Eisner (2002) talked about arts as forms of representation, and that the different arts have different materials which can be a vehicle, a powerful vehicle of expression to the human being. What I explore here is the question of how the arts can be seen as the most powerful way of communication not only for artists but also for everyone. Teaching arts is an opportunity to give the students a powerful tool to communicate in many different ways beyond talking and writing. The followin is a description of the need of expression, communication of Marta in her journey. She does it through visual arts, trying to connect and interconnect the different dimensions of her life: personal, as a visual arts teacher and as an artist. Using different materials she makes personal journals, drawings, feeling that this is what she must do. This need gives her the energy to increase her curiosity, her ability to explore, and to make more sense of all she makes and does.

In the following pictures, some examples of this journey are shown as a way of expressing and communicating her inner herself and the world around..

Fig. 1. One of the drawings of Marta´s journals
Source: Picture taken by the researcher with permission of

Fig. 2. Products of Marta´s workshop: students "showed" (through the glass), with different materials,
something meaningful at some moment of their lives.
Source: Picture taken by the researcher with permission of Marta

The importance of the "imprint"…

She has always shown a compulsive interest in drawing, with a natural and creative impulse to express, which she considers innate to all people. She didn´t go out with her parents anywhere without carrying paper, notebook and her bag full of crayons. This passion for drawing will grow more and more. Although her family did not show a special predisposition for the arts, she felt supported by them. She also gained some support from her closest environment, such as friends and other family members. At school, she was very disciplined and studied a lot, although drawing was always present as something to disconnect from what she was officially supposed to do. Later in 2011 she would connect all these childhood and school memories with a work that she called "Discipline" and where she tried to create a drawing a day, wanting to show a kind of liberation, to feel alive through the drawings. She also tried other artistic ways such as music (studying piano in the conservatory), but more forced by her family, so she was not engaged with it. She has always had a predilection for cinema, drama, photography and book illustrations; she even made and sold some illustrations to her friends when she was a child.

This need for expression through the visual arts was beating in the background so that in the end she pursues, beyond what the family and society considered more "useful" for her future, an artistic career, enrolling in the School of Fine Arts "Santa Isabel de Hungría" of Seville and thus provoking one of the moments in which the initial intuitions of her childhood would follow a more specific path. She comments how a reading, Maus by Spiegelman, was shocking to her in the sense of giving more "food" to her artistic process.

At the end of her artistic studies, her passion, her needs and her desire was to create pieces of art thus expanding herself through this. She knew that it was not an easy way to live and have incomes as an artist, so she decided to find a job where she could be financially independent and have some free time. One way to do this was to be an art teacher in a high school. She did not feel herself as a vocational teacher but it could help her with what she wanted at that moment. The first years as a teacher were tedious for her, relating her teaching and educational practice only with a salary, taking for granted and as an imposition what was dictated by the administration. This did not make her feel herself but she accepted it as a part of the job. This makes her feel the educational and the artistic parts of herself as two separated things, as a division.

After some years she thought that this was not her way of living and then decided to ask herself: in what extent could I join the two worlds and not feel the division between educational and my artistic world? She did not want to feel like living a "lie"; she wanted to be happy, live to the fullest in both "places", whether creating a piece of work, with friends, decorating their folders or creating exciting projects for her students in the school. So she decided to take charge of her own personal and artistic growth. Being honest and confident as well as discovering and looking for what she really needed will be an imperative that will resonate more and more strongly within her, to be who she really was and not what she was supposed to be, seeking her most authentic and inner self.

In 2013 she decided that it was time to stop sending pieces of arts to contests, She thought that she was spending too much time and energy to like other people without knowing if those people liked her. In that summer she went to an artists meeting in Córdoba (Spain) named SCARPIA, where she found people with whom she creates synergies easily…her "tribe" as she calls them. It is at this workshop of visual artists in Córdoba where she found an important turning point, expanding her vision of what art and her role as a teacher could mean, as well as being a catalyst that would deepen her personal "inside journey." Until that moment, she had worked more alone but at that meeting she found herself painting a wall, in the summer, at four o'clock in the afternoon, in a very hot weather, without understanding what she was doing there, along with many others. It is here where she understands the

concept of "imprint", a reflection about herself, the meeting with other artists. What she painted at that meeting was like an "imprint", inside and outside, and this is the way saw the connection (even "mission") between her meaningful experiences in the art world with her teaching practice. Since then, she was able to feel happier, more confident and create more synergies with what she was doing and could do as a teacher. Another important meeting for her was (and is) FINDE (a slang word for a weekend in Spanish), a contemporary art event co-created with her friends.

From these experiences she felt very confident to create and expand like an extension of her artistic world in the school, a project named "Humanization of the Space". In this way she was (and is) able to connect both worlds (the artist's and teacher's one), establishing non division, and being happier at the same time. She also understood the concept of imprint because what they were doing there has remained and somehow that place already belonged to you and you belonged to that place, and everything from there grew. Applied to the work she does in the classroom would be the idea is not only what they are creating something alone or together, but it is something which will remain with them (not only physically but inside them too) forever. Her very personal journals (with texts, drawings, clippings,...), the camera, the mobile, Instangram wall, blogs or her iPad...also make different the ways in which she basically proposes to leave her "imprint", an imprint which goes beyond drawing, text, photo,…itself, but to put into perspective her "vital records" in a creative way, through visual arts in this case.

Through Marta's weblogs (http://martanietomoreno.blogspot.com.es) it is possible to read "texts" (in a broad sense of the word) that show an aesthetic-educational philosophy as well as a proposal for a lifestyle where art, and inside journeys through arts, could be included like a powerful (maybe the most) educational tool in life. Her (artistic) journals are an expression of her daily life, her experiences through artistic expressions where honesty, sense of humor, irony, self-knowledge, etc. are present as part of her learning and continuous growth. In fact, she invites everyone to do it, in one way or another, not for the purpose of making a piece of art but rather as a way to get out of our daily "automatic pilot", to put into perspective our lives and journeys.

Her inside journey expresses how she frames and re-frames her life through the aesthetic experiences. Her inside journey shares her perspective on teaching.

Fig. 3. One of the drawings of Marta´s journals
Source: Picture taken by the researcher with permission of Marta

She is able to integrate, articulate and bring into the class her artistic side. For her, now there is no division between what she makes and does in and out of school. She uses her contemporary art as a tool and vehicle to improve her work in the school. This way, she doesn´t consider her job to be boring anymore. Her job has direction and purpose. This interconnection between life and work has helped her make better choices. In the same way, this makes her "see" others and recognize their vulnerability. On the other hand, although she considers that the students are not making "art" in her classroom, she does believe that art is a mechanism, a tool to educate them as people. "Playing" with the elements available, she is able to generate experiences so that her students feel happier, more authentic, more capable, more mature and freer through art.

Humanizing of the Space...

The project of "Humanization of Space" in the school emerges after the meeting/workshop of artists SCARPIA, as a "consequence" of this need to explore and be honest with herself, to seek experiences that make her grow and share, generate, communicate and giving value from all those artistic experiences to the educational community. This project arises in 2013-2014 and consists of carrying out "space interventions" from the aesthetic and artistic point of view, in the facilities of the centre, where different teachers of different subjects participate, in order to increase the identification of the teacher / student with the space that occupies, creating a sense of belonging and improving the quality of time spent in the school. The ultimate objective of this working group is to motivate, firstly, the teaching staff and through it, the students, intervening the different spaces with a language of approximation to the tendencies of contemporary art.

In this project, every teacher does what they want, whenever they want, wherever they want, that is, making that space more comfortable. Teachers take their space (a class door, hall, pillars etc.) and change it. They are able to communicate through art, in this case visual arts, in the way art works, without rules, without concrete parameters, but where each one can establish their own parameters, and that those parameters that you exercise, which you are developing to communicate are yours, you can not impose them, you create them and that give them a freedom to express themselves and a language that is impossible to find in other media and other way. Teachers have the opportunity to get out their "automatic pilot" teaching, and to explore different ways of communication beyond talking and writing.

Fig. 4. "Humanization of the space" project in Huerta del Rosario high school
Source: Picture taken by the researcher with permission of Marta

Most of teachers support this Marta´s project and consider that she is leaving a mark (imprint) on both students and teachers. Her positive and optimistic attitude, the freedom she gives to the teachers to express whatever they want, without the need to sit down and Schedule are noticable. The results are inspirational for the teachers, because they are able to "see" their students from other point of view, from other wider perspective.

"I have a plan…"

This is how she labels and conceives many of the artistic activities she performs in her class (and outside it), trying to make them the most meaningful possible and with the least bureaucracy possible, so that the "paperwork", which dictates administration or others, do not distract from the vital-artistic-educational objective of the activity. She builds

personal blogs and makes use of social networks, from which it takes information that it considers valuable for her classes. Her interests and artistic experiences are as a starting point. In this way, beyond the textbook, of what is found on the Internet, other artist etc., it is her vital and artistic experiences that are shown as the axis of her educational work and what she is bringing to the class (on a personal level, as objects, etc.). Articulating and putting into perspective through feedbacks that can come from techniques such as "brainstorming", from many different blogs, or from class discussions in a socratic way. Art theory in her class is a tool only to frame, help the work of her students. The class becomes a space where the students can be inspired by the work of others. The class is like a small museum where you can find past and present "imprints" (made by her and her students).

Fig. 5. Masks in the visual arts classroom made by her students
Source: Picture taken by the researcher with permission of Marta

Conclusions

The inside journey of Marta through arts and education consists of reflection on the relationship between personal, artistic and educational dimensions. She is able to integrate, articulate and establish synergies with each of these dimensions. This generates a non division inside her (and out). This also gives her the opportunity to make more sense of what she does, creates, and makes. She finds ways that make her work as a teacher more meaningful and she generates meaningful experiences that influence the educational community.

Marta´s journey is an unfinished journey, a journey without limits, where the unexplored roads become the most interesting and where, increasingly, the different dimensions of Marta become more as one, as in a continuum, without the feeling of being living parallel or alternative lives. Palmer (1998) talks about "we teach who we are", so

maybe we all, specially (art) teachers must pay more attention to these relationships. Living in an artistic way and bringing this experience to the classroom as a teacher seems to have a fundamental connection / relationship with what we do as teachers, in the experiences we are generating for our students as well as with the most relevant and profound experiences of our lives. I hope this chapter helps the reader to think about these questions and processes, and to reflect on teacher training practices. I hope this chapter stimulates reflection on how to generate aesthetic experiences in life.

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'Beyond Limits': Using Participatory Arts Practices to Explore the World of Astronomy at Armagh Observatory

<div style="text-align:center">Sally Walmsley</div>

Abstract

The world of the astronomer challenges the outsider in its complexity and abstract nature. This chapter explores the creative interface between astronomer and non-astronomer with examples drawn from creative practice during my time as Leverhulme Trust Artist in Residence at Armagh Observatory. While collaborative creation as a research tool allowed me to access the research world of the astronomer I unexpectedly discovered that unchaining the imagination allowed participants to explore an unfamiliar world in an unusual way. I begin to develop emerging ideas to link learning that uses divergent thinking with the role of concepts in understanding; the role of imagination in conceptualisation; and the role of conceptualisation in understanding. I suggest that creative practice is a useful tool for engaging in a meaningful way with the unfamiliar. Its participatory nature makes it capable of operating as an integral methodology for revealing and communicating conceptual frameworks. I believe that participatory arts can offer vital support in the dissemination of complex ideas and specialist knowledge.

Keywords: Astronomy, Creativity, Learning, Experience, Conceptualisation, Participatory Arts, Armagh Observatory, Leverhulme Trust

Introduction

Armagh Observatory founded in 1789 by Archbishop Robinson is set in parkland including a modern astral park. In the 1960s a Planetarium was built. The Observatory has international standing as a research unit with cutting edge work. This community of astronomers who come from all over the world is constantly refreshed with a changing population of PhD students and post-docs.

In 2015 I began a residency at Armagh Observatory as a Leverhulme Trust funded Artist in Residence. This scheme brings artists into environments where their skill base lies outside that of the hosting department. I as a composer and writer wished to investigate the research world of the astronomers by considering elements of the research process with the goal of creating a Sound Poem that would convey aspects of their research to a non-specialist audience outside of the Academy.

When I arrived at the Observatory my plan was to explore the research world of the astronomer by looking at the elements of language, scientific data documentation, research questions and dissemination within the research process. My methodology was to include creative collaboration and ethnographic enquiry. The astronomers at Armagh research across Solar-System Science, Solar Physics, Stellar and Galactic Astrophysics. This brought with it the challenge of understanding the unfamiliar and specialized.

With a desk in the Observatory I gradually began to get a feel for the daily routine of the astronomers. Much of their time is spent in front of a computer crunching data. They share tea and lunch breaks often involving complicated crosswords at which the astronomers many of whom are non-native English speakers excel. My most recent academic experience had been working in an anthropology department and so initially I made many assumptions about the research process based on this. This however proved unhelpful. This was where the challenge of my residency began. How do you begin to understand something of which you know nothing?

Collaborative creative practice unexpectedly revealed an avenue into this amazing world of astronomy offering a means of engaging with the unfamiliar. Workshops providing a creative interface between astronomer and public turned out to be crucial in revealing fundamental differences in the thinking pattern of an astronomer as compared to a member of the public lacking their specialist knowledge. Considering that my project was to look at the research process with the goal of making research outcomes more accessible to non-specialist audiences, the insights that the workshops provided became core to my project.

Participatory workshops between the public and astronomers – a method of engaging with the research world of the astronomer

Creative practice for me involves inviting people to participate in workshops designed to explore chosen themes in a structured manner. Participatory activities encourage people to engage with topics often utterly new to them both in terms of knowledge and previous experience. These activities equip participants with enough confidence to use their imagination to come up with improvised, spontaneous solutions to the creative tasks that conclude each workshop. These tasks produce original reflections and responses to the material presented within the workshop. These in turn provide me with motifs and ideas to develop collaborative creative work. This approach allows for projects with a research input from subject specialists but with the inclusion of spontaneous responses provided by minds coming new to an unexplored theme. My work has to date involved poetry, drama, music, song, interview, video, story, dance, art making, installation and performance making.

This chapter explores how and what the interface between astronomers and non-astronomers created through participatory arts reveals about the astronomers' thinking and participants' learning. I now describe three significant incidents that occurred during workshops which both in their content and way of happening became key to my understanding of the astronomers' approach to their research and illuminated the importance of appreciating that their worldview was supported by a common understanding that was very different from that of the non-astronomer. I then move onto present a theoretically underpinned interpretation of how I believe the participatory arts process was able to produce such revelatory moments.

Workshop Example 1 – Revealing the existence of Scientific Concepts

This example illustrates the moment a month into my residency when I realised that creative practice might offer a way into revealing the 'hidden' and 'common-sense' thinking that underlay the conceptual framework used by the astronomers in their research.

Figure 1: Intergenerational group placing their cards
Walmsley 2015

An intergenerational workshop with a primary class of nine-year olds, older adults many of whom were visually impaired and astronomers were all given two pieces of card. Everyone was sitting in a circle with a piece of string set in the middle as a round to represent the earth with the open space around this to represent Space. Firstly I asked all to write on the first card the biggest thing they knew. This ranged from mountains to things out in space. Needless to say the astronomers knew the biggest things. Everyone got to their feet to place their card in the location where their 'big' thing could be found. Next I asked all to write the furthest away thing they knew. This included for one lady, slot machines in Atlantic City. Again all were to set their card in the appropriate place. All the non-astronomers got to their feet and placed the card. The astronomers however remained seated and placed the card at their feet. For them the furthest away thing was the start of time and space – the Big Bang. A concept commonplace to them but not to the rest of us had been revealed.

Workshop Example 2 – Revealing the nature of Specialised Knowledge

I began this chapter by saying that soon after my arrival at the Armagh Observatory I realised that in wishing to explore the research world of the astronomer I was facing the challenge of how can you possibly understand something of which you know nothing? My residency then became the story of finding solutions for this challenge through using collaborative creative practice. Concepts and specialist knowledge are all barriers to understanding for the non-specialist. This example illustrates how one can take facts of astronomy and explore them through imagery to make the extremely distant (astronomy research and subsequent knowledge is exploring objects and space far removed from earth) seem more 'real' and relevant to the non-astronomer.

I ran a series of workshops where I brought musicians from outside the Observatory in to make music with the astronomers. We decided to focus on the research area of comets and asteroids – the specialist area of one of the astronomers present. As the astronomers talked about comets and asteroids and tried to explain what they meant to the musicians adjectives and adverbs emerged which were organised into a paired list. Some of the astronomers are also musicians and so the instruments available were wide ranging – Bulgarian Pipes, piano, guitar. For the astronomers who did not play an instrument they were given tuned and non-tuned percussion. The musicians from outside brought in cello, drum kit, oboe and recorders. The list was used as a starting point for improvisation. Experimenting with motifs and sounds, imagery was used to explore the notion of comets as icy, smelly, scary and beautiful against the idea of asteroids being distant, rocky, shiny and metallic. The musical response produced 8 contrasting short movements. During improvisation there was an on-going dialogue as information was sought, swopped and ideas explored musically. (An extract from the music produced can be heard at https://soundcloud.com/sally-walmsley/asteroid-metallic-clip)

This workshop and subsequent music based workshops demonstrated how 'dry' and extremely abstract ideas and concepts can be brought closer to the experience of the non-specialist through active engagement in musical improvisation through shared imagery which is informed by the specialist knowledge. This bringing of the non-familiar into the realm of experience is a very powerful way of conveying knowledge and I will return to this key point when I discuss the theoretical implications of my findings.

Workshop Example 3 – Revealing the link between Scientific Concept and Specialised Knowledge

As I came to the end of my residency I had to find a way of communicating my findings on the astronomers' research process. I knew the central means of dissemination for me was a sound poem but the question remained as to its core and presentation. I decided on an installation resembling a stage set designed to suggest the Georgian hallway of the Observatory building with the idea of the astronomer being a time traveller. A large 'travellers chest' can be read as the astronomer in preparation for beginning a journey or having just arrived back from a journey.

The Observatory founded in 1789 includes a Georgian house which until fairly recently was home to the Director of the Observatory. Rooms within the house still retain plaques on their doors such as 'bedroom' reminding current researchers that their offices were rooms in which the domestic lives of families were lived out.
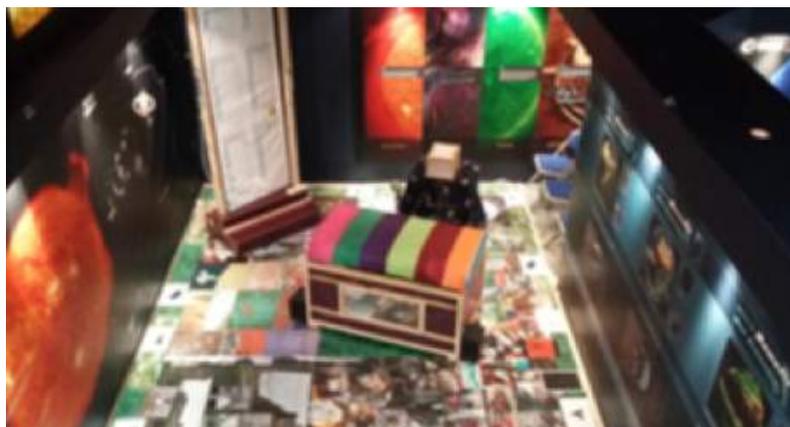

Figure 2: 'Beyond Limits' installation in Armagh Planetarium March 2016
Walmsley 2016

The main point I wished to convey to the non-specialist was that an astronomer's research can be considered to be based around four key scientific concepts. These are number and scale; time and distance; energy and dynamics; and the electromagnetic spectrum. The items of the stage set correspondingly reflect these concepts and present them through the use of audio, video projection, infinity mirror and lights. The sound poem in turn draws the watcher's attention to the hallway floor, the Georgian Door, the traveller's chest and a lamp as the multi-media mechanised stage set is controlled electronically from two raspberry pi. This combination of music, words and multi-media dramatic structure allows me to present and represent multi-layered meanings reflecting the history of the Observatory, the research process and significant international research outcomes from across the four centuries of the Observatory's history.

My third example illustrating how a concept is linked with specialised knowledge comes from my taking the finished installation 'Beyond Limits' into the community. This was done under a project called 'S P A C E D: maps and memories, our place in space'. In this I worked alongside an astronomer through creative facilitation to widen the understanding of Earth's place in space and of the world around us. This particular workshop with adults concentrated on the Electromagnetic Spectrum a key concept for astronomical research. Astronomers get their information from waves travelling through space. Different wavelengths carry different types and quality of information. In the workshop we focused on the visible, infra-red, ultra-violet and radio wave sector of the EM spectrum. Participants were encouraged to use their imagination to consider how it would be if they were to experience the world only through the medium of a particular frequency of the EM spectrum. This approach can be likened to a synaesthetic experience, where one sense is experienced in terms of another sense – so for example a sound is 'heard' in terms of a colour.

So participants were to imagine travelling to Antares but only to experience the journey as if they were radio waves, or ultra-violet and so on. Participants working in small groups found it initially very strange to be asked to do this but with the help of the astronomer giving characteristics of the particular wavelengths and encouragement all entered fully into the task and really endeavored to be as imaginative as they could. Amazingly creative poetry emerged. Each group given a different wave-length took very differing approaches. The example of radio waves focuses on the synaesthesia of 'hearing' all experiences whether they would actually for a human involve the other senses for example touch or taste. (The radio wave example can be heard at https://soundcloud.com/sally-walmsley/travelling-to-antares-as-a-radio-wave

This workshop based on challenging participants to respond to unfamiliar ideas – that of EM spectrum – revealed in the process and the poetic outcome and surrounding dialogue that the creative experience had allowed a completely new and different type of understanding to emerge at the level of the individual. Imagination had enabled a non-subject specialist to gain an awareness and appreciation of a hitherto unknown complex concept.

Understanding what happens at the creative interface between astronomer and non-astronomer

In using creative practice as a way of engaging with astronomers in order to gain some understanding of their research process and research outcomes it became apparent to me that collaborative creation raises questions as to what is happening at this creative interface. The three examples I have chosen illustrated key moments in my own exploration of the astronomers' research world. In the first example to do with the connotations that 'big' and 'far' held for participants it was clearly demonstrated that the astronomer associated this with the concept of time and space. This was the moment when I became aware that I needed to have some idea of what conceptual thinking for an astronomer involved if I were to gain any meaningful understanding of astronomical research concerns. However in more general terms I am also interested to consider what was happening during the workshop for participants.

Recognising that the experiential leads to learning

The first example demonstrated the variability in the meanings that 'big' and 'far' held for astronomers and non-astronomers. However participants by the end of the workshop had gained awareness that for an astronomer 'big' or 'far' constituted something different. For the participants this experience had led to the learning of something new. Milton (2002) in considering why people choose to become conservationists suggests that experience leads to knowledge which then allows people to put meaning on things which results in people developing a particular way of understanding their world. So the astronomers with their experiences had developed an alternative knowledge base that allowed them to put a different meaning on the words 'big' and 'far' than the non-astronomers.

The role of creativity in learning and the move away from the didactic

My second example concerning asteroids and comets and the ensuing musical improvisation was clearly very creative. Reviews of the literature surrounding creativity suggest that, "Creativity can be seen as an essentially contested concept: it is subjective, abstract and can be interpreted in a variety of acceptable ways, such that a fixed 'proper general use' is elusive" (Jordanous and Killer 2012, 5). There are many ways to consider the nature of creativity. One method has been to take a semantic approach looking at types of words used in defining creativity. This establishes a close link to the word 'concept'. Equally it has been acknowledged that learning involves creativity and the literature around this also considers collective creativity and learning – which mirrors a key aspect of my workshop practice. Creativity has been proven to be a mental state where alpha waves predominate and improvisation is a key activity (Lopata 2014). Creativity has been linked to innovation. This has clear relevance within a research environment such as the Observatory. Many authors suggest it is 'optimal human functioning'.

From this is a small step to Csikszentmihalyi (2014 (1990)) whose systems view is that creativity emerges in the overlap of the individual, the domain and the field. The domain concerns the rules and repertoire and abstract ideas such as paradigms; in other words the realm of specialist knowledge. The field refers to others working in the same domain who recognise that something is original and contributes to the domain. This approach however stresses the need for peer recognition and promotes the product with its degree of recognition as indicators for the level of creativity achieved.

As I am considering creativity which emerges as people participate in expressive arts I find the most relevant definition for what I am observing and experiencing in my collaborative creative practice is that of Boden (1998) (as cited in Sefertzi 2000, 3) who in recognising three types of creativity speaks of, 'Exploratory creativity that involves the generation of new ideas by the exploration of structured concepts.'

The experience of the astronomers and musicians in dialogue generated a verbal starting point for musical improvisation around an unfamiliar theme – the nature of comets and asteroids. The process of experimentation within the act of improvisation coupled with the on-going dialogue between astronomer and musician suggests that part of the solution for communicating the unknown and unfamiliar may lie in shifting engagement with situated knowledge (a didactic approach) to a non-verbal experiential engagement through active music making (an experiential approach).

Learning recast as a process of conceptualisation with divergent thinking

All the examples I have given show participants using their imagination in an effort to respond to material that is beyond their current experience and knowledge. In linking the idea of experience leading to knowledge, and the idea

of creativity being something which encourages exploration and the promotion of new ideas both in response to unfamiliar concepts and specialist knowledge it can be seen that participants are learning but not in a didactic fashion. So how are they learning and what are they learning?

I have talked about creativity and problems in defining it. I chose the definition offered by Boden (1998) of "'Exploratory' creativity that involves the generation of new ideas by the exploration of structured concepts." In the examples I have presented participants were giving free rein to their imagination and in doing so were gaining an awareness of a new way of thinking. This in turn enabled them to have a sense of understanding of the unfamiliar without detailed specific knowledge. *Divergent thinking as opposed to convergent thinking has been released.* Participants through imagination move outwards to engage with the unfamiliar in an experiential manner. This is a key point because in the nature of active engagement something significant is happening. Sedgeman (1996,1) articulates this as, "The act of conceptualisation is the act of thinking through and seeing beyond existing ideas to discover higher order ideas from within one's own mind." For her "[conceptualisation] is the creative process awakened and enjoyed."

Sedgeman (1996,1) in talking of conceptualisation as "open ended 'follow what occurs to you to do'" could be describing the act of musical improvisation that was occurring in the example I gave of the response to the research area of comets and asteroids. Equally participants engaged with the alien idea of the EM spectrum and showing the link between imagination, creativity, learning and understanding, can be seen to be in the process of conceptualisation where they had an ability to "continually reflect on new ideas and remain open to them", "reflect on ideas that have 'life' and "present what comes to mind and feels obvious". (1996,1). In all three examples non-astronomer participants were involved in "realizing ideas for oneself to experience the power of understanding. " (1996, 1). In other words experiential learning as a process of conceptualisation which promoted divergent thinking.

Conclusion

Creative practice releases divergent thinking through exploratory creativity
My residency at Armagh Observatory was to investigate the research world of the astronomer. The workshops I ran which served the purpose of allowing me to access the research world of the astronomer did something else unforeseen. They showed me that participatory arts offer an alternative way of learning. This is due to the nature of creativity. If facilitated in a particular way, workshops provide opportunities for exploration and promote divergent thinking for participants.

The examples given show that experiential creative practice used in this way releases people from the confines of a didactic barrier so that it is true to say that the "main objective of a creative thinking process is to think beyond existing boundaries, to awake curiosity, to break away from rational, conventional ideas and formalised procedures, to rely on the imagination, the divergent, the random and to consider multiple solutions and alternatives." (Candy1997, Schlange and Juttner 1997 as cited in Sefertzi 2000, 3).

My experience both during the residency with the production of the installation 'Beyond Limits' and the taking of this into the community as part of the project 'S P A C E D' suggests that participatory arts offer a means of increasing understanding of complex areas of knowledge through the use of imagination to produce divergent thinking. An avoidance of a didactic approach using specialist knowledge and requiring a particular conceptual framework for understanding encourages individuals to build their own conceptual frameworks grounded on their own creative experiences. This in turn brings new understandings. Collaborative creative practice offers a constructive way of engaging with the unfamiliar to facilitate a new type of thinking.

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About the Author

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Dr Sally Walmsley is a writer and composer with a background in Anthropology, Ethnomusicology and History. Her doctoral studies (Q.U.B) focused on musical process in music making groups in Eastern Bavaria. Her research interest is phenomenological and experiential with a focus on the intra and inter-subjectivity of the performing and body and expressive voice. She works as a creative practitioner and facilitator with her work ranging from digital media and installations to performance and publications. Her applied projects are often site specific and emphasize community participation by producing a creative interface for collaboration with institutions in the cultural heritage, education, voluntary and public sectors. She is currently working on a musical theatre piece with a soprano and dancer to create a musical guide to the Universe. This is a further development of her work at Armagh Observatory and is being supported by the Arts Council NI.

Intercultural Arts Practice Explored in "Pictures at our Exhibition" (2016)

Helen Julia Minors

Abstract

This chapter explores a fascinating example of intercultural arts practice in the context of a local amateur orchestra working on an education project in collaboration with a local art gallery. The Aldworth Philharmonic Orchestra commissioned five young composers to create new music in response to paintings at jelly studios, in Reading. This project, "Pictures at our Exhibition", is a demonstration of intercultural discourses and practices. Defining what constitutes intercultural arts practice, the chapter presents diverse voices, ranging from the young composers and the artists, to the orchestral performers. It refers to the artistic works and iterates the wider lasting impact of the project. In showing the dialogue between musicians and artists, it shows how the opportunity to be creative in an intercultural context is an educational experience to young composers, a community opportunity to create together and an advocacy activity to promote art to wider audiences.

Keywords: Intercultural Practice, Young Composers, Education, Dialogue

Creating Intercultural Art

This chapter presents a singular example of a creative project which is both interdisciplinary and intercultural in the ways in which it engages with a diverse range of people and audiences. "Pictures at our Exhibition" (2016) is the title of both the project, and a newly commissioned work for symphony orchestra, which was curated by the Reading based amateur Aldworth Philharmonic Orchestra [APO]. In what follows, I set out the nature of the "Pictures" project, the resulting performance of the work, and the continuation of the project through educational resources. In so doing, I redefine, or rather refine, what constitutes intercultural art practice through reference to the process and experience of this project. I present multiple voices from within the project to share the important experiential nature of the work and of intercultural lived experience. I iterate the beneficial impact the project has had, and hopes to have in future. The project aims and aspirations of two local organisations (APO and jelly studios) explore the experience of art by seeking to remove barriers to access to art with the aim of fostering wider audiences, educational opportunities and fundamentally an experience of all art which breaks down perceived barriers (be they cultural or institutional).

Aims and Questions

What constitutes intercultural arts practice? When we refer to intercultural arts practice what cultures, or aspects of culture, does this feature? How did an intercultural dialogue generate through the project "Pictures"? The case study

does not look at music and art drawn from different countries or even different regions, but I claim that the project is representative of intercultural arts practice because it fosters a creative dialogue between people from different artistic disciplines, between children and professionals, between artists and their audiences, and ultimately between different ways of creating for different spaces.

In tackling these questions, I aim to illustrate how APO's "Pictures" project is an example of intercultural practice which fosters continued dialogue across diverse contexts, on three levels: (1) as an educational project for young people; (2) as a community project for amateur musicians and local artists; and (3) as an advocate for access to art for all through its educational, community and outreach work. As a long standing member of the orchestra (trumpeter), and working with the committee on education projects, I write this chapter as an insider, observing and experiencing the project from within the orchestra. Moreover, I write as an intercultural arts practitioner-researcher. The meeting of these two dimensions (both personal and professional) is but one demonstration of intercultural practice encouraging transfer across and between different spaces, locations, practices, contexts, and ultimately cultures.

Redefining Intercultural Practice

Bringing together the arts of painting, photography, composition and performance in "Pictures" brings different artistic media together, with the aim of fostering a dialogue between artists and between the works themselves. What makes such practice intercultural is a different question. Culture is a broad term in that it can refer to standard ways of doing things, to shared ideas and principals, to communities, to groups of peoples. If a culture is a collective group that identifies themselves, or which others identify, the notion of intercultural must refer to exchanges across and between the boundaries of difference. Those differences therefore need not be limited to national, ethnic or faith based cultures, but on the local level, might iterate a cultural context relevant to young musicians, referring to their regular opportunities and activities. In seeking an intercultural practice, one aims to offer new experiences beyond the norm of the everyday, which fosters new dialogues, new experiences and so generates learning and personal development. To claim that a practice is intercultural, the boundaries must be made clear to all (Minors in Burnard et al 2016, 420).

Intercultural art in practice requires that a new experience to be generated for those involved which intersects the different cultural elements, in this case the different elements of the art studio, of orchestral composition and performance, and of the transfer of sense from the former to the latter, via the interpretative choices of the composer. Intercultural activity is always in some ways interdisciplinary as it engages across the boundaries of art, culture and space. The transfer from visual to sonic art represents the choices made by the composers regarding how they translate their understanding of the visual art through the compositional methods and resulting works they produce. Such "intermedial translation" (Albright 2014, 219) projects the choices made by the artist working in response to the source work. The new work represents multiple voices: not only because many composers contributed to "Pictures", but more importantly because the multiple voices of the visual artists', speak through their musical transformation.

"Pictures at our Exhibition"

This project arose in response to Mussorgsky's *Pictures at an Exhibition*. Led by musical director Andrew Taylor, and chairman, Andrew Le Breuilly, the idea was to adapt our annual young composers' award. Annually, we commission a new work for orchestra from the award winner and we premiere the new work during our largest concert of the

season. "Pictures" commissioned five young composers to create a movement of three minutes which would contribute to "Pictures". The composers had a term to create their compositions ready to submit to the orchestra ready for the first rehearsal. Working with Reading's jelly studios, they were required to select a visual art work (painting, ink drawing, print) from jelly studios and to use that as a basis for their composition. A style or theme was not given as a prerequisite to their creative activity to ensure that the composers were not restricted as regards how they responded to the given art work. The importance was for the composers to develop a meaningful dialogue with the artist's work in deciding how to create their response. Table 1.1 lists the composers alongside the artists and the work they chose.

Table 1.1: The Artists and Composers

Artists	Composers
Mark O'Neill	Roger May
Photographs of the waterway that runs under Reading town centre	5 "short interludes with a common theme" (Le Breuilly 2016, 4) which start and run between the movements of this work
Holly Brook: _http://www.picturesatourexhibition.org.uk/holybrook_	
Mark Andrew Hayes	Robert Holmes, age 18
Simple ruled lines constructed into complex patterns. Carved from linoleum and printed.	"The artwork I have chosen appealed to me as a very logical and methodical way of working" (ibid, 7).
Two entangled: http://www.picturesatourexhibition.org.uk/picture1	
Julie Simmonds	Tim Johnston, age 16
Responding to the Devon coast line, this colourful and texturally contrasting work comes from a series of lino, mono- and collagraph prints.	"My aim with the piece was to reflect the sea as it's portrayed in the painting" (ibid, 9).
Across the bay: http://www.picturesatourexhibition.org.uk/picture2	
Julie Simmonds	Alice Knight, age 12
Ink painting, made as part of series including ceramics called "Flight" made in collaboration with a local Potter, David Pope.	"I chose to respond to Julie Simmons painting 'On the wing' because to me there was an immediate sense of movement throughout it" (ibid, 11).
On the wing: http://www.picturesatourexhibition.org.uk/picture3	

Jim Attewell	Maeve McCarthy, age 21
Part of a series, "Painting/Drawing" made using inexpensive materials, such as lining paper and household paints.	"Ink can be a difficult medium to work with and is often hard to control, which is something I wanted to work into my own music" (ibid, 12).
Partita: http://www.picturesatourexhibition.org.uk/picture4	
Mark Webster	Thomas Carr, age 17
Line work, using a single line to produce a flowing image of the human form.	"I was fascinated by how their superficially simple lines conveyed so much. … The continuous line gave me the idea that the piece would constantly be moving forwards" (ibid, 15).
Tracing the contour: http://www.picturesatourexhibition.org.uk/picture5	

The chosen artists met the young composers at jelly studios, to discuss their creative process and to take questions from the composers. This initial dialogue was exploratory and supported in person by the musical director, who was present to answer any technical questions regarding the orchestra. The five young composers who were selected chose five pieces of art from three artists. The composers were aged 12 to 21. Their prior experiences were diverse (one was studying for a music degree, one was at college, the others were still at school), but all saw the opportunity as "a completely new experience" (APO 2016a, 00:44, 01:10, 01:50) due to working with live musicians. Further educational support was offered in the form of a workshop at the studios with the acclaimed Mark-Anthony Turnage (b. 1960). Moreover, in line with Mussorgsky's work, the piece was unified through interludes with a theme composed by previous APO young composer (2004) Roger May. May acted as a mentor to the young composers, discussing their choices and their reactions to the art works. His own interludes responded to a series of five photographs depicting the river running underneath Reading town centre, taken by photographer Mark O'Neil. As such, like our young composers, his music responded to local visual art.

The importance of this experience was that the composers were working with live musicians. Siting in the rehearsal room while interpretative choices were made enabled them to share their creative ideas with the whole orchestra and to make editorial changes. Instrumentalist-composer one-to-one conversations took place, enabling the composers to explore the specific technical possibilities of the instruments. As such, the resulting compositions effectively use all the instruments in the orchestra. Moreover, these dialogues gave the composers confidence in presenting their own artistic voices as well as confidence in composing for a wide range of instruments. It was the first rehearsal and the composers' first hearing of their own music that struck the musical director as most beneficial:

My greatest pleasure for APO "Pictures" was seeing the composers' reactions during or after the very first play through. Even though they were rough at the edges, given that the players were sight-reading, the obvious delight at hearing their compositions was evident. The physical and emotional spectacle of a large group of people devoted to amplifying their creativity made for a wonderful shared experience. It was a joy, but more importantly it gave the young composers belief and motivation for the future (personal communication).

The whole orchestra became an amplification of the ideas of these composers which gives a sense of the shared goal-directed activity APO was committed to. The composers were at the heart of the entire project and APO shared the value with which we were ascribing to these composers in the support given to them. The many conversations Taylor had with the composers outside of rehearsals to outline the conductor's perspective and to check all his choices with them, made clear that there was not an imposed hierarchy on how their music would be interpreted: they were asked to critique the orchestra's rehearsal to ensure it matched their creative aims.

The Researcher's Experience

In approaching "Pictures" as the APO first trumpet, I did my usual of learning the music: I got to know the characteristic features, the interplay of the parts and the structure of the piece. I identified some comparisons between the painting and the music: I saw metaphorical equivalents between the shapes and the rhythms. I was struck with questions regarding the audio-visual interplay: as "all art will always be in concert with other art" (Shaw-Miller 1998, 222), I was curious as to what this concert featured. Would the instrumentalist recognize semblances of the chosen images?

This dialogue between artists and musicians seemed to break down barriers between what one might expect concerning style, structure or instrumental application. The composers all had a particular sound world. The structure of the whole work came from May's interludes. Some of my parts looked more like woodwind lines, but they were extremely effective on the trumpet. This gave me as a performer a new experience and challenge to find a different timbre. The composers' new experience of writing for orchestra unstifled by traditional practices was passed onto the players, who in turned shared in fulfilling their new role.

These composers produced a fresh, and consequently gratifyingly raw response to the visual images which were not completely formalized by prior experience, previous works for orchestra or their own expectation of how things *should be*. Their own musical culture, as a composer, was still forming, and so the movements we were given to play were exciting. In affinity with Small's activation of music as a verb (1998), not only were these composers doing music by creating it, they were being it, by formulating, transmitting and experiencing their musical response to their chosen image. The final work resulted from the interplay between the original art work and the new music, which had been "negotiated" by the composer (Shaw-Miller 1998, 242), with the source image, to produce supplementary meanings which emerge from the new work. The whole work was an interplay between the six composers who were invited to notice their unique creative voices in relation to their peers.

Diverse Experiences, Diverse Voices

The experience of the participants was inevitably diverse. The APO "Pictures" documentary (2016a), which questions the experience of the young composers, and personal conversations with the orchestra players, reveal an emphasis on the importance of the experience for everyone. Musicking creatively (Small 1998), across perceived cultural barriers (such as the art studio and the concert hall), formulates an intercultural experience which spans the young composer, the orchestra, and the spectators.

Jelly studios director, Suzanne Stallard, recognized the interplay between media and artists in "Pictures" in contributing her experience of the project to the programme note. Referring to how the young composers responded to the art selected from her open plan studios, she identified the diverse "creativity" between the artists, noting the benefit to be "exposed to and enriched by" such diversity (APO 2016c). Her acceptance of such exchanges of

"method", "approach", and use of "space" is reminiscent of intercultural practice, and testament to the philosophy of jelly studios. Likewise, May, composer-mentor on the project, identified the "creativity" of the young composers as a driving force. He gives "great credit" to the fresh approach of these composers, remarking on their "skill, and sheer hard work in producing these sizeable and mature scores" (APO 2016c). Of critical importance here is May's assertion that the resulting music is "mature". The new experience of working within an art studio, then composing and working closely with the instrumentalists, provided the young composers with an opportunity, that of a journey from the unknown to a place where they found their own understanding and orchestral response to the art work, uncluttered by a single musical or artist culture.

Reference to the creative role of everyone in the project was a clear rhetoric within the orchestral performers: violinist Katie Hepworth noted: "I loved experiencing the coherent diversity of the piece, which was unfettered by the restrictions of convention and expectation that develop with age" (personal communication). Attuned to intercultural practice, Hepworth remarks on the key features to be celebrated in intercultural art and in his project in particular: coherence was formulated through the dialogue between artists, but such negotiations did not dilute individuality, rather it enabled diversity to thrive within the whole, to exist as "coherent diversity". APO cellist, and composer, Maeve McCarthy, remarked on the project providing a new opportunity for young composers:

It's crucial for young composers to hear their work played. It's a very important learning experience for them, but more importantly, it gives these composers confidence… it's great to receive encouragement by such a large number of people. The positivity and engagement of an orchestra can give young composers confidence to continue writing and experimenting. Composers tend to be very isolated in the process of writing and tend to get stuck in their heads, so it was great to have a positive environment to work in and to have input from the players… it was amazing that money didn't dictate opportunity here unlike other opportunities with professional orchestras and music courses (personal communication).

The experience of having the opportunity to work in a new context, with support, supplemented with a variety of dialogues, are all seen by McCarthy as benefiting the composer's development. Intercultural creative practice relies on dialogue and exchange, so the avoidance of "isolation", and in place, a "positive" network of creative voices, is notable.

The young composers shared their experiences of working on "Pictures" in a documentary (APO 2016a). Their conversations prize the "unique opportunity" (Johnston, in APO 2016a, 01:10–1:20) of working with the artists and the orchestra, noting the benefit of being present to see their work "progress through rehearsals" (ibid). This "completely new experience" (Knight in ibid, 01:52) was most noted due to the live dialogues with the players: "I've only ever composed working on the computer – I've never heard anything playing by anyone except myself at the piano" (ibid, 01:37–01:47). Two further issues clearly arose which resonate with the intercultural experience of this creative project: the composers were grateful for witnessing others "in action" (Carr in ibid, 03:03–03:29), as not only does this provide an exchange of techniques, but it reveals the "attitude" of the artists and the orchestra "toward contemporary music" (McCarthy in ibid, 02:33–02:38). As McCarthy notes above, it is important for these composers to experiment if they are going to find their own compositional approach with confidence. The composers refer to the three levels of the "Pictures" project outlined above: (1) that the opportunity is an education in writing for orchestra, but also an education in communicating with both artists beyond music and with the instrumentalists, which enables them to learn from each other; (2) that the community of the studio and the orchestra are a resource for learning and

support; (3) that access to the resources, to these people, and to their skills, is part of an open and willing conversation not hindered by the lack of prior experience, financial resources or difference in cultural context. The positive response from the spectators, composers, studio and orchestra were unanimous.

Audio-Visual Guide and Educational Impact

McCarthy's comments (above) are marked for their relevance at national level: music education has received many cuts; lessons, courses and such creative opportunities come with a financial cost which is often passed onto the pupil (and their partners). APO is committed to providing educational opportunities at no cost to the young musician. To this end, "Pictures" is set to have a wider impact beyond the premiere concert through an audio-visual guide which will provide a resource and potential future opportunities with the orchestra which go "beyond what is available in schools" (personal communication with Le Breuilly). This commitment was iterated in a grant application to The Cultural Partnership, Reading Borough Council, as part of Reading Year of Culture 2016. The successful funding application produced financial support which enabled APO to both professionally record the orchestra performing "Pictures" during the premiere at Reading Town Hall (23rd January 2016) and to produce 2000 copies of an educational booklet, which includes QR codes to the recordings and images of the chosen art, and a preface by the orchestra chairman which outlines the project. The booklet links to an accompanying website where educational resources will be uploaded as they are generated.

Conclusions: Intercultural Dialogue

Fundamental to the "Pictures" project was the freedom for the composers: to experience the art studio; to make their own choices concerning the chosen piece; and to consider the stylistic features of their own composition. It was hoped that a dialogue would develop between artists across disciplinary and artistic cultural boundaries, which would be supported by an educational workshop and through rehearsal in dialogue with the performers. This would afford the young composer with an exchange of ideas which spanned across artistic disciplines and spaces, across professional and amateur artists, and across various other demographic criteria. The invitation to create and challenge them on a personal journey was the key to this project being intercultural. Intercultural interactions are dependent on transfers between cultures (the artistic spaces, the stylistic options). It was imperative that the composers be allowed to explore, to change and to make those choices personally. In developing this new creative experience for them, they were invited to re-interpret visual art. As such, their own choices began their creative process. The importance of intercultural arts practice and education is to "raise awareness, to foster intercultural dialogue and facilitate understanding across and between cultures" (Burnard et al 2016, 2) of all kinds. On a local level, APO's "Pictures" responds with gusto to this challenge and has placed the dialogue at the centre of the project's activities.

Acknowledgements

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Creating Maths Picturebooks and Animated Films as Interdisciplinary Practice

Antonija Balić Šimrak, Smiljana Narančić Kovač, Kristina Horvat Blažinović
and Dubravka Glasnović Gracin

Abstract

This chapter presents an interdisciplinary project The Maths Picturebook – Artistic and Literary Activities as an Encouragement to Young Learners (MASLIK), *which combines maths, literacy and art in an educational context. The project is conducted at the Faculty of Teacher Education, University of Zagreb, by a group of researchers, experts in various disciplines, i.e. mathematics education, art education, literature, media and picturebook theory. The project involves students of pre-primary and primary education who produce interdisciplinary and multimodal materials for young children which facilitate the understanding and learning of basic mathematical concepts and enhance their literacy skills, including visual literacy and media literacy. Young learners are the final beneficiaries of the project. The educational approach is holistic. Students design and produce picturebooks and animated movies which are appropriate for young learners, and which invite further creative activities. The student teachers also gain the needed educational competences to create similar artefacts with their future pupils. Two picturebooks and several animated movies are presented as the immediate outcomes of the MASLIK project.*

Keywords: Maths Concepts, Young Learners, Picturebooks, Animated Movies, Literacy, Visual Literacy, Holistic Approach

Introduction

Young children learn playing and play learning. This is because "learning, like play, is a natural activity in childhood. There are biological and neurological impulses towards learning that children are not entirely conscious of but occur as part of growth and development" (Burke and Grosvenor 2015, 66). When education has a holistic approach, addressing the whole child, and when the activities are enjoyable for children, then work is like play, and children can understand even complex concepts and master various skills. Researchers often emphasise the need for creative play for the holistic development of children (Wilson 2012).

Abstract mathematical concepts are often difficult for young learners because they do not seem clear enough. One of the reasons for this can be the traditional approach to teaching maths, which rarely connects mathematical ideas with everyday life or with other disciplines (Freudenthal 2002). In order to develop materials which could meet the educational needs of young children and adopt the holistic approach, we established an interdisciplinary project around maths concepts, picturebooks and animated movies.

The project *The Maths Picturebook – Artistic and Literary Activities as an Encouragement to Young Learners* (MASLIK) combines maths, literacy and art in an educational context. It is in progress at the Faculty of Teacher Education, University of Zagreb, Croatia, and is conducted as part of in-service teacher education. The main goal of the project is twofold. First, the project aims at establishing the conceptual foundations for designing materials in the form of picturebooks and short animated movies to help young children in the process of acquiring mathematical concepts. Secondly, materials that combine mathematical ideas and aesthetic experiences are produced, which might help young learners develop their creative potentials in both areas.

This paper defines the starting points of the project, describes the procedure and presents the outcomes in its first year. The primary focus is on educating student teachers, young people on their way to becoming professionals capable of raising creativity and love of knowledge in their future pupils. Students design and produce picturebooks and short animated movies based on mathematical content. Picturebooks and animated movies offer an approach that is both appropriate and acceptable to young learners. The picturebook, as a multimodal form, becomes a complex and demanding game inspired by an aesthetic experience (Balić Šimrak 2014, 80). If it is well designed, it offers various levels of complexity of meanings for individual readers, and, because of this, never loses its appeal. The animated movie may not be as interactive as the picturebook from the viewpoint of its reception, but it adds movement and sound to static and silent pictures, offers direct mediation, and allows for a wider exploration of abstract concepts in new contexts. Both forms make it possible to achieve the set goals in an entertaining and easy way.

Starting Points

Maths Concepts for Young Learners

The first encounters of a young child with mathematical concepts in early childhood need to be challenging and guided through carefully thought-out activities because this is the foundation for learning mathematics in the future. The basic mathematical concepts young children face are: numbers and operations, measurement, geometry and spacial visualisation, patterns, and data analysis. These concepts are not presented in isolation, but appear as part of various maths activities. At an early age, the most important pre-maths activities include matching, comparing, classifying/sorting, patterns and symmetry, counting and measuring, as well as those based on plane shapes, solids, space and position relations (Glasnović Gracin 2013). Bringing mathematical ideas close to children through manipulatives and media is a great challenge for educators. Picturebooks belong to such materials.

Picturebooks

The picturebook is a multimodal and playful form, interactive by definition. It encourages its readers to read it in their own way and at their own pace. It also prompts multiple re-readings. The picturebook invites its audience into a dialogic process of meaning-making and rewards the special effort it requires by the joy of comprehension and accomplishment (Narančić Kovač 2015).

The picturebook conveys its contents by means of two separate semiotic modes, words and pictures, and combines them into a new artistic whole, fully intermedial and multimodal in its nature. Printed or written text always has a visual dimension (Kress and Van Leeuwen 2006, 41), and the multimodality of the visual discourse is reinforced by its potential to perform tasks and produce meanings traditionally related to language, such as storytelling and figurative language. Thus, the picturebook is multimodal in both of its discourses (Narančić Kovač 2015, 440). Being

interactive and intermedial, a maths picturebook relates visual representations of mathematical concepts to their names and makes it possible for young children to adopt new ideas while playing a meaning-guessing game.

One of the prominent features of picturebook reception is re-reading, which is stimulated by the very structure of the picturebook. The need to re-read lies in the impossibility to read picturebook discourses simultaneously, and the reader needs to decide whether to read the words or pictures first on every page. The reader necessarily skips information, and the first reading is unsatisfactory and sketchy; hence the need to read the picturebook again. Lawrence Sipe explains: "As we alternate our attention between words and pictures in a picture book, […] we may be representing the verbal and nonverbal information in separate cognitive structures; following this, through the complex referential connections between these two cognitive structures, we construct an integrated meaning" (1998, 101).
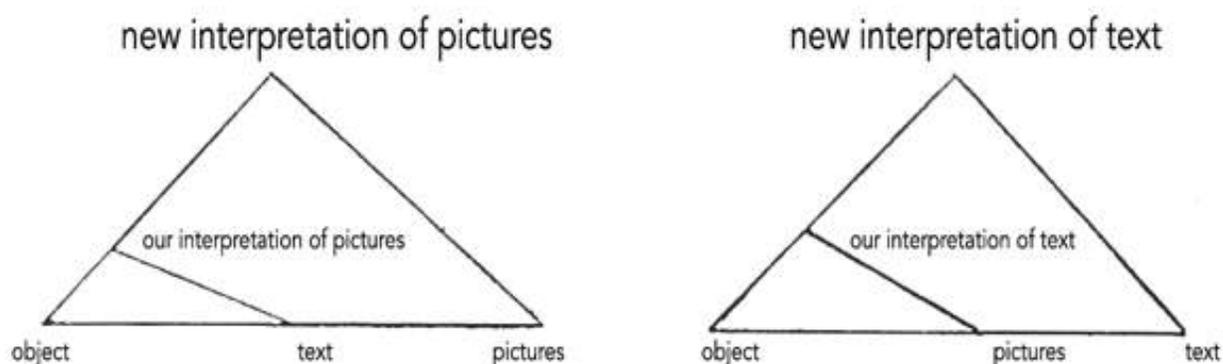
Figure 1: Sipe's combined triads in the process of transmediation in picturebooks.
Sipe 1998, 103.

Every new reading follows a new reading trajectory and relies on the information collected in previous readings. Sipe adopts the term of transmediation to describe this process, based on the semiotic triad represented as a triangle, where the peaks are: the represented object, text (or pictures) and our interpretation of text (or pictures). Thus he obtains two complex triads (Fig. 1), and explains: "When we […] move from the sign system of the words to the sign system of the pictures, the semiotic triad … becomes the object of a new triad… conversely, when we interpret the pictures in terms of the words […] the interpretant for this new triad changes as well" (102–103).

Further, Sipe points out: "The resulting process is a type of oscillation, as we adjust our interpretation of the pictures in terms the words, and our interpretation of the words in terms of the pictures. And, because the meanings of the signs are always shifting (due to their adjustment and readjustment as each triad becomes the object in a new triad), this oscillation is never-ending" (1998, 103). This process is repeated as many times as the picturebook is read, and the reader's attention shifts from words to pictures and back many times during every reading. It is possible to represent this process in a single scheme, which embraces the possibility of a "never-ending" cycle. Thus we offer a combined model of reading picturebooks (Fig. 2) based on Sipe's model.
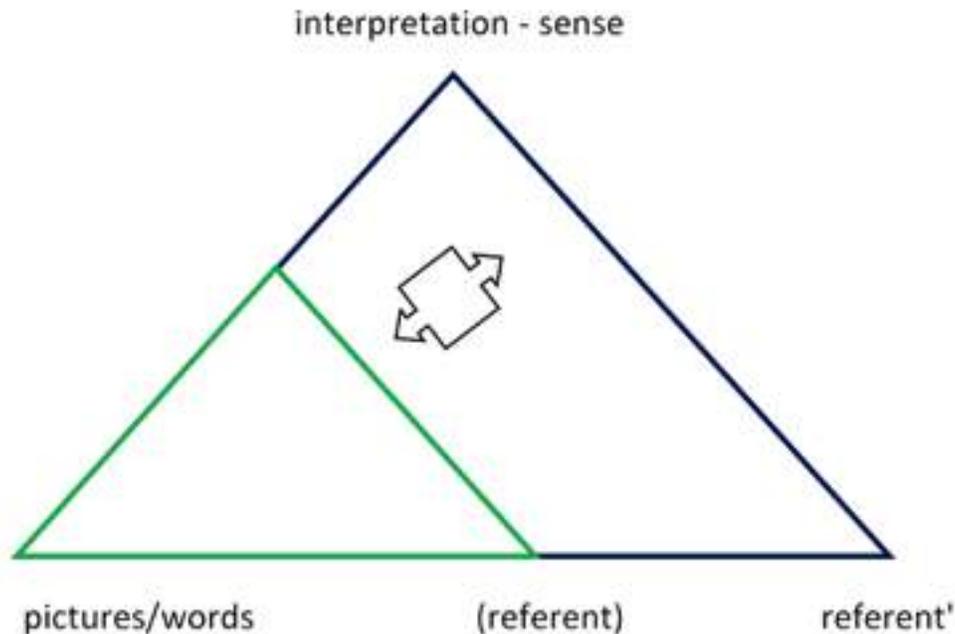
Figure 2. A combined model of transmediation in picturebooks based on Sipe's model.

Re-reading is not only a structurally induced process characteristic of picturebooks, but it is also the typical behaviour children adopt when they encounter a story or a book they like: they ask for another reading. This makes it possible for children who explore maths picturebooks to revise newly adopted concepts over and over again, in an enjoyable and playful way, until they remember them and, finally, adopt them.

Animated Movies

Animated movies combine words, pictures and motion to convey meanings. As Donald Allen points out, "[o]ne of the more powerful enhancements to almost any teaching function is motion" (2003). Making animated movies in the MASLIK project provides student teachers with an ability to produce materials with their future pupils and with the experience of movie-making as an efficient way of learning mathematics.

Literacy as Multiple Skills

Both picturebooks and animated movies contribute to the development of literacy skills, including visual and other forms of literacy; literacy understood as a notion "beyond the limitations of print-based concepts", which means "reading and writing photographs, music, movies, advertising, popular culture and also printed books and magazines" (Garcia et al. 2013, 115).

This approach requires plenty of preparation by teachers, who need to combine various pieces of knowledge related to different aspects of multimodal literacy, and demonstrate a proper understanding of the learning process, of the potentials of the media involved and of the specific characteristics of young learners. They also need to recognise and respect the learning styles and interests of individual children. The regular education of teachers provides student teachers with a sound foundation for these tasks. The project MASLIK adds to this by developing

their understanding of the need to introduce both mathematical-logical thinking and creativity into everyday teaching practice.

Procedure

The themes selected for individual projects in the first project round were basic counting skills and combining the ideas of circle and disc. The project activities were divided into four main stages: (1) establishing the content – writing a text or a script about mathematical concepts; (2) developing the form and practical work – designing the storyboard and making a picturebook/movie; (3) testing the accomplishments – piloting the picturebook/movie; (4) reflection and establishing new principles for future practice.

The first stage involved brainstorming and selection based on mathematical, instructional, literary and linguistic aspects. Students were encouraged to think about mathematical concepts, their occurrences in everyday life, and the specific relations among individual forms, such as circle and disc, in order to develop ideas and approaches to them which would be appropriate to young children. Teachers guided student teams by various questions and prompts. Selected student proposals were discussed and then modified, when needed, by students. The second stage focused on media exploration and on discovering appropriate artistic (visual or combined) expression techniques. Two picturebooks and several short movies were made.

The next stage involved primary and kindergarten children. Young learners shared their thoughts with student teachers who piloted the materials, offering invaluable feedback. Children's reactions were recorded and later submitted for qualitative analysis. The responses were extremely encouraging. Both children and their teachers adopted the picturebooks with enthusiasm.

In the final stage, all the participants exchanged experiences and evaluated the instructional and artistic values of the presented materials. The expert team also reflected on the process, considering its implications for teaching practice and for teacher education.

Outcomes

Two Picturebooks
The picturebook *Kako je Leo upoznao brojeve* [*How Leo Got to Know Numbers*] by Ana Marija Klarić, text, and Kristina Kalić, art[14] is based on soft sculpture, involving techniques such as sewing, embroidery and crochet (Fig. 3). The finished arrangements were photographed and prepared for publication using computer design techniques.

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[14] Ana Marija Klarić and Kristina Kalić. 2016. *Kako je Leo upoznao brojeve* [How Leo Got to Know Numbers]. Zagreb: Učiteljski fakultet. This is a pilot edition printed in 25 copies. The picturebook will be published soon.

Figure 3: The front cover of *Leo*.
Klarić and Kalić 2016

The picturebook introduces and revises numbers from 1 to 10 (Fig 4), ordinal numbers and numerical words (Fig 5), develops understanding of the concept of quantity, and adding one by one (Fig 6) and encourages children to practise counting (Fig 7). From the angle of teaching art, this picturebook involves designing the composition of a visual display, gaining familiarity with various techniques of illustration, and enhancing creativity as an element of competence in the field of the visual arts. In terms of art and multiple literacy skills, it is similar to the other picturebook presented here.

Figure 4: From 1 to 10.
Klarić and Kalić 2016

Figure 5: Numbers, numerical words, and revising maths concepts:
two double-page spreads from *Leo*.
Klarić and Kalić 2016

Figure 6: Adding one by one. Kinds of flowers.
Klarić and Kalić 2016

Figure 7: Counting with Leo.
Klarić and Kalić 2016. Photograph taken by Vesna Marjanović.

Krug i kružnica [*The Disc and the Circle*], illustrated by Tea Nucak[15] (Fig. 8) explores various combinations of the two shapes in the title, inviting the reader to participate, for example, by fitting in cut-out shapes (Fig. 9). It introduces geometrical concepts, combining a mathematical approach to the disc and the circle and their presence in everyday life (Fig. 10).

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[15] Tea Nucak. 2016. *Krug i kružnica* [The Disc and the Circle]. Zagreb: Učiteljski fakultet. This is a pilot edition printed in 25 copies. The picturebook will be published soon. The initial idea for the picturebook was proposed by a group of students, i.e. Matea Milobara, Lucia Matas, Marijana Nikić, Sara Beljan, Viktorija Makarun, and Martina Baća.

Figure 8: The front cover of *The Disc and the Circle.*
Nucak 2016

Figure 9: Filling in the empty slots with cut-out discs: a flower, a frog,
a cherry and an alarm clock.
Nucak 2016

Figure 10: "Using a disk and circle we can draw all kinds of things. You try, too!"
Nucak 2016

This picturebook invites interactivity in many different ways (Fig. 11) and also instigates awareness of creative freedom in expressing multiple meanings (Fig. 12). It is an example of a picturebook which tests its limitations and conventions, and activates its three-dimensional qualities, another common feature of the picturebook as a form: its basic features are "the word-picture relationship, interactivity, specific readership, the reading process, the semiotic aspects of picturebook discourses, and its existence as a three-dimensional object" (Narančić Kovač 2015, 439–440). *The Circle and the Disk* represents a picturebook as an object/sculpture, which opens up the theme of the relationship of form and content and brings the direct experience of its theme to the child reader (Fig. 13).

Figure 11: Interactivity; "A circle consists of points. Draw such a circle"; "Move your finger along the circles."
Nucak 2016

Figure 12: Creative freedom and the possibility of different readings.
Nucak 2016

Figure 13: Sharing and exploring The Disc and the Circle. Photograph taken by Vesna Marjanović.

The Circle and the Disk in Animated Movies

A special elective course titled *Creative Approaches to Film and Video* was introduced for this segment of the project. None of the 30 students of primary education that attended it had any previous knowledge of or education in animation or movie production. The group was divided into teams of different sizes, and they produced as many movies as there were teams.

The students understood that their main goal was to facilitate the young children's process of acquiring mathematical concepts. They became acquainted with the basic principles of animation, and went through all the stages of making an animated movie, acquiring the necessary experience of working with appropriate computer programmes and using a camera and other technical equipment.

The conceptual frame was set by identifying the mathematical concepts of the disc and the circle as the main agents in the students' animations. The movies needed to help children distinguish between these two geometrical shapes, which are similar and often used interchangeably in everyday conversation. The task was to tell a story using visual language that would be close to children, using film-specific expression. Students found inspiration by studying and discussing different examples of animated movies which demonstrated various approaches and techniques. The collage technique was selected for most of their own movies.

After learning the basic principles of animation, the students made nine-picture segments for practice. Then they formed teams and brainstormed ideas and art solutions.

The teacher's guidance included hints and questions to inspire and encourage students in developing ideas, such as: How can a disk and a circle appear (e.g. traces of a cup on a table)? What would a meeting between a disk and a circle look like? Where can we spot them in our surroundings? Imagine a circle and a disc playing on a piece of paper! How can we change a disc? What happens if we put many discs (or circles) on top of one another? What would an imaginary mathematical landscape look like? Continue the story: "Once upon a time there was a circle/disc…". The next step was making storyboards (Fig. 14).
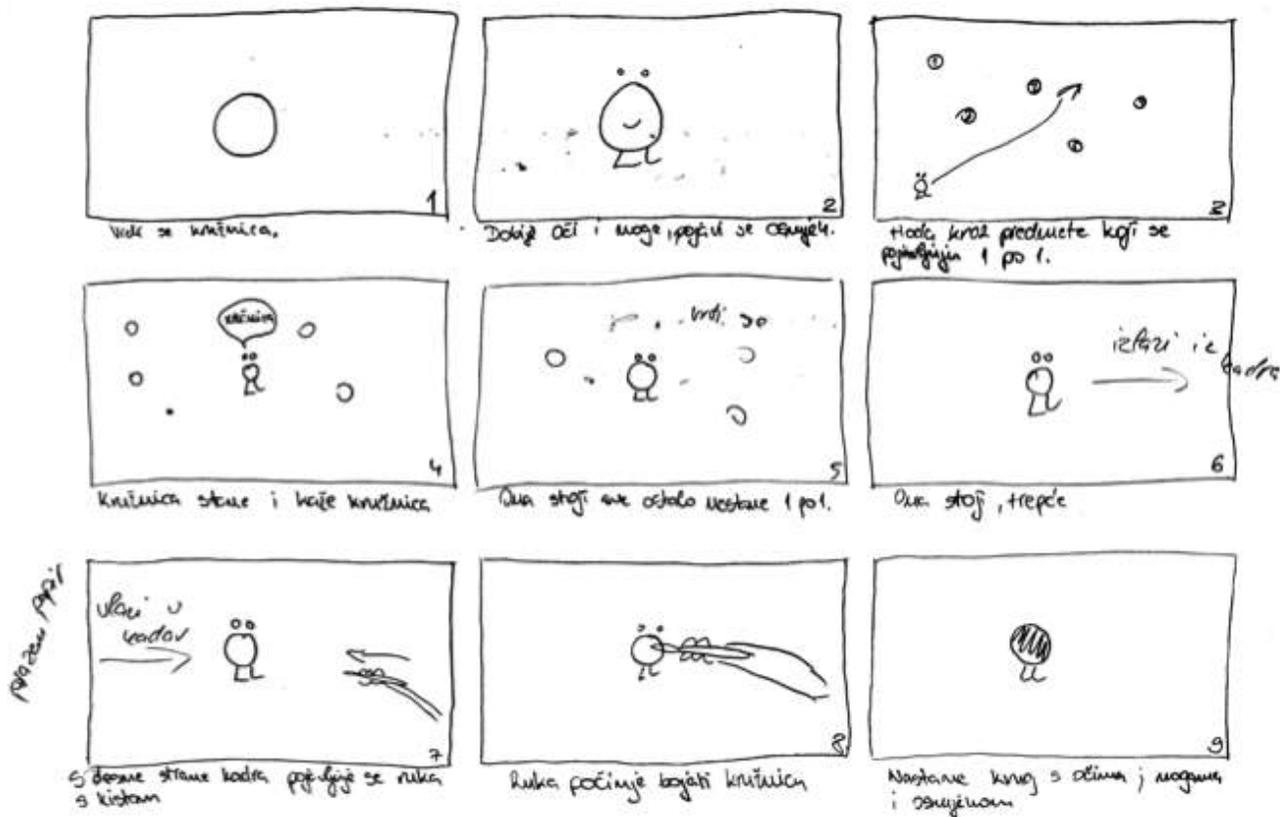
Figure 14: A storyboard section for the animated movie *Kružnica i krug*
(The Circle and the Disc) by Petra Herceg, a student of primary education.

After that, student teams made individual pictures and shot them with a Canon EOS 600D camera, using Dragonframe software and lighting equipment. They selected sound and music clips and edited the movies. After the class evaluation, five selected movies were published online (http://ed2.ufzg.hr/projects/math_picture_book/)[16]: *Od točke do crte do kruga* [*From a Dot to a Line to a Circle*], *Kružnica i krug* [*The Circle and the Disc*], *Pizza*, *Krug* [*The Disk*], and *Vunena kružnica* [*The Woollen Circle*]. The movies all explore the relationship of the circle and the disc as mathematical concepts (Fig. 15). One of the movies shows how the circle and the disc transform into each other (Fig. 16) and another (Fig 17) presents them as characters who, while sharing some adventures, reveal their distinctive features.

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[16] Links to individual movies:
> http://ed2.ufzg.hr/projects/math_picture_book/From_a_Dot_to_a_Line_to_a_Circle.mp4
> http://ed2.ufzg.hr/projects/math_picture_book/The_Circle_and_the_Disc.mp4
> http://ed2.ufzg.hr/projects/math_picture_book/Pizza.mp4
> http://ed2.ufzg.hr/projects/math_picture_book/The_Disc.mp4
> http://ed2.ufzg.hr/projects/math_picture_book/The_Woolen_Circle.mp4

Figure 15: Screenshots from animated movies made by student teams:
a disk in *The Woollen Circle*, cuts in *Pizza*, a sunset in *The Disc*.

Figure 16: A screenshot from *The Circle and the Disc* by Petra Herceg
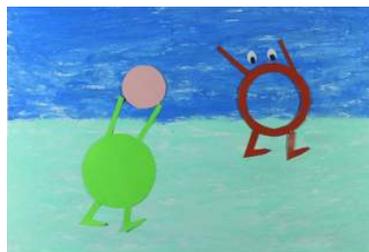edited by K. Horvat Blažinović.

Figure 17: A screenshot from *Igra* (The Play)
created by a group of students.

Once finished, the animated movies can be shared on social networks on the web or saved on personal electronic devices. In comparison to the experience of traditional movies, this new experience can be interactive. Children can manipulate the movie in time, rewind it and explore certain spots several times, connect with the characters, and even change them visually or connect their actions with different sounds, using various applications and software.

Final Remarks

Aesthetic experiences in the field of the fine arts, design and new media on the one hand, and developing literacy and helping young learners acquire mathematical concepts on the other hand, empower the student teachers in new ways. They explore possible approaches to teaching content and interdisciplinary activities, participating in the creative process and improving their own artistic and educational skills, and experiencing holistic education which supports various aspects of literacy. The MASLIK project encourages creative and divergent thinking. Students acquire the knowledge and self-confidence to produce quality didactic materials in the form of picturebooks and short animations.

Picturebooks and animated movies raise and then deepen the child's sensitivity for aesthetic experiences, refine and open the child's personality, and expand the child's general appreciation of artistic creations. They stimulate children to improve their creativity and their observation and reflection skills.

Maths picturebooks and movies bring mathematics closer to children, help them learn concepts and adopt a positive attitude towards mathematics. The project outcomes also contradict the common belief that children find mathematical concepts such as numbers or geometric shapes too difficult because of their abstract nature. Even abstract concepts become evident and concrete when turned into words, pictures, movement and sound. If children are involved with them in a proper way, both picturebooks and movies put them in the role of active co-creators, and not merely passive consumers. They contribute to children's literacy skills, and to their openness to different ways of mediating meanings.

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Selecting Repertoire for Beginner Flute Students in Malaysia

Karen Anne Lonsdale

Abstract

The modern Western classical flute is widely played in symphony orchestras, wind orchestras, marching bands, traditional Malay music groups, and ensembles around Malaysia.   Since the Western colonisation of Malaysia, the modern flute continues to be used in traditional Malaysian ensembles, often replacing the seruling, a traditional bamboo flute.   Malaysian music students come from a diverse range of cultural, ethnic and religious backgrounds. Many Malaysians can converse fluently in at least three languages, including Malay, English, and a mother tongue such as Tamil, Mandarin, Hokkien, Cantonese, Punjabi, or one of many dialects such as Kelantan-Pattani Malay, Kadazan Dusun or Iban.   While Islam is the official religion of Malaysia, many Malaysians practice other faiths such as Hinduism, Buddhism, Taoism, Christianity, Sikhism, and Animism. Despite this diversity among the population of Malaysia, teaching materials for flute are based largely on European and American folksongs, Christian hymns and tunes, and Christmas carols.   International music examination boards such as the ABRSM, and Trinity College London which have been conducting music examinations in Malaysia for several decades, include very few Asian compositions or folk tunes in their flute syllabuses.   This chapter suggests appropriate repertoire for beginner flute students in Malaysia.

Keywords: Malaysia, Flute, Flute Pedagogy, Music Education, Traditional Malay Music

Overview

The modern Western concert flute is played widely throughout Malaysia, including Peninsular Malaysia and Borneo. There are numerous opportunities for employment as a professional flautist in Malaysia, including in the Malaysian Philharmonic Orchestra (MPO), National Symphony Orchestra (NSO), Orkestra Radio Televisyen Malaysia (RTM) and the Selangor Symphony Orchestra (SSO), as well as the Malaysian military bands. Some government bodies employ full-time musicians for example, *Briged Seni Melaka* (Melacca Art Brigade), an official group of the State Government of Melaka, which plays live music at government, corporate and private events.   More recently the Philharmonic Winds of Malaysia was formed, an ensemble comprising of professional musicians, college and university level music students.

   While music is not a compulsory subject across all schools in Malaysia, it is a core subject in primary schools, and many private and government high schools also offer music programmes. School and university level instrumentalists in Malaysia can participate in major music competitions and festivals, such as Finale Festival Wind

Orchestra SBP (Pertandingan Wind Orchestra Sekolah Berasrama Penuh), the Malaysia International Music Arts Festival (MIMAF), the Malaysian International Wind Orchestra Festival (MIWOF), Sultan Idris University National Wind Orchestra Festival, Malaysia World Band Competition, and the Malaysia National Band Competition (NATCOMP). The Malaysian Philharmonic Youth Orchestra (MPYO) is the premier youth orchestra in Malaysia, where gifted musicians are given the opportunity to work with members of the Malaysian Philharmonic Orchestra in various performance periods throughout the year.

Several Malaysian universities offer a range of undergraduate and post-graduate courses in which the flute may be studied as an Applied instrument, in courses such as Woodwind Techniques (Pedagogy) and Marching Band, as well as the opportunity to play in various Western and traditional ensembles such as symphony orchestra, wind orchestra, and traditional Malay music ensembles (e.g. Asli Music Ensemble). Other enthusiastic Malaysian flute players can participate in community orchestras and ensembles such as the Kuala Lumpur Performing Arts Centre (KLPAC) Orchestra and Symphonic Band, and the Kinta Valley Wind Orchestra (KVWO).

Examination Boards in Malaysia

At the current time, there is no Malaysian music examinations board which offers flute examinations. However, several international organisations offer flute examinations across Malaysia, including Trinity College London (Trinity), the Associated Board of the Royal Schools of Music (ABRSM) and the International Music Examinations Board (IMEB). The flute repertoire within these syllabuses is largely based on Western music, with very few Asian tunes included in any of the grade or diploma level examinations. This aspect of the ABRSM examinations was criticised over two and a half decades ago by the respected Malaysian musician Johami Abdullah (1990, 48), but little seems to have changed in the meantime: "Many Malaysians do not seem to realize that the ABRSM approach to music education may not be totally suited to the contemporary Malaysian context, for the ABRSM system essentially functions with rationales and objectives that are designed to perpetuate only European classical music traditions."

The current syllabuses still contain few pieces that are based on Asian themes, or written by Asian composers, even though the ABRSM has been conducting examinations in Malaysia since 1948 (Wright 2013), almost 70 years. Malaysian ethnomusicologist and university music professor, Mohd Hassan Abdullah (2014, 1) has expressed concerns more recently that Malaysian children are not learning the local folk music in their early music education:

"Traditionally, early childhood songs of any particular culture are passed down from generation to generation aurally, by way of parents, siblings, grandparents, extended family, and neighbors. The traditional songs of young children are nearly lost in Malaysia due to the strong Western musical influence particularly in the formal school setting. This Western direction began with the introduction of European-American songs as early as 1816 when the first formal English educational establishment, the Penang Free School, was formed (Johami, 1991:5). Young children seem to be more familiar with these Western traditional songs such as Twinkle, Twinkle Little Star, London Bridge, Yankee Doodle, and Row, Row, Row Your Boat than any traditional Malaysian song for young children. For this reason, it is incumbent upon the Malaysian educational establishment to assist in re-establishing some of these traditional Malaysian songs through early childhood education."

Flute History in Context

The modern Western classical flute was invented in the mid-1800s by the German flautist and flute maker, Theobald Boehm, and was initially accepted in France where it became the official flute for students at the Paris Conservatoire in

1860. Many of the tone and technique methods written at the time by French flute professors such as Paul Taffanel, Phillipe Gaubert and Marcel Moyse influenced flute teachers internationally, and are still used commonly today. Similarly, a multitude of flute pieces were written as set works for the annual public examinations at the Paris Conservatoire, and many of those are still considered essential repertoire for the classically trained flautist. The popularity of Boehm's flute spread from central Europe to the UK, and USA. By the early twentieth century, university and school band programmes were developed in the USA (Powell 2002, 264). Some of the method books published in the early decades of the twentieth century are still available for sale internationally, such as the "Rubank Elementary Flute Method" (Petersen 1934).

During the British colonisation of Malaya, training on woodwind instruments through military bands was common from the early twentieth century, a tradition that had been established in Europe and the USA from around 1850 (Powell, 2002, 186). Marching bands continue to be popular in both West and East Malaysia, and many Malaysian flute and piccolo players participate in school and university marching bands activities at the local, national and international level.

Malaysian Flute Repertoire

The Western classical flute repertoire has expanded dramatically since the second half of the twentieth century, and rather than being based largely around central European and English composers, there are now a multitude of works from composers in countries such as the USA, Canada, Australia, New Zealand, Brazil, Finland, Sweden, Denmark, Scotland, Ireland, Wales, Norway, Russia, and Israel. While there are several prominent composers of flute music from Asian countries such as Japan (e.g. Toru Takemitsu) and Korea (e.g. Isang Yun), there are few flute pieces written for the Western classical flute by Malaysian composers. In the twenty-first century, the Western classical flute is played in many musical contexts around the world, including classical, pop, jazz, rock, and world music styles, including traditional Malay ensembles.

The traditional Malaysian flute is a bamboo instrument known as the *seruling*. It is played in traditional Malay settings such as the *keroncong, asli*, *joget, inang,* and *zapin* styles. Due to the Western colonial influences in Malaysia, modern instruments such as violin, flute and guitar are commonly used in traditional ensembles. One advantage of using the modern flute in the traditional ensembles is that only one flute is needed to play in all keys, whereas this would require a set of bamboo flutes in different keys. However, due to the tradition of learning this music by rote, there are few published scores of this vibrant music for ensembles including flute. Considering how prominent the role of the solo flautist is in traditional Malay music, there is still great potential for creating scores that flautists around the world could include in their repertoire. Such pieces would provide a similar educational value to other music in current international flute syllabuses.

Selecting Repertoire for Student Flautists in Malaysia

The need for music educators to include local folk music in the teaching materials for Malaysian students has previously been identified (Johami Abdullah 1990; Mohd Hassan Abdullah 2014). On request from the management team at the Faculty of Music and Performing Arts, Universiti Pendidikan Sultan Idris (UPSI), several music lecturers undertook research projects with the aim of selecting appropriate repertoire, and compiling tutor books that are suitable for Malaysian beginner instrumentalists. This research project was initiated in response to this request, and focused on the following research questions:

1. What musical materials are appropriate for Malaysian beginner flute students who come from various ethnic and religious backgrounds and traditions?
2. How can musical material that is based on traditional Malaysian music such as folksongs, and new musical compositions based on aspects of Malaysian culture be compiled into a new beginner flute method book suitable for Malaysian flute students?
3. Which Malaysian folk tunes are of a suitable technical standard to be played by beginner flute students in Malaysia?

Ethnical, Cultural and Religious Diversity in Malaysia

Malaysians come from a diverse range of ethnic, cultural and religious backgrounds, including Malay, Chinese, Indian and indigenous peoples. The ethnic Malays follow the Islamic faith, while other religions practiced in Malaysia include Hinduism, Buddhism, Taoism, Christianity, Sikhism, and Animism. National public holidays are observed in Malaysia at the time of major religious and cultural festivals such as Ramadhan, Eid, Chinese New Year, Deepavali, and Christmas.

Typically, the beginner flute books that are sold in Malaysia contain mainly European and American folk songs, Christian hymns or spiritual songs, and Western anthems. Learning an instrument based on formal Western classical traditions and repertoire introduces students to a range of musical terms in languages such as Italian, French, German and English. Students also learn general information about various cultures, historical practices and traditions, as well as literature. However, the modern Western classical flute is now widely taught and played in countries which have their own musical traditions. Despite this, there are very few Asian melodies in any of the beginner flute books sold in Malaysia or through online purchases from international stores, such as "Abracadabra Flute" (Pollock 2008), and similar publications.

Some of the tunes in these books may not be suitable for students who practice different faiths, for example, Christmas songs, Christian spirituals, and hymns. However, it could also be argued that Malaysian music students should learn the sacred tunes of other religious groups, to learn more about others who live in their diverse community, and to be able to take up a broader range of performance opportunities in Malaysia. These matters can be discussed directly with the students, but there are some beginner tunes included in Western tutor books, which are likely to be inappropriate for Muslim students, for example, "What Shall We Do with the Drunken Sailor?", not an optimal choice of repertoire, considering that alcohol is forbidden in Islam.

New flute tutor or method books which include music that is more relevant to the local population are currently needed to cater to the growing flute community in Malaysia. This could be a similar concept to Karen North's (2013-2016) range of books entitled, "The Young Flute Player", which include Australian folk songs such as "Botany Bay" and "Flash Jack", in addition to a range of classical pieces, and folk tunes from other countries. The series includes two books for students (beginner and intermediate), a teacher's book of accompaniments, as well as two books of duets and trios (beginner and intermediate).

The Western influence on Malaysian music education has been so strong that there are concerns that traditional Malay tunes are no longer being passed down to the younger generations:

> In the effort to recapture the true spirit of the Malaysian culture through song, it is necessary to begin aural exposure and acculturation as early as possible. Ideally, parents would be the disseminators of this culture. Since this is nearly lost in the parents of this generation, it is necessary to empower the current and future

early childhood instructors with these musical traditions of Malaysia in the effort to rekindle the spirit that will be passed through future generations. Therefore, a systematic training and method of dissemination of appropriate traditional Malaysian early childhood songs, games, and movement for current and future early childhood instructors throughout Malaysia is warranted. (Mohd Hassan Abdullah 2014, 2-3)

There are many beautiful Malaysian folk songs that can be taught to beginner flautists, including "Can Mali Can" (Figure 1), "Buah Tempatan" (Figure 2) and "Rasa Sayang" (Figure 3). These pieces have been chosen with the young beginner player in mind, around primary school to early high school age, but may also be suitable for an older learner. In the early stages of learning flute, tutor books generally commence with the notes G, A, B, C, D in the first octave of the instrument. Typically, the initial note values taught are semibreves, minims, crotchets, then quavers. The melody of "Can Mali Can" (Figure 1) includes crotchets, minims and quavers, and therefore introduces similar rhythmic values to Western folk songs such as "This Old Man", which appears in some beginner flute tutor books (e.g. North 2016, Book 1). When this tune is played in C major, the student can practice the fingering change between C and D on the staff, which often presents a challenge for flute players, particularly beginners.

Figure 1: Opening Bars of "Can Mali Can"

"Buah Tempatan" meaning "Local Fruits" (Figure 2) is a traditional Malay folk song which includes dotted quavers and minims, as well as the quaver rest. The song covers the range of a major sixth (G to E), and provides an opportunity for the beginner flautist to negotiate the awkward C to D fingering in the second octave of the flute. This tune introduces rhythmical note values that are similar to the Western folk tune "The Gypsy Rover" (in North 2016, Book 2).

Buah Tempatan

Moderato

Traditional Malay

Figure 2: Opening Bars of "Buah Tempatan"

"Rasa Sayang" (Figure 3) is arguably the best-known Malay folk song. The melody of this tune includes an anacrusis, an important rhythmic concept for beginner players to learn. The tune covers a full octave range and includes quavers, crotchets, semiquavers, and dotted quavers. "Rasa Sayang" enables the young flautist to learn similar musical concepts and rhythms to those found in the Western folk song "What Shall We Do with the Drunken Sailor?".

Rasa Sayang

Moderato

Malay Folk Song

Figure 3: Opening Bars of "Rasa Sayang"

There are also beautiful Chinese melodies which are relevant to the local culture, and suit the flute well, such as "Mo Li Hua" ("Jasmine Flower") (Figure 4), a folk tune from China that is well known in Malaysia.

Mo Li Hua

Moderato

Traditional Chinese

Figure 4: Opening Bars of "Mo Li Hua"

Tamil Indians represent the third largest ethnic group in Malaysia, after the Malays and Chinese. An example of a Tamil tune that is suitable for beginner flute players is the children's game song, "Onnu Kudam Thanni" or "One Bucket of Water" (Figure 5). This three-note (F, G, A) tune is based on a two-bar ostinato, and uses only crotchets and quavers. This musical game is explained further in Lew and Campbell's (2006) book "Games Children Sing: Malaysia".

Onnu Kudam Thanni

Allegretto

Tamil Children's Song

Figure 5: Opening Bars of "Onnu Kudam Thanni"

There are also many beautiful traditional folk songs from some of Malaysia's closest Asian neighbours that are of a suitable standard for beginner flute players. A few examples are "Burung Kakak Tua" (sung in Malaysia and Indonesia), "Loi Loi Krathong" (Thailand), as well as the traditional songs of other Asian nations, such as "Arirang" (Korea), "Sakura" (Japan) and "Bahay Kubo" (The Philippines) (Figures 6-10). Each of these tunes has been chosen to introduce important musical concepts such as cut-common time ("Mo Li Hua", Figure 4), triple meter ("Arirang", Figure 6; "Bahay Kubo", Figure 10), compound time ("Burung Kakak Tua", Figure 7), simple ornamentation such as grace notes or acciaccaturas ("Loi Loi Krathong", Figure 8), playing in the second octave ("Sakura", Figure 9), and tied notes ("Bahay Kubo", Figure 10). The following score excerpts include the opening bars of each of the tunes:

Arirang

Figure 6: Opening Bars of "Arirang"

Burung Kakak Tua

Figure 7: Opening Bars of "Burung Kakak Tua"

Loi Loi Krathong

Figure 8: Opening Bars of "Loi Loi Krathong"

Sakura Sakura

Moderato   Japanese traditional

Figure 9: Opening Bars of "Sakura Sakura"

Bahay Kubo

Allegro   Traditional Filipino

Figure 10: Opening Bars of "Bahay Kubo"

Feedback from Malaysian Flute Players

After compiling repertoire for an initial draft of a flute method book including the above tunes, in addition to other Malaysian and international folk songs, feedback on the choice of repertoire was sought from four Malaysian, beginner flute students at UPSI (respondents 1, 2, 4, and 5), and two professional flute players (respondents 3 and 6). Their comments on the repertoire included the following statements:

> "This book will be able to attract more Malaysians to be interested in playing the flute through exposure to folk songs and national songs." (Respondent 1)

"Good for us Malaysians who don't know the songs and can learn to play the songs." (Respondent 2)

"Fine and very suitable for beginners." (Respondent 3)
"Suitable for Malaysian flute players to learn the national songs from Malaysia and other countries, as well as music from other cultures such as Chinese, Indian and Malay." (Respondent 4)

"Fine" (Respondent 5)

"…a wonderfully complete and detailed picture of musical taste and performance practice in 2016, including how to play various Malaysian and other songs of different tempos." (Respondent 6)

Recommendations

The Importance of the English Language in Malaysia
All Malaysian students learn English throughout primary and high school. Students wishing to attend university must pass the Malaysian University English Test (MUET). Undergraduates are required to take English classes as part of their undergraduate diploma or degree, and other courses are delivered in the English language. According to the Malaysia Education Blueprint 2013-2025, every Malaysian child should be proficient in Bahasa Malaysia and English, and is encouraged to learn an additional language. This government document states that "Malaysia's multicultural society makes it a natural environment for producing students who are proficient in more than one language." (Malaysia Education Blueprint 2013–2025, E-12) This is to ensure that Malaysians can work in both a Bahasa Malaysia and an English language environment. Learning musical tunes such as English, American, Canadian, and Australian folk songs, could support the learning of the English language, and for this reason, I recommend including tunes with English titles, and text in the repertoire for beginner players.

Encouraging Diversity
Learning music from diverse backgrounds is beneficial for students (Schippers 2010) and this seems to be especially important in the world today, where there appears to be growing racial division in many countries, as evidenced by increasing levels of racially motivated violence, and anti-immigrant rhetoric from some politicians and world leaders. Musicians share the common language of music, and music can be the common ground that can be shared among groups of people who might otherwise never associate because of their language and cultural differences.

While teaching music in Malaysia, I have seen whole classes of music students sing along enthusiastically with their classmates when they perform a song in English, Malay or Chinese. I have also been in the audience where non-Indian students have sung Hindi pop songs, and non-Chinese dance students have performed traditional Indian or Chinese dances. My students have performed songs by Indonesian, and Chinese popular music artists, several are fans of K-Pop, and many possess a good knowledge of contemporary English language pop songs. This aspect of Malaysian culture is distinctly different to native English-speaking countries where many of the flute tutorial books for beginners that are sold in Malaysia are published, including the USA, UK and Australia. When choosing teaching materials for beginner flute students in Malaysia, I believe that it is important to represent the diverse nature of the music heard in Malaysia, and give students a good grounding in other styles of music that are commonly played on the modern Western flute, such as classical, jazz, and folk music.

There is also a need for new, high quality flute compositions by Malaysian composers, which could be incorporated not only into the teaching and performing repertoire of Malaysian flute players, but also the international flute community. These pieces could also be included in future flute examination syllabuses in Malaysia and other countries.

Conclusion

The flute is a highly popular instrument in Malaysia, but there is a need for new flute teaching materials which cater for a diverse group of people who come from many different religious, ethnic and cultural backgrounds.   It is important for teachers to find a balance between teaching music such as local folk songs, and other music that is relevant to the culture, while still exposing students to a broad range of repertoire from around the world.

Acknowledgements

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Cross-Cultural Combined Arts Creation/Performance And The Research Supporting It

Wai-On Ho

Abstract

As a veteran composer, and creator/director of work/projects combining music, dance, drama and visual arts across different cultures, I undertook doctoral work in 2009 because the scope of a PhD in the arts has expanded to include cross-cultural combined arts creation/performance practices – conditions favorable for my project. From my PhD process and attending seminars/conferences, I became aware that practice-led creation/performance that results from academic research is a compromise between the disciplines of academic and professional practices. Academic practice has a tendency to attempt to fit complex projects into minute categorizations which might not show the full picture. For those who create and perform "interdisciplinary" work, what they do is inseparable from their complex life and responding to many factors of the time. They work for the audience, i.e., the general public. In a less obvious way, academic work is also affected by one's background and personal experience – this is what gives the work passion and poignancy. Including an element of the autobiographical enhances the creation/performance to reach people beyond the academic circle because it is about life and people understand that. My chapter reflects critically on the purpose of research in the pursuit of cross-cultural combined arts creation/performance.

Keywords: Cross-Cultural Combined Arts, Creative Performance Art, Academic Versus Professional Approach, Compromise Of Contradictions

Lead-In Note

Growing up in the British colony Hong Kong, I have lived most of my life in England. The music I love and know best is Western Classical. Yet as a small child, my first exposure to multimedia performance was Cantonese opera that reached the lower classes including those shunned by society – the poor, illiterate, beggars, prostitutes, gangsters… bringing them culture and enjoyment, and I lived among these people. As a composer of contemporary and electro-acoustic music, and creator/director of work/projects combining music, dance, drama and visual arts across different cultures, my work has been performed in concert halls and art festivals in Britain and abroad since 1974. Though the venues appear to connect more with the middle classes, my projects aimed at a wider reach. Art creation/performance as a result of academic research should also be for an audience, and reaching people beyond the academic circle.

On Categorization And Terminology

In 1979, Hong Kong Urban Council sponsored performance of my works at the City Hall including *Metamorphosis,* which involved mobile scenery/stage objects, mobile projection/lighting, dancers and their processed images, and instrumental/electronic-computer music. I created this work following artistic instinct and inspiration, without any thoughts on categorization. The Urban Council did not know what to call this and promoted it as "Multimedia Extravaganza". At the time "multimedia" meant using more than one art medium in a creative work. Nowadays "multimedia" would probably be associated with audio/video and imply interactivity. Scholars categorize existing works of art creation/performance. Definitions change in the course of time, and creativity has a life of its own and is forever changing and expanding. Using categorization to predestine an art creation/performance that is yet to be may restrict its growth. Attempting to categorize too minutely a complex art work/project may prevent perception of the full picture. When I create or stage performance, I obey my artistic instinct following an idea rather than a definition. However, for applications that require categorization, I have used the term 'cross-cultural combined arts' to describe my work – based on my long years experience of staging/promoting performances, this term is people-friendly. Terminology in academic research may baffle even professionals who know the subject well, let alone the general public. E.g., "electronic computer music" is more people-friendly than "electroacoustics" (academically should be without the hyphen). PhD demands contribution to knowledge and originality. Surely knowledge should be for the people, ideally reaching lower down (more) than the very top (less). Originality in art creation/performance thrives under flexibility and freedom. When it comes to research-based art creation/performance, perhaps thoughts should also be given to making it people-friendly – for the audience, i.e. the general public.

Cross-Cultural Art

Nicolo Prozio di Camporotondo in his article "*Multicultural, Cross-Cultural and Intercultural, are you using these terms correctly?*" (Porzio di Camporotondo 2015) quoted the Oxford dictionary to define that: "Multicultural – relating to or containing several cultural or ethnic groups within a society"; "Cross-Cultural – relating to different cultures or comparison between them"; and "Intercultural – taking place between cultures, or derived from different cultures". He expanded on the definitions, and concluded that he himself had used the wrong word to describe his own work. Yet in the real world it is more complicated than that due to world events, migration, easy travel, cosmopolitan cities, mixed marriages and the Internet… Exposure to more than one culture, self-advancement/self-interest either for an individual or for a group, or genuine beneficence to another people can all be reasons for crossing cultures. Verdi's *Aïda* (1871), Sullivan's *The Mikado* (1885), and Judith Weir's *A Night at the Chinese Opera* (1987) appear to be deliberately cross-cultural as the composers are not from a cultural background related to the topics. BBC's *The Black and White Minstrel Shows* (1958-78) is at best superficially cross-cultural. Yet there are people who from an early age are aware of being perceived as different by the majority, and would react to this; it would also affect how they see society and the world. Knowingly or unknowingly, the creative/performing work of these people often has a distinct style, with cross-cultural elements, as this is their natural tendency – a trait that is ingrained and life-long. "Across-cultures" appears to have some racial implication, especially relating to groups of people of observable different physical traits, and their work might be assumed as "ethno". In fact, they are the bridges. They are equally at home with more than one culture.

Combined Arts

Humans have five senses. It is natural to want to see, hear, smell, taste, and feel by touching and being touched. Humans also have perception, cognition, and the ability to think. Opera, ballet, kinetic arts, film and TV are just some examples of appealing to various combined senses, and IT has been pushing the boundary further. Many in creative and performing art are multi-talented – e.g., Wagner. Many of Schönberg's paintings and drawings can be viewed on the Net such as on the Arnold Schönberg Centre website (schönberg.at). Perhaps it is not coincidental that *Pierrot Lunaire* (1912), the melodrama for voice and ensemble, when staged, often has a surreal, striking and disturbing quality like Schönberg's paintings. "Interdisciplinary" can imply that people from different practices work together such as a choreographer collaborating with an artist or an architect in creation/performance, yet there are many who have a proclivity to work with many art forms, such as Robert Wilson (b. 1941) who is rooted in fine arts, is also an American experimental theatre artist – his website constantly provides new information and update of these activities (robertwilson.com). As there are many art forms and different ways of combining by different practitioners, variations are endless.

Cross-Cultural Combined Arts

Genres that are combined arts in nature such as opera, ballet, film and TV are good for expressing cross-cultural topics. Productions of these works are sumptuous and spectacular. This also allows more freedom of expression in a way that is appealing to a wide range of audience. Isang Yun (1917–1995), the Korean-born composer lived and worked in Germany for a long time for political reasons, his opera *Sim Tjong* (1972) – a Korean fairy tale about a blind old man and his daughter who was also an angel – was part of the official cultural programme for the 1972 Olympiad in Munich. Another example is the multi-talented British Indian Meera Syal as a creative/performing member of the BBC comedy *Goodness Gracious Me*.

Evolution and Catalysis

My PhD project "*A Cross-Cultural Combined Arts Prototype Arising From Cancer And Remembering Cantonese Opera*" (Ho 2016) is a creation for multi-venue performance and as a basis for new versions. The seed can be traced back a very long time. My childhood exposure to poetic lyrics as sung in Cantonese opera and the translation of simplified versions of Shakespeare had developed into an interest in literature. I entered the Chinese University of Hong Kong to read Chinese and English language and literature. After a year at the university, in 1966 I won a scholarship for professional training at the Royal Academy of Music in the UK. The works that I read at university left a deep impression and a desire to combine music with fine writings.

Remembering the vast quantity of Cantonese and Hollywood films that I saw as a child, I wanted to create some form of music performance akin to film. In 1974 I won a part scholarship to study short courses for film & TV direction and production in London. Remembering how stylized movement and dance were an integral part of Cantonese opera, I wanted to incorporate similar elements alongside Western Classical music performance. In 1976 I was chosen by the Gulbenkian Foundation to participate in the First International Dance Course for Professional Choreographers and Composers under the direction of the American choreographer Glen Tetley (1926–2007). I worked with dancers and choreographers from the Royal Ballet, Ballet Rambert and other dance companies, composing and performing music for them daily. I have involved dance and especially modern dance in my creative/ directing practice ever since. Remembering how the sounds of Cantonese opera are outside equal temperament and

diatonic harmony, I wanted to venture beyond the confines of Western Classical music, and became interested in the wide and flexible sound world of electro-acoustics.

I was exposed to Cantonese opera as a small child before I encountered Western opera. I have searched for a way to merge these different art forms throughout my professional life. For my Masters (1983) at Cardiff University I studied stage and operatic works by Stravinsky, Schönberg and Isang Yun. I wrote computer programs for musical purposes and used a hybrid computer music system to produce the germ for new quasi-operatic work. After obtaining an MA in contemporary and electronic-computer music, I wanted to work on a PhD related to Western opera and Cantonese opera but was told by various universities that this could not be done.

In 2009 Cantonese opera was inscribed by UNESCO onto their list of the "Intangible Cultural Heritage of Humanity" (UNESCO 2013) – Cantonese opera has become an endangered species. The process of surviving cancer three times alerted me to the possible demise of Cantonese opera. With the passage of time, the understanding of a PhD in the arts has finally expanded to accept my proposal of creating a work that retains some characteristics of Cantonese opera in a new format.

The Edge Of Our Thinking

On 18-19 November 2011, I attended a multi-disciplinary PhD student-led conference at the Royal College of Art called *The Edge of Our Thinking: Research in Art and Design*. Dr Glenn Adamson, then Head of Research at the Victoria and Albert Museum delivered the keynote address. He pointed out that, whilst every PhD must include research, since the AHRC had endorsed the legitimacy of a creative PhD, an accepted understanding of the term "research" might be disputed. As a veteran of creative work, I know that creative artists often undertake research – for the purpose of gaining ideas and inspiration that help them move towards the goal of completing a new work. Yet on other occasions creative artists will omit to undertake any research. This is unlike academic research where the emphasis is on research as an end in itself. Academic research is typically objective, avoiding that which might be regarded as personal. Yet a creative and/or performing artist needs artistic freedom, and needs to listen to his/her artistic instinct and intuition rather than to follow what others have done. Artistic creation is subjective and will bear the signature of the creator rather than present the objective findings of research. Otherwise the creation will be of little artistic value, merely an exercise. University research often involves rules and regulations. Such restrictions can stifle artistic inspiration and instinct.

The Living Tradition

In 1988, London's Victoria and Albert Museum advertised in the press, inviting innovative proposals for 'Special Events' to take place in the museum. In response I wrote a proposal entitled "*The Living Tradition*", which called for the performance of new works based around images of museum exhibits and involving many creative and performing artists with whom I had worked. The proposal was initially accepted, but as the project developed the V&A official in charge felt uneasy about the 'creative' and 'living' aspects of the project. I had to answer to repeated queries: Would the relationship between the creative work and the image be historically correct, and in what way would the relationship between the creative work/performance and the image have educational value? The official seemed not to understand that the project would use images of the past as creative/performative inspiration. Creative and performing artists are different from museum curators/researchers in that imagination and originality take precedence over historical accuracy or factual research; and creativity has a value of its own. In the end the V&A

cancelled the project. However my group Inter Artes performed "*The Living Tradition*" at London's Bloomsbury Theatre on 6th May 1989, in a version for soprano, dancers, three instrumentalists and multi-slide projection of images of V&A exhibits. A later version of the work was performed at the Hong Kong City Hall in 1991, with images from local museums (Fig.1). Even when writing a historical novel or directing a performance of historical drama, though the writer/producer will undertake a certain amount of research, authentic historical details alone cannot ensure the success of the work – ultimately it is the drama that matters. My PhD project is similar to "*The Living Tradition*" – its purpose is to create a performative work inspired by Cantonese opera at a time when the art form is in danger of becoming a lifeless museum exhibit.

Figure 1: "*The Living Tradition*" – combined arts performance with images from HK museums
Source: Inter Artes record 1991 – author's photograph.

The Autobiographical In Creation And Performance

Many creative/performative works have a tendency towards the autobiographical or semi-autobiographical, or at the very least are related to the creator's background and experience. In a less obvious way, academic work is also affected by one's background and personal experience – this is what gives the work passion and poignancy. If it is about life and life experience, even a PhD thesis will be of interest to the general public.

Sally Berridge is an Adjunct Professional Associate in the Faculty of Design and Creative Practice, University of Canberra. She was awarded her doctorate for a performative creative PhD in 2006 (Canberra). In her paper "*What Does It Take? Auto/biography as Performative PhD Thesis*" (Berridge 2008), she says in *The Introduction* of her Abstract:

> Yes, we had a farm in Africa, though not at the foot of the Ngong hills... the dry, burnt colours of Africa did enter my heart and my veins. It's not just the smell of the dust, the red and gold of the Gloriosa lilies, the geckos that hang stickily around the ceiling, the kak-kak-kak of the guinea fowl that call you back to Africa... There's no getting rid of Africa however hard you try, once you have been infected.

She then describes how her African experiences inspired her to research her family history. I have no knowledge of Africa and my work belongs to a different creative practice, yet I read Berridge's paper with keen interest as it is about life, not only hers, but also the lives of those people connected to her. I am sure this helps bring an academic work closer to the people.

Dr. Juliet Chenery-Robson is a visual artist who works mainly with lens-based media. She gave a presentation on her AHRC funded practice-led PhD at *The Edge of Our Thinking* conference at the RCA, which I attended in November 2011.   Her PhD thesis "*Portrait of an Invisible Illness: The Visualisation of Myalgic Encephalomyelitis through Photography and Text with Participation from ME Sufferers*" (Chenery-Robson 2015) was inspired by her daughter Emilia suffering from ME for more than ten years. Her daughter's suffering has also become Juliet's life and this gives the thesis a personal perspective. The history and background of ME, case studies, participants' narratives… satisfy academic research, yet it is her own photographs of her daughter (Fig. 2a), a series of portraits of ME sufferers with their eyes closed (Fig. 2b) and a series of their hands (Fig. 2c) that speak directly to me, and no doubt have spoken to her audience.   In them I see the strength of the silent invisible, the frustration, and the suffering of a prolonged challenge. In her photos there is a tone of the autobiographical – telling me of the life not only of Juliet, but also of her daughter and other ME sufferers. These photos have been exhibited in public.

Figure 2a, Emilia (L)
Figure 2b, Jen – from a series of ME sufferers with eyes closed (M)
Figure 2c, Hand/cube image with text, Kafka's *Metamorphosis* – from a series of hands of ME sufferers (R)
Source: Dr. Juliet Chenery-Robson, used with permission.

John David Morley

I met the writer and novelist John David Morley in 1966. His mother, the artist Patricia Morley, told me that David grew up speaking Malay amid an extended household of Malays, Javanese, Chinese and Indians when they lived in Singapore. In his semi-autobiographical novel *Pictures from the Water Trade* (1985)*,* he wrote in the third person calling his young Englishman Boon, and explained why he went to Japan:

Boon went to Japan because he had once seen a Japanese actor walk across a stage in a way that deeply impressed him. It was not a big stage, not more than a dozen yards across, but the actor moved so slowly and

with such controlled tautness of muscle that the stage itself seemed to become progressively bigger; it took him a full minute to pass from one side to the other. The distension of space and time in this performance on the stage likewise characterised Boon's decision. Made in the course of this minute, to visit Japan, for when he did eventually get there he was to stay for almost three years – far longer than he had originally intended when he took that decision. (p.30, 1st para.)

This is an example of an art performance of a different culture leading to a cross-cultural creation in a different format – in this case, a bestseller.

Dante And Beatrice

One of the set books during my year of study at the Chinese University of Hong Kong (1965) was Dante's *Divine Comedy III: Paradise* (trans. Dorothy L Sayers and Barbara Reynolds, 1962). Dante met Beatrice when he was a child and she captivated him completely. In 13th century Florence, arranged marriages were the norm. Dante was married to Gemma Donati, to whom he had been betrothed, and Beatrice married somebody else only to die three years after that. Dante remained devoted to Beatrice for the rest of his life and she was the principal inspiration for much of his well-known work, such as the *Divine Comedy*. The last part of my PhD title "*remembering Cantonese opera*" points to a similarity between my creative approach and Dante's use of the memory of Beatrice – his first love – as creative inspiration. As a small child my first exposure to music and multimedia performance was Cantonese opera and it captivated me completely. Providence decreed that I am married to Western Classical music and that I live in the West, yet I remain devoted to Cantonese opera from a distance. My creative and directing practice has been inspired and influenced by this first love despite its decline and possible demise. Another similarity shared with Dante is the perfection that may abide in memory. Memory is subjective and the image of perfection may suffer under scrutiny. Creation stemming from the memory is perhaps the most subjective. Had Dante married Beatrice, knowing her intimately, his image of her as perfection would probably have been shattered or at least dented, and perhaps she would no longer have served as Dante's muse. Some of my cherished childhood memories of performances of Cantonese opera have been diminished when seeing online videos of the same or similar performances while researching for this project. In pursuing research for creative inspiration, it is important to know when to stop so that the image remains intact.

Conclusions

A creative/performative PhD is like working on two PhDs – one for research, and one for the creation/performance. While "research" broadens my understanding of Cantonese opera beyond the childhood impressions that I cherish, an art creation/performance should be for the audience and judged on its artistic merits. To compromise with some of the contradictions between "academic research" and "professional disciplines", I decided that my PhD would be a prototype and not a finished creation or performance. In my childhood, the basis of 'big drama' (i.e., Cantonese opera) was a Quben (pronounced chuben: u as German ü; en as in happen) – quasi libretto cum script that was also the basis for new versions. The music was a selection of existing tunes that performers had freedom to modify. I therefore supplied a humorous Quben about a three-time cancer survivor in storytelling style that can be enjoyed by the general public, with original music that can be played as written but with room for expansion, and production ideas for multi-venue performance based on my expertise... a reservoir of materials allowing free use and modification by others. Multi-faceted projects such as cross-cultural combined arts are difficult to define. Everyone

does it differently according to the life experience that leads him/her into such an insatiable pursuit. Fig. 3 is an image explaining my complex project that is sometimes inaccurately assumed to be "ethno" or "art inter with medicine"… at academic conferences. Perhaps projects for an audience should be termed more generally such as "creative", and let the creation/performance's title speak directly to the audience as in public performances?
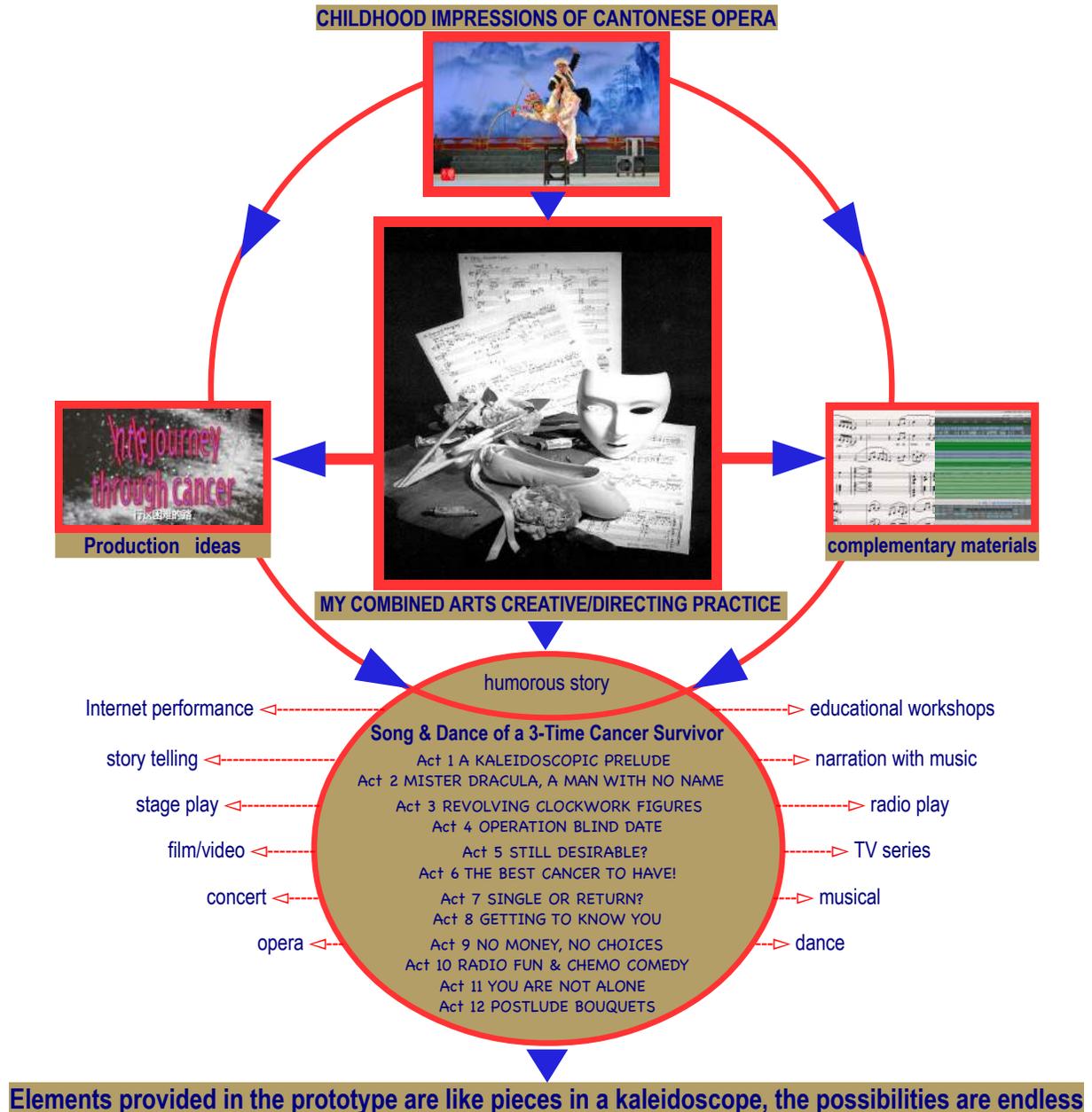

CHILDHOOD IMPRESSIONS OF CANTONESE OPERA

Production ideas

MY COMBINED ARTS CREATIVE/DIRECTING PRACTICE

complementary materials

humorous story

Internet performance ⊲------------- -------▷ educational workshops

Song & Dance of a 3-Time Cancer Survivor

story telling ⊲------------- -------▷ narration with music

Act 1 A KALEIDOSCOPIC PRELUDE
Act 2 MISTER DRACULA, A MAN WITH NO NAME

stage play ⊲------------- Act 3 REVOLVING CLOCKWORK FIGURES -------▷ radio play
Act 4 OPERATION BLIND DATE

film/video ⊲------------- Act 5 STILL DESIRABLE? -------▷ TV series
Act 6 THE BEST CANCER TO HAVE!

concert ⊲------------- Act 7 SINGLE OR RETURN? -------▷ musical
Act 8 GETTING TO KNOW YOU

opera ⊲------------- Act 9 NO MONEY, NO CHOICES -------▷ dance
Act 10 RADIO FUN & CHEMO COMEDY
Act 11 YOU ARE NOT ALONE
Act 12 POSTLUDE BOUQUETS

Elements provided in the prototype are like pieces in a kaleidoscope, the possibilities are endless

Figure 3: My PhD poster design
Source: Wai-On Ho 2016 (the author)

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Contemporary Classical and electro-acoustic music composer, and creator/director of work/projects combining music, dance, drama and visual arts across different cultures, Dr Wai-On Ho's works/projects have been performed in Britain and abroad since 1974, mostly at concert halls and art festivals (including music for contemporary Noh, and Chinese and Indian instruments). A Royal Academy of Music alumni (John Swire UK scholarship, RVW Trust grant), Wai-On was appointed as Associate (ARAM) director and stage/costume designer in Handel's Acis & Galatea as dance opera for HKAPA. In 1990-1 Wai-On created/staged Theme HK, a one week cross-cultural combined art programmes/exhibitions/ forum/workshop at London's South Bank Centre/HK City Hall and in1995, an Inter Artes Yuenlin (Arts Council New Collaboration Award) blueprint for artistic environment inspired by Chinese landscape gardening; a Music is Happiness CD & Book (2002) and in 2009-2016, Song & Dance of a 3-Time Cancer Survivor – prototype for multi-venue performance (PhD).

Postlude

Praxis: Wondering about why it comes and must matter in intercultural and interdisciplinary work

Elizabeth Mackinlay

I wonder how many of us can remember a time when we sat down as academics, scholars and practitioners to think carefully and critically about an inter/cultural/disciplinary experience–an embodied moment of "ethico-onto-epistemological" (after Barad, 2007) awareness at the in-between–which resonated with us so deeply and permanently that we could not help but think about it. Indeed, the thinking about it nearly drove us mad as we tried to connect our reflections with the events that preceded them in a desperate move to puzzle them out. We recognise that the thinking is non-negotiable in the in-between spaces we occupy as intercultural and interdisciplinary workers, and while sometimes being there is uncomfortable, we know we need to stay there awhile. We desperately stretch our hearts and minds forward towards understanding because our intercultural and interdisciplinary work matters to us–it matters because of the ways in which it puts into play the possibility for something otherwise in this world, something more; a place of knowing, being and doing at which we have not yet arrived. We keep on pushing and pulling our thinking around, trying to reach the meaning touching and teasing at the corners of our awareness, stepping back again and again to the moment of experience so that we might come a little closer.

I wonder how many of us, at some stage in our intercultural and interdisciplinary thinking, have raised our hands in the air and cried "I surrender" as wave after wave of despair, derision and desperation threatens to drown us. Thinking at the in-between–or we might say, the "inter-tween"–brings us into the folds of friendship with difference, and this relationship is not necessarily always an easy one. When we engage in the intercultural and interdisciplinary we are always already posing a challenge–to the taken for granted, to the status quo, to the "centre" of dominance"– as Patti Lather would put it. Lather (1998) uses the phrase "praxis of stuck places" to refer to the ways in which we might begin, enable and move in such a disruptive location and she contends that that is exactly where we need to be. Ahmed's (2011) work on "willfulness" resonates here too, and specifically her thinking around "will" and its relationship to the epistemological habits of scholars, disciplines and institutions. As researchers, we are trained to think in a particular kind of way–our trains of thought willfully follow, obey, command, obligate and demand duty (Ahmed, 2011, p. 237) to those disciplinary and institutional practices to which we have pledged a certain kind of allegiance. When we choose a researcher subjectivity and performativity of interculturality and interdisciplinarity, we are making a choice to stand in the way of such disciplinary and institutional will–we are deciding to do our work *differently* precisely to "will our own way" and "go the wrong way" (Ahmed, 2012, p. 4) at the site of difference. Different ontologies, different epistemologies, different methodologies, different performativities and different subjectivities encounter one another in our intercultural and interdisciplinary work as it goes its own way. The encounter is multiple and entangled between I/you/we; between my/their/our social and cultural systems; between my/their/our ways of holding and sharing power, knowledge and authority; and it is a disruptive meeting replete with danger. In her essay "Vive l'orange/To live the orange", French feminist Hélène Cixous (1994) explores the temporal, material and ethical dimensions of relations between – "I to you to we to you to I"–and insists that it is to this kind of

danger we must go to live, breathe and perform a more ethical and non-violent encounter "inter-tween" difference as researchers.

I wonder then how many of us, in our moments of thinking about practice, take an imaginative turn to remain willful in that space of ethico-onto-epistemological danger. Arts educator and philosopher Maxine Greene insists that we must continually draw upon the depths of our imagination to remain present, knowing that our "social imagination, has the "capacity to invent visions of what should and might be" (1995, p. 5). Thinking about practice in this way, is, as Paulo Freire would put it, "praxis"–that is, "reflection and action upon the world in order to transform it" (2005, p. 49), and further that such transformation of the world...requires theory to illuminate it" (2005, p. 123). bell hooks (1994, p. 61) echoes Freire and holds fast to the understanding that "theorising" helps us to make sense of what is happening–to make sense of action, experience and our practice. In theorising, hooks (1994, p. 61) writes, "I found a place where I could imagine possible futures, a place where life could be lived differently" and she describes this as a "lived experience of critical thinking, of reflection and analysis". It is this entanglement of thinking and experience, of reflection and action, of theory and practice–of "praxis"–that the authors in this book bring to us. Each author enacts their particular kind of intercultural and interdisciplinary will in the search for that place of somewhere else and carries with them the knowledge that this can only become a possibility if the gap between theory and practice is bridged. hooks would agree–lived and embodied experience makes "evident the bond between the two– that ultimately reciprocal process wherein one enables the other" (1994, p. 61).

I wonder then about the future of intercultural and interdisciplinary research and the possibilities it might hold if we continue in the will of *our* way and embrace the potential of "praxising" to tell a *different* textual, affective, and ethico-onto-epistemological story. Changing the story matters to us–our work overflows with passion, commitment, excitement and wonder–for after all, it is an inherently personal-political-emotional-philosophical matter. Indeed, it is this wondering–and I have used this word deliberately in this postlude–which, similarly, has capacity for transformation. Wonder, Ahmed suggests, "works to transform the ordinary"–that which is "familiar, or recognizable"–into "something to be questioned and contested" (2004, p. 179) and, because the world is made through action, acting as/in/through wonderment can take us deeply, critically, emotionally into a different kind of relation of the inter-tween to "see the world *as if* for the first time…to notice that which is there, is made, has arrived, or is extraordinary" (Ahmed, 2004, p. 180). Praxising, for us as intercultural and interdisciplinary academics, scholars and practitioners is that *wonder*ful potential and that possibility.

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