



Minerva Access is the Institutional Repository of The University of Melbourne

Author/s:

de Bruin, LR;Burnard, P;Davis, S

Title:

Creativities in Arts Education, Research and Practice: International Perspectives for the Future of Learning and Teaching

Date:

2018-04-19

Citation:

de Bruin, L. R., Burnard, P. & Davis, S. (2018). Creativities in Arts Education, Research and Practice: International Perspectives for the Future of Learning and Teaching. (1), 15 Brill.

Persistent Link:

<https://hdl.handle.net/11343/311652>

Creativities in Arts Education, Research and Practice

CRITICAL ISSUES IN THE FUTURE OF LEARNING AND TEACHING

VOLUME 15

Editors

Britt-Marie Apelgren, *University of Gothenburg, Sweden*
Pamela Burnard, *University of Cambridge, UK*
Nese Cabaroglu, *University of Cukurova, Turkey*
Pamela M. Denicolo, *University of Reading, UK*
Nicola Simmons, *Brock University, Canada*

Founding Editor

Michael Kompf† (*Brock University, Canada*)

Scope

This series represents a forum for important issues that do and will affect how learning and teaching are thought about and practised. All educational venues and situations are undergoing change because of information and communications technology, globalization and paradigmatic shifts in determining what knowledge is valued. Our scope includes matters in primary, secondary and tertiary education as well as community-based informal circumstances. Important and significant differences between information and knowledge represent a departure from traditional educational offerings heightening the need for further and deeper understanding of the implications such opportunities have for influencing what happens in schools, colleges and universities around the globe. An inclusive approach helps attend to important current and future issues related to learners, teachers and the variety of cultures and venues in which educational efforts occur. We invite forward-looking contributions that reflect an international comparative perspective illustrating similarities and differences in situations, problems, solutions and outcomes.

The titles published in this series are listed at brill.com/cifl

Creativities in Arts Education, Research and Practice

*International Perspectives for the Future of
Learning and Teaching*

Edited by

Leon R. de Bruin, Pamela Burnard and Susan Davis



BRILL
SENSE

LEIDEN | BOSTON

All chapters in this book have undergone peer review.

Library of Congress Cataloging-in-Publication Data
LC record available at <https://lcn.loc.gov/>

ISBN: 978-90-04-36958-0 (paperback)
ISBN: 978-90-04-36959-7 (hardback)
ISBN: 978-90-04-36960-3 (e-book)

Copyright 2018 by Koninklijke Brill NV, Leiden, The Netherlands.
Koninklijke Brill NV incorporates the imprints Brill, Brill Hes & De Graaf,
Brill Nijhoff, Brill Rodopi, Brill Sense and Hotei Publishing.
All rights reserved. No part of this publication may be reproduced, translated,
stored in a retrieval system, or transmitted in any form or by any means, electronic,
mechanical, photocopying, recording or otherwise, without prior written
permission from the publisher.
Authorization to photocopy items for internal or personal use is granted by
Koninklijke Brill NV provided that the appropriate fees are paid directly to The
Copyright Clearance Center, 222 Rosewood Drive, Suite 910, Danvers, MA 01923,
USA. Fees are subject to change.

This book is printed on acid-free paper and produced in a sustainable manner.

CONTENTS

Acknowledgements	vii
List of Tables/Figures	ix
1. Connecting Creativities in the Arts: Exploring Diverse Creativities in Arts Practice and Arts-Based Research <i>Leon R. de Bruin, Pamela Burnard and Susan Davis</i>	1
Part 1: Creativities in Arts Practice and Arts-Based Research	
2. Exploring Particular Creativities in the Arts through the Voices of Australian Visual Arts Educators <i>Mark Selkrig and Christine Bottrell</i>	15
3. In-between Practice and Art Worlds: Studio Learning in the University Art School <i>Megan McPherson</i>	33
4. Looking for Patterns in the Dust: A Transformative Story of How Arts Informed Inquiry Was Used to Explore Creative Writing and Creativity in Primary Education <i>Amy Mortimer</i>	47
5. Bunya Pine, Goanna and Star Clusters: Using Metaphor to Frame Indigenous Ways of Doing <i>Robyn Heckenberg</i>	67
6. The Stories within: Perspectives from the Island of Guam <i>Sarah Jane Moore</i>	85
7. Good Question: Exploring Epistemology and Ontology in Arts Education and Creativity <i>Susan Wright</i>	101
Part 2: Creativities in Music, Music Teacher Education and the Music Industry	
8. Developing Creative Ecologies in Music Education: Intercultural Explorations and Encounters in a Creative Music Intensive <i>Leon R. de Bruin</i>	119

CONTENTS

9. Exploring Links between Children's Creativity Development and a World Music Education Program <i>Shari Lindblom</i>	137
10. Music, Mathematics and Creative Processes <i>Fiona King</i>	157
11. Assessing Creativity in English School Music Education: A Case of Mistaken Identity? <i>Martin Fautley</i>	173
12. Training Pre-Service Teachers to be Creative: A Case Study from an Australian University <i>Sharon Lierse</i>	189
13. Digital Audio Ecofeminism (DA'EF): The Glocal Impact of All-Female Communities on Learning and Sound Creativities <i>Elizabeth Dobson</i>	201
Part 3: Creativities in Drama and Dance and Embodied Learning	
14. Dramatic Learning and Indigenous Creativities: A Kinship Approach <i>Susan Davis</i>	223
15. Creatively Analysing Dance A/r/tographically <i>Peter J. Cook</i>	237
16. Creative Ideologies: Drama Teachers and Their Ideological Sensemaking <i>Alison O'Grady</i>	253
17. Connecting Arts Activism, Diverse Creativities and Embodiment through Practice as Research <i>Pamela Burnard, Tatjana Dragovic, Peter J. Cook and Susanne Jasilek</i>	271
18. Propositions and Provocations for Advancing Learning and Teaching through Creativities and the Arts: Creativities Conclusions and Ongoing Considerations <i>Leon R. de Bruin, Pamela Burnard and Susan Davis</i>	291
Notes on Contributors	295

ACKNOWLEDGEMENTS

The editors of this book acknowledge the support of the Australian Association for Research in Education and in particular the Co-convenors of the Arts Education, Practice and Research SIG, Associate Professor Susan Davis and Dr Kim Snepvangers for support in convening the Creative Education and Research Summit 2016, held at the Australian Centre for the Moving Image (ACMI) in Melbourne. This one-day symposium was also co-convened by Associate Professor Anne Harris (then of Monash University) and Dr Leon de Bruin. The symposium built upon the evidence-based outcomes of Anne Harris' Australian Research Council-funded study 'Creativity in Education', the first Australia-based internationally comparative study of its kind, in conversation with internationally renowned creativity scholars Professor Pamela Burnard (Cambridge University) and Professor Pat Thomson (University of Nottingham). Several of the presentations from that summit have formed the basis for chapters in this book, with the scope extended to embrace local and global trends, practices and research in arts, education and creativity.

We would like to thank all our contributing authors for their work, their willingness to attend to detail, energies and their generosity in sharing their research and practice. We would also like to thank the team at Brill | Sense Publishers, in particular Michel Lokhorst for his support and advice. My deepest thanks are due to co-editors Professors Pamela Burnard and Susan Davis for their support, guidance, encouragement, and trust. Thanks also to all artists, teachers, practitioners, and researchers that we have worked with, or in some way contributed to the thought-provoking discourses stimulated within this book.

We hope that this volume provides a useful resource for all those who work in arts education, teacher education and arts and teacher research, and that it stimulates not only wider discussion, but affective, empowering arts practices, teaching and learning, and why this is central to human development.

LIST OF TABLES/FIGURES

TABLE

Table 2.1.	Participants' response to question about links between creativity and visual art education	21
------------	--	----

FIGURES

Figure 2.1.	Creativity orientations model	22
Figure 4.1.	Imagine If (Mortimer, 2016). Inspired by Alison Lester's children's picture book, Imagine (1989)	52
Figure 4.2.	The arts informed methodological star (Mortimer, 2015)	55
Figure 4.3.	Blank woolart board	56
Figure 4.4.	Completed woolart board	57
Figure 6.1.	S. J. Moore Guam Gifts 2017, acrylic on canvas	95
Figure 6.2.	S. J. Moore Oceans of belonging, 2016, mixed media on canvas	98
Figure 7.1.	Magical story	111
Figure 8.1.	Asian gong, western drum kit, indigenous sound shells-cultural instruments for exploration	124
Figure 8.2.	Daniel and David Wilfred immerse students in manikay	128
Figure 8.3.	Bae Il Dong and students explore and fragment p'ansori and western music codes	129
Figure 8.4.	Intercultural and interdisciplinary ideas, actions, cultures and histories emerge	131
Figure 9.1.	Child's representation of a musical excerpt	142
Figure 9.2.	Torrance TTCT-verbal averages	151
Figure 11.1.	DfE progression trajectories	176
Figure 14.1.	'Third place' project participants indigenous and non-indigenous, including the author, middle right	227
Figure 14.2.	The Proppa Solid 2017 cast including Leroy Parsons, Nazarine Dickerson, Mark Sheppard and stage manager/ technician P.J. Rostas, share their personal stories with students after the show	231
Figure 14.3.	A hug of appreciation from one of the students at the conclusion of the Proppa Solid workshop process	233
Figure 17.1.	'The dancing body' embodying activism	275
Figure 17.2.	The 'community body' becomes a 'telling' of the iceberg	278
Figure 17.3.	The symbol of an iceberg	280
Figure 17.4.	'With the heart of a child' installation a catalyst for STEAM education	283

LEON R. DE BRUIN, PAMELA BURNARD AND SUSAN DAVIS

1. CONNECTING CREATIVITIES IN THE ARTS

Exploring Diverse Creativities in Arts Practice and Arts-Based Research

INTRODUCTION

There is no doubt that the arts and diverse practices of creativity provide powerful platforms for realising the change being called for in classrooms and communities. Research and practice occurring within and at the intersection between the diversity of creativities of contemporary arts education practice and arts-based research provide the means for bridge-building and boundary-crossing work that is required to enable a revisioning of practice in education. This work matters for the arts, as well as other educational learning contexts, addressing the need for radical reform in education.

Contemporary arts practices can offer new ways of knowing, being affected and new intra-actions between bodies. Systems of affect, kinaesthetic economies of relation, established through, or in response to, physical discourses effect pedagogy through intra-action. (Anna Hickey-Moody & Tara Page, 2016, p. 17)

This statement by Hickey-Moody and Page demonstrates how inter-related systems, materials and the relationalities of power, may be constituted, reproduced and remade through arts practices and our openness to change. The changing shape of arts education requires learning and teaching approaches that embody the principle of intra-action which operates between bodies and matter, how we exchange ideas and learn with each other as with the plurality of forms of authoring creativities that nurture adaptable, innovative learners within interconnected, yet diverse global societies.

As the relationship between creativity and the arts becomes more intricately explored, so to do we discover the complex and dynamic ways human intelligence is illuminated by and through arts practice and learning, and the ways the arts promote fluidity, fluency, malleability and transformability of thoughts and actions, inviting creative thought and learning into and through other domains (Harris & de Bruin, 2017).

Much of human experience and knowing is expressed through sensory and emotional forms of knowing. The arts concern themselves with expressive forms, symbol systems and intelligences engaging our visual, musical, gestural and kinesthetic modes – predominant modes of communication and experience in our

increasingly media intensified world. Asserting why arts education and processes maintain a special role to play in creativity education offers windows into the ways creativity fosters learning constructs that maximise inquisitiveness, collaboration, adaptability and complexity of processual knowledge deemed essential for 21st century learners.

The ways learning processes, pedagogies, activities and creativity are interwoven and embedded in learning and teaching are of paramount importance to igniting, fueling and maximising creativities (de Bruin & Harris, 2017). By critically evaluating innovative and dynamic practice and research, this book points to the pedagogical and organisational praxis that promotes creativities, creative cultures, and the diverse creative ecologies that foster and promote it.

Critical discourses in arts education are being effected that offer new creativities, new ways of knowing, and new intra-actions which are fluid not fixed, and that urge us to rethink and revision the way we prepare to practice, to teach, to research those who teach and lead in a world of fast changing specialisms and diversities. However, while creativities research affirms that creativity is an intrinsically pluralised human trait, it often seems to be resolutely trained out of learners through many current education systems and practices dominated by standardisation and teacher-proof approaches to teaching and learning. And yet there are still artists and arts educators and researchers who have found the keys to ignite, enliven, excite, risk-take and foster wonderment and epiphany in their classrooms and learning contexts through locating arts-based creativities as central to learning experiences.

This book argues that creativities in arts practice and arts-based research – as with arts-based learning – are essential to fostering innovation and adaptation, and act as the fulcrum through which imagination rich activity can coalesce with domain specific functional analysis and makes wider learning visible, malleable, and doable. Emerging practices, research, and practice as research, along with arts-based research methods challenge existing localised beliefs and ideals, blurring boundaries, challenging old assumptions and forging new opportunities for innovation that signal a reflexive turn from nation-based approaches and understandings to more globally-networked ones that dynamically transform social, cultural and educational landscapes.

The chapters that feature in this book, canvas key ideas and literature that are threefold. First, they explore, identify and illuminate understandings of particular creativities in the arts including diverse arts-based creativity and creativity models that understand creativity as situated within ecologies and systems approaches to creative teaching and learning. Second, they interrogate local, regional, national, and global challenges for artists working in education sectors and for arts education. Third, they advance arts research around the creative/innovation imperative in relation to diverse agendas including the economic, environmental, personal and spiritual, with the implications for future learning and teaching enabled by the arts.

All of these chapters contribute to the assertion of the need for a new paradigm of multiplicities, from creativity to creativities, from knowledge to knowledges,

from learning to multiplicity of ways to approach 21st century teaching and learning through critically synthesizing, integrating and coalescing information and knowledge transfer from the local to the global, and back to local learning communities, through examples drawn from education, practice and research.

IDENTIFYING AND CONNECTING THE CHALLENGES

Expanding the literature on Creativities in Arts Practice and Arts-based Research, Part 1 chapters adopt disciplinary, interdisciplinary, and meta-level analysis of the ways arts creativities can be fostered in and across the arts disciplines and beyond. For example, in Chapter 2, Mark Selkrig and Christine Bottrell, focus on the central issue of the creation of a space for reflection through which we can consider whether certain creativities and how this can be promoted in and through the visual arts in ways that it is not possible to do in other curriculum areas.

While arts practices are seen, and can offer, new ways of knowing and ways of being, their culturally and socially embodied histories are less understood as facilitative of differently authored intra-actions between material culture of objects and persons, intercultural dialogue and participatory spaces and inclusive journeying. Even the transdisciplinary spaces that we simultaneously inhabit and move away from – what Barad calls the in-between bodily spaces (Barad, 2007) – participate in/ with these relationships. Yet, even with the embodied histories which differentiate creativities, such the forms of authorship that underpin the contemporary arts space and place of collective arts practices (see www.klub7.de; www.artberlin.de; www.liquidskyberlin.com) compared to the matter and meaning of and enabled by studio learning in the university art or secondary high school, arts education is not neutral.

In Chapter 3, Megan McPherson focuses on artist-students and their art practices in the ecology of the university studio, envisaging the embodiment of being and becoming artists. The entanglements and intra-actions of theoretical bodies (i.e. the analytical purchase of Elizabeth Grosz and Elizabeth Ellsworth views), and the materiality of place (academia and the real world) reveal how bodies participate in/ with the relationships that respond and act differently in creative practice.

While there is strong evidence of systematic research in the field of ‘arts-based research’, much of the research in the area of artist-led arts pedagogies has focused on identification of the characteristics of learning experiences that are thought to be effective in supporting student learning (Thomson et al., 2012; Denmead, 2015). Findings from arts-based research foreground qualities of enjoyment, inclusion, engagement, transformative thinking, deep knowledge (knowing the central, crucial ideas of a topic and establishing complex connections) with deep understanding (of the topic in a systematic way), plus substantive conversation (interactions on the topic among students and with teachers) and agency (Robinson, 2013). Plausible mechanisms for the development of these educationally positive aspects are: (i) increased motivation, (ii) making the abstract concrete, and (iii) the enhancement

of group work. However, the lack of theorisation means that any extrapolation to general claims needs to be treated with care.

This theorisation concern has been addressed in Chapter 4 by Amy Mortimer who employs an Arts Informed Inquiry – involving an aesthetic form which engages with a “plurality of voices” and “multiple meanings”. This is achieved as well as new understandings and creativities research advancement on how to promote further dialogue on the role of creative writing in primary education.

Arts-based research require, and are characterised by, arts-based methodologies, artistic processes, artistic discourses, artistic expression, artistic tools and materials, often with the development of a performance or presentation (a performative outcome). The learning journey is often driven by a creative impulse to the finished product making the processual and procedural aspects of immense importance to the students (Marshall, 2015). While art is the medium for cultural and social transformation, for facilitating dialogue, for participatory, inclusive journeying, exploration, and discovery, in trans- and interdisciplinary spaces (Guyotte et al., 2015), the challenge in doing so is making new discourses come to matter.

In Chapter 5 Robyn Heckenberg using an interdisciplinary lens and an Indigenous standpoint. The discourse opens a dialogue of convergence and common understandings, which brings together Indigenous ways of being and seeing. Using metaphors for connection to cultural values; and star clusters to represent metaphysical aspects of cultural knowledges and cultural creativities, this chapter elaborates on how Indigenous ways of doing (ontologies) have much to contribute in ethical collaborations of creativity and innovation.

Arts-based research situate art at the centre of the learning journey: arts materials and artistic processes enable abstract, personal, and literal dialogues about ideas and the role of arts in life. Arts-based research facilitate the exchange of knowledges, of stories, of histories, from different perspectives, disciplines and contexts and provide an understanding of different artistic learning processes. Projects are often completed with site-specific performances or presentations – ‘spaces’ and modes in which students’ emotions, are integral to the learning (Myers, 2012). Artistic practices are essential aspects of art-based methods.

In Chapter 6 Sarah Jane Moore focuses on developing deep learning outcomes for students. She maps the transformative opportunities present in the sharing of Chamorro and other islander perspectives for educators. She presents collaborative story building as a way to share learning and strengthen knowledge and perspectives. The work of Chamorro activist teacher and learner Kisha Borja-Quichocho-Calvo breathes life into this compelling chapter with yarns from a living and ancient story based culture.

There are several meta-analyses which have consistently found academic benefits for arts participation. However, pooled effect sizes range widely and are not consistent. There are some indications of patterns of effect, such as a higher impact for younger children and for music studies, but these are not consistent. The quality of evaluation designs used by studies of arts participation has been criticised

as insufficiently robust to draw causal inferences in recent reviews (Fleming et al., 2016). This remains a significant challenge.

Autoethnographic studies of artists' pedagogies have generated similar and valuable insights into the conditions or 'platforms' that can be modelled for, and facilitate in, education. Thomson et al. (2012)'s study drew upon eight case studies. They identified the value of sociality and relationships, including valuing, and modelling interactive, collaborative and cooperative ways of working in which individuality features, and where choice and agency are enabled. They noted the creation of a space, physical and symbolic, in which the institutionalising influence of the school can be suspended, and where the absurd, carnivalesque and large-scale ambitions are possible. Cunningham (2015) and Denmead and Hickman's (2014) year-long study of a similar scale drew on the practice of eight community artists. Their study echoed similar points about how artists create conditions for open-ended enquiry across: space, time, material, body, and language.

In Chapter 7 Susan Wright identifies one of the big challenges for creativity-focused work which concerns defining what we mean by creativity, which type of creativity we are referring to, and elaborating on how diverse creativities are identified. She also addresses the crucial and too often dismissed role of epistemology and ontology in creativity and in arts-based practice and research.

What these chapters show as a collection is some of the ways the materiality of contemporary arts practice and arts-based research – one exists in relation to the other – and emerge through intra-actions between people and matter in processing of creating, making, engaging with the arts in significant ways.

CONNECTING THE LOCAL AND THE GLOBAL

The diverse ways arts activism, practice and performance continues to evolve exemplifies the myriad subjectivities and performativities of creative knowledge and actions emergent in arts practice. Creativities embedded within improvisation, composition, intercultural, multi-ethnic and interdisciplinary approaches address histories, traditions, memories, feelings, unspoken imaginaries, and liminal emergences that come into play. Just as musicians engage, respond, challenge, and advance their own and others' dialogue and expression by addressing their personal 'sounding' in music making, so to does the arts-music domain grapple, examine, explore, articulate and reflect on these actions, to better understand and advance the characteristics of these multiple synchronic and dynamic aesthetics of creative musicking amongst wider social contexts.

Part 2 of this book explores creative music making, teaching, interdisciplinarity, intercultural and feminist ecologies, and assessment in music education, investigating the co-dependence of creative thought and actions which makes us human as well as musical.

This section explores how in the shaping and developing of musical creativities and literacies, we are concerned with establishing groundings of self in relation to

others. In understanding and asserting our own histories, knowledge and skills, we engage and reflect – as musically reflective practitioners (Schön, 1983) and commit to our creative acts, we challenge, critique and even dismantle indurated notions of the appropriate and socially responsible as a means of marking new creative outcomes. These research chapters of musical practices contribute further to understandings of the ineludible progression of our creative act, and the grappling with both affordances and encumbrances performers, educators, and practitioners endure in their lives in making music, and facilitating music-making in others.

Against globalised dynamics and homogeneity, glocal perspectives assert a world of localised, fluid borders of practice and transcultural exchanges and interconnectedness that recognises idiosyncrasy, complexity and diversity of knowledge and meaning making (Hannerz, 1990). Localised activities act as sites of synthesis, reconstruction, and metamorphosis acting as points of fusion and union that integrate race, traditions, and genres. Localised music making shapes the dynamics and flow of globalisation, transmitting powerful ways of being and knowing, and asserting new, developing, and often unique music making communities. The glocal can situate how “fortress communities” resist global influence, and identify the flow of ideas and practices from the “periphery” to the “centre” (Hall 1991; Abu-Lughod, 1991). Glocal music making can offer global practices essential infusions and constructions of intercultural music interconnectivity and inclusive, non-racialised transformations of 21st century music and music education.

Investigating creativities in music, music teacher education, and the music industry, these studies navigate diverse collective and individualised circumstances. In Chapter 8, Leon de Bruin investigates a Creative Music Intensive, analysing creative music-making as a social practice that invokes, synthesises, and integrates Korean p’ansori, Australian Indigenous musicians with student instrumentalists and vocalists. Music that brings together affinities of multiculturalism and inter-culturalism organise as fluid mechanisms through which musicians as explorers cross borders and reorganise themselves into fluid, shifting, diverse communities. Improvising bodies coming together establish an intercorporeality of embedded cultures and tomes of knowledge that engage in music making that reinforce difference and rupture contiguities. This chapter captures how inclusive improvised music can allow for the fluid motion of traditions, can recognise multiple worldwide perspectives and afford an experimental and explorative multicultural, multi-ethnic base. As an improvisatory immersion and practice, freedom of expression emerges from finding new meanings outside of imposed conventions, discovering new vocabularies and shared histories, new tools for saying things differently, beyond conventional orthodoxies allowing a fusion of musical horizons to emerge (Gadamer, 1989).

In Chapter 9, Shari Lindblom’s study of primary aged children explores children’s immersion in musical landscapes including Javanese gamelan, Hindustani tabla and West African djembe. Envisioning Sternberg and Lubart’s (1996) confluence theory of creativity, data is articulated through child experiences of storytelling, confidence, motivation, improvisation, group dynamics, individualism, and environmental

affects upon young, musical learners. Positive benefits to creativity displayed through convergent and divergent thinking, fluency, flexibility, originality and problem-solving ability argue that multicultural world music education programs could become an important educational tool in promoting creativities.

In Chapter 10, Fiona King investigates Primary school creativities between mathematics and music are explored, positing the benefits of encouraging a holistic primary school curriculum focus towards creative learning experiences. King exposes the connections between music and mathematics and their inexorable interconnection through form, structures, notation and coding. Discussion of the current debate surrounding STEM/STEAM education and the way music/arts education can facilitate the ability for teaching for creativity and offers consideration of the myriad musical creativities that can enhance mathematics if taught in combination. King offers salient impetus for multi and interdisciplinary connectivity between music, the arts and other domains such as mathematics, and the advancement of more nuanced and sophisticated learning applications through STEAM education.

Martin Fautley's cautionary expose of the recent developments in English Music education is surveyed in Chapter 11. Music curriculum in the UK is outlined through the National curriculum authority via listening, composing, and performing, with direction in allowing teachers to develop and orchestrate holistic learning, teaching, and the attainment and demonstration of knowledge and skills. Fautley offers hard and compelling evidence of current practices informed by Ofsted's compulsion in measuring the progress of student learning over arbitrary and limiting timespans. Fautley discusses the constraints this causes to the core of what music/arts education can nurture and develop in students, and the damage caused upon existing sequential learning outcomes, and indeed its alarming effect on teachers in the UK. This chapter outlines dramatic curricular, pedagogical, educational and cultural value issues imbued within a neoliberalist agenda in governments, schools and audit inspectors that make the misguided conception that creative activity, nor procedural learning does not count as learning.

Sharon Lierse in Chapter 12 investigates the development of an online unit of work with an Australian university, and the transformative impact this had on effectively teaching creativity within an arts education course to pre-service early and primary years arts education undergraduates. The utilization of Participatory Action Research saw a cyclic development of planning, acting, observing, reflecting and re-adjustment. Innovative student feedback through online video, audio collaborate sessions, and emails revealed growing pre-service-teacher conceptualisations of 'art' and heightened confidence when attempting to be creative.

Elizabeth Dobson offers the concept of 'digital audio ecofeminism (DA'EF)' in Chapter 13, describing the ecofeminist priorities of these women's music-making groups, documenting how they enable learning, knowledge and power-sharing/shifting in ways that challenge capitalism across a range of music technology and production industries. Dobson shares insights into five DA'EF musical communities

and offers suggestions on generating knowledge that benefits grass roots communities, women and girls and especially women of colour. Dobson explores what inspires women to create, organize and develop feminist digital audio communities, investigating how they foster learning and creativities. This chapter advocates the benefit of incubation and development of safer spaces as powerful opportunities for personal and collective growth, networking and knowledge sharing. Dobson offers how practices are infused with diverse creativities that facilitate particular kinds of power and capacity to change our world through the arts in society.

CONNECTING CREATIVITIES WITH ARTS PRACTICE

As the point has already been made, creativities are lived and embodied, they are not abstract, cognitive processes that are disconnected from lives, living, action and also activism. Embodied learning recognises that learning is not a disconnected mental act, but is maximised through approaches, which synthesise sensory experience, action, thinking, feeling and interacting with others (Stolz, 2015). Learning and working through the Arts is always a physical experience of using bodies in action and interactions that occur through real time and space. The understanding revealed through the field of ‘embodied cognition’ demonstrates what artists and creatives have long known, and how cognitive functioning and perception is grounded in action and experience (Keifer & Trumpp, 2012; Lakoff & Johnson, 1999) and the ‘thinking and creating’ body is not only a vessel in which the mind is situated. Embodied creativities and pedagogies therefore “joins body and mind in a physical and mental act of knowledge construction” (Nguyen & Larson, 2015).

The particular qualities of art as experience were described by Dewey in 1934 who argued that through art creation processes individuals may have ‘an’ experience, which achieves a sense of consummation and significance, a unity and integration. The diverse characteristics and components of such experience and reflection goes beyond the sum of all the components to become something different, transformed or ‘transfigured’:

In art as an experience, actuality and possibility or ideality, the new and the old, objective material and personal response, the individual and the universal, surface and depth, sense and meaning, are integrated in an experience in which they are all transfigured from the significance that belongs to them when isolated in reflection. (Dewey, 1934, p. 309)

Through the experience of art and creativities materials, concepts, but also lives and ‘things’ within the outer and inner worlds may be transformed. The arts provide expressive forms and realisations that embody aesthetic and imaginative impulses and once realised these can have powerful impacts within the world.

In Part 3 some of the ways these experiences and actions may play out have been explored through artforms including drama and dance, but also through visual arts and multidisciplinary collaboration.

CONNECTING CREATIVITIES IN THE ARTS

In Chapter 14 Davis the important of Indigenous approaches to creativity with a particular focus on ‘kinship’ and connectedness. Two case studies drawn from the artforms of drama and theatre explore ways that important stories may be told, including those concerned with imagined futures drawing from the most ancient of traditions. With a particular focus on Australian Indigenous arts, people, cultures, approaches to knowing, creating and learning are shared that affirm the value of these forms of embodied learning.

Chapter 15 features Cook’s work on creative approaches in Dance and Dance pedagogical content knowledge, situated within a wider discussion on Creative education for pre-service teachers. Drawing on his teaching practice within initial teacher education, he explores the benefits and challenges of creative approaches to analysing Dance. He argues that such an approach provides for making and responding to become an inter-twined artistic process promoting creativity in Dance education and reuniting creativity with arts education.

Chapter 16 also focuses on the experiences of educators. This time O’Grady investigates the ways early career drama teachers utilise, adapt, challenge, absorb and assimilate ‘big discourses’ of drama and creativity in the process of developing their identities and ideologies as new drama teachers. A key focus of this study is the ways in which five early career drama teachers, use language to talk about the work they do as teachers and the effect of their ideological predispositions on the way they recruit and teach creative pedagogy. The chapter also aims to provide an insight into how these early career drama teachers believe that drama pedagogy when taught and transacted in particular and specific ways, allows their students to know the world and to reveal their humanity.

Chapter 17 features the diverse creativities-in-arts practice shared by Burnard, Dragonic, Cook and Jasilek, demonstrating the power of arts practice for deepening human connection to nature and the living earth, inspiring activism. They present three activist enquiry practices which embody: (i) intercultural creativity through an activist choreographic practice involving a Greenlandic and Scandinavian dance company; (ii) transdisciplinary creativity through an arts-based environmental education practice inspired by an activist sculpture involving a primary school in the UK; and (iii) artistic creativity inspired by an artist activist residency practice in a Higher Education setting in the UK. Each practice features artist-researcher collaborations and arts as activism.

CONCLUDING THOUGHTS

Throughout the chapters of this book, the authors articulate the multiplicity of ways creative skills and capacities may be cultivated across educational contexts, exploring applications within practice, pedagogy and curriculum. It draws and builds theory and research practices, offering educators and artists alike innovative practice and action that cognitively, behaviorally and socio-culturally activates creativities in learning, and how educators can shape designerly ways of knowing

and synthesising knowledge that interconnects domains and further extends the means for understanding and cultivating creativities in education. It reflects upon the potential for this ‘creative moment’ in education that we hope will contribute to enabling visions for action within turbulent global times.

REFERENCES

- Abu-Lughod, J. (1991). Going beyond global babble. In A. D. King (Ed.), *Culture, globalization and the world-system: Contemporary conditions for the representation of identity* (pp. 131–138). London: Macmillan.
- Cunningham, J. (2015). *Knitting together arts and social change, RSA*. Retrieved February 23, 2017, from <https://www.thersa.org/discover/publications-and-articles/reports/knitting-together-arts-and-social-change>
- de Bruin, L. R. (2017). Apprenticing for creativity in the improvisation lesson: A qualitative enquiry. *Teaching in Higher Education* (Online). Retrieved from <https://doi.org/10.1080/13562517.2017>
- de Bruin, L. R., & Harris, A. (2017). Fostering creative ecologies in Australasian Schools. *Australian Journal of Teacher Education*, 42(9), 23–43. doi:10.14221/ajte.2017v42n9.2
- Denmead, T. (2015). For the lust of not knowing: Lessons from artists for educational ethnography. In L. Bresler, (Ed.), *Beyond methods: Lessons from the arts to qualitative research* (pp. 25–36). Malmö: Malmö Academy of Music.
- Denmead, T., & Hickman, R. (2014). Reading between the obliques. *Visual Arts Research*, 40(78), 28–30.
- Dewey, J. (1934). *Art as experience*. London: Perigree (Penguin).
- Fleming, J., Gibson, R., & Anderson, M. (2016). *How arts education makes a difference: Research examining successful classroom practice and pedagogy*. Abingdon: Routledge.
- Gadamer, H. G. (1989). *Truth and method* (J. Weinsheimer & D. G. Marshall, Trans.). New York, NY: Continuum.
- Guyotte, K., Sochacka, N., Costantino, T., Kellam, N., & Walther, J. (2015). Collaborative creativity in STEAM: Narratives of art education students’ experiences in transdisciplinary spaces. *International Journal of Education and the Arts*, 67(6), 12–19.
- Hall, S. (1991, August). Europe’s other self. *Marxism Today*, 18–19.
- Hannerz, U. (1990). Cosmopolitans and locals in world culture. *Theory, Culture & Society*, 7(2), 237–251.
- Harris, A., & de Bruin, L. R. (2017). STEAM education: Fostering creativity in and beyond secondary schools. *Australian Art Education*, 38(1), 54–75.
- Hickey-Moody, A., & Page, T. (Eds.). (2016). *Arts, pedagogy and cultural resistance: New materialisms*. London: Rowman & Littlefield.
- Kiefer, M., & Trumpp, N. M. (2012). Embodiment theory and education: The foundations of cognition in perception and action. *Trends in Neuroscience and Education*, 1(1), 15–20.
- Lakoff, G., & Johnson, M. (1999). *Philosophy in the flesh: The embodied mind and its challenge to western thought*. New York, NY: Basic Books.
- Marshall, J. (2015). Transdisciplinarity and art integration: Toward a new understanding of art-based learning across the curriculum. *Studies in Art Education*, 55(2), 104–127.
- Myers, N. (2012). Dance your PhD: Embodied animations, body experiments, and the affective entanglements of life science research. *Body and Society*, 18(1), 151–189.
- Nguyen, D. J., & Larson, J. B. (2015). Don’t forget about the body: Exploring the curricular possibilities of embodied pedagogy. *Innovative Higher Education*, 40(4), 331–344.
- Robinson, H. (2013). Arts integration and the success of disadvantaged students: A research evaluation. *Arts Education Policy Review*, 114(4), 191–204.
- Schön, D. (1983). *The reflective practitioner: How professionals think in action*. London: Temple Smith.
- Sternberg, R. J., & Lubart, T. I. (1996). Investing in creativity. *American Psychologist*, 51(7), 677–688.

CONNECTING CREATIVITIES IN THE ARTS

- Stolz, S. (2015). Embodied learning. *Educational Philosophy and Theory*, 47(5), 474–487.
- Thomson, P., Hall, C., Jones, K., & Green, J. S. (2012). *The signature pedagogies project* (Final Report). Newcastle: Creativity, Culture and Education (CCE).

Leon R. de Bruin
RMIT University
School of Education
Melbourne, Australia

Pamela Burnard
University of Cambridge
Faculty of Education
Cambridge, UK

Susan Davis
Central Queensland University
School of Education and the Arts
Australia

PART 1

**CREATIVITIES IN ARTS PRACTICE AND
ARTS-BASED RESEARCH**

MARK SELKRIG AND CHRISTINE BOTTRELL

2. EXPLORING PARTICULAR CREATIVITIES IN THE ARTS THROUGH THE VOICES OF AUSTRALIAN VISUAL ARTS EDUCATORS

INTRODUCTION

Although not the sole purview of art education, it [creativity] is our core business and we do know a lot about it – we are in fact the experts in this.

The opening statement above is one of many made by visual arts educators in response to a 2016 Australia-wide study designed to explore the impact of shifting political, social and economic agendas on quality visual arts education. These agendas, which have been identified in research literature, affect the broad field of Education, and consequently filter through to affect the provision of quality visual arts education. Enmeshed within the current global education agenda that involves standards, outcomes and high-stakes testing, a parallel rhetoric also exists to promote the creative capacities of young people (Department of Education and Training, 2015; Harris & Ammerman, 2016; Lucas, Claxton, & Spencer, 2012). In tandem, broader understandings of creativity are emerging and there is growing acceptance that creativity can extend across all learning areas (European Commission, 2009; Fisher & Williams, 2004). The constant changes and shifts in discussions, debates and policy development in relation to Education are firmly captured by the concept of ‘supercomplexity’. Ling (2017) describes the era of supercomplexity as having specific and defining characteristics, where ‘traditional frames of reference are constantly shifting, the future is unknowable and is characterized by uncertainty, risk, messiness and an absence of universals’ (p. 36).

Traditionally, the domain of the arts has been recognised and described as a distinct discipline or ‘way of knowing’ in many school education systems across the globe. An assumption has also prevailed that creativity is associated, understood and more frequently spoken about (Heilmann & Korte, 2010) in the arts discipline, which is not necessarily the case (Imms, Jeanneret, & Stevens-Ballenger, 2011). With the shifting emphasis and expanded understandings that now identifies plural forms of creativities (Burnard & Fautley, 2015), a paradox has surfaced where in some instances, the arts are championed and in other circumstances the arts continue to be further marginalised and de-emphasised in school contexts. Yet as the creativity gaze moves beyond the realm of the arts discipline, many of the strategies and approaches espoused to stimulate diverse creativities remain firmly entrenched in quality arts education programs.

In this chapter, we draw on a particular data set that emerged from an Australian nationwide research project undertaken by the authors in 2016, titled *A rummage through the Visual Art Education landscape in Australia*. This research involved Visual Arts educators from all sectors of education in all states and territories across the country. Hearing, and gathering together the ways in which visual arts educators from across Australia talk, incorporate and educate from a perspective of quality and creativity, is timely as it localises, personalises and contextualises discussions and policy debate around creativity across the curriculum. We initially illustrate the context in which the study emerged and subsequently consider potential frameworks to talk about creativities and quality arts education situated within the broader global context. Many participants in this survey indicated that teaching creativity was a core aspect of their work. Focusing on the voices of educators has enabled tradition, patterns of thinking and assumptions to be explored and critiqued. A result is the creation of a space for reflection through which we can consider whether certain creativities can be promoted in and through the visual arts in ways that it is not possible to do in other curriculum areas. The methodological aspects of the study, which provided such rich responses is then briefly outlined prior to discussing and exploring the views of participants, which continue to shed further light on perspectives of creativity/ies from Australian and ‘glocalised’ perspectives.

SETTING THE CONTEXT FOR THE STUDY

Evidence from various parts of the world continues to mount regarding the instrumental and intrinsic benefits of the arts and arts-rich learning environments for young people (Caldwell & Vaughan, 2012; Fiske, 2000; Hunter, 2005; McCarthy, Ondaatje, Zakaras, & Brooks, 2004; Thomson, Hall, Jones, & Sefton-Green, 2012). This evidence is subsequently espoused in policy statements, where governments indicate they want ‘more students to excel in the arts’ (Department of Education and Training, 2015, p. 11). Counter to this, visual arts education in formal school settings has continued to endure a number of tensions and tussles over the last few decades. These tensions include debates from the UK about the teaching of skills and techniques versus self-expression, education ‘through’ or ‘in’ the arts, and teacher-centred or child-centred approaches (Hickman, 2010). As broadening political and ideological agendas continue to shape curriculum perspectives, ongoing questions remain as to what arts’ ‘ways of knowing’ should be included in curriculum. Similarly Flood, Heath, and Lapp (2005) note that further disruption occurs in the field of art education when there is a move away from codifying the arts into traditional or discrete categories, which is then compounded by the emergence of diverse ‘new’ art forms and theoretical perspectives such as post structuralism. Questions from a curriculum perspective continue to surface with the various disciplines, drama, dance, visual arts and music, being nested or ‘homogenised’ under the one umbrella of ‘the arts’. Subsequent to this ‘grouping’ questions are raised as to what counts as arts subjects in the curriculum, and on another level,

having decided ‘what’ counts, and ‘who’ decides the appropriate content for that art subject (Fleming, 2012).

Teachers who are already working in schools, or those about to commence their careers, have identified concerns about having adequate time for the teaching of arts education, in addition to possessing the confidence to teach the arts (Lemon & Garvis, 2013; Oreck, 2004; Russell-Bowie, 2012; Selkrig & Bottrell, 2009). The current climate in education, which has a focus on outcomes, high-stakes testing and a ‘back to basics’ mandate on the teaching of literacy and numeracy, has resulted, in some instances, in the decline of arts education provided in school settings (Robinson, 2015). As arts education becomes diminished in school contexts, a similar phenomenon seems to be occurring in the tertiary sector in the preparation of pre-service teachers. Research in the Australian higher education sector conducted by Barton, Baguley, and MacDonald (2013) claims that it ‘... is clear that the arts are consistently at risk of being marginalised in teacher education courses across Australia’ (p. 86). Although not unique to the Australian context, the provision of tertiary art education for post-compulsory students who wish to become an artist or arts practitioner, is also being rationalised (Morgan, 2016). Internationally and in Australia, debate surrounding ‘who’ is best placed to deliver arts education – generalist teachers, specialist teachers, artist teachers or teaching artists – has also evolved through the identification of the role of teaching artists or the practice of ‘private’ providers being engaged by schools to deliver arts programs.

Highlighting these messy issues and tensions foregrounds the concerns that are impacting and shaping the current field of arts education in many parts of the world, including Australia. The ways in which visual arts education is conceptualised and taught depends on a multitude of understandings and the participants, who interact in a diverse range of settings. Primary school art education is not necessarily confined to a classroom with a generalist teacher; there can be specialist art teachers and spaces in primary schools; galleries, individuals and community organisations also play a role. In addition, there are those involved in shaping arts education from afar; bureaucratic arts and productivity policies also impact the field. The data we draw on for this chapter are taken from our 2016 research, which was informed by an awareness of the tensions, multifaceted connections and contested views that shape visual arts education. Participating in local and global discussions along with examining research from the Asia Pacific region, the UK, Europe, the United States and Canada led to identifying a connectedness between creativity/ies and quality visual arts education. This further prompted us to also inquire if the visual arts can promote or encourage creativities in ways that may not be possible in other curriculum areas.

LINKS BETWEEN CREATIVITIES, AND QUALITY VISUAL ARTS EDUCATION

Our discussion centres on connections between creativities and the visual arts that have had a long association. For example, five decades ago Eisner (1962)

outlined how ‘Art education has long been concerned with the development of human creativity... [although] the interest that art education has in creativity is now being echoed in other areas’(p. 11). With the passing of half a century, the present rhetoric espouses creativity as a capacity that needs to be promoted in all areas of the curriculum. This re-imagined view of creativity has, according to Craft (2005), shifted away from education and aesthetic interests to a focus on instrumental economic concerns and productivity. In this shift of focus, Harris (2014, p. 18) argues that engaging in creativity for its ‘own sake’ has become further maligned as a consequence of the neoliberal agenda. Across various political, policy, economic, cultural and social discourse the concept of creativities is also highly contested. Banaji, Burn, and Buckingham (2010), for example, describe nine different rhetorics of creativity: creative genius; ubiquitous creativity; democratic and political creativity; creativity as economic imperative; creativity as social good; creativity and cognition; play and creativity; the creative affordance of technology; and the creative classroom.

Investigating the characteristics and qualities termed ‘creative’ in the visual arts are complex, according to Eisner (1962), who argues that rather than trying to focus on creativity in a general sense, it may be better to consider a typology of four kinds of creativity: (i) Boundary pushing; (ii) Inventing; (iii) Boundary breaking; or (iv) Aesthetic organising. Zimmerman (2010) notes the ebb and flow of support for creativity in art education over the same half-century, and how support for creativity is linked with the focus or emphasis of the curriculum at the time, be it society-centred, child-centred and/or subject-centred. Like Eisner, Zimmerman maintains that ‘Creativity is a complex process with relationships among people, processes, products, and social and cultural contexts relevant to a domain of knowledge’ (Zimmerman, 2010, p. 84). Similar to dismissing the notion of a singular definition of creativity, Zimmerman also challenges the view that creativity in art teaching and learning is based on one particular process or methodology, that being the creative process. Instead, a variety of strategies are employed, such as problem finding and solving, analogical thinking, brainstorming, visualization and remote association, transformational thinking, distortion, metamorphosis, code-switching, and developing habits of mind (Zimmerman, 2010, p. 90).

With the shift in emphasis to a more instrumental version of creativities, Zimmerman also argues that in visual arts education creative self-expression is important in and of itself, not only in the service of therapeutic, civic, economic or political agendas. She similarly contends that critical thinking and creative art processes are vital to quality art education programs as they allow young people to express their own creative reactions to the world about them (Zimmerman, 2010, p. 91). As a result of a previous study where we spoke with arts teachers about their understandings of creativity (Selkrig & Bottrell, 2016), we were able to situate their responses into a suite of particular Creative Orientations: Thinking, Action, Emotion and Skills or Outcome orientations. These orientations are based loosely on literature from social psychology and the strategies individuals employ, which

include emotion-focussed and problem-focussed coping (Keamy, 2003; Smith & Mackie, 1995). As a co-researcher on that project Keamy (2016), has written elsewhere that in the project

‘action oriented’ responses were taken to include those in which there was a sense of something being done or intended to be done; ‘emotion oriented’ responses included those in which feelings were evoked; ‘skills or outcome oriented’ responses included those in which there was a production perspective being described, and ‘thinking oriented’ responses included those with a cognitive element to them. (p. 8)

Along with the shifting discourse about creativities and arts education, discussion has also emerged about what excellent, authentic and quality arts education is. Eisner (2002) maintains that learning in and through the arts can develop subtle and complex aspects of the mind, and he argues that the broader field of education can learn from the arts. Hetland, Winner, Veenema, and Sheridan (2013) also describe certain ‘studio habits of mind’, which promote dispositions that can form the basis of promising practices and quality art programs. Documentation of effective or quality arts education programs can be problematic, as they can be linked to issues of purpose, identity and values, and are often highly contextualised (Ewing, 2010, p. 18), although some studies have emerged which provide valuable insight. In addition to the ‘studio habits of mind’ approach (Hetland et al., 2013), Bamford (2006) identifies both artistic and creative approaches to learning (through the arts) with provision for problem-solving, risk-taking, critical reflection and an emphasis on collaboration amongst the various components in quality ‘arts-rich’ education programs. These components echo the ‘ways of thinking and ways of working’ (Suto, 2013), the 4Cs (Partnership for 21st Century Skills, 2007), enabling skills (Lisbon Council, 2007), and the five creative dispositions described by Lucas et al. (2012). The Qualities of Quality: Understanding Excellence in Arts Education report (Seidel, Tishman, Winner, Hetland, & Palmer, 2009) also provides a series of touchstones, lenses and elements through which to consider the complex arts education landscape, while furthermore stressing the need to achieve and sustain quality arts education for young people in schools and other settings. Woven through the lenses of Learning, Pedagogy, Environment and Community dynamics (L-PEC) and the ensuing elements attached to each of these lenses are phrases such as ‘improvising’, ‘experimentation’, ‘exploration’, ‘collaboration’ and ‘problem solving’, which all reverberate in literature as ways of promoting creative dispositions and capacities.

At both a local and global level the concept of creativity and the pluralised view of creativities remain problematic, and in policy the discourse on creativities is potentially aimed at a trajectory beyond the arts field. From the globally-diverse literatures to which we refer, creativities appear to be particularly embedded in *quality* arts education programs. Similarly, the literature indicates that exploring what occurs in quality arts education could assist in promoting creativities across other areas of the curriculum. The literature we have explored here also provides some helpful frameworks to consider

what constitutes quality and consequently, how quality arts education and creativities potentially intersect and diverge. Later in the chapter we will return to these frameworks to discuss responses by participants from a perspective of 'glocalisation', however prior to doing so we outline the methodology adopted for the research project.

METHODOLOGY

The study is situated within a paradigm of supercomplexity, where we acknowledge realities are complex and dynamic and frames of reference are always shifting. Similarly, we embrace fragility, insecurity, the unknown and strangeness and recognise understandings are constructed and multiple and can be contested. The future is unknowable (Ling, 2017). We followed a mixed-methods descriptive approach with the intention to systematically provide a picture of 'what is going on' at a specific point in time regarding a particular issue (Baran, 2016, p. 67) – in this instance, describing and representing the contemporary understandings of the complex issues affecting visual arts education held by art educators in Australia. With the underpinnings of supercomplexity in mind, we elected to title our study: *A rummage through the Visual Art Education landscape in Australia*. To inform the study we conducted a review of arts education research and literature from both Australian and international sources to ascertain the major issues and concerns in the field of education, and specifically art education, to which we referred in the previous section. Issues we identified from this review of the literature formed the basis of the questions we developed for our study in relation to the provision of quality art education. Our questions were based on topics such as professional learning, support and resourcing for art education, understandings of quality art education, the impact of policy, the role of creativities in visual arts education, and partnerships that support arts education. In this chapter, our focus is on creativities in arts education.

Using an Online Survey Tool and Finding Participants

Our aim with this study was to reach a range of people involved with visual arts education across Australia. To achieve this aim, our research design needed to be efficient, effective and pragmatic. Due to these parameters, we elected to use the online survey tool, Qualtrics (Qualtrics, 2017). The survey included yes-no responses and Likert scales, along with extended text-based responses. Being aware that our participants would be from the visual arts education field, at strategic points in the survey we also requested responses that involved using a visual image. The survey was developed and trialled with arts educators (who were not involved with the project) to determine ease of use, clarity of questions, and if any refinement was required. Ethics approval from the university was granted for the project.

We embarked on an extensive scan, via the internet, of university-based teacher education programs, state and national art teacher organisations, galleries, museums and community art organisations from across Australia. As a result, a contact list of 100

EXPLORING PARTICULAR CREATIVITIES IN THE ARTS

email addresses was compiled. An invitational email was circulated (using the blind cc field) to all on the contact list, and within the email we provided a description of what we meant by the term ‘visual arts’ so that participants were aware of our parameters and could select if they likened their work with the description. We based the description on Victorian Curriculum Assessment Authority statements that one of the subjects in the Arts, visual arts, contributes ‘to the development of confident and creative individuals and enriches Australian society’. For the purposes of this study the term Visual arts refers to art education activities where ‘students explore the world of visual representation and expression’ (Victorian Curriculum and Assessment Authority, 2016).

The email also contained a link to access the survey and an invitation to participate; we also requested they might consider forwarding the survey via email to visual arts educators in their network. The online survey was available for a period of six weeks. A subsequent email invitation was sent two weeks prior to the survey closing as a reminder to participate, as well as sharing the invitation with colleagues. One hundred and ten people responded, with eighty participants completing all questions, the remaining thirty did not complete the survey in full.

CONNECTING CREATIVITIES WITH QUALITY VISUAL ARTS

One of the most challenging considerations associated with this research project involved focusing on specific questions, where quantitative, qualitative and in some instances, visual stimulus responses were provided. For this chapter, where we focus on creativity and quality art education, we drew on a particular data set from the study and focussed on responses to the question: Do you consider visual art can promote or encourage creativity in ways that may not be possible in other curriculum areas? The information in Table 2.1 summarises the participants’ answers to this question. Responses overwhelmingly expressed in the affirmative that participants felt visual arts can promote or encourage creativity in ways that may not be possible in other curriculum areas. While we could easily conclude the chapter here, extended responses to the question explicitly posed in the survey illustrate how visual arts educators identify quality art education and creativity as being connected.

Table 2.1. Participants’ response to question about links between creativity and visual art education

<i>Question: Do you consider visual art can promote or encourage creativity in ways that may not be possible in other curriculum areas?</i>		
<i>Answer</i>	<i>Count</i>	<i>%</i>
YES	74	93.67%
Maybe	5	6.33%
NO	0	0.00%
Total	79	100%

Through extended text-based responses a more subtle and nuanced picture emerged. The data related to this question were analysed through two approaches. Firstly, a report was generated via Qualtrics where percentages and frequencies could be ascertained. The data were also downloaded into an Excel spreadsheet where an approach developed by Minichiello, Aroni, and Hays (2008) to generate some coding categories was initially employed. The subsequent analysis featured aspects of descriptive, emotive, values and holistic coding as outlined by Miles, Huberman, and Saldana (2014) from the colour text coding. A conceptually clustered matrix (Miles, Huberman, & Saldana, 2014) was also developed to reflect various sub-themes and themes that surfaced.

In framing our interpretations of the data, we were mindful that this would not be a straightforward task and it would entail the uncertainty, risk and messiness that characterises supercomplexity. Similarly we recognised the range of characteristics that can be involved in creative work which ‘tends to bring together the entire range of human possibilities within themselves’ (Csikszentmihayli, 1996, p. 57). In order to respect these multifaceted characteristics we have applied a model designed and used in a previous project (Keamy, 2016; Selkrig & Bottrell, 2016). The Creative Orientations model Figure 2.1 seemed an appropriate structure through which to address the responses of participants. Rather than presenting the orientations in a table format, which may be interpreted as hierarchical, this interwoven multi-part model incorporates orientations which can exist independently – Action, Thinking, Emotion and Skill – or intersect with some or all remaining orientations.

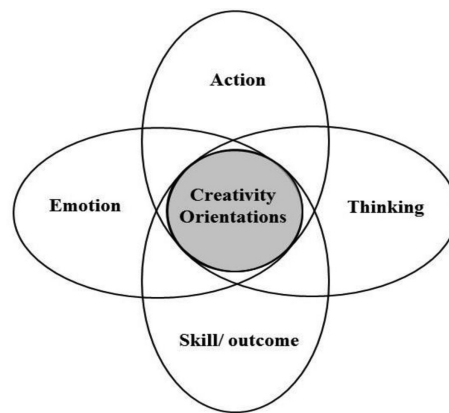


Figure 2.1. Creativity orientations model

Given the detailed, diverse and often personal narratives of participants, most can, in multiple ways, be accommodated in the Creativity Orientations model. The model is designed for thematic and conceptual sorting while respecting responses, as it allows for the messiness, overlap and complexity to which we have previously

referred. During the sorting of data, it also became apparent in a number of instances that it was also challenging to situate responses into one particular orientation. Some responses tended to extend beyond or overlap categories of the Orientations model and will be discussed as responses that fall into this multifaceted space. Similarly, we also consider ‘outlying’ responses, which ‘step outside’ the Creative Orientations model in order to highlight that which is problematic, contested and vibrant, and, in all aspects of the discussion, respect the diverse dispositions of those who are involved in the field of visual arts education across Australia. Each quote used is from a different visual arts educator and to maximise anonymity in an on line environment, we have not used identifiers (Dawson, 2014). Making visible the voices and views of participants, we also draw on literature to deepen the discussion in the consideration of future teaching and learning. What follows is our narrative, based on responses from participants, where we tease out the understandings educators have of the relationship of quality art education and creativity.

Thinking Orientations

A dominant stream in much of the broader literature about creativity from Europe, the United States and United Kingdom relates to cognitive processes and links with thinking, and identified in research from the Lisbon Council (2007), Partnership for 21st Century Skills (2007) and Suto (2013). Craft (2000) coined the phrase ‘possibility thinking’ to characterise the opportunities for innovation and ways to imagine an invention (pp. 3–4). Some of the educators were able to be specific about creative thinking orientations in visual arts such as ‘My students have often remarked how they have to engage their brains because answers have to be created not googled’ or ‘Visual arts education encourages creative thinking, problem solving and collaboration’. One particular response went further to describe embodied thinking or thinking through the sense of sight:

The importance of the senses, specifically sight in thinking. The Visual Arts teach embodied thinking in relation to sight, seeing the world and representing it. For example, the process of drawing is an example of thinking through sight. Visual art teaches the manipulation of this understanding through creative processes. Other subjects touch on similar processes, though not is the same depth, for example, science requires observation in scientific processes.

A number of responses proposed that creative thinking orientation developed in art can engender forms of thinking that are then transferable across other curriculum areas. As one participant responded:

Creativity is linked to problem solving when students are given the ability to learn how to think outside the square. Also creative thinking gives students confidence and promotes self-esteem that extends to other areas of the school curriculum.

Similarly, another participant stated: 'Creativity is a way of thinking. It can be enhanced or restricted purely by the way subjects are introduced. If students are creative in visual art, then they often can [be creative] in other curriculum areas'.

A clear underpinning of the thinking creative orientation in art education was a view that visual art education was the place where creative thinking could be incubated:

For many students, it is a 'way in' as they [students] are able to succeed and then transfer these skills. The approach is more likely to develop connected thinking, metaphorical thinking, design thinking and many other important attributes for C21.

These attributes of complex and diverse forms of problem solving are also identified in quality art education. Eisner (2002) reminds us that in art education

there can be more than one solution to a problem; variability of outcome is okay...
the arts teach children that their personal signature is important and that answers to questions and solutions to problems need not be identical. (pp. 196–197)

Seidel et al. (2009), through the L-PEC lens of Learning, also describe opportunities for students to apply the elements of 'experimentation, exploration and inquiry' as they are 'shifting back and forth, from working towards mastery to exploring new possibilities' (p. 32). As can be seen with the participants' responses that link with this particular orientation, the notion of exploring new possibilities in visual arts through connected cognitive activities of experimenting, exploring and inquiring were a common thread in many instances.

Action Orientation

Along with responses related to creativity and thinking in visual arts, clear statements also surfaced from participants that for creativity to exist and be nurtured in visual arts education, action is also required. In the Creativity Orientations model, Action oriented responses are taken to include those in which there was a sense of something being done or intended to be done. For creativity to occur a number of educators described how they need to take an active role, and suggest that 'the Arts all require participation and a practical physicality that supports intellectual problem solving and empathetic learners'. Hetland et al. (2013) describe the dispositions and actions through which art learners can better understand the world, and which are a basis for quality visual arts.

The Action orientation applies to both teachers and students, and connects with enactment in a variety of ways. As one participant stated, 'Children can embody information and learning through art-making that may not be possible through other modalities'. Engaging physically in a task, such as constructing an object out of clay or making marks on a sheet of paper, complements cognitive thinking processes according to another participant, who made the comment, 'The Arts all require

participation and a practical physicality that supports the intellectual problem solving and empathetic learners'. Another educator framed a similar consideration, stating:

I think the hands on and experimental engagement with different materials and media encourage students to see different possibilities. There is also an opportunity in examining the Visual Arts both 2 and 3D to give students insights that engage and allow them to continue to be curious and develop their own ideas.

The element of risk taking or experimentation also surfaced in responses from participants when they spoke about the action of, or being actively involved in, an art-making task. Creativity in the visual arts involves 'risk taking, experimentation, capacity to accept failure, to learn through error, through practice ... to think beyond the square/laterally etc., etc.'. While some responses described how visual arts education offered 'a less intimidating medium for trying out new ideas', it was also noted that students needed encouragement to open up and take risks through creative actions in visual arts, as 'Open ended exploration with no one right answer is found in arts education. It takes a lot of effort to convince students this is ok'. The actions educators engaged in to convince or encourage students to experiment and 'invent, push and break boundaries' (Eisner, 1962) could in part be linked to the views art educators have of how teaching occurs in other curriculum areas, such as:

Students are directed to create according to structures in writing, reading, etc... Art allows for students to learn in a variety of ways and feel accepted for being different and therefore more confident to approach other tasks and skills.

An Action creative orientation (beyond thinking) also underpins a response which stated how the visual arts 'allow for a different and unique way of understanding the world – no right and wrong answers, allow for experimenting and exploration'. Seidel et al. (2009) maintain that quality art education occurs when learning environments are structured, yet responsive and flexible 'to what students bring to the work' (p. 37) while also encouraging students to act and feel like artists through purposeful experiences in creating or engaging with works of art (p. 30).

From the comments expressed by participants, it would appear that creativities in quality visual arts education embrace both divergent thinking along with divergent action/s. Embracing the two requires an active experience to occur for the students. These types of experiences in quality visual arts education involve a degree of risk taking, by both learners and educators that can become visible to others through action. When visual arts educators build these experiences into learning environments, the means for understanding and cultivating creativities in education are extended.

Emotion Orientations

The field of visual arts education, unlike other discipline areas, has in many instances been cited as the domain where feelings, passions and emotions manifest through the senses, and artistic actions rely on qualitative forms of intelligence (Eisner, 2002,

p. 232). A number of responses describe the influence that exposure to quality visual arts experiences has on building student capacities, not only in visual arts but across the curriculum as 'Art allows for students to learn in a variety of ways and feel accepted for being different and therefore more confident to approach other tasks and skills'.

For several of the participants establishing creative learning spaces which encourage 'embodied, sensual ways of knowing and being' is common in the arts and 'It can provide activities that focus on individual creativity and personal expression not limited by being directed to other purposes'. An adaption of Gardner's (1999) quote 'The arts allow us to express what is important, but what cannot be captured with words', was provided by one participant as their response to our question as to if and how visual arts can promote or encourage creativity in ways that may not be possible in other curriculum areas. In the same article cited above, Gardner also states that he is an 'inveterate proponent for high-quality arts education', a sentiment also evident in the voices of art educators in our study. One participant specifically emphasised the impact of quality visual arts education on student capacities, as it 'Provides a variety of means of expression and thinking which move beyond documenting it verbally. Greater scope of expression'.

The responses that link with Emotion/Expressive Creative Orientations highlight pedagogical approaches in quality visual arts that distinctively encourage and nurture energetic as well as calm practices, playfulness, prolonged engagement and opportunities for spontaneous response. A participant stated:

The arts provide a playfulness that is difficult (but not impossible) to strike in other areas of the curriculum. They tend to make it more accessible, although without reflective practice and an attentive eye, the value might be lost. The arts are more of a less intimidating medium for trying out new ideas. However, problem solving, synthesis, and evaluation are transdisciplinary.

It would appear that many of the participants in our study concur with Seidel et al. (2009, p. 26), as they maintain that encouraging young people to develop personal voice by expressing feeling, thoughts and emotion through various modalities is critical and that quality art education is well placed to assist in this endeavour. Through the various creativities that are inherent in quality art education, and by encouraging engagement with our emotional intelligence, broad dispositions and various habits of mind can be nurtured (Hetland et al., 2013; Seidel et al., 2009; Zimmerman, 2010). It is evident in the field of art education that by thinking and acting creatively, along with educators creating opportunities and environments to express personal ideas and make emotions visible, young people are able to connect with the world in a multitude of ways.

Skill/Outcome Orientations

In the domain of visual arts, there are a range of techniques and skills to which young people can be exposed in the process of considering and making art works. Responses

from some of the participants centred on the place of creativities in art education and the abilities, skills or dexterities which are required during production through to completion of an art piece. These perspectives are what we label as Skill or Outcome Creative orientations. According to Seidel et al. (2009) common characteristics of quality in arts learning experiences include an emphasis on engagement as well as 'involvement in authentic artistic processes and materials...together with direct experiences with works of art made, or in the making' (p. 16). For one participant there was a definite emphasis on teaching 'visual skills' given that 'Our world is increasingly visual, so teaching Visual Literacy is essential'. Other participants cited the unique aspects of skills in visual arts education promoting creativity as 'There are so many ways that creativity can be taught through the visual arts. The skills learned are difficult to achieve in any other curriculum area'; arts-based knowledge and skills are an exceptional springboard:

Creativity in visual arts is unique to the discipline. It is explored, developed and sustained using specific knowledge and skills that differ from other areas of the curriculum. There are some aspects that do cross over into other learning areas but like any discipline the knowledge and skills that lead to creativity are specialised to the visual arts discipline.

The notion that creativities evolve through practice, was clearly expressed by one participant who also argued it is not an innate quality:

I see creativity as a form of practical knowledge, a matter of practice, rather than some elusive mystical talent. This is not how art educators commonly regard it and it does have the potential to be seen as some kind of vague idea. Art educators need to develop a stronger account of creativity that positions it as a form of knowing and practice that can be taught or at least nurtured.

It also became clear from some responses that while process is important in quality visual arts education, producing an outcome is also a central tenet. While acknowledging that an outcome was important in designing a learning task that would also meet curriculum imperatives, a number of participants highlighted that visual arts education is one of the few curriculum areas where conformity of student responses to an assessment task is not an expectation, as 'The solution to Visual arts problems can often be individualised. It is one of the few areas of education where 20 students can provide 20 different solutions and all of them can be suitable and correct'.

With an emphasis on skill, the elements of authenticity and modelling artistic processes situated within the Pedagogy lens of L-PEC (Seidel et al., 2009) are pertinent where teachers

model a passionate and inquiry-based approach to art making, [and] good teachers leave students with a desire to learn more and some skills to continue that learning. They model and instil a certain passion for asking questions and exploring ideas in the absence of rewards for doing so. (Seidel et al., 2009, p. 35)

Developing skills or producing a creative outcome were important to several of the participants. Both contributed to authentic experiences and were considered to be central in building knowledge and understandings in the field of visual arts education. While some responses referred to ‘art making skills’, others described skills development in visual arts literacy. The more nuanced modelling individual learners take on through artistic action was also considered in a number of responses as being a skill or outcome.

OUTLYING CONSIDERATIONS

In framing this chapter and working through the ways to ethically represent the voices of those involved in our study, there were also some responses that ‘fell outside’ the Creative Orientations model. Acknowledgement of these responses is important as they highlight and substantiate some the issues identified in the literature – concerns that impact on promoting creativities in the domain of visual arts. We have grouped these issues as ‘outlying’ concerns, and discuss them briefly here. One concern related to standards and outcomes based assessment, where ‘online reporting designed around lock-step processes does not accommodate the diversity and individuality of student driven arts work’. Similarly, issues regarding levels of teacher confidence and preparedness to teach art education (Lemon & Garvis, 2013; Oreck, 2004; Russell-Bowie, 2012; Selkrig & Bottrell, 2009), were also cited by participants as having an impact on the promotion of creativity; as one participant stated:

Most generalist [teachers] have not done art since year 8, and then get 6 weeks during pre-service training. What hope have they got to insure and inform. They are scared of art and transfer that to students.

While the participants were clear that visual arts can promote or encourage creativities in ways that may not be possible in other curriculum areas, several respondents questioned the view. They also clarified that while creativities can, and should, occur across other curriculum areas, there are barriers, for example, ‘English is the only other area that would even come close to providing the opportunities for expression and expansive thinking’. For a small number of respondents far broader perspective regarding creativity and curriculum change is required, which is apparent in comments such as:

Of course the visual arts can encourage creativity. However, it does not belong only to visual arts – or the arts. Educators need a change in thinking – all subjects’ or as another art educator asserted ‘it [creativity] should not be the exclusive purview of the arts any more than literacy is limited to English or numeracy to Maths.

The diversity of responses from visual arts educators in this study indicates they potentially concur with the view that creativities can and should be addressed across

EXPLORING PARTICULAR CREATIVITIES IN THE ARTS

a range of curriculum areas. However, it is also evident that they have an astute awareness that the promotion of creativities across the curriculum can be hampered or blocked by a range of systemic issues. These issues include educational priorities, high stakes testing, approaches to initial teacher education, curriculum policy development and implementation.

CONCLUSION

We commenced this chapter by referring to the notion of supercomplexity, where realities are dynamic, frames of reference continually shift and understandings are constructed, multiple and can be contested. The understandings and applications of a term such as creativities is a fine example of this. Responses from the participants in our study along with the associated literature we have examined indicate diverse definitions, understandings and applications for the visual arts educators. From the perspective of bureaucrats and policy makers the interest in creativity has shifted in emphasis from aesthetic and educational interests to more focus on economic and productivity concerns. The place and space for creativities in art education has also been an ongoing debate, and as Eisner (1962) highlighted more than fifty years ago, the concept of creativity is indeed problematic. More recently, and as discussed earlier in this chapter, Zimmerman (2010) has examined the multifaceted relational links between creativity and arts education that include processes, people, products, ways of knowing, as well as social and cultural contexts. The voices of visual arts educators in our project illustrate an array of realities associated with context, understandings and the shifting ground on which educators find themselves. Visual arts educators in this study are reflecting what Zimmerman (2010) identifies in the landscape of arts teaching and learning: that there is no singular or ‘grand’ creative process; instead there are many and varied ways to engage with creativities.

The voices of visual arts educators, which are represented in this chapter, affirm some of what already exists in the literature, and reflect similar issues and concerns that impact arts education provision in many parts of the world. Although what we can see emerge in the discussions that shift from talking about ‘arts education’ to ‘quality arts education’, the inclusion of creativity/ies becomes a crucial element in the move. By introducing the voices of visual arts educators from Australia into discussions about creativity and the inherent links with quality art education, we have opened up a glocalised space. A space to articulate and communicate that creativity/ies in various forms are always present in the remarkable work that occurs in quality arts education programs and in the work of those involved in arts education. It is also apparent that creativities thrive in quality arts education environments where students are encouraged to develop dispositions to observe and develop skills and express ideas through art in order to stretch and explore beyond their capabilities.

In this chapter, we have explored how educators from across Australia talk about and engage with the notion of creativities in relation to visual arts education. Although there were a diversity of responses and at times some uncertainty about what creativity

is, there exist clear, deeply-held beliefs about the unique role quality art education has in promoting creativities. Through the use of the Creative Orientations model (Figure 2.1) we were afforded a way to consider the descriptions provided by visual arts educators of the distinct ways creativities can be interconnected with the visual arts. It was observed that some responses could potentially overlap, and that some other responses, as well as various characteristics of each Creative Orientation could potentially be viewed, reframed or relocated in another Orientation. This serves to remind us that understandings of the connection between creativities and visual arts education are murky, constructed, multiple and can be contested. Using the Creative Orientations model in conjunction with Eisner (2002), Hetland et al. (2013), Seidel et al. (2009) and Zimmerman (2010) provided a suitably nuanced lens through which to address the philosophical, practical and at times very specific responses art educators provided. The combination of the Creative Orientations model with local and global literature is helpful in facilitating a thoughtful discussion of creativities. The resilience with which the visual arts educators in this study discuss quality arts education, creativities and creative learning and teaching environments illustrates some of the effects of local actions on what can be seen as global pressures.

The voice of another Australian visual arts educator from our study highlights the need of space for reflection on creativities which can be promoted in and through the arts in ways that it is not possible to do in other curriculum areas. A fitting summary with which to conclude this chapter, reflect and continue an exchange of ideas, is provided by one of the participants:

Creativity is the foundation of all quality arts education practice. The Arts have always been a platform for the generation of ideas which cover the reach of human experience and build a dialogue between artist and audience in unexpected ways and infinite directions. This expansive practice which encapsulates and includes all perspectives through its engagement with personal narrative is not possible in other areas of the Curriculum.

REFERENCES

- Bamford, A. (2006). *The wow factor: Global research compendium on the impact of the arts in education*. Berlin: Waxman Münster.
- Banaji, S., Burn, A., & Buckingham, D. (2010). *The rhetorics of creativity: A literature review*. Newcastle upon Tyne: Creativity, Culture & Education.
- Baran, M. L. (2016). It is all in the design: Creating the foundations of a mixed methods research study. In M. L. Baran & J. E. Jones (Eds.), *Mixed methods research for improved scientific study* (pp. 66–78). Hershey, PA: IGI Global.
- Barton, G. M., Baguley, M., & MacDonald, A. (2013). Seeing the bigger picture: Investigating the state of the arts in teacher education programs in Australia. *Australian Journal of Teacher Education*, 38(7), 75–90.
- Burnard, P., & Fautley, M. (2015). Assessing diverse creativities in music: A spectrum of challenges, possibilities and practices. In M. Fleming, L. Bresler, & J. O'Tools (Eds.), *The Routledge international handbook of the arts and education*. London: Routledge.
- Caldwell, B., & Vaughan, T. (2012). *Transforming education through the arts*. New York, NY: Routledge.

EXPLORING PARTICULAR CREATIVITIES IN THE ARTS

- Craft, A. (2000). *Teaching creativity: Philosophy and practice*. London: Routledge.
- Craft, A. (2005). *Creativity in schools*. London: Routledge.
- Csikszentmihayli, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: HarperCollins.
- Dawson, P. (2014). Our anonymous online research participants are not always anonymous: Is this a problem? *British Journal of Educational Technology*, 45(3), 428–437.
- Department of Education and Training. (2015). *Education state: Schools*. Melbourne: State Government of Victoria. Retrieved from <http://www.education.vic.gov.au/Documents/about/educationstate/launch.pdf>
- Eisner, E. (1962). A typology of creativity in the visual arts. *Studies in Art Education*, 4(1), 11–22.
- Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- European Commission. (2009). *Creativity in schools in Europe: A survey of teachers* in. Retrieved from http://ftp.jrc.es/EURdoc/JRC55645_Creativity%20Survey%20Brochure.pdf
- Ewing, R. (2010). *The arts and Australian education: Realising potential*. Camberwell: Australian Council for Educational Research.
- Fisher, R., & Williams, M. (Eds.). (2004). *Unlocking creativity: Teaching across the curriculum*. Oxon: David Fulton Publishers.
- Fiske, E. B. (2000). *Champions of change: The impact of the arts on learning*. Retrieved from <http://artsedge.kennedy-center.org/champions/pdfs/ChampsReport.pdf>
- Fleming, M. (2012). *The arts in education: An introduction to aesthetics, theory and pedagogy*. London: Routledge.
- Flood, J., Heath, S., & Lapp, D. (Eds.). (2005). *Handbook of research on teaching literacy through communicative and visual arts*. Mahwah, NJ: Erlbaum.
- Gardner, H. (1999). The happy meeting of multiple intelligences and the arts. *Harvard Education Letter*, 15(6), 1–6. Retrieved from http://hepg.org/hel-home/issues/15_6/helarticle/the-happy-meeting-of-multiple-intelligences-and-th
- Harris, A. (2014). *The creative turn: Toward a new aesthetic imaginary*. Rotterdam: Sense Publishers.
- Harris, A., & Ammerman, M. (2016). The changing face of creativity in Australian education. *Teaching Education*, 27(1), 103–113.
- Heilmann, G., & Korte, W. B. (2010). *The role of creativity and innovation in school curricula in the EU27: A content analysis of curricula documents*. Luxembourg: European Commission, Joint Research Centre.
- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2013). *Studio thinking: The real benefits of visual arts education* (2nd ed.). New York, NY: Teachers College Press.
- Hickman, R. (2010). *Why we make art – and why it is taught*. Bristol: Intellect.
- Hunter, M. A. (2005). *Education and the arts research overview*. Sydney: Australia Council for the Arts.
- Imms, W., Jeanneret, N., & Stevens-Ballenger, J. (2011). *Partnerships between schools and the professional arts sector: Evaluation of the impact on student outcomes*. Retrieved from http://creative.vic.gov.au/_data/assets/pdf_file/0004/56722/ARVI_Edu_Report_Web_FA-2.pdf
- Keamy, R. K. (2003). *Performing masculinity and leadership: Male academics' work practices and identities* (Doctoral thesis). Deakin University, Geelong. Retrieved from <http://dro.deakin.edu.au/eserv/DU:30023211/keamy-performingmasculinity-2003.pdf>
- Keamy, R. K. (2016). Creative leadership? “It’s just the norm”. *School Leadership & Management*, 36(2), 151–168. doi:10.1080/13632434.2016.1196173
- Lemon, N., & Garvis, S. (2013). What is the role of the arts in a primary school?: An investigation of perceptions of pre-service teachers in Australia. *Australian Journal of Teacher Education*, 38(9), 1–9.
- Ling, L. (2017). The power of the paradigm: Methods and paradigms in education research. In L. Ling & P. Ling (Eds.), *Methods and paradigms in education research* (pp. 19–41). Hershey, PA: IGI Global.
- Lisbon Council. (2007). *Skills for the future*. Brussels: Lisbon Council. Retrieved from www.lisboncouncil.net/component/downloads/?id=214
- Lucas, B., Claxton, G., & Spencer, E. (2012, April). *Progression in creativity: Developing new forms of assessment*. Background Paper for the OECD conference “Educating for Innovative Societies”, Center for Real World Learning, The University of Winchester, Winchester. Retrieved from <https://www.oecd.org/edu/ceeri/50153675.pdf>

M. SELKRIG & C. BOTTRELL

- McCarthy, K. F., Ondaatje, E. H., Zakaras, L., & Brooks, A. (2004). *Gifts of the muse: Reframing the debate about the benefits of the arts*. Retrieved from <http://www.rand.org/publications/MG/MG216>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). Thousand Oaks, CA: Sage Publications.
- Minichiello, V., Aroni, R., & Hays, T. (2008). *In-depth interviewing: Principles, techniques, analysis* (3rd ed.). Frenchs Forest: Pearson.
- Morgan, J. (2016, July 23–29). A grim picture. *The Saturday Paper*, p. 3.
- Oreck, B. (2004). The artistic and professional development of teachers: A study of teachers' attitudes toward and use of the arts in teaching. *Journal of Teacher Education*, 55(1), 55–69.
- Partnership for 21st Century Skills. (2007). *Framework for 21st century learning*. Retrieved from <http://www.p21.org/about-us/p21-framework>
- Qualtrics. (2017). *Online survey software*. Retrieved from <https://www.qualtrics.com/au/>
- Robinson, K. (2015). *Creative schools*. London: Penguin.
- Russell-Bowie, D. E. (2012). Developing preservice primary teachers' confidence and competence in arts education using principles of authentic learning. *Australian Journal of Teacher Education*, 37(1), 59–74.
- Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The qualities of quality: Understanding excellence in arts education*. Cambridge, MA: Project Zero, Harvard Graduate School of Education.
- Selkrig, M., & Bottrell, C. (2009). Transformative learning for pre-service teachers: When too much art education is barely enough! *The International Journal of Learning*, 16(1), 395–408.
- Selkrig, M., & Bottrell, C. (2016). Considering a methodology to provoke respectful conversations about creativity with arts educators. *Australian Art Education*, 37(1), 57–73.
- Smith, E. R., & Mackie, D. M. (1995). *Social psychology*. New York, NY: Worth Publishers.
- Suto, I. (2013, January). 21st century skills: Ancient, ubiquitous, enigmatic? *Research Matters: A Cambridge Assessment Publication*, 15, 2–8.
- Thomson, P., Hall, C., Jones, K., & Sefton-Green, J. (2012). *The signature pedagogies project* (Final Report). Newcastle: Creativity, Culture and Education.
- Victorian Curriculum and Assessment Authority. (2016). *The arts: About the arts*. Retrieved from <http://victoriancurriculum.vcaa.vic.edu.au/the-arts/introduction/about-the-arts>
- Zimmerman, E. (2010). Creativity and art education: A personal journey in four acts. *Art Education*, 63(5), 84–92.

Mark Selkrig
Victoria University
College of Arts and Education
Melbourne, Australia

Christine E. Bottrell
REDthreads Research Evaluation Development
Director of Breaking New Ground Learning
Albury, Australia

MEGAN MCPHERSON

3. IN-BETWEEN PRACTICE AND ART WORLDS

Studio Learning in the University Art School

SUMMARY

The creative ecology of the Australian university studio is a significant issue in higher education because of the massification of numbers, research into widening participation, and the recent turn to entrepreneurship and the enterprise in creative industry education. Before the Dawkins reforms in the 1990's autonomous art schools were common; now most institutions are under academic university governance. Creative practice in higher education, though intimately and intricately connected to creativity, assumes the outcomes of the learning and teaching approaches by educators and students are "creative" (Thomas, 2013). In entangled learning and teaching relations, this may not necessarily be the case where power, forces of affect and agency, and subjectivities are in play. I focus on several artist-students and their art practices in the ecology of the university studio as observed in a crit. The crit operates as a teaching event that brings together artist-students and their artist-lecturers to discuss and critique artist-students' artwork (Elkins, 2012; Fry, Kitteridge, & Marshall, 2009). This event can be lecturer¹ facilitated with the lecturer leading the critique of the artist-student and their peers, or be led by an artist-student presentation of their artwork. Other forms of the crit may include multiple artist-lecturers, industry practitioners, mixed disciplines and different year group cohorts and interdisciplinary artist-students (Blair, Blythman, & Orr, n.d.). The students' art practices for their classwork were not necessarily all their creative practices. Referring to their concurrent creative art practices, students spoke of these secondary practices as not being suitable or not conforming to their conception of the ecology of their studio.

This chapter draws on findings from a study of the crit in the university studio which used observations, interviews, and a national survey of studio educators to show that relational pedagogical encounters in the in-between are multiple, layered and complex. I use the work of Elizabeth Grosz (2001) and Elizabeth Ellsworth (1997, 2005) in undertaking a theoretical analysis of the notion of creative practice examining how students navigate this experience of becoming in-between the university studio and art worlds. I argue that students' relational and contextualised accounts of becoming artists in the university studio are a way to realize how creativity is understood in the university studio. It is also possible to envisage the possibilities of becoming artists in different, multiple, and layered ways.

INTRODUCTION

Pedagogies in the university studio are relational, multiple and layered. The creative ecology generated in higher education art schools is in spaces and places, with matter and mattering that position artists in, with and outside boundaries, borderlands and the in-betweens of creative practices. Elizabeth Grosz (2001) describes an in-between space as “the locus for social, cultural, and natural transformations” (p. 92). Grosz’s in-between is a post-humanist understanding of temporality and identity; the in-between is the fluidity and porosity of transformation and realignments between relations of identities and elements, rather than the wills or intentions of an individual or groups, or the terms of their identities as fixed and rigid. This space of the in-between is Grosz’s transformative space of the “bounding and undoing [of] the identities which constitute it” (Grosz, 2001, p. 92).

One of the learning and teaching approaches in the studio is to use a crit. The crit is the discussion with the lecturer and students and about their artwork. I observed two universities’ studio crits and artists presentations and interviewed some of their artist-students and artist-lecturers. In this chapter, I am focusing on different types of art practices artist-students described in their third and final year of their undergraduate fine art degree, how artist-students understood their crits, how artist-students aspire to become artists and their future practices as artists (or not). The crit is a space that Elkins (2012) describes as “not just conversations. They are unusual situations, and it takes a lot of work to understand them” (2012, p. 23). The artist-students’ practices for their classwork were not necessarily all their creative practices; what they left out of their coursework became a discursive point at which to talk about what kind of creative practice they wanted after art school and what they had learnt in art school. These notions of creative practice and becoming a creative practitioner have become a way to attend to how creative studio education in the university can be questioned and problematised, particularly in the ways it considers what creativity is in this space. Who gets recognised as creative and what is recognised as creative? This is a way to understand what is considered as creative practice in the aesthetic community in the university studio where power, forces of affect and agency, and subjectivities are in play.

Creative arts practice in higher education, though intimately and intricately connected to creativity, assumes the outcomes of the learning and teaching approaches by educators and students are creative (Thomas, 2013). It is this assumption of creativity that can be questioned. If creativity is not defined, then what makes creativity creative becomes the focus of understanding the practices, context and circumstances. In this study, Judith Butler’s work in the practice of critique is a beginning point in unfurling the practices of becoming an artist in the art school crit. A practice of critique, Butler argues, enables the detection of constraints, not easily recognised or admitted, of how an epistemic order takes place or how the order shows its power and the way this power is instituted and used (Butler, 2004). The practice of critique is then woven into Elizabeth Ellsworth’s work, drawing on

learning in artistic places and educational space, place, objects and relations. In this weaving in and weaving with the matters of the university studio, I attend to how the practices of the artist-students' crit become a way to consider and nuance notions of creativity in practice.

In drawing on the work of Butler, Ellsworth and Grosz I am directing my focus to the structures that support particular types of creativity in the university studio. I argue that without this focus on structure and practices, creativity becomes something tacit and unknowable to some. I focus on two vignettes of artist-students' practices as a way to contextualise and critique the subjectivities, practices and structures generated through the experience of the studio. In the data gathering, the word creativity is not used either by myself or by the artist-students or their artist-lecturers. In attending to this positioning of creativity and the assumption of creativity in the university studio (Thomas, 2013), I realised I do not use the term creative or creativity in my university teaching practice. It is this assumption of creativity that gives leeway to thinking about the creativity in different practices of learning and teaching in the university studio.

The Learning Space of the Crit

The university studio prepares art students for the art worlds (van Maanen, 2009) that its people, matter, and practices conceptualise and enact. In some art schools this conceptualisation may be based in the studio, a practice in traditional separate disciplines of painting, sculpture and printmaking, for example, exhibited in gallery spaces. Other studios and artists may have a more interdisciplinary understanding of the art world and include, for example, extended interdisciplinary studio practices, participatory art practices, reaching out into a community, or socially engaged art practices.² These contexts may be articulated by the official university websites that describe outcomes for the university's graduates and their future careers, where the notions of a professional artist's career include art practice and related creative practices, such as education, museum and gallery curating, art therapy, public art and community development activities.³ Understandings of creative practices are also articulated in the day-to-day learning and teaching interactions of the university studio. Recent studies of the crit (Elkins, 2012; Belluigi, 2009; Blair 2006, 2007; Webster, 2003) have highlighted some issues regarding the privileging of the crit in the contemporary art and design university studio. Attending to the crit is a way into the complex relations between dialogues, practices and contexts, materiality and what was assumed and expected by whom.

The literature of creativity and the university studio spans and weaves through vast discipline constructs about contemporary artists' practices. In this literature, Romantic traditions of artist genius are contested with socio-cultural perspectives, and theories of the individual artist and art practice and post modernism are positioned within this discussion (for example, Belluigi, 2009; Thomas 2013). This is a contested space where conceptions of the modernist artist as genius, and

the post-modernist artist as contextual and relational are in tension. This is further complicated by the tensions of being situated in the university and in sometimes tacit curriculums and assessments (Belluigi, 2009; Thomas 2013). In the higher education art studio, Cowdroy & Williams (2007) identified learning and teaching practice actions that “let the work speak for itself” (Cowdroy & Williams, 2007, p. 103) as unhelpful. Elton describes the characteristics of creativity as more than newness, originality and significance (Elton, 2006). It also involves critical judgment of the student and the principles for the identification of creative and critical work that could be outlined; however, Elton argues, detailing these would be not possible (2006). I am interested in these gaps, and the reluctance to enter the creativity discussion in creative practice. It is these gaps in articulating creativity that speak loudly.

A recent research project by the South African scholar Dina Belluigi (2009, 2016) of university art assessment and critique examines the construction of identities and the roles of studio based pedagogies. Belluigi argues that critical thinking and creativity are two terms that have been adopted in higher education studio teaching without consideration of the shift in thinking and impact these terms may have on studio teaching (2009). In practice, the extent of this mismatch was that two of the five lecturers reported in their questionnaire responses “it important that ‘the student can reproduce a certain look/style’” (Belluigi, 2009, p. 708). The environment of this particular studio Belluigi identified as “not developmentally orientated” (2009, p. 709). Rather, this studio environment expected a reproduction of realist painting skills and conformity to an imposed aesthetic. A student respondent in Belluigi’s study stated:

...I understand that that is the way supervision works, that you don’t just get a person, you get an aesthetic too, but how hard it is when you disagree with the aesthetic and the person fundamentally. (Belluigi, 2009, p. 709)

Belluigi identifies creativity and critical thinking in this particular art school as a disjunction of its curriculum. The disjunction is between the main style and realism aesthetic in student work, which conflicts with the post-modern official documentation of the program of study, and the modernist experience of the learning, and its environment by both students and lecturers. Belluigi describes how the critique methods used in the school’s crits muted critical thinking and creativity to a degree that most students in the study questioned their commitment and engagement in the days after the crit. Belluigi observed a teacher conforming to a modernist concept of creativity when telling a student, “we can only help you so far... You cannot teach creativity, you must come with creativity” (Belluigi, 2009, p. 710).

The characteristics of creativity are a way to think through notions of creativity in the university studio. Jeffrey and Craft’s study of creativity and teaching creatively (2004) used the characteristics of relevance, ownership, control and innovation (Woods, 1990). Iterative processes of working through ideas are also important (Mace & Ward, 2002; James, 1996).

In a study of professional artists, Mace and Ward (2002) developed a model that illustrates the process of creativity that occurs in the creation of an artwork as cyclical loops. These loops refer back and forth between artist and context, and feedback from multiple sources. James (1996) describes that in a sculpture course there was little support for developing ideas, making connections to students' interests, affective-ness of the art making process, personal aesthetic judgements and values, or the actual process of working in the environment of the studio. Freeman (2006) gives a definition of creativity, in the context of critical thinking in the university studio, as a differentiation of 'strong' and 'weak' acts. Strong acts of creativity are when students open the problem or discipline to possibilities, multiple ways of thinking, divergent and convergent. Weak acts of creativity are defined as limiting and being directed towards a prescriptive problem solving. These definitions and characteristics of creativity, or lack of explicitness in the definitions of creativity, do not mean that we should wait for a definitive definition of creativity.

THE CRIT IN PEDAGOGICAL PRACTICE

Over a semester in 2012, I joined two university art crits sessions, observing student critiques of art work produced for the culmination of the award of their degree and the student graduation exhibition. The criteria of the two university's crits were different. At the Suburban university, the crit was a group tutorial where artwork was discussed informally. At the City university, the crit was formatted as a formalised artist presentation. In each of the settings, there was a stated expectation of presenting work as if in a 'gallery' setting. The City university's crits were over the last six weeks of the semester and at the Suburban University crits were held each week. Both instances took up scheduled class time. At both universities, I invited students to an interview a week after their crit, and both of the lecturers were interviewed in the midpoint of the crit sessions, after a number of observed crits. In the interviews, which I conducted separately with the lecturers and the students, we discussed the crits they presented and participated in. We examined in these conversations what we thought was going on, the actions and questions that were responded to, the artwork that was developed and critiqued. These conversations became data. One way to make sense of the conversations is to think about how rules, expectations and assumptions were discussed.

In the crit at the Suburban university, the students present recent work in a model exhibition and each artist-student is asked to describe what they see. The artwork is then analysed, contextualised and projected into the next piece of work the artist-student may make. In this crit format, students are asked explicitly to be silent and listen to their peers' feedback first. This feedback is prompted by lecturer questions when not automatically forthcoming. This crit group was a small group of female artist-students with fine art, visual art and double degree majors. The crit attendance fluctuated over the semester from four to 11 students. Nine students volunteered to be interviewed, and three were followed up for a second interview after their final

assessment exhibition was presented. In such a small group, it was noticeable when students were not present in the crit.

At the City university, the crit was formalised as an artist presentation and as a part of their assessment. In this larger group of up to 35 students, the artist-student presentation crits were held in week eight to twelve of the final twelve-week semester. In each artist-student presentation session, there were between five to eight students presenting over a four-hour period. Students were expected to give a 'floor talk', the type of talk an artist would present to a general audience in a gallery setting. I interviewed ten artist-students and eight artist-students were followed up for a second interview.

The rules of the crit are located in the practices undertaken in the crit, the ways the artwork and the artists are positioned in the room, the briefing for the crit, the prior practice of the crit within these two groups of students and their lecturers. The subjectivities of becoming an artist are signalling, corresponding with and responding to others in the crit and the wider social construct of the art school and the art world. To think of the crit as a site of different modes of address (Ellsworth, 1997, 2005) allows ways of imagining the constitution of a relation with another with power and force that may not know how it is instituted or who it addresses (Ellsworth, 2005).

In Ellsworth's *Places of Learning* (2005) she differentiates between two different knowledges as "looks" of learning that hinge on learning as compliance or learning as already known and of an experience of learning in the making. Ellsworth sees this first "look" as depiction of a knowledge that someone else has decided needs to be iterated and shared again in ways that are understood and able to be mapped. She describes the "look" of a child in a spelling bee using their tools of knowledge to unlock the solution. Ellsworth sees this as a "learning as compliance" (Ellsworth's italics), as "a goal-oriented look of concentration on a given task, of gears turning, of discovering a solution" (2005, p. 15) already known. Conversely, Ellsworth's second look of learning is where "the experience of learning [that] gives rise to that unmistakable, naked, vulnerable look of simultaneous absorption and self-presence" (Ellsworth, 2005, p. 15). It is a look that "signals the presence of complex occurrences in excess of and elsewhere than at the surfaces of cognition or awareness" (Ellsworth, 2005, p. 15). This description of visualisation of learning and the experience of being in learning is a differentiation of learning as compliance and the experience of learning experience as a look of simultaneous absorption and self-presence. It was in these different "looks" of learning of where artist-students responded to questions about their crit, creative practice and their future art practice that became recognisable as "looks" of learning. It is in the artist-students' emphasis on the possibilities of how to practice that revealed an excess, and ways to consider what the recognitions of practice were in this learning space.

These descriptions of learning are important in this study. Ellsworth relates them to hinges in pedagogy and they become a tool in her writing about learning; a device that shows a shift. It is in the response to Ellsworth's description and

differentiation of a “look” of learning, ‘we see what’ that is seen that becomes an affective framework; how is the seeing felt? ‘Is it affective?’ becomes ‘How is it affective?’ This “look” becomes an audience view, an observer’s view of learning that can be affective to the viewer. Seeing and looking has a particular resonance in my study in the ways we teach about art, how we learn about artworks and the affective qualities of creative experiences. Ellsworth argues “look[ing] for the experiences of the learning self in the times and places of knowledge in the making, which are also the times and places of the learning self in the making” (2005, p. 2). The students and lecturers in this study are experienced in using their art making as a visual language in ways that can be, as Ellsworth describes as excess and risk (Ellsworth, 2005). Excess “is in perpetual self-unfolding in directions that can never be presumed beforehand” (Ellsworth, 2005, p. 55). The risk is the directions are unknown and unknowable. Furthermore, this learning experience doesn’t stop at just seeing or looking, the experience demands a response that is otherwise not known.

The pedagogical spaces of the crit can be described as an “in-between” space (Grosz, 2001, p. 90), a particular place where social, cultural, and transformation can be situated. The crit also can be a space for compliance, and for the status quo. Elizabeth Grosz suggests the in-between can be a space of contestation and challenge of fixed identity and intentions through being a space where relations and intentions make connections (Grosz, 2001, p. 95). Deborah Britzman argues pedagogical space is generative in ways that it does not know. She attends to the encounter, or a series of temporal mediated encounters with multiple identities, as a way of realising the possibilities of exceeding identity through critique and reckonings (Britzman, 1995). Elizabeth Ellsworth argues that in pedagogical space of possible transformability, an unlearning experience may be an encounter with the learning self as the embodied sensation of the lived experience of making sense of ourselves in the making, as a “thinking-feeling” (2005, p. 1).

In examining the rules of the crit, the emancipatory democratic and justice assumptions of the contemporary art school pedagogy as a part of the modern endeavour of education to become demystified, ideologically savvy and critical, with critical reflection comes under question (Biesta, 2005). Biesta argues,

In a sense, Critical Pedagogy is not uncritical of the modern educational project as such, but only of all forms of unCritical Pedagogy, that is all forms of pedagogy that take reality as it is, without asking questions about what made the situation as it is, who made the situation as it is, and whose interests are served by the status quo and the depiction of the status quo as natural and inevitable. (Biesta, 2005, p. 146)

It is in these recognitions and differences of the situation, that who made the situation, and the interests that are served that become questioning of assumptions in contemporary art school pedagogy as “highly personalized and student centred” (Pirie, Cordiner, & Triggs, 2012, p. 45). These questions become a practice of critique

M. MCPHERSON

(Butler, 2004). It is in this practice of critique that the possibility of movement and transformation challenges the status quo as natural and inevitable. Transformative learning and the notion that teachers are transformative agents, Rasmussen argues, is problematic, as what transformative change looks like and what change it would take, are not agreed upon; “many teachers [and learners are] unwilling or unable to recognise that what they perceive as transformation is another form of reproduction” (Rasmussen, 2015, p. 198). These experiences are not outside the possibility of a crit; they can happen: when a subject in constitution is recognised or ignored; as a subjectivity in reiteration; as a showing of the different kinds of mastery and skills in the art making; as a rule, being conformed to, or challenged, or reproduced. In the very framework of the pedagogical space the potential for unlearning and transformation is there as risk – in recognition and in difference. The challenge and conforming or another form of reproduction is seen, felt and responded to in this relation.

PRACTICE

In this next section I attend to the notion of becoming an artist (or not) in the university studio, and what are the norms of this practice. In the conversations with artist-students, how to do a practice (or not) or what artist-students left out of their coursework was one way to define what they had learned, and what they considered a practice. Students spoke about different practices: a second practice in drawing that was commercially driven and did not come into the university studio; a performing music career that was conducted on the weekends; a music producing practice and; a crafting practice that was positioned as ‘craft, not art’. In each of these practices, the artist-students remarked on how they kept them separate or how they were slowly integrating elements of these practices into their university art practice. In the following vignettes, I focus on two artist-students practices where their experiences in the pedagogical space of the university studio are about judgments made about norms of practice.

Not Wanting to Become an Artist

Christina is in her early twenties in her final year of her creative practice degree at Suburban university. In her artwork, she is making complex systems of her hand printed paper and tree branches resembling internal organs of the human body. By this stage of her degree, Christina thought the professional practice subject of her degree was “kind of useless cos all the really directing to you to ‘OK now you’re an artist you can – here’s a way to get money from the Government and start being an artist’”. Christina’s interest in art had turned from making or becoming a practicing artist, into an interest in finding out more art. “I’m not really interested in that [practice] and I want to work in galleries or be a teacher, so this [the course] is just kind of like a starting point. I really want to learn more about art too”.

In her crit, Christina had set up her work in progress with drawings and art books she had been collecting as influences of her work. The artwork was read by her peers and lecturer as a complete “final product” not as a “work in progress”,

I’m never going to present my work like that again ... because I think they were giving more attention to the way it was presented... I didn’t think that they’d be looking at it as a final – like I don’t really want to have to leave all these books around and show research, I think they’d rather just have the end product. What did you think?

Christina didn’t realise the message conveyed in setting up the artwork like this. For some artists to show the research would be a part of the artwork to be presented. For Christina, though, this was not the type of art she wanted to make. Just as in her earlier statement about her professional practice subject, what Christina wanted to become was not what the studio, with an idealised notion of educating contemporary artist, envisioned – the professional artist. Christina was exposed to this through learning to write funding applications in her professional practice classes. However, Christina’s ideas on her future were around work in a gallery or teaching. This was neither a teaching degree nor an arts management degree; others in her crit group were doing double degrees in these areas. Christina was in the fine art stream but did not imagine herself becoming an artist. The mode of the address of the pedagogy of the university studio places the expectation of becoming an artist as one that applies for government funding through the institutional funding system.

Learning Judgement

George, a student from City university, is a mature age student in his late thirties. He had begun a fine art course almost twenty years previously and had not completed the first year. Coming back to university to study art at university George is also a musician and spoke of his enjoyment of layering tracks to an excess, “overworking it”. Learning to be critical of his artwork, and how the teaching and lecturers,

help you understand that criticality, that’s probably one thing that’s not written up in a syllabus or it’s not really a part of learning in a sense, like in subjects or guidelines or things like that. But I think that’s really important to be critical of your own work. I think that art is a product of what’s around you and being critical of your own work is understanding it, and the context of where it sits.

George discusses how he makes artwork layering influences, ideas and methods complexly and describes how he thinks he over makes artwork, not yet understanding how and when the artwork is finished. George’s ‘over’ making experience was again iterated in graduate exhibition where his artwork displayed was stripped back, presented in a way different to his assessed artwork. He expressed his disappointment having something left out that took him “five days to make”, and then in attending to his lecturers’ judgement, what he had learnt from their judgement. “I realised that they’re

M. MCPHERSON

lecturers and they've had a lot more experience at curating or going to exhibitions or seeing exhibitions and teaching people and have been around a lot more art". George described the lecturers' discussion in situ in the set up for the exhibition as heated, him feeling stuck in the middle where different judgements about his artwork were being made, and being asked, on the spot, "what did you think?"

George's disappointment in the artwork from the exhibition, losing five days of work, is tempered by his acknowledgment of the lecturers' expertise. Their expertise is more valued. As a characteristic of creativity, George identifies judgement and the development of judgement as a gap in his learning; he identifies that he repeatedly overworks an idea in both his music practice and studio practice. For George, he identifies with the enjoyment of making, and of being in the making; this is what he values in his practice.

IN-BETWEENS

But I guess going in to something and looking at that – looking at a finished product but you just look at the start and the finish and you don't look at the in between.... (George, City University)

In drawing on the work of Elizabeth Grosz (2001) in using the notion of in-betweens, Ellsworth's modes of address (1997, 2005), and notions of judgement, I attend to George and Christina's relational and contextualised accounts of becoming artists as a way to realize how creativity is understood in the university studio. To envisage the possibilities of becoming artists in different, multiple, and layered ways, I contrast George's over-working and making in excess and Christina's shift in how she no longer wanted to be an artist in the ways the pedagogy imagined her. In the vignettes, I focus on artist-students grappling with the notion of practice, of becoming artist, and becoming artists in ways and practices that are not easily recognisable in their studio education spaces. It is in these notions of practicing to become artists that creativity becomes a space where the very actions of creativity can be questioned, become recognisable and become constitutional.

To live the norm, Butler argues, in learning the skills, the rules to follow, to be ruled and subjected to power, and the recognition of an "activity" of schooling, is "a passive inculcation" (Butler, 2006, p. 533). Butler suggests this unlearning of these skills and our expertise is a gamble exposing an unimagined form of desubjugation and a possibility for alternative agency as "a creative deployment of power" (Butler, 2006, p. 533) as a way to access rules and allow their permeability to leak and seep through and be transformable (Butler, 2006).

There are, after all, other things to do with rules than simply conforming to them. They can be displayed. They can be recrafted. (Butler, 2006, p. 533)

The possibility of attending to pedagogical relations through unlearning a framework of rules allows us to be given an expedited possibility of becoming, differently, with

a possible transformative recognition and recrafting. Furthermore, Butler suggests that this unlearning, or wayward expertise, or making, “shows what else a set of rules might yield [to] offer us options that exceed the binary framework of coercion, on the one side, and escape, on the other” (Butler, 2006, p. 533).

In Christina’s case, the rules of becoming a contemporary artist, of applying for government grants, did not interest her. The mode of address of this particular subject did not recognise who Christina was; however, the subject did display and communicate the rules around the notion of contemporary artist practice. Christina, in not conforming to rules, began to recraft what she thought her future might hold. It is in this recrafting, and not conforming to the pedagogical rule that Christina thinks creatively about how to become. This space of recrafting, to exceed the rules, may also be an escape. In thinking about work in a gallery, or as a teacher, where her own art practice may become secondary, Christina is also acknowledging the difficulty in making a living by being an artist in Australia.

George’s making to excess is another way of not conforming to the inculcation of the university studio’s pedagogy. He recognised that he overworked his art making but refused to stop overworking. The making resonated to him as how he displayed and communicated becoming an artist. What he did not recognise was when to stop. In this misrecognition or absence, the desire to make in excess was checked by his judgement, and his deferral to his lecturers’ judgement. When they disagreed, as the lecturers did, in the curation and hanging of work the graduate exhibition, George was surprised by their disagreement and commented on its heatedness. The challenge to display his judgement in this situation was a call to respond to the rules that he had not quite understood. The norm of the studio is to understand how the artwork would work in its presentation. The crit is a dress-rehearsal in a gallery-like space. To feel stuck in the middle of a disagreement about your work means you can no longer let the artwork speak for itself.

Rules in the art school are the ways its governances are acted on. Governances attend to the ways becoming people, matter and space are instituted as student-artists, lecturer-artists, materials are worked with to become artworks, and spaces become studios. Subject institution is how we recognise these as artists, artworks, studios and that is how we also recognise a subject and subjectivity (Butler, 2006). These subjects are governed and instituted by context and circumstance. The possibility of recognition, of ignoring, passing over and erasure, of “being de-instituted or instituted differently” is demarcated by the crit as a pedagogical space composed of social relations, doing and actions and the activities and approaches of the crit.

NOTES

- ¹ I use the term lecturer in the Australian university context that might include associate lecturer, lecturer, senior lecturer, associate professor or professor dependent on rank in the academy.
- ² For example, the distinctions made between the conceptual and technical skills in studio education in different UK art schools in Sarah Rowles (2011). *11 Course Leaders: 20 Questions*. London: Q-arts publication.

- ³ These artist graduate career options have been generated from the university websites in the study, most fine art programs list graduate employment outcomes and pathways. They are also informed generally by the Australia Council's employment of artist research study in Throsby and Zednik's (2010) report, *Do you really expect to get paid? An economic study of professional artists in Australia*.

REFERENCES

- Belluigi, D. (2009). Exploring the discourses around "creativity" and "critical thinking" in a South African creative arts curriculum. *Studies in Higher Education*, 34(6), 699–717. doi:10.1080/03075070802644911
- Belluigi, D. (2016). Constructions of roles in studio teaching and learning. *International Journal of Art and Design Education*, 35(1), 21–35.
- Biesta, G. (2005). What can critical pedagogy learn from postmodernism? In I. Gur-Ze'ev (Ed.), *Critical theory and critical pedagogy today: Toward a new critical language in education* (pp. 143–159). Haifa: Faculty of Education, University of Haifa.
- Blair, B. (2006). At the end of a huge crit in the summer, it was "crap": I'd worked really hard but all she said was "fine" and I was gutted. *Art, Design & Communication in Higher Education*, 5(2), 83–95. doi:10.1386/adch.5.2.83/1
- Blair, B. (2007). Perception/interpretation/impact. *Networks, CHEAD*, 7–8, 10–16.
- Blair, D. B., Blythman, D. M., & Orr, D. S. (n.d.). *Critiquing the crit: Student guide*. Retrieved from <http://www.adm.heacademy.ac.uk/library/files/adm-hea-projects/learning-and-teaching-projects/crit-student-guide.pdf>
- Britzman, D. P. (1995). Is there a queer pedagogy or, stop reading straight. *Curriculum: Toward New Identities*, 45(2), 211–227.
- Butler, J. (2004). What is critique? An essay on Foucault's Virtue. In S. Salih & J. Butler (Eds.), *The Judith Butler reader*. Oxford: Blackwell Publishing.
- Butler, J. (2006). Response. *British Journal of Sociology of Education*, 27(4), 529–534. Retrieved from <http://doi.org/10.1080/01425690600803194>
- Cowdroy, R., & Williams, T. (2007). Assessing creativity in the creative arts. *Art, Design & Communication in Higher Education*, 5(2) 97–117. doi:10.1386/adch.5.2.97/1
- Elkins, J. (2012). *Art critiques: A guide* (p. 228). Washington, DC: New Academia Publishing.
- Ellsworth, E. (1997). *Teaching positions: Difference, pedagogy and the power of address*. New York, NY: Teachers College Press.
- Ellsworth, E. (2005). *Places of learning: Media, architecture, pedagogy*. New York, NY: Routledge.
- Elton, L. (2006). Assessing creativity in an unhelpful climate. *Art, Design & Communication in Higher Education*, 5(2) 119–130. doi:10.1386/adch.5.2.119/6
- Freeman, J. (2006). First insights: Fostering creativity in university performance. *Arts and Humanities in Higher Education*, 5(1), 91–103. doi:10.1177/1474022206
- Fry, H., Kitteridge, S., & Marshall, S. (2009). *A handbook for teaching and learning in higher education: Enhancing academic practice* (3rd ed.). New York, NY: Routledge.
- Grosz, E. (2001). *Architecture from the outside: Essays on real and virtual space* (2002nd ed.). Cambridge, MA: MIT Press.
- James, P. (1996). The construction of learning and teaching in a sculpture studio class. *Studies in Art Education*, 37(3), 14–159.
- Jeffrey, B., & Craft, A. (2004). Teaching creatively and teaching for creativity: Distinctions and relationships. *Educational Studies*, 30(1), 77–87.
- Mace, M., & Ward, T. (2002). Modeling the creative process: A grounded theory analysis of creativity in the domain of art making. *Creativity Research Journal*, 14(2), 179–192. doi:10.1207/S15326934CRJ1402
- Pirie, I., Cordiner, S., & Triggs, J. (2012). Digital spaces for learning and assessment in art and design. In S. Sonvilla-Weiss & O. Kelly (Eds.), *Future learning spaces: Designs on eLearning conference proceedings*. Aalto: Aalto University.
- Rasmussen, M. L. (2015). Cruel optimism and contemporary Australian critical theory in educational research. *Educational Philosophy and Theory*, 47(2), 192–206.

IN-BETWEEN PRACTICE AND ART WORLDS

- Rowles, S. (2011). *11 course leaders: 20 questions: A collection of interviews with 11 London BA fine art course leaders*. London: Q-arts.
- Thomas, K. (2013). The “illusio” of the creative life: Case studies of emerging artists. In K. Thomas & J. Chan (Eds.), *Handbook of research on creativity* (pp. 364–379). Cheltenham: Edward Elgar.
- Throsby, D., & Zednik, A. (2010). *Do you really expect to get paid? An economic study of professional artists in Australia*. Sydney: Australia Council for the Arts. Retrieved from <http://www.australiacouncil.gov.au/artistcareers>
- van Maanen, H. (2009). *How to study art worlds; on the societal functioning of aesthetic values*. Amsterdam: Amsterdam University Press.
- Webster, H. (2003). Facilitating critically reflective learning: Excavating the role of the design tutor in architectural education. *Art, Design & Communication in Higher Education*, 2(3), 101–110.
- Woods, P. (1990). *Teacher skills and strategies*. London: Falmer.

Megan McPherson
Faculty of Education
Monash University
Melbourne, Victoria

AMY MORTIMER

4. LOOKING FOR PATTERNS IN THE DUST

*A Transformative Story of How Arts Informed Inquiry Was Used to
Explore Creative Writing and Creativity in Primary Education*

PROLOGUE

From the outside my classroom looked vibrant, 'creative', full of productive conversation and busy with children who appeared engaged. Educational posters and colourful timetables on the walls posed as messages to the parents that their child was in 'capable' hands, neat piles of books covered my desk waiting for next week's prescriptive round of literacy circles. Art work hung across the classroom dutifully disguised as 'creativity', published pieces of writing were framed on the wall with structure, vocabulary and examples of figurative speech all intact. But if you took a more critical view, especially at my siloed timetable that spelt out the regimented week, peered reflectively behind the cookie-cutter art templates and read between the lines of the published 'creative' narratives, you would catch glimpses of compliance at play and be forgiven for mistaking me as a robot.

The clinical productivity and busyness of the classroom was not something I was proud of, but merely an indication of how I managed the expectations of the day: 9.08- fitness, 9.30- homework set up, 9.35- spelling task, 9.40- focus on grammar, 9.42- first interruption of the day as selected students leave for choir rehearsal, 9.45- Literacy groups. Phew! We made it on time and now have a full 30 minute time slot to write an imaginative text. Who needs more than half an hour to do that?! The clock became my Sargent Major, instructing me through routines. Except one day, that all changed.



After many years of being a teacher, I felt broken by my adopted robotic form, frustrated that the timetable seemed to rule my pedagogy and saddened that I felt robbed of my own creative spark. Before becoming a teacher I had worked in theatre, seen the benefits of Arts education on students' learning and witnessed the increased motivation and engagement levels of those who had been privileged enough to encounter learning through and from the Arts. My failed attempts to break down my siloed timetable, throw away the rewards charts and challenge prescriptive lessons plans, left me bruised and cynical. I became lost in a liminal space between staying in teaching or finding the courage to do something different to enact change. I chose the latter option, but felt that if I were to be effective at changing my practice, I needed to be armoured with a different kind of metal from the one I was rusting

A. MORTIMER

into. I needed to acquire the mettle that would encourage me to engage in academic research and access deeper knowledge to help me transform my practice.

INTRODUCTION

This chapter explains a small component of my doctoral research story. It explores the role of creative writing and creativity in primary education and furthers our understanding of its potential benefits for students' learning. I specifically position my methodological approach at the core of this chapter, rather than providing a detailed view of creative theories in education and their praxis, because it was this approach that gave me the confidence to unbridle my capacity to be creative and in doing so, discover so much more than I had anticipated.

Drawing on the work of scholars who had engaged with innovative methodological approaches (Brearley, 2008; Knowles & Cole, 2008), I used an Arts Informed Inquiry approach, a term that I explore later, but that is aligned with arts-based research (Barone, 1997), arts-based inquiry (Finley, 2003) and arts-based educational research (Barone & Eisner, 1997; Diamond & Mullen, 1999), to untangle and understand definitions of creativity in education, pose questions at my own experiences of primary teaching and prod assumptions about quality pedagogy in the 21st Century (or any century for that matter!). My research design was iterative and generative, propelled by research questions that evolved through the methodology and informed by the literature on 'creativity' that was simultaneously being read. I believed that an Arts Informed Inquiry approach, would enable me to capture the nuances of a creative culture at my research site and listen for the stories of impact it had on children's learning. It was the careful choreography and interdependent relationship between both my methodological and content aims that enabled me to draw my final conclusions. As one informed the other my story here not only focuses on the methodology but emphasises the mutuality between content and methodological aims. Further, to honour the aesthetic forms so crucial within Arts Informed Inquiry it has been inferred that the research story should be represented through artistic forms (Cutcher, 2004) that not only support the capacity of Arts Informed Inquiry to "extend the boundaries of more established qualitative research traditions" (Ewing & Hughes, 2008, p. 514) but also assist the reader to reflect on the richness and complexity of the research process (Brearley, 2008, p. 3). In response, I have adjusted the structure of this chapter to write about the evolving nature of the research process and the sequential implications that emerged as a result. I return now to the end of the Prologue and explain my initial decision to explore the role of creativity in primary education.

Why Explore Creativity and Its Role in Education?

The prologue described a moment in time of my own personal experience of teaching. Creative teaching practices and opportunities for my students to engage with their

own creativity were missing from my classroom. Instead of providing time for students to engage with their imaginations, draw on their curiosity and organically inquire about a theme, topic or subject area, I experienced a crowded curriculum where I followed prescriptive processes to ensure all knowledge was covered. To me, it felt like reductive practices that favoured performative agendas were at play. I provided limited scope for students to build their capacity to understand and implement features of a creative teaching and learning process namely; playing with possibilities (Craft, 2000) by engaging in divergent thinking to problem find and solve (Getzels & Csikszentmihalyi, 1976); making time to allow for perseverance so solutions are unique and of value (Robinson, 2011); taking risks (Lubart, 2001) or ‘having a go’ and asking ‘what if’ questions to discover the new or challenge assumptions; and developing the skills to connect ideas and apply knowledge across contexts to create new meaning. Such features dismantle the nebulous, elusive and sometimes superficial perceptions of ‘creativity’, making it more accessible and purposeful to a teaching and learning context and perhaps explaining why they have also been referred to as elements of creativity ‘in’ education (Craft, 2000, 2003, 2011; Cropley, 2001; Lassig, 2009). My earlier feelings of frustration (alluded to in the prologue) were further validated as I began to explore the research on creativity ‘in’ education further, and realised how far away I was from fostering creative teaching and learning practices that could improve my students’ “life-wide resourcefulness” (Craft, 2011, p. 148).

Admittedly, the notion that creativity can benefit students learning is not new. Dewey (1897), Vygotsky (1978) and Gardner (1982) have all discussed the ‘rules and practices’ of creative teaching and their influences on learning. However, in more recent years the emphasis on fostering the role and benefits of creative learning practices has become a global priority in education (Craft, 2000; Desailly, 2012; Robinson, 2011), particularly as a component of what has been referred to in the educational discourse as ‘21st Century Learning’ (a bromidic term in my view that should be replaced with ‘quality learning’ for any century!). It is this *re*-emphasis of creativity curriculum and policy that locates it as an agent to address and initiate new pedagogies at a whole school level, thus increasing its international resurgence (Craft, 2000; Glăveanu, 2011; Harris, 2014; Newton & Newton, 2014). Some have argued that the drive for its existence in educational settings has been in response to an era shaped by curricular standardisation and reductionist learning outcomes that favour a discipline-based skills approach to education (Biesta, 2014; Burnard & White, 2008). Supporting this international paradigm shift is the recent literature that champions the use of the Arts in contemporary pedagogy to benefit students’ learning (Ewing, 2010; Fleming, Gibson, Anderson, Marin, & Sudmalis, 2015; Robinson & Aronica, 2015).

Yet, clearly my experiences as a teacher didn’t match what I was reading and left me still searching for the existence of them both in my classroom, that is, beyond the scheduled ‘imaginative text’ literacy lesson, visual art class on a Wednesday or Monday’s lunchtime drama club. As I dipped my toes further into the literature on ‘creativity’ and its role in education, my curiosity deepened and I was determined to

find and learn from authentic and embedded creative practices in primary education. Concurrently, I became aware of how frequently the term ‘creativity’ was being used to market schools’ capacity to prepare students for the future, not to mention its ubiquitous use in general advertising and marketing. What did that promise in a school prospectus to promote ‘your child’s creative potential’ under the banner of ‘we grow students as 21st Century Learners’ actually mean and more to the point, what did it actually look like? My curiosity deepened, but I remained mindful of those who appeared to misuse it as a ‘commodity’ to increase the curriculum profile of their school (Craft, 2011; Harris, 2015) rather than teaching and fostering its sustainable practices to improve student learning.

My quest to find organic and embedded creative teaching practices took me to a place called Sydney Story Factory (SSF), a not-for-profit organisation that provides free afterschool creative writing workshops to students in recognition of the impact that quality arts programs can have on student learning. I set out to explore how SSF cultivated creativity for its students, what this looked like through the lens of creative writing and what impact the workshops had on participants’ learning. However, at the time, I was only partially familiar with the literature on creativity in primary education and was therefore intrigued to find out how SSF could inform me, what lessons I’d be able to transfer back to my own classroom and how the experiences at SSF would compare with the literature I was dipping in and out of. With an end goal in mind, I needed to choose the most effective pathway to reach it.

Choosing an Arts Informed Inquiry Approach to Explore Creativity in Education

Arts Informed Inquiry is a term used to describe an arts-based methodology that can be used to “advance our understandings of research issues in teacher education” (Ewing & Hughes, 2008, p. 514) and

bring both arts and social inquiry out of the elitist institutions of academe and art museums, and relocate inquiry within the realm of the local, personal, everyday places and events. (Finley, 2008, p. 72)

Some of the guiding principles that define arts-based methodologies include; demonstrating an integrity between the research topic and its form, providing an opportunity to engage with and explore multiple perspectives around the research question(s) and the capacity for researchers to maintain a transparent and reflexive position throughout their study (Barone & Eisner 2012; Knowles & Cole, 2008; Leavy, 2015). As my research pursued art as a vehicle to inquiry (Ewing & Hughes, 2008) and employed various art forms (visual, interactive and literary) to *inform* the *inquiry* process, I specifically used the term ‘Arts Informed Inquiry’ to emphasise how

The process and forms of researching and representation are *informed* by the arts rather than being based in them or even, perhaps, about them. (Knowles & Cole, 2008, p. 219, emphasis in original)

My previous experience (Mortimer, 2001) of using art forms in educational research had enabled me to carve out new experiences (Greene, 1995) and deepen my understanding of the phenomena at hand and of myself as pre-service teacher. As I re-engaged with artistic methods in research, this time as a mid-career teacher guided by the tenets of Vygotsky's socio-cultural theory (1978), I wanted my research design and process to be a shared venture that was shaped by the stories of those I encountered along the way. I believed an Arts Informed Inquiry approach would enable me to value the voices of the SSF community as an integral part of the social construction of knowledge as well as invite the 'plurality of voices' (Barone, 2001) to provoke different possibilities of representation, stimulate new meaning around creativity and creative writing and shed light on its potential to improve students' learning. Perhaps more importantly, I wanted my findings to represent a classroom teacher's voice and for that experience to be heard by a broad audience. Artistic forms entice alternative ways of knowing and thus can make educational research more accessible to a range of audiences (Knowles & Cole, 2008; Eisner, 1998), including those at the coal face of primary teaching. Thus, drawing on the literature and informed by prior experience, I was confident that Arts Informed Inquiry was an appropriate approach for the type of research I wanted to pursue.

As it turned out, there were many more benefits to using this methodology than I had originally anticipated, which did not surprise me but rather reassured me of the appropriateness to use an evolving methodology to explore creative teaching and learning practices. Over time, 'tolerating ambiguity' and 'taking risks' felt more comfortable and encountering the unknown and embracing it, soon became an expectation. The synchronicity between my methodology and content became much clearer when I began to work more closely with my participants at Sydney Story Factory.

EMPLOYING ARTS INFORMED INQUIRY TO EXPLORE THE NEW AND ENCOUNTER THE UNKNOWN

Introducing Sydney Story Factory

Sydney Story Factory is a not-for-profit organisation offering free creative writing workshops to upper primary and high-school students in the inner city and surrounding suburbs of Redfern, a suburb about five kilometres from the centre of Sydney. It was inspired by Dave Eggers and Ninive Caligari's '826 Valencia' (<http://826valencia.org>) a writing and homework centre for young people in San Francisco, where students have access to one-on-one support with trained tutors to individualise their learning. Dr Cath Keenan, the Co-Founder and Director of Sydney Story Factory, explains that whilst SSF operates on the same model, she wanted to provide creative writing workshops in recognition of the "growing awareness of the importance of developing creativity in children" (Keenan, 2011). Each student is provided with individualised support from trained volunteer tutors to help them

A. MORTIMER

Imagine if minds had wings and stories were the currents that helped them fly.
Imagine if writing was the food that children were hungry for and even whet the appetites of those disinterested in its flavours.
Imagine if chaos was a silent place in which new ideas were born.
Imagine if acceptance was easy and mistakes were corrections.
Imagine if worry turned into joy.
Imagine a place where creativity and belonging went hand in hand.
Imagine a place where you could escape from the routine of the classroom or the bustle of life.
Imagine a place where you could hide among your own thoughts... ..and not be told off for daydreaming.
Imagine a place where you can walk as you think and share your ideas, instead of having to sit still.
Imagine a learning centre where noise is expected and quietness feels odd.
Imagine a space where there are time limits but no one is watching the clock.
Imagine, if you will, a place that celebrates diversity, encourages individualism, rejects the standard boundaries of the classroom and allows for any who enter it, the opportunity to escape into their minds.
Sydney Story Factory is such a space.

*Figure 4.1. Imagine If (Mortimer, 2016). Inspired by Alison Lester's children's picture book, **Imagine** (1989)*

develop their writing ideas and skills and help them to be “flexible and creative in their thinking” (Keenan, 2011). Workshops are project based and themes include, but are not limited to, the creation of fictitious newspapers, zines, inventions, radio plays, pantomimes, poetry and personal stories. Sydney Story Factory continues to be successful in its delivery of workshops to students in both its own space and across a number of schools in Sydney.

However, when I arrived on its doorstep in 2012 SSF had recently moved into its newly designed space. The need to make connections and form relationships with participants during SSF's early stages of operation, heavily influenced the formation of my research design.

Designing a Bespoke Road-Map to Explore Sydney Story Factory

To accommodate an organisation in its embryonic stages, required an inquiry approach that was inclusive and respectful to its own learning process, one in which its creators and workers were free to sculpt their own directions without my intrusion. To posit a closed hypothesis on an area that invited, and almost demanded, freedom, diversity and flexibility would limit the potential of discovery. Of course, we cannot help but hold some pre-conceptions, and years of teaching creative writing to primary school students certainly left me with various assumptions of what it was and definitely was not. In attempt to rid myself of these pre-conceptions, I drew on

van Manen's (1997) description of 'bracketing' to engage with the pre-reflective process itself and focus on the results that would ensue from that, rather than be influenced by my assumptions or expectations, or worse, place those upon my newly developing research site. Psathas refers to this as listening to the 'silence' (1973, in Luttrell, 2010, p. 33). Lawrence-Lightfoot (2005) describes this as listening 'for' a story rather than 'to' a story already waiting to be told. Fittingly, this aligned with my exploration into a place that embraced 'story' (!) and so I aimed to absorb *all* that I observed of SSF workshops. There was no room for scientific canons of research, binary opposites or formulaic methods that could risk undermining, underestimating or even restricting spontaneous revelations along my exploratory path. Yet, the newness of the SSF environment also brought apprehension. It was not uncommon for 'foreign landscapes' and 'unknown territory' to become common metaphors used to describe my intrepid research journey. What was I going to find and in such a new space, and what route should I take? Which design map should I follow? Whose stories should I listen for first? Did I need a narrower lens? And would someone please hand me a beginner's guide?!

Alas, as an evolving and innovative methodology, Arts Informed Inquiry provides no one road-map (Knowles & Cole, 2008, p. 519), so I had to look further afield for support. I came across Brearley's *Creative Approaches to Research* (2008) and Luttrell's work on reflexive design (2010) but it was Delamont's article (2005); *Four Great Gates leaving Damascus* from which I gained my courage to map my bespoke route. Delamont refers to exploratory research as the Lebanon Gate, "... a high risk and high reward alternative ... [where] we could be forced to find new literatures, new theories, new perspectives on education itself" (Delamont, 2005, p. 89). Her description appealed to my sense of adventure and curiosity to seek new understanding on the role and benefits of creative writing and creativity in students' learning.

With no one route out of Damascus, or one road-map for Arts Informed Inquiry, I began to design my own road-map to navigate the terrain of SSF. In conjunction, I began to read about the intricacies of the creative 'process' (Amabile, 2012; Csikszentmihalyi, 1996; Glăveanu, 2011) and came to understand the interconnections between them and the creation of my road-map.

Valuing the Creative Process in Research Design

The genesis of my map was grounded in Luttrell's illustration of a reflexive research design (2010). She presented a three dimensional image of a star similar in appearance to a crystal in which she tied together the elements of research. This star acted as a guide in much the same way that the 'North Star' acts as a compass for explorers without a distinct road-map but "serves as a sign that you are travelling in the right direction" (Luttrell, 2010, p. 160). As I sketched, un-sketched and re-sketched my own guiding star I began to make connections between the process of my research design and theories on the creative process described as exploratory, iterative,

recursive and cyclical (Csikszentmihalyi, 1996; Craft, 2000; Wallas, 1926) and that influence the creation of the end product. Glăveanu argues that the creative process is influenced by social environments, "... the creator does not create in a vacuum but in a physical and social environment and the creative process is intrinsically linked to this environment" (2011, p. 126). How then would the process of my exploratory research journey shape my discovery? If I was going to embrace a joint construction of knowledge and value the social environment, I also had to accept that it wasn't just me on this voyage of discovery, but a group of us navigating our way through the new terrain of SSF workshops. So, how would the range of experiences and interpretations of knowledge at SSF shape what I found and influence the way in which I discovered it? I also wondered what the process of the workshops might tell me and whether they would help me to appreciate the end product and the impact it had on students' learning. More significantly, I had to consider what aesthetic forms I would employ to access any of this information and represent it in a way that reflected and honoured the culture and practice of both Arts Informed Inquiry and SSF, particularly given that the creation of art values the knowledge found *in the making* and *exposed in the process*, whilst also encouraging "multiple meanings" (Leavy, 2015, p. 26). Influenced by those who had travelled before me and immersed in the beginnings of my own creative process, I completed my own methodological North Star to guide my way.

THE ARTS INFORMED METHODOLOGICAL STAR

Artistic freedom and absence of fixed methods is the source of both new possibilities and the inevitable tensions and challenges. (McNiff, 2013, p. xv)

The Arts Informed Methodological Star became my North Star positioned as a compass point that did not alter but guided my pathway. It did not dictate my exact route but instead, enabled me the freedom to explore the unexpected and remain alert to greeting the unfamiliar in order to understand the impact that creative writing workshops had on students' learning. As previously alluded to, it was never my aim to be on "a quest for certainty" (Barone & Eisner, 2012, p. 96) but rather listen to the experiences and promote further dialogue on the role and impact of creativity and creative writing in primary education. Thus, it was imperative that Arts Informed Inquiry was positioned at the centre of my star as an overarching methodology that could enhance other research approaches (Knowles & Cole, 2008, p. 60) and acknowledge the diverse ways in which we socially construct our understanding.

Immediately surrounding the Arts Informed Inquiry core, is a pentagon that represents the 'Knowledge Framework' of the study. The pentagon's five sides are equally dependent on each other to maintain its structure. The five edges start with the platform base of qualitative research and then move around to incorporate the epistemological and theoretical perspectives of this study. The five protruding

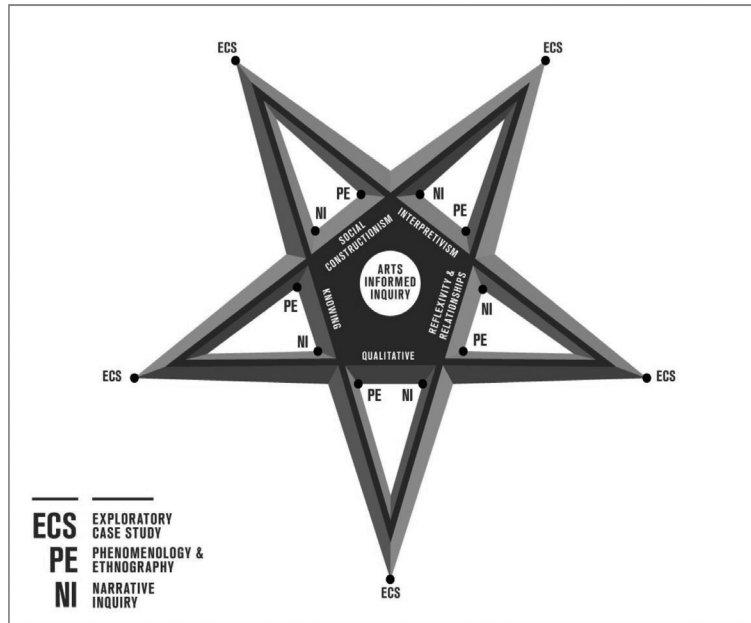


Figure 4.2. The arts informed methodological star (Mortimer, 2015)

triangles that emerge from the pentagon represent the ‘Inquiry Framework’. They represent the other methodologies that were employed to investigate the study and also incorporate the methods within those methodologies. However, there are not five methodologies but three (or rather two key ones and a combination of two others to form the third). Like the pentagon, each side of a triangle is dependent on the others to keep its structural form. Therefore, the three methodologies are equally represented on every triangle and each triangle connects with every side of the pentagonal ‘Knowledge Framework’ to show the interdependent relationship between them both. Whilst solid in its geometric structure there was thankfully room for flexibility to help me navigate new terrain.

I soon discovered in the early stages of research that the field notes and interviews (although I called them ‘conversations’) I had conducted positioned me as too much of an outsider in the environment. Students became disinterested in talking to me, they wanted to be left alone to write their zines and pantomimes and to play with their imaginations. In a beautiful moment of learning from my young participants, I realised that this was the moment when I needed to engage with artistic methods. Previous observations and ‘interviews’ provided a familiar and expected entry point for my participants, but it was time to stop playing it ‘safe’ and give myself permission to entertain aesthetic possibilities. This resulted in the creation of an interactive art installation, the ‘WoolArt’.

THE WOOLART

Introduction

The ‘WoolArt’ was an artistic approach used in the early stages of the research to collect, analyse and represent data on students’ understanding and experiences of creative writing workshops and the impact on their learning. Its creation became a turning point for me in my research journey. It required me to not only learn from and actively participate in the creative culture of Sydney Story Factory, but also gave me the courage to trust in the process of Arts Informed Inquiry (McNiff, 1998) and stay with my North Star.

The WoolArt Construction



Figure 4.3. Blank woolart board



The WoolArt was inspired by various visits to art galleries in Sydney, London and New York as well as the work of American artist, Mary Corey March (<http://www.marymarch.com>). I reviewed my previously collected SSF observational

and conversational data and drew on reflections from the literature on creative writing to compile thirty broad statements that conveyed the overall essence of the workshop experiences, at that given time. Reasserting my theoretical perspective that “knowledge is acquired through collaborative processes” (Sefa, Dei, Hall, & Rosenberg, in Brearley, 2008, p. 6) the statements were then circulated to the volunteer participants and storytellers for feedback and consultation. Responses were reviewed and analysed and reduced to 19 statements which were then pinned to a blank board (Figure 4.3). Statements included: *Creative Writing is about mixing your ideas with fact of other people’s ideas*, *Creative Writing takes up a lot of time* and *Creative Writing is part of English, not other subject areas at school*. In sum, 21 students and 14 volunteer tutors jointly constructed the WoolArt installation. Each were given individual balls of coloured wool with different colours representing different workshops and were invited to ‘spin’ their wool around the statements that reflected their experience of creative writing in relation to SSF. When they had finished spinning they tied a pencil to the remaining wool to stop their ‘voice of experience’ from being unravelled (see Figure 4.4).

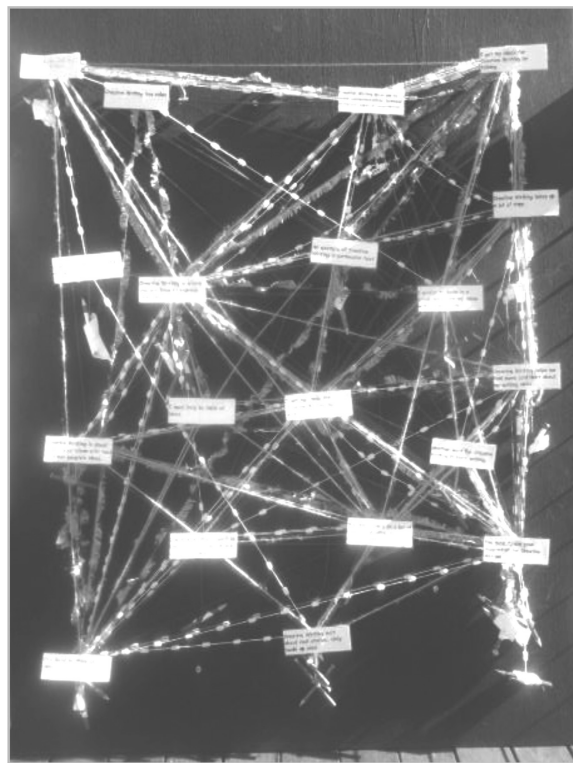


Figure 4.4. Completed woolart board

A. MORTIMER

Participants were invited to comment and reflect on their contribution both during the ‘spinning’ and after. It was here, in between the spaces of those static pins, that the power of the aesthetic form was realised. It was here that new knowledge was socially constructed. Within these conversations many uncertainties were voiced and insightful conversations on the role of creative writing in and out of the classroom were heard. Whilst the WoolArt provided participants with a tangible avenue to share their experiences and contribute to research, its purpose extended beyond being just an engaging ‘method’. Rather, it became a vehicle to inquire, explore and share joint understandings of creative writing; “an invitation to engage and connect with the experiences of others” (Brearley, 2008, p. 8) and an artistic instrument to generate discussion and inform new knowledge. Most significantly, it captured the unexpected voices hidden in the process of the spinning.

As participants spun, I gained an insight into their thoughts by listening to their decision making and gaining a deeper understanding of their experiences. The dialogue that occurred ‘in between’ the pins took me to the unknown areas of creative writing that I was hoping to reach and captured the beauty of appreciating the *process*, as McNiff knows only too well:

... the most meaningful insights often come by surprise, un-expectantly, and even against the will of the creator. The artist may have a sense or intuition of what might be discovered or of what is needed, and in some cases even a conviction, but the defining aspect of knowing through art....is the emanation of meaning through the process of creative expression. (2008, p. 40)

Despite the WoolArt providing me with an opportunity to actively engage in new meaning-making around creative writing at SSF, the analysis stage proved a harder task.

Getting Lost in the Data Dust

Searching for regular patterns among the various forms of data during this first stage of research and finding clear pathways to take me deeper into responding to my research question, was not easy. I had the privilege of capturing the beauty of the process, metaphorically joining the lines between the dots, (or literally speaking, the WoolArt pins) and was excited that the co-construction of the WoolArt yielded such unexpected yet rich data. It reminded me of those moments when you stir dust particles up into the air but don’t realise how much there is until a beam of sunlight illuminates the way they dance around the space. For a split second they appear to sparkle as they fly and float around you and then the realisation hits that there is a lot of dust and it needs capturing! In the same way, I felt that even though the data was beginning to make sense, I couldn’t channel it into anything meaningful. I stood loitering between obvious analysis (how much wool was wrapped around each pin)

and deeper analysis (decoding conversational data) wondering if I had partly created this data dust by employing an Arts Informed methodology.

My panic led me to question my approach: had my exploration been too broad? Was I just trying to capture too much? Had I lost sight of what I was looking for? Should I have worn a narrower lens? How was being an ‘explorer’ helping now? Among my self-doubt, I lost sight of the focusing on the process and fact that there was a reason I chose Exploratory Case Study as another methodology to explore the complex phenomena of creativity. Stebbins’ words reminded me of my decision to employ an inductive approach to inform research:

Exploration is no place for data collection formulas distilled from conventional theory and methodological practice... it is where the art of science is most widely exercised, the area of science where imagination reigns most freely. Creativity in this domain comes through inductive reasoning, as researchers discover order in what initially appeared to them as chaos. (Stebbins, 2001, p. 23)

The chaotic data dust that was so hard to capture turned out to be magic after all and with further exploration, richer data collection and deeper analysis, it became my gold dust.

Finding an ‘Aha’ Moment’...

My earlier concerns of loitering in the unknown became an example of being caught up in the iterative and recursive stage of the creative process where I desperately searched for solutions (Csikszentmihalyi, 1996; Craft, 2000; Wallas, 1926). I realised I needed to enter into the ‘incubation’ stage (Wallas, 1926) and give myself permission to stop and reflect. I returned to the mundane nature of everyday chores, and tried to not consciously think about the ‘problem’ I had to solve (how to make sense of the ‘chaotic dust’), but hoped that through the quietness of my mind something would spark and lead me the next stage of ‘illumination’ (Wallas, 1926). That “aha” moment did finally come when I turned my attention elsewhere.

Revisiting the data with fresh eyes enabled me to see that the simplicity of identifying the popular and least-popular ‘pins’ (most popular; ‘Creative Writing is where you are free to express your ideas’; least popular; ‘Creative writing has rules’) was useful, but did not help me to dismantle the data at deeper levels. Nor did it help me to understand the deeper levels of impact that these workshops were having on students’ learning. There was no doubt that listening to the conversations ‘in between’ the spinning and analysing other interviews/conversations informed me that participants valued the process of writing creatively and the freedom given to them to express ideas. It was also apparent that participants appreciated the final published product and the help they received from tutors to improve literacy skills. Not surprisingly, hints of impact began to emerge as seen in the increased levels of

participant confidence to express their ideas and have them valued by others. Yet, there was a deeper level of understanding, especially surrounding impact that was still missing. I paused at this point of my research process and realised that I needed to embark upon a second stage of data collection that would provide pathways for me to listen more closely for stories of experience and impact.

For this stage, I drew on the work of Beattie (2013) and employed Narrative Inquiry to collect and re-story participants' experiences of the workshops into a series of aggregated vignettes. Writing my participants' data into stories provided me with another way to poke holes in their experiences and reveal the quieter whispers of the interview/discussion texts. The more I wrote the more I learnt and thus, writing became a *method* of analysis, inquiry and discovery (Harris & Sinclair, 2014; Richardson & St. Pierre, 2005). To remain true to the Arts Informed Inquiry approach, participants were invited to read the aggregated stories and provide feedback to increase their authenticity. I also employed The "*Listening Guide*" (Gilligan, Spencer, Weinberg, & Bertsch, 2003) that suggests each reading/'listening' of the text should "guide the listener in tuning into the story being told on multiple levels" (p. 159) to identify any counterpoint or absent views. As I listened to and analysed a range of data from various sources across both stages of the research, I began to hear the contrapuntal voices of SSF and came to understand the nuances of the workshops and how they deeply impacted on students' learning. To present the summative findings of my study, I wove together the analysed data from both stages of the research into a Readers Theatre script. This artistic literary mode described the experiences of creative writing workshops at SSF and their perceived impact on students' learning.

Throughout the process of listening for a multitude of stories and employing writing as a method of analysis, I came to understand that creative writing workshops at SSF provided participants with far more than just opportunities to write freely and develop literacy skills.

... That Led to the Gold Dust

Throughout the weekly structure of the term's workshop, the storytellers and tutors would provide students with the time, flexibility and freedom to collaborate with others and explore their imaginations. They were scaffolded through structured workshops that encouraged them to connect thoughts and generate deeper ideas with the purpose of completing their task (e.g. writing a newspaper article for a fictitious paper). Within the writing process, students were encouraged to navigate their way through various levels of problem seeking and solving moments, requiring them to apply a certain amount of grit in order to challenge assumptions, persevere through uncertainties and embrace new perspectives. As and when required, tutors would support students with a range of literacy skills, to enable them to effectively communicate their ideas and transfer them to a written form. Texts were then drafted into final pieces and later published for all to see and share. This SSF writing process

LOOKING FOR PATTERNS IN THE DUST

was all achieved through a safe and collaborative environment that allowed for noise and chaos, but also respected the quiet and maintained structure. Creative writing workshops at SSF became a literary art vehicle to facilitate key dispositions of creative practices and process in education.

This indeed was the 'gold dust' distilled from the enormous amounts of data dust through artistic forms, such the WoolArt, Narratives and Readers Theatre. However the quality of the 'gold' was enhanced when I compared my findings to the research on creative teaching and learning practices in education. The work of Creativity, Culture and Education (2012), Craft, (2000) and Desailly (2012) and Lucas, Claxton, and Spencer (2012) to name a few, resonated with the creative practices and processes I found at SSF. Furthermore, through careful analysis using the Listening Guide (Gilligan et al., 2003), I discovered that these workshops impacted on students' learning in a variety of ways. Reported cases of impact ranged from increasing knowledge and use of figurative language, to participants feeling that their confidence and creative efficacy had improved because they were allowed to have and express their own ideas, which for many did not reflect their experiences of creative writing at school. Others felt that the collaborative nature of the workshops helped them to be more confident speakers and build on their creative ideas with likeminded others. And then there were those who just enjoyed the freedom to write in the quiet spaces of their own mind, without judgment.

I entered SSF not knowing what to expect. I left, learning not only more about how creativity 'in' education could be applied through creative writing workshops, but with a greater appreciation of Arts Informed Inquiry. By allowing the data to emerge organically from a variety of sources, by inviting multiple perspectives and encouraging the 'plurality of voices' (Barone, 2001) whilst employing artistic approaches to collect and analyse data, I was able to let the chaotic data dust settle and the gold dust to shine through. Along with my participants, *I* too was reminded of my own creative capacity, as I built on the idea of an interactive art installation, co-wrote a series of aggregated vignettes and presented my results as a Readers Theatre script. This immersive and transformative experience enabled me to deeply appreciate how creative writing, as a literary art vehicle, can be used to facilitate a range of creative thinking and learning processes and practices that have the potential to improve a wide range of learning outcomes.

CONCLUSION

Arts Informed Inquiry provided me with the opportunity to agitate the contours of the qualitative research paradigm and enabled me to discover the unexpected. Aesthetic forms used to collect, analyse and represent the data, allowed me to be immersed in the process of discovery and provided me with freedom to follow a naturalistic inquiry (Alexander, 2003) approach to negate old ways of knowing and construct new meaning. Equally, I cannot dismiss the fact that adopting an Arts Informed Inquiry approach reminded me of my own capacity to be a creative learner, teacher

A. MORTIMER

and researcher. Finding myself ‘lost’ among the data-dust in the early stages of the research, I was forced to understand that I too was travelling through elements of creative processes, learning to challenge beliefs, play with possibilities, persevere and sit in the confused spaces of the ‘incubation’ (Wallas, 1926) stage, before re-engaging in an iterative process to reach the ‘illumination’ stage (Wallas, 1926), where I identified the gold dust. The symbiosis of using Arts Informed Inquiry to explore creativity in my research, sheds light on their mutuality and acts as a reminder that if we are truly committed to undertaking educational research to improve student outcomes, we need to continue to embrace diverse and creative modes of inquiry that value the complexities of education. We also need to continue to provide examples of accessible and varied forms of integrated creative practices that support students to think creatively and become self-regulated, agile and collaborative co-constructors of their learning. Accordingly, to reduce the risk of creative teaching practices being misappropriated by schools seeking to market themselves within the ‘21st Century’ learning paradigms, teachers need to be supported to identify ways that creative learning can be embedded across the curriculum to enrich a range of academic and non-academic outcomes. The use of creative writing workshops are one such tool to sustain creative practices in our schools.

I would also argue that there is need to inspire more teachers to have their voices heard in educational research. As stakeholders in education policy and reforms, an invitation to contribute to the conversations on the role of education can empower us to be effective change-agents. Being left out of the discussion increases the risk of us feeling like a robot and, as I contemplated, leaving the profession all together. Engaging in educational research has enabled me to shed my robotic form, shake off the rust, find the sparkle and re-discover my much needed creative mettle. I encourage classroom teachers to remain curious about seeking the unexpected, to explore the ambiguous and to find alternative ways to sculpt new experiences through research that deepens understanding of practice. However, we must remind ourselves to trust in the process, for that is when the most meaningful insights come, and often by surprise (McNiff, 2008, p. 40).

EPILOGUE – THE TRANSFORMATIVE NATURE OF ARTS INFORMED INQUIRY

Arts Informed Inquiry has certainly imparted its transformative power onto my teaching practice and beyond. My earlier frustrations of losing my creative spark and morphing into a robot have eased. I am grateful to SSF for providing me with the opportunity to learn from them and transfer my knowledge back to the classroom. I am fortunate to work in collaboration with other educators to grow their creative sparks, capture the gold dust and increase the sustainability of authentic creative teaching practices in the classroom.

REFERENCES

- Alexander, H. (2003) Aesthetic inquiry in education: Community, transcendence, and the meaning of pedagogy. *Journal of Aesthetic Education*, 37(2), 1–17. Retrieved from <http://dx.doi.org/10.1353/jae.2003.0010>
- Amabile, T. M. (2012). *Componential theory of creativity* (Harvard Business School Working Paper No. 12-096). Retrieved February 14, 2015, from <http://www.hbs.edu/faculty/Publication%20Files/12-096.pdf>
- Barone, T. (2001, October). Science, art, and the predispositions of educational researchers. *Educational Researcher*, 30(7), 24–28.
- Barone, T., & Eisner, E. (1997). Arts-based educational research. In R. M. Jaeger (Ed.), *Complementary methods for research in education* (2nd ed., pp. 73–103). Washington, DC: American Educational Research Association.
- Barone, T., & Eisner, E. (2012). *Arts based research*. Thousand Oaks, CA: Sage Publications.
- Beattie, M. (2013). *Narrative inquiry: The arts and learning*. Presentation at the University of Sydney, Australia.
- Biesta, G. (2014). *The beautiful risk of education*. Boulder, CO: Paradigm Publishers.
- Brearley, L. (2008). Introduction to creative approaches to research. *Creative Approaches to Research*, 1(1), 3–12. doi:10.3316/CAR0101003
- Burnard, P., & White, J. (2008). Creativity and performativity: Counterpoints in British and Australian education. *British Educational Research Journal*, 34, 667–682. doi:10.1080/01411920802224238
- Craft, A. (2000). *Creativity across the primary curriculum; framing and developing practice*. London: Routledge.
- Craft, A. (2003). Creative thinking in the early years of education. *Early Years*, 23(2), 147–158.
- Craft, A. (2011). Approaches to creativity in education in the United Kingdom. In J. Sefton-Green, P. Thomson, K. Jones, & L. Bresler (Eds.), *Routledge international handbook for creative learning*. Oxon: Routledge.
- Creativity, Culture and Education. (2012). *Creative partnerships: Changing young lives 2012*. Newcastle: Creativity, Culture and Education.
- Cropley, A. (2001). *Creativity in education and learning*. London: Routledge.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: HarperCollins.
- Cutcher, A. (2004). *The Hungarian in Australia: A portfolio of belongings* (Unpublished PhD thesis). University of Sydney, Sydney.
- Diamond, C. T. P., & Mullen, C. A. (1999). *The postmodern educator: Arts-based inquiries and teacher development*. New York, NY: Peter Lang.
- Delamont, S. (2005). Four great gates: Dilemmas, directions and distractions in educational research. *Research Papers in Education*, 20(1), 85–100. doi:10.1080/0267152052000341345
- Desailly, J. (2012). *Creativity in the primary classroom*. London: Sage Publications.
- Dewey, J. (1897). My pedagogic creed. *The School Journal*, 54(3), 77–80.
- Eisner, E. W. (1998). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. Upper Saddle River, NJ: Merrill.
- Ewing, R. (2010). *The arts and Australian education: Realising potential* (Australian Education Review No. 58). Melbourne: Australian Council for Educational Research Press.
- Ewing, R., & Hughes, J. (2008). Arts-informed inquiry in teacher education: Contesting the myths. *European Educational Research Journal*, 7(4), 512–522.
- Finley, S. (2003). Arts-based inquiry in QI: Seven years from crisis to guerrilla warfare. *Qualitative Inquiry*, 9(2), 281–296. Retrieved from <http://dx.doi.org/10.1177/1077800402250965>
- Finley, S. (2008). Arts-based research. In G. Knowles & A. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples and issues* (pp. 71–82). Los Angeles, CA: Sage Publications.
- Fleming, J., Gibson, R., Anderson, M., Martin, A., & Sudmalis, D. (2015). Cultivating imaginative thinking: Teacher strategies used in high-performing arts education classrooms. *Cambridge Journal of Education* (Online first). doi:10.1080/0305764X.2015.10640-97

A. MORTIMER

- Gardner, H. (1982). *Art, mind, and brain: A cognitive approach to creativity*. New York, NY: Basic Books.
- Getzels, J. W., & Csikszentmihalyi, M. (1976). *The creative vision: A longitudinal study of problem finding in art*. New York, NY: John Wiley & Sons.
- Gilligan, C., Spencer, R., Weinberg, K., & Bertsch, T. (2003). On the listening guide: A voice-centred relational method. In P. Camic, J. Rhodes, & L. Yardley (Eds.), *Qualitative research in psychology: Expanding perspectives in methodology and design* (Chapter 9, pp. 157–172). Washington, DC: American Psychological Association.
- Glăveanu, V. P. (2011). Children and creativity: A most (un)likely pair? *Thinking Skills and Creativity*, 6(2), 122–131. doi:10.1016/j.tsc.2011.03.002
- Greene, M. (1995). *Releasing the imagination: Essays on education, the arts and social change*. San Francisco, CA: Jossey Bass.
- Harris, A. (2014). *The creative turn: Towards a new aesthetic imaginary*. Rotterdam, The Netherlands: Sense Publishers.
- Harris, A. (2015). *The creative turn*. Paper presented at the meeting of the Arts and Creative Education Network, University of Sydney, Australia.
- Harris, A., & Sinclair, C. (2014). *Critical plays: Embodied research for social change*. Rotterdam, The Netherlands: Sense Publishers.
- Keenan, C. (2011). Nurture young imaginations through creativity not tests. *The Sydney Morning Herald*. Retrieved May 1, 2012, from <http://www.smh.com.au/national/education/nurture-young-imaginations-through-creativity-not-tests-20110520-1ewlg.html>
- Knowles, J. G., & Cole, A. L. (2008). *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*. Thousand Oaks, CA: Sage Publications.
- Lassig, C. (2009). *Promoting creativity in education: From policy to practice: An Australian Perspective*. Retrieved March 26, 2012, from <http://qut.academia.edu/CarlyLassig/Papers/709219/Promoting-creativity-in-education-From-policy-to-practice-An-Australian-perspective>
- Lawrence-Lightfoot, S. (2005). Reflections on portraiture: A dialogue between art and science. *Qualitative Inquiry*, 11(3), 3–15.
- Leavy, P. (2015). *Method meets art: Arts based research practice* (2nd ed.). New York, NY: The Guildford Press.
- Lester, A. (1989). *Imagine*. Sydney: Allen & Unwin.
- Lubart, T. I. (2001). Models of the creative process: Past, present and future. *Creativity Research Journal*, 13(3), 295–308. doi:10.1207/S15326934CRJ1334_07
- Lucas, B., Claxton, G., & Spencer, E. (2012). *Progression in creativity: Developing new forms of assessment: A literature review*. Retrieved September, 2015, from <http://www.creativitycultureeducation.org/wp-content/uploads/CCE-Progression-in-Creativity-Literature-Review-2012.pdf> on 8th September 2015
- Luttrell, W. (2010). *Qualitative educational research: Readings in reflexive methodology and transformative practice*. New York, NY: Routledge.
- McNiff, S. (1998). *Trust the process: An artist's guide to letting go*. Boston, MA: Shambhala Publications Inc.
- McNiff, S. (2008). Arts based research. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues* (pp. 29–40). Thousand Oaks, CA: Sage Publications.
- McNiff, S. (Ed.). (2013). *Art as research: Opportunities and challenges*. Chicago, IL: The University of Chicago Press.
- Mortimer, A. (2001). *Lived experiences of Currumbena School* (Unpublished Master of Teaching special study). University of Sydney, Sydney.
- Newton, L. D., & Newton, D. P. (2014). Creativity in 21st-century education. *Prospects*, 44(4), 575–589. doi:10.1007/s11125-014-9322-1
- Richardson, L., & St. Pierre, E. A. (2005). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (3rd ed., pp. 959–978). Thousand Oaks, CA: Sage Publications.
- Robinson, K. (2011). *Out of our minds: Learning to be creative* (2nd ed.). Chichester: Capstone Publishing Ltd.

LOOKING FOR PATTERNS IN THE DUST

- Robinson, K., & Aronica, L. (2015). *Creative schools: The grassroots revolution that's transforming education*. New York, NY: Viking Penguin.
- Stebbins, R. (2001). *Exploratory research in the social sciences*. Los Angeles, CA: Sage Publications.
- van Manen, M. (1997). *Researching lived experience: Human social science for an action sensitive pedagogy*. Ontario: Althouse Press.
- Vygotsky, L. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: MIT University Press.
- Wallas, G. (1926). *The art of thought*. New York, NY: Harcourt Brace.

Amy Mortimer
Independent Artist and Scholar
Sydney, Australia

ROBYN HECKENBERG

5. BUNYA PINE, GOANNA AND STAR CLUSTERS

Using Metaphor to Frame Indigenous Ways of Doing

INTRODUCTION

This chapter discusses creative education and accompanying creative arts research through an interdisciplinary lens and an Indigenous standpoint. The discourse opens a dialogue of convergence and common understandings, which brings together Indigenous ways of being and seeing and commonalities in broader arts education and research. The dialogue uses the motif of the bunya pine to represent both sharing and resilience; the goanna as metaphor for connection to cultural values; and star clusters to represent metaphysical aspects of cultural knowledges. The chapter elaborates on how Indigenous ways of doing (ontologies) have much to contribute in ethical collaborations of creativity and innovation. Through this device of metaphor, the chapter is able to frame some significant values and strategies of performative interest for those working in creative learning and research contexts.

BACKGROUND

I am a Wiradjuri woman; we are the river people over the Blue Mountains of the Great Dividing Range, to the rolling plains of the West. The Murray, Murrumbidgee, Lachlan, Macquarie and Bogan Rivers, and Lake Cargelligo are all in the land of the Wiradjuri Nation. We share border, and borderland territory, with many nations, Yorta Yorta, Barkindji, and Kamillaroi (Gamillaroi) to name a few. Up here where I am at Toowoomba there are Kamillaroi, and down south there are Kamillaroi, with whom we do a lot of community development and education work. Yorta Yorta, we do a lot of cultural exchange with, and many of our Southern Wiradjuri have married Yorta Yorta. We both look after the Murray River, and have stories about the river, and the fish and species of birds, and riparian life. Barkindji are the people who live further out in drier country, they help look after the Darling River, and we do a lot of cultural exchange and work cooperatively regarding the waterways, and historically we have shared resources. Every Aboriginal person comes from somewhere, and has a bloodline to where his or her ancestors are from. This is part of our identity, as is our lore (story), and our law (way of living). One thing we can offer creative education is our critical analysis and descriptive theory and praxis (Smith, 1997), in that we are creative people by nature, so there are a lot of our people that are

educators and artists who have determined ways of being, doing and seeing that strike the sensibilities of like-minded people from diverse cultural affiliations. For this reason, our communities create many thinking and doing spaces, and we seem to do a lot of talking together, community based cultural sharing, and public or studio based art. This is often supported by our Elders who are always interested in sharing knowledge with the young ones coming along, so they can become proficient in cultural practices. Life has changed a lot, but some things stay the same. The law is always the same (Stanner, 1979), so our cultural knowledges continue. The river has always been important for us river people. However, rivers also tell us about the way the environment has been changed to suit big business and agriculture, so now our challenges are more complex, and so we have to think creatively to find ways to support our country staying well. Some of the old-time fish are not in the rivers anymore, and introduced species muscle in on our native fish, some of which do not like to be bullied, much like our people. The water flows have also affected our native species and human populations tax the water in the river, as well. Our rivers have been dammed, but this has happened right around Australia, such as the Ord River in the Kimberley, where the Indigenous people lost the ability to connect to a lot of their land when it was inundated (Muecke, 2004, p. 124). It is the same for us, so the stories of the old days continue to have relevance and memory. I have done a lot of art projects myself around the river, or about the health of the waterways. Sometimes I have been exhibiting work, sometimes directing projects, or have been the curator of exhibitions. This means I feel like I am a conduit for Aboriginal communities' expression of their political and cultural voice, and also to support communities of artists to be able to express love of country, or other cultural connections.

As Indigenous researchers and educators we are well cast to discuss how an Indigenous standpoint and an Indigenous pedagogy can support notions of creative education outcomes within our community contexts, and more broadly, where we otherwise might be challenged to find a footing. Fejo-King (2013) explains how she recognised the development of an Indigenous standpoint was a response to a lack of "congruency" or harmony between Indigenous research theory and western theory, "far removed from Indigenous knowledge systems, lived experience and practice bases that ... did not appear to be a common understanding and meeting place" (Fejo-King, 2013, p. 26). Couple with this the complexities which Demos (2013) discusses in attempting to decolonize colonial society's perspectives on nature, and the sombre perspective of the thinking artist and the politicized Indigenous reader and we strike a note for us all. These ideas are not new, but were percolated in a comparatively small part of society for a long time, within resource and environmental studies centres (Lewis, 1988, p. 8), and our few old fellas out in the field. They were our only advocates and were considered obscure and belonging in discussions on swamps or water-birds, or indeed "aborigines" (sic). The scope and significance of these discussions has fortunately changed, and the debates by ecologists such as Lewis (1988) which were about whether traditional ecological knowledge can stand alongside western regimes of environmental knowledge are now accepted.

Environmental scientists have caught up, but it would seem that society may still be working it out. This to me is very interesting terrain, because essentially it is what Indigenous artists have always been about, drawing attention to looking after the Earth, protecting the land, and belonging to it, rather than using it all up. There is a Wiradjuri saying, often said by Senior Elder, Pastor Cecil Grant, that we should look after the land the bush and the rivers, and then the land the bush and the rivers will look after you. This is decolonizing ideology in action.

The phrase coined of Cartesian dualism by Jessica Weir (2009, p. 4) in her work on the Murray Darling River system and the destructive reductionist theories of Rene Descartes, is coined again by Demos (2013, p. 14), where he expounds the colonial view where “[d]estructive and utilitarian, idealized and exoticized nature has been colonized in concept as well as in practice”. His treatise is a call for artists and scientists, “creative practitioners”, those who make policy, including politicians, to be more performative in affecting change (Demos, 2013, p. 16). In other words, we need to use our imaginations, and the potential we each have for creative solutions, creative education frameworks, or whatever we choose to name it, to reconfigure our own place on the planet, and work together to “acknowledge nature’s significance as a rallying cry within the contemporary resurgence of Indigenous and environmental activism, which also insists that humans are fully integrated in and part of the natural realm” (Demos, 2013, pp. 20–21).

IMPETUS

How can we, as educators and “creative practitioners”, support positive outcomes for more positive dialogues, not only regarding environmental issues, but also education communities? Some years ago now, I was a student at Batchelor Institute of Indigenous Tertiary Education at Batchelor, still in a time when there were few “yella fellas” studying at Batchelor. All the rest of my classmates were Traditional people, and Indigenous knowledge brokers in both leadership and curriculum in the Northern Territory (NT). One lady, a school principal in NT, said to me, “Where are you from?” As I explained myself, and my Southern origins her interest piqued. “Oh, she said we get a lot of school teachers from Victoria, and they always come up here knowing nothing”, then she continued, “send ‘em up here so they understand us and our point of view, our life-style, our world view”. So, there it was named, and I had to become more diligent in my manner and aspirations of teaching, and much more conscious of adding consciousness to reason. I had always taught our Koori students for an entrepreneurial and innovative sense of the teaching world, and put some pretty good ideas forward for the white students in terms of knowledges and histories, and so on. But suddenly, I realized my place in Aboriginal education, which was not only about our kids getting teacher education, but also readying the white kids for their life in the Aboriginal school systems. That surely, could only happen by opening their hearts and minds and spirits to an Aboriginal way of seeing that came through creative education; that was the linchpin.

R. HECKENBERG

There followed, in my own university classroom, an interpretive and inspired influence gained through creative thinking within a student driven model. The curriculum, which I had already created, grew more meaningful in terms of Indigenous ways of doing and seeing. We did a lot of role plays, and a lot of project development story boards. We had local Koori education main players, look at the projects our students had devised on storyboards, which clearly resonated with an Indigenous way of seeing; and that echoed an articulate cultural perspective; and they would say, "When is this project starting?" Or, miraculously, student teachers envisaged lives thinking creatively in roles as school principals who carried their teams across lines of success by out-manoeuvring the government strictures.

Others would negotiate the stout ordinary curriculum, to devise better ways and best practice modelling for turning the conventional into the brilliant. By taking a leap of faith which used a creative direction, liberating strategies outside the scope of the ordinary possibilities for the future were illuminated. Our Sudanese students talked about themselves in walking for two years to get to freedom, and co-opting other students in class to find ways to tackle cross-cultural challenges for marginalized peoples. So, one of the realizations that a group in a creative learning environment discover is the power of one, where one is several or many, working in the group to find a unified perspective.

Within such a dialogue, therefore, many problems are given solutions; as they are sequenced and each one given the opportunity for proper audience all our fair dealings have that audience of empathy. This, as a concept of compassion, is reviewed by Muecke (2004, p. 44) along with the theories of John Berger, in almost callous refrain. However, the deliberation is that compassion comes through grace: indeed, grace, that hallowed sanctuary, sometimes unmerited, but always given freely. This can be transformative, for example, within an Indigenous way of directing a class, where we have the use of a message stick as a device of equity, and, dare I say, grace. Everyone gets the right to speak in their turn; as the message stick is handed from one person to the next; there is the sequence of contemplation and explication. Everyone gets a chance to be listened to, and that trial or challenge which is spoken of, is given depth and given the right to solution. Anne Harris (2016) discusses this through her reflections on "more creative and interactive ways of doing education" (Harris, 2016, p. 48) by looking at Wang's use of environmental approaches that are identified as "freedom, autonomy, resources, encouragement of originality, freedom from criticism, low anxiety, an emphasis on self-discovery" (Harris, 2016, p. 48). It is here we can represent such dialogue through the metaphor of the Bunya Pine, a dialogue representing both sharing and resilience, freedom of movement and self-knowledge; and we add here, from the Muecke discussion: the concept of grace.

BUNYA PINE

Where I am living on the crest of the Great Dividing Range (around 2300ft above sea level) in the tablelands of South East Queensland, a plant from the Jurassic era

(Hernandez-Castillo & Stockey, 2002, p. 25), the Bunya Pine, *Araucaria bidwillii*, is a particularly significant story related to large gatherings and important cultural exchange: sharing with significance and meaning, the ancient and contemporary place making. Aboriginal people came from hundreds of miles away to share in the festivities. Anecdotally, there are stories that people came from as far as Awabakal and Woromi, near present day Newcastle, NSW. They would have walked for months to get to the festival in Queensland. The Wiradjuri of my heritage gained information about the Bunja Pine harvest many months before the time by signals given from the land and the seasons, and communications such as message sticks; and again there are stories that people came from as far away as the Wiradjuri of Dubbo (meaning red earth) on the Macquarie River. The Bunya Pine itself gave off a signal as to how prolific the harvest would be, coming from the number, size and nature of the muted rust red male strobilus pollen cones (plural strobili). How prolific the pollen cones were gave the community a fair idea of how many female seed cones there would be, and the size and nature of the festivities seventeen months later. The Wiradjuri too, walked for miles to participate in the bunya activities.

The Condamine River, Warwick, is a present-day site of a Bunja Pine festival, where one was held in 2017, with entertainment provided by Deborah Mailman and Kutcha Edwards (Warwick Development Group, 2017). At this recent event people congregated, came from many miles away, and exchanged stories and food, just as always. During traditional times, there were huge stands of Bunya on the Sunshine coast which was a major gathering venue. The huge precious trees of the Blackall Ranges and the Queensland's sub-tropical hinterland (Queensland Parks and Wildlife Service, 2011) came from the times of the dinosaurs, but like the Cedar forests of the Hunter Valley, were chopped down in a forest massacre on the Sunshine coast. The Buffalo massacres in the United States (USA Govt., 1874) were mirrored here in the demise of the forests that had fed the people and been ceremonial centres for thousands of years.

Back in the day, trekking huge expanses of country was common for our people. People grew up walking miles, people travelled for months. Many still walk miles, because we were brought up that way. Walking through Country is the best, led by old people, and we are learning all the time, within a rhythm faithful to place pedagogy and a traditional healing form of creative education. Simple things about reading the clouds in the sky, learning about the lifecycle of the water life, and gaining knowledge of plant and animal species, or what might be happening on the ridges and with the birds, are taught and learned while walking. The old way was that every weekend some of the time was spent in the bush, gathering wood and loading it in the back tray of the old ute to take back for the wood stove. One throws oneself back to the fairy dell where one sat in childhood, where mosses and liverworts conjured the magic and specialness of those places of mystery and antiquity. Of my own children, as small ones, the golf course rough was the local substitute for a disappearing bush. Here we collected wood, but only in the wooded middle part, until they put up high wire fences to limit entrance by local wood foragers. The cedar forest and bunya pine motif was lost to the cause of the expensive turf and privileged few.

Sharing that contact with the land succoured an enveloping need for connection to the life-force of mother earth. The old stories were shared since they kept the connection going. So, there are stories about our heroes and antiheroes that explain how we got around, and how the trek to share the Bunya Pine was logical and part of that rhythm of life. There are the exploits of Jimmy Governor Wiradjuri man, for instance. His mental anguish led him to retaliate through the grotesque series of raids on white homesteads in Wiradjuri colonial days, but his journey into flight discloses the skill of knowing and walking (and running) the land. He fled from Wiradjuri Country and was captured up in the Barrington Tops area, and his narrative was given a brave light in *The Chant of Jimmy Blacksmith* (Keneally, 2004). That area is hundreds of miles from Wiradjuri country, but along well-established trade-routes on a continent crisscrossed with trade-routes and pathways (Kabaila, 2005).

People were not only light of foot but knew the country intimately and could read signs not apparent to Europeans. "In the Aboriginal worldview, knowledge is an extension of the cosmic world view, knowledge is an extension of the cosmic order and comprises the accumulated wisdom of the group since time immemorial, handed down from generation to generation by word of mouth...into the collected wisdom of the group" (Bourke, Bourke, & Edwards, 1994, p. 123). For some those very tracks took them way north. So, when we talk about the metaphor of sharing by looking at the Bunya Festival, we talk of a much bigger story of cultural exchange, like the Ngan Girra Festival, on the Murray River at Mungabareena; or the present day Garma festival. Indeed, these days, downstream from where the ancient and contemporary Ngan Girra Festival at Mungabareena takes place, and not far from the old punt inn (where the original punt vessel was procured for five pounds and made from a dugout river red-gum), is a magnificent stand of Bunya Pine trees. These not only add wealth to the Murray River story, as the locals harvest them there, but they reference the cultural connection held in the Bunya narrative, a universality or interconnectedness within our story.

People congregated for the weeks of big cultural festivals, which these days might only last for a weekend here or there. These Aboriginal narratives include cultural practice and belonging. The climate would have been hearty in Bunya Pine festival time, with exchanges of gifts, the working out of future alliances through marriage arrangements, and so on. Community dances and singing were empowering occasions of reverie and cultural pride. It is fair to say that, as Indigenous educators, these become part of the social memories that are taken by us to the classroom, and the creative dialogues of our cultural heritage are second nature. The strongest of experiences, however, is the egalitarian motif of an Indigenous worldview. For this takes enquiry to a place free of criticism, where the group expectation is that everyone has a right to free expression by taking a turn at holding that message stick.

The tools for channelling experiences of low anxiety can tie into the relief of jaunts outside. Using nature as a mediator, we can create meaning in qualifying solutions through place-making with formations in stone, and making artefacts of nature from found natural objects: bark, wood, feathers, leaves and so on. The unique ways that

students contrive to express themselves through things they have made in nature touches a part of themselves that is both gleeful and links to childhood memory. All this is good for seeing themselves in more intuitive terms. Then that goes with themselves in their own classroom practice as young teachers. In the classroom, we even use pegs and make peg dolls and little scenarios created from our found objects, all in the spirit of sharing ideas and building our creative solutions.

A little more now on the historical nature of the Bunya festival that has particular significance for the Indigenous people of Toowoomba and the colonial narrative. It would be inept not to mention this story, since I am down the road from the site where this history took place. This happened as the white people began to invade and occupy South East Queensland, and many places in Queensland. For example, Queensland artist, Fiona Foley's latest art pieces tell of ninety-four massacres that happened in Queensland (Mitchell-Whittington, 2017). The local people were strong cultural participants, in Southern Queensland, of the Bunja Pine cultural exchanges on the Sunshine coast, miles away. Some sources suggest that their territory was invaded whilst they were away on cultural business. White occupation was a violent affair, where people were shot, and cattle driven at camps and congregations of people (Kerkhove, 2016). What ensued was a seven-year war, which eventually led to the demise of their defence against the invasion of their territories. One of the great warriors of the time was Multuggerah whose vigorous defence is remembered at Picnic Point, where there is the vantage point of Table Top, a site of significance and a Dreaming place. Table Top, as are many of those highpoints on the landscape, would have been more than just a sight of occupation, it would have been a significant site which would have had clear lines of communication to high places in other districts. Telling this story is part of the rich tapestry of teaching and learning the Aboriginal way; the Aboriginal point of view, so different to the European view of history. Kerkhove (2016) tells the story in detail, with reference to the Multuggerah way, and its historical significance to the Jagara and Giabal peoples:

Multuggerah way was the main pathway by which Multuggerah's people and their neighbours journeyed to and from the triennial Bunya Mountains festival (Nelson, 1993, 2:1). The Bunya Festival was of immense significance to all peoples of southern Queensland and northern New South Wales. It was an occasion for feasting, trading, competitive sport and corroboree contests, sharing of news, tournaments to settle inter-tribal affairs, and arranging marriages. As mentioned the intertribal parliament here was where many important inter-tribal strategies were discussed and decided, and it was trips back and forth across this route that played a big part in organizing the inter-tribal tactics Multuggerah used. (Kerkhove, 2016, p. 27)

The stories roll off the tongue, and the idea of a creative education environment rings with story, and sharing story. Chi'XapKaid (2005) reminds us that we need to remember our ancestors' stories, "it was through their living breath that the ancient tales of their ancestors were passed on and remembered" (Chi'XapKaid, 2005,

p. 132). Engaging local white people, however, in the authentic stories of history might not be so easy. Yet, within our stories are solutions to everything. The connections to story, life-ways, and each other, build a profound sense of creative power. The Multuggerah story (Kerkhove, 2016), however, remains a powerful unresolved narrative as it questions the taking of history from the local people, and a reclaiming of the truth within this narrative. Authors like Linda Smith (1999) profess that these experiences, for Indigenous communities, have implications for healing; yet at the moment the effects are modest, and sharing the story with the colonisers of what was lost in the passing of the Bunya forests, and the taking of the land, and the massacres, is not easy for the Europeans to accept (Johnson, 2016). However, it is the Bunya Pine which embraces the motif of sharing and resilience in holding the story strong and that creates an historical moment for change.

Multuggerah the moppy head warrior (Kerkhove, 2016) holds a powerful story of resistance, and the conversations continue about the naming of the Toowoomba mountain second crossing, since it was the pathway of Multuggerah himself. The other empowering aspect of this story is the fact that the Mountain tribes were a unified contingent of warriors against the white men. More to the point was the number of other tribes enlisted to fight the invasion. Kerkhove (2016, p. 20) discusses how Petrie (who is claimed as the first European to identify the Bunya Pine) and Schmidt and Davis in the 1840s said there were around 15 tribes “swearing vengeance” against invasion. These were the people of the Logan district, Moreton Bay Islands, Burnett River, Wide Bay district, Bundaberg, Mt Perry, Gympie, Bribie, Fraser Island, Gayndah, Mt Brisbane, Kilroy/Esk and Brisbane (Jinabara and Birn) and Enoggera peoples. All of these people met and shared ceremony and strategies to beat the white intruders at the Bunya Pine gatherings (Kerkhove, 2016). As a teacher to Indigenous pathways students, where I utilised creative solutions such as poetry, art work and story to discuss the colonial narrative of Multuggerah, I have seen the empowering principal of this Multuggerah story for Indigenous student’s sense of identity and feeling strong. There is potency in knowing how unified our people were in times of crises such as the coming of the white man. Oodgeroo Noonuccal describes the need for claiming our history this way:

The woman knew
That she must search for the old stories
And through them she might find her tribe again.
(Oodgeroo Noonuccal, 1993, p. 80)

GOANNA

In Wiradjuri, Goanna also has a story attached to him regarding sharing. Though, Goanna has a much broader symbolism than that. Goanna, after all, is very strong and a powerful connector within Wiradjuri narrative. He can also be wily in nature, but this can express wisdom as well. The association for

Wiradjuri Goanna is a widely represented totem in Wiradjuri lore. It is the big totem for Wiradjuri. The Wiradjuri Council of Elders have a goanna on their letterhead. The goanna is used on the signage of Wiradjuri towns as a symbol of GAWAIMBANNA-GU: Welcome signs.

The goanna has also been a significant sage of story: one goanna story talks about her being a large lady goanna who lures in young men. Once lured in, she eats them. This is a powerful law story in fact. The giant goanna lady goanna represents the mother in law, which is a taboo relationship [poison cousins] for many traditional peoples. Therefore, the story relates in no uncertain terms the outcome of fraternization.

Goanna nevertheless has a very meaningful place in the history of the Murrumbidgee River and this is a Dreaming story about the Goanna. These Goannas in this story, in fact, had deep connection to the high country, the Australian Alps. The Goanna men protected the water soak, and would not let the water run free from up in the Alps, they just protected it and kept it from running away. This is a cautionary tale, which is explained here. The Murrumbidgee is the third largest river in Australia (Murray Darling Basin Authority, 2017), and has swamps of international ecological importance, and is the home of a number of Indigenous peoples:

In addition to the Wiradjuri, there are several smaller nations at the western end of the catchment, including the Barapa Barapa, Muthi Muthi, Nari Nari, Nyeri Nyeri, Wadi Wadi, Wamba Wamba, Weki Weki, and Wolgalu. The mountains at the eastern end of the Murrumbidgee catchment are the country of the Ngunawal and Ngarigo nations. (Murray Darling Basin Authority, 2017)

So many Aboriginal nations and traditional practices are affected by the environmental and cultural flows of the river, remembering, “before the onset of European administration, there was no collective concept for the original custodians of this continent, and each community, culturally divergent from its neighbours, had its own identity” (Yalmambirra & Spennemann, 2006, p. 383).

Back in the Dreaming the Goanna had exclusive rights to the water for the Murrumbidgee. One day however, the Goanna Ladies went up to the high country, further up from where Kosciusko National Park is now, and further up than the Monaro High Plains. They went right up to where the water soak was, and with their digging sticks they dug and dug until they let the water free. The river ran and ran down to the west and onto the riverine plains. The Murrumbidgee River joined the Murray River near Balranald, the gateway to Lake Mungo, where people lived at least 42000 years ago, ancestors to Paakantji/Barkindji, Ngayampaa and Mutthi Mutthi (Mungo National Park, 2017). Now the river is effected by present day usage. The Murrumbidgee River species have been impacted in the same way as the Murray River (Weir, 2009, p. 135), “low regulation had severely impacted species abundance and diversity of fish, with the health of the fish community being rated very poor”

(Murray Darling Basin Authority, 2017). The cautionary tale is that even though the Goanna Ladies intention was to give everyone the water, western environmental regimes and industrial agriculture have taken over the rights of the water anyway. The water is not owned by the First Nations people. There are some Elders who lobby that the water should be free for Aboriginal people, who traditionally should own the water.

In the Murray-Darling Basin there are Indigenous nations who lobby all the time with government for better treatment of the rivers. Twenty-four nations are members of MLDRIN, which is Murray Lower Darling River Indigenous Nations. Wiradjuri is one of those nations. However, government targets and Indigenous ideals regarding the river are not the same. At best the relationship can be duplicitous, with false promises regarding what would best suit the health of the river, versus what actually happens (Weir, 2009, p. 4). This kind of lack of proper management of the rivers and waterways is far from an ideal environmental vision, which could instead, be harnessing creative ways of seeing, and be creating a holistic environmental story. The Aboriginal way revolves around holding things together, finding mediation, negotiating for strength for the way the Country could be managed. The western way is: tear things apart.

Eternally optimistic, however, in expectations and possible outcomes, there are communities in the MLDRIN footprint who maintain an ability for cultural solutions and Indigenous knowledges. This is within the makeup of celebration and cultural sovereignty. The Murray River is the home of many Aboriginal (Indigenous) nations. The identity of each is unique. Everyone has their own sets of stories, starting up in the High country with Wiradjuri Upper Murray River, right down through many Countries to the mouth of the Murray, where the Ngarrindjeri look after Lake Alexandrina, and whose ancestor Ngurunderi and Pondi (Ponde), the Murray River Cod, made the river by the exploit of a chase through country. Landforms such as Long Island appeared where Ngurunderi's spear landed, after it missed Pondi. As a particular creation story, it includes how the fish were made by Ngurunderi from each piece of the Pondi fish. Ngurunderi went into the sky when he had finished his creating and finished the narrative of his story. Creation Ancestors like to do that, or some became mountains and other landforms. The Wamba Wamba have a similar story about the Murray River to that of the Ngarrindjeri; the Murray Cod is Kurruumeruk with Rainbow Serpent Yemurraki in hot pursuit creating the river and the billabongs (Danalis, 2009, p. 223).

Returning to Goanna, we talk now within the context of the Murray River. The river has now been given its place on the landscape for the reader, and the story of the Yindyamarra Sculptural Walk on the Wagirra Trail can offer us a story about both the significance of the Goanna, and the medium of community art practice in a community development project resonating cultural sovereignty. This project is also one about tourism and economic sustainability. One aspect of the project is the Declaration on the Rights of Indigenous Peoples being the backbone of authentic practice and acknowledgement of the right to work by the river. Wiradjuri shares

the Murray River at this place with other Indigenous people so the public art which celebrated the connection to the river, also celebrated Indigenous people from other countries making this place their home. There were several artists in this project, four of whom were secondary students, and we had some artworks four metres long. Goanna, or Googar was represented by several of the artists, emphasizing the Wiradjuri sensibility regarding our connectedness to Goanna in story, and also the realisation of the qualities of Goanna regarding wisdom and knowledge. So, this story has a certain contemporary wisdom. Also, it is about kinship because of the inter-related nature of such a big story maker and law keeper. One Elder commented about the sculptural walk by saying, tongue in cheek, “What! Is this a goanna trail?”

In terms of creative education, the Yindyamarra sculpture walk provided an opportunity for four Indigenous secondary students from James Fallon High School, North Albury. With the support of a visionary school principal and art teacher, our group of Indigenous artists worked eagerly on their projects, gaining traction through the support of Elders, mentors, the city council Aboriginal Liaison Officer and the Albury Wodonga Area Health Service Men’s Shed. James Fallon High School’s perspective of creative art practice is expressed on their website, quoting Albert Einstein, “I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world” (James Fallon High School, 2017). James Fallon has a good number of Aboriginal students from the local footprint. The school also has local community intelligence through the work of Aboriginal Education Workers, and at the time of the project, a homework centre and committed team of tutors. Students have families familiar with cultural practices, or a commitment to their children learning about cultural values and practices. Actually, the school had a bush café for Indigenous students to learn the finer points of skilling up with the techniques of becoming a barista café ‘apprentice’. They indeed make a very good coffee, and have a room set up as a café to complete the experience of the authentic professional coffee/café of ambient character. This is one example how school leadership and a good team of teachers can create an opportunity for great learning outcomes, where creative education becomes a standard, and student experience jumps out of the box.

Students began with workshops to create drawings of their totems (Heckenberg, 2015a, p. 22). Next, we worked on clay models with an Aboriginal wood carving artist mentor and Elder from Narrandera. His work continued with the children at other workshop sessions to fruition. This mentoring facilitated conversations about cultural values and knowledges, as well as family histories and kinship. These are important aspects of learning for Aboriginal identity and self-esteem. Needless to say, Goanna was well represented. The students and their work were Liam Campbell, Wiradjuri who completed a Goanna; Sara Jackson-Edwards, Wamba Wamba, who completed a Turtle; Raymond Jackson-Edwards, Wamba Wamba, who completed a Snake; and Jaidyn Hampton, Malyangaba who completed a Goanna (Heckenberg, 2015a, p. 21).

R. HECKENBERG

All of these sculptural pieces were completed as carved river red gum picnic seats, installed along the Yindyamarra Sculptural Walk on the Wagirra Trail, Murray River, Albury:

Children's Circle: Within a child's walking distance of Kremur Street Boat Ramp; can be sat on; and in an environment where there is the feeling of a fairy dell and sand-pit, creates a space where stories can be related and animal life along the riparian corridor can be celebrated. The work for this was carried out in several phases beginning with a workshop conducted by Nicky Hagan and Robyn Heckenberg at the school, there followed workshops with a Wiradjuri Elder, Michael Lyons; and several workshops of Mentoring by the Aboriginal Men's Shed, John Murray, Leonie McIntosh, Michael Lyons, Uncle Tunny, Andom Randell, Darren Wighton and some other community people who visited. (Heckenberg, 2015a, p. 21)

The Children's Circle was one of the eleven installations on the Walk, including ground paintings by the Wagirra Trail team who did the work of creating the trail whereon visitors could observe the sculptures. Pastor Darren Wighton, Wiradjuri, carved a four metre Googar Goanna and Wiradjuri artist Kianna Edwards, expecting at the time, resolved her work with the support of Butko Engineering, who made the armature, and the teachings of mentors James Cattell and Bill Krautz, who helped her cover the armature with concrete and quickly paint the colourful Wiradjuri design on the body of the Goanna before it dried.

GOANNA WISDOM

The perfect scoping and diligent completion of our sculpture walk came about because of the community vision in working together. The project resonated with our earlier mentioned Bunya Pine motif (also the spirit of Yindyamarra) wherein an ability to share, to listen, to take it easy and carefully was established, which achieved a unified goal. Other aspects of Indigenous creative art projects and, indeed, seeing creative education in practice, as occurred with the James Fallon students in the Yindyamarra sculptural project, were simple but thorough. Before we began we consulted the Aboriginal community. This consultation process meant we had a set of guidelines by which to work. In this case the team was a very big one. From an earlier reflection (Heckenberg, 2015b, p. 2) in maintaining the culturally responsive nature of this public art project it was asserted:

The range of knowledge has included Wiradjuri Elders as knowledge keepers, community Elders, young Wiradjuri with skill sets around eco-construction, arborists, grassland specialists, those with interest in tourism, community development facilitators and mentors, Aboriginal artists and their stories, teachers supporting secondary school Aboriginal artists, as well as environmental scientists. Cultural contexts intersect and transmit a

coordinated synthesis of community aspiration. As community consultant and Wiradjuri researcher for the project, I am a conduit to construct for the Aboriginal community a meaningful clarification and map of their viewpoint. (Heckenberg, 2015b, p. 2)

Within any vision of art practice, art directing, curating, creative education planning and outcomes, belonging to and facilitating learning with complex and less complex dialogues and negotiations of curriculum, one is always a community member. Remembering that, in terms of privilege, protocols and value systems, assures the proper way of doing, the wisdom of a Goanna Wiradjuri tribal totem.

STAR CLUSTERS

From our Dreaming story, earlier, of the Ngarrindjeri, Ngurunderi went up into the sky when he had completed his creation work, including populating the waters with every kind of fish, and participating in the making of the Murray River, at whose mouth the Ngarrindjeri live. The Hinchinbrook Island dispute brought to light the possibility of Indigenous stories being disbelieved, but there were some questions regarding whether there were stories that concerned cosmologies with the Ngarrindjeri women that had to do with star clusters, such as the seven sisters, which I have long speculated could be the case. The fact is, however, that a Royal Commission was held to try to work out the nature of the metaphysical knowledge that belonged to the community, or secret women's business that the Ngarrindjeri maintained they were privy to. As ferocious as the debate became about the likelihood or otherwise of the women's stories and sacred knowledge, suddenly Australia was conscious of the fact that there is a lot more than meets the eye in terms of Indigenous knowledge, particularly regarding the metaphysical.

In terms of Indigenous knowledge systems and metaphysical understanding, constellations and star clusters can come into being as the result of an Ancestral Spirit being, or mythological Dreaming heroes and heroines jumping into the night sky. This is breath-taking. It is also appealing in terms of the kind of regard one can give to myth and legend. This also becomes significant in terms of ownership. As an artist the tradition is that you do your own country's stories, so you do not depict anyone else's story, without permission. Making art from story, is a spiritual thing, like doing a picture from the Bible would be spiritual. Last year as an artist I made the Seven Sisters installation; that was a spiritual experience. The women, the seven women, have that other dimension that sculptures sometimes have. Once they were made I really would not want to sleep in the same room as them, in case they suddenly wake up and start staring at you while you have your eyes closed. The largest part of my desire to create this story in three dimensions, however, was to explain to an audience – next week in a university library display – the importance of recognition of the various constellations, star clusters, and vast readable scapes in our night sky. The Seven Sisters for example, appears in different parts of the sky at

different times of the year. Because it is so close to the horizon, sometimes it is very visible in the Northern Hemisphere. Therefore, the Pleiades, our seven sisters, have stories in the Northern Hemisphere as well as on our continent. They are very free moving on the planet, and are many storied. For example, in Japan, they are Subaru, six sisters. The importance of the seven sisters as they rise and go to different parts of the sky in different parts of the year, means they are excellent forecasters, and can tell you when harvest time is, for a variety of species, or when the Dingo mum has her pups. This is true of other constellations as well.

Ray Norris (2008) discusses a story from Victoria as an example of forecasting by the stars:

The appearance of a star or constellation can tell people when it's time to move to a new food source. When the Mallee-fowl constellation (Lyra) appears in March, the Boorong people in Victoria know that the Mallee-fowl are about to build their nests. When she disappears in October, the eggs are laid and are ready to be collected. (Norris, 2008, p. 14)

Then, of course, there is our ubiquitous Emu in the night sky, huge across the night sky, showing us the Milky Way. There is a story about the earth-bound Emu, who once was able to fly. However, she was tricked by one of her jealous friends to chop off her wings. In the night sky however, as a gesture of perfection, you can see the majestic Emu freely flying in the sky of the Milky Way.

The story of Emu from Wiradjuri mythology shows Dinewan, the Emu and Goomblegubbon, the Plain Turkey, on friendly terms. Dinewan could fly very high, so her jealous friend, the Plain Turkey, pretended to have cut off her own wings to trick the Emu into cutting off hers. To match the Goomblegubbon, and her retort about how much better life could be without big wings, Dinewan, had her husband and herself chop off their wings. Of course, the Emu was outraged when she found out she had been tricked by the shrewd Turkey. The competition did not finish there, however, and Dinewan convinced Goomblegubbon to get rid of most of her brood of babies, by pretending she, herself, only had two baby emus; she hid the others in a camouflaged area of the bush. To this day the Emu cannot fly, but has many children. The Goomblegubbon can fly, but only has two children. This is a creation story that tells you about the Emu and Plain Turkey, and why they are the way they are. The story explains, as well, the folly of listening to other people's advice, instead of being sensible with yourself.

Another aspect of the story however, is realising that the spirit of a giant Emu still crosses the night sky. It gives us some certainty of continuity and balance. We all have a place in the universe, and we all belong to our own community and family story.

The seven sisters story as it is often told in Australia, is a kinship story. The seven girls who are resting at a waterhole are of various ages; the youngest is slightly smaller than some of the older more robust ones. They are being stalked by an old man, who however, is a proper right way relationship for marriage in terms of skin

(Desert) or meat (Wiradjuri) to marry the girl of his choice from these seven. They feel his presence and escape just in time before he grabs the younger one. They leap into the sky where they are Pleiades, or Dindima, a star cluster in Wiradjuri. The little less bright one is the one that the old man nearly caught. They are chased forever in the night sky by the old man, who will never catch them. In the East Kimberley and Western Desert, they are called Napaltjarri, and the man is Tjakamara. Now, in the Greek story, the old man is Orion, who is just behind the Pleiades. In astronomy, and in Greek, they are called: Sterope, Merope, Electra, Maia, Taygeta, Celaeno, Alcyone (Laouli, 2006, p. 8). The work being done in Greece by Amanda Laouli is not only fascinating, but feeds into research in Australia regarding mythology and the inter-textuality of marrying together cultural myth and creative education practice, enhancing the learning experience through different ways of seeing and doing, for she applies a rationale to our deepest beliefs, which are based on our story, our magic, our gesturing to the universe which may have little to do with what we might typically call the rational world, but which explains so much of who we are as feeling creative minds, and its decoding, and into this she draws the seven sisters, Pleiades:

The major task in studying the ancient myths is to realize the realms of various human mental areas and distinguish between allegory/metaphor and imagination, analogy and reason, folklore tale and legend, fiction/fantasy and fallacy/lie, dream scientific hypothesis and the truth. In ancient myths, there is an incredible storehouse of wisdom about human nature collected over centuries of observation. The myths are stories in which the surface structure is false, because things did not happen exactly that way, but the deep structure is true. In fact, one of the most powerful symbols of all ancient mythologies, marker of the events recorded by the different cultures of the world with almost uncanny accuracy, the Pleiades, comprise one of the oldest known time capsule cryptogram. (Laouli, 2006, p. 8)

CONCLUSION

Whilst we look to the heavens for answers to what is inside us, we can remain dazzled by the luminescence of the world above and around us. It is in the darkness we see the brightest stars. Whilst we look to our myths to unwind the unanswered questions, we discover the unturned stone which gives us a new way of seeing. Although we still have so much to learn through the wisdom of our ancestors, and our totemic mentors like the Goanna, we are learning too from our children, and grandchildren. The social structures that created experiences of sharing that lasted thousands of years, and created the resilient natures defined through the Bunya gatherings and irrepressible stories, can also teach us to be gentle to ourselves and those who know no better. We can shape our expectations built on our heritage and identity, and we can seek new knowledge from people distinct in time and ways of doing to ourselves. With new

R. HECKENBERG

knowledge, we can reinterpret and be guided by the old known and be transformed by new discoveries, both of which will spring like fountains, yet to be celebrated, from self-discovery.

REFERENCES

- Bourke, C., Bourke, E., & Edwards, B. (1994). *Aboriginal Australians*. St. Lucia: University of Queensland Press.
- Chi'XapKaid. (2005). Decolonizing through storytelling. In W. A. Wilson & M. Y. Bird (Eds.), *For indigenous eyes only: A decolonisation handbook*. Santa Fe: School of American Research, Native American Series.
- Danalis, J. C. (2009). *A true story: Riding the Black cockatoo*. Crows Nest: Allen & Unwin.
- Demos, T. J. (2013). *Decolonizing nature: Contemporary art and the politics of ecology*. Berlin: Sternberg Press.
- Fejo-King, C. (2013). *Let's talk kinship: Innovating Australian social work education, theory, research and practice through aboriginal knowledge*. Torrens: Christine Fejo-King Consulting.
- Harris, A. (2016). *Creativity and education*. London: Palgrave Macmillan.
- Heckenberg, R. (2015a). *Yindyamarra sculpture walk, Murray River: The Wagirra trail report: feedback report for Albury City Council*. Albury: Albury City Council.
- Heckenberg, R. (2015b). Learning in place, cultural mapping and sustainable values on the Millawa Billa (Murray River). *The Australian Journal of Indigenous Education*, 45(1), 1–10.
- Hernandez-Castillo, G. R., & Stockey, R. A. (2002, November). Paleobotany of the Bunya Pine. In A. Haebich (Ed.), *On the Bunya Trail* (Queensland Review: Special ed.). St. Lucia: University of Queensland Press.
- James Fallon High School. (2017). *The elementary/middle/high school James Fallon high school at Australia, Albury*. North Albury: N.S.W. Department of Education. Retrieved from <https://jamesfallon.nsw.edu.au>
- Johnson, C. (2016, May 14). True story of an aboriginal warrior and freedom fighter. *The Chronicle*. Retrieved from <https://www.thechronicle.com.au/news/true-story-toowoomba-second-range-crossing-warrior/3025626/>
- Kabaila, P. (2005). *High country footprints: Aboriginal pathways and movement in the high country of South Eastern Australia, recognising the ancient paths beside modern highways*. Aranda: Black Mountain Projects.
- Keneally, T. (2004). *The chant of Jimmie Blacksmith*. Pymble: Perennial.
- Kerkhove, R. (2016). *Multuggerah and multuggerah way* (Commissioned by Jagara Daran, Enoggera). Queensland: Ray Kerkhove.
- Laouli, A. (2006). The Greek myth of Pleiades in the archaeology of natural disasters: Decoding, dating and environmental interpretation. In I. Liritzis (Ed.), *Mediterranean archaeology and archaeometry* (Vol. 6, pp. 5–22). Athens, GA: Centre for the Assessment of Natural Hazards and Proactive Planning.
- Lewis, H. T. (1988). Traditional ecological knowledge: Some definitions. In N. M. Williams & G. Baines (Eds.), *Traditional ecological knowledge: Wisdom for sustainable development*. Canberra: Centre for Resource and Environmental studies, ANU.
- Mitchell-Whittington, A. (2017, April 25). Brisbane sculpture's hidden message about 94 massacres. *Brisbane Time*. Retrieved from <https://www.brisbanetimes.com.au/national/queensland/brisbane-sculptures-hidden-message-about-94-massacres-20170424-gvrb4n.html>
- Muecke, S. (2004). *Ancient & modern: Time, culture and indigenous philosophy*. Sydney: University of New South Wales Press Ltd.
- Mungo National Park. (2017). Walking in the footsteps of aboriginal people. In *Share Mungo culture*. NSW: National Parks and Wildlife. Retrieved from <http://www.visitmungo.com.au/share-culture>
- Murray Darling Basin Authority. (2017). Canberra: Australian Government. Retrieved from <https://www.mdba.gov.au/discover-basin/catchments/murrumbidgee>

BUNYA PINE, GOANNA AND STAR CLUSTERS

- Nelson, C. J. (1993). *The Valley of the Jaggera*. Gatton 1993 P994.32nel (cited in Kerkhove, R. (2016). *Multuggerah and multuggerah way* (Commissioned by Jagara Daran, Enoggera). Queensland: Ray Kerkhove).
- Norris, R. (2008, May). Emu dreaming. *Australian Science*, 29(4). Retrieved May, 2008, from http://www.atnf.csiro.au/people/rnorris/papers/_n220.pdf
- Oodgeroo Noonuccal. (1993). *Stradbroke Island dreaming*. Pymble: Angus & Robertson.
- Queensland Parks and Wildlife Service. (2011). *Bunya mountains national park: Park guide*. Retrieved from <https://www.npsr.qld.gov.au/parks/bunya-mountains/pdf/bunya-mtns-park-guide.pdf>
- Smith, G. H. (1997). *Kaupapa Maori: Theory and praxis* (Ph.D. Thesis). The University of Auckland, Auckland.
- Smith, L. T. (1999). *Decolonizing methodologies*. Otago: Zed Books.
- Stanner, W. E. H. (1979). *White man got no dreaming*. Canberra: ANU Press.
- USA Govt. (1874, June 23). United states document on the extermination of the buffalo [B0-F03], 43rd congress: 1st session. *Congressional Record*, 2(6), 5413–5414, 1874. Retrieved from <https://www.lib.montana.edu/digital/objects/coll2204/2204-B02-F03.pdf>
- Warwick Development Group. (2017). *Warwick (Waringh Waringh) Bunya festival Saturday March 18 2017: Come and have a day with us in Githabul country, (Maryvale)*. Warwick: Warwick Development Group and Black Screen, an initiative of the National Film and Sound Archive. Retrieved from <http://graftonrose.com/media/Bunya-Festival-2017.pdf>
- Weir, J. (2009). *Murray River country: An ecological dialogue with traditional owners*. Canberra: Aboriginal Studies Press.
- Yalmambirra & Spennemann, D. H. R. (2006). Gawaimbanna-Gu Wiradjuri nhurranbaang (Welcome to Wiradjuri country). *Australasian Journal of Regional Studies*, 12(3), 383–393.

Robyn Heckenberg
 Education and Research
 College of Indigenous Studies
 University of Southern Queensland
 Toowoomba, Queensland, Australia

SARAH JANE MOORE

6. THE STORIES WITHIN

Perspectives from the Island of Guam

INTRODUCTION

This chapter focuses on a research project that took place on the island of Guam, an unincorporated and organised territory of the United States situated in Micronesia in the Western Pacific Ocean. Entitled *The Stories Within*, the short artistic residency took place at the University of Guam within the School of Education and Fine Arts at the Mangilao Campus at Pago Bay in February 2017. The research was funded by a small grant from the Oceanic Comparative International Education Society (OCIES) and was supported by the University of Guam. The project was planned in consultation with American born musician and educator, Assistant Professor of Education Dr Dean Olah. Research partners and collaborators included Professor of Education Dr Una Nabobo-Baba, Assistant Professor of Art Dr Irena Keckes, Assistant Professor Dr Colleen Jennings, Adjunct Professor of the Chamorro Language Program Joseph Franquez and activist, educator and poet Kisha Borja-Quichocho-Calvo. Supported by the conversations and story sharing of the staff at the University, I facilitated workshops with the students enrolled in Olah and Keckes' fine arts and education classes and I listened and learned. My background as a creative artist informed the research and this chapter shares how I established creative classrooms on Guam where students felt belonging and connection to culture. Bagnall's research into identity and belonging affirmed that the need to belong is one of our deepest human needs (Bagnall & Cassity, 2012) and the pre-service teacher students in Guam also reported that opportunities for students to express belonging and identity were pivotal.

To encourage students to feel a sense of belonging and connection to culture; as teachers, we should not focus too much attention on one culture but try to give attention to the different cultures that we encounter in our classroom. (Anonymous student response 1; *The Stories Within* survey tool, March 2017)

THE ISLAND OF GUAM AND CHAMORRO CREATIVITIES

Located in the Western Pacific Ocean in the geographic region of Micronesia, Guam is the largest and southernmost island in the Mariana Island chain. The islands were the first to be imperiled in the Pacific. The Mariana Islands were administered as a

Spanish colony for 230 years following establishment of a Jesuit mission in 1668. The United States claimed Guam during the Spanish-American War in 1898, while Germany then Japan and finally the United States governed the Northern Marianas (Flores, 1999, p. 1).

Guam's first peoples are the Chamorro and the island has a rich and thriving culture. In his book *Ancient Chamorro Society*, Cunningham described the culture of the Chamorro as expressed in folk tales, incantations, proverbs, riddles, songs and prayer. He described these modes of the expression as the "mirror of people" (Cunningham, 1992) and discussed the importance of folk tales being celebrated, understood and re-iterated in oral forms. We talk about Chamorro creativities and the fact that emphasis was not really placed on them until the mid-twentieth century, and some had to even be "re-created" or made new because the society passed those creativities on through oral transmission and many Elders stopped speaking Chamorro in the homes – often because they were forced to – some the creativities were lost. Jennings, C (2017). Personal correspondences.

In her thesis that explored Art and Identity in the Mariana Islands, Flores mapped the movement to express Chamorro identity through contemporary creative arts practice in the Pacific Islands in the early 2000's. Her work traced the Indigenous artists who produced work that drew on pre-contact creativities (Flores, 1999). At the time that the residency occurred in 2017, I observed a political and grass roots based movement where creative artists, musicians and prominent Chamorro community members created art works that focussed on the possibilities of Independence for Guam. I observed posters and art works in community centres, libraries and at markets and public places that informed contemporary audiences about the existence and importance of Chamorro cultures. The community art making challenged my unfamiliarity with Guam, the Mariana Island chain and Islander cultures.

CHALLENGING IGNORANCE

My visit to Guam in February 2017 represented a moment where I encountered the Chamorro culture for the first time. In this chapter I use direct quotations from the research diaries I created on Guam. The quotations unpack my thinking and give insight into the transformative experience that exposure to islander culture presented for me. Indeed, the project contested my narrow thinking about islander perspectives and my scant knowledge of Guam.

I was born in Burnie, in Tasmania and as a child my notion of island was bound by Bruny, Maria, Flinders, Macquarie and Cape Barren Islands. Firmly anchored in Bass Strait I had never imagined travelling to Micronesian Islands nor learning about the creativities, cultures and stories of the communities that lived in the Mariana Islands. On the first official day of my residency I heard the Chamorro Language spoken and sung for the first time. Respected community member Joseph Franquez sang a song of welcome and told a story that he remembered from his own childhood.

This song awakened my understandings and assisted me to shift my ignorance of Chamorro music, folk lore and story. Moore, SJ. The Stories Within research diary entries February 2017.

Oceania is vast, Oceania is expanding, Oceania is hospitable and generous, Oceania is humanity rising from the depths of brine and regions of fire deeper still, Oceania is us. We are the sea, we are the ocean... (Dr Epeli Hau'ofa)

In 2015, I attended the 43rd Annual OCIES Conference in Vanuatu and was introduced to a wide range of islander cultural practises, issues, interests, sounds, stories, images, perspectives and contexts. I was introduced to the writings of Tongan scholar Dr Epeli Hau'ofa. Interpreting and experiencing Hau'ofa's poetry in Vanuatu carved out new spaces and potentials for me. Hau'ofa's ocean centric writing re-versioned my creative arts research practise to embrace a new context. Joining an Oceanic research community as an early career researcher in 2015 flipped the insularity of my own islander perspectives. The salty narratives of Oceania seeped into my thinking. The opportunity to meet, talk with and learn from other island peoples gifted me creativities that were connected and continuous. A shift rippled through me and the boundaries of my oceans shifted. With interchanges from seas, gulfs, bays and straits my oceans lapped in the local I leaked salty stories. In my mind's eye, I turned to embrace the Pacifica and the Indian ocean. In February 2017, I travelled 6267 kilometres from my home in the foothills of the mountain kunanyi in Tasmania, Australia and journeyed to Guam. Moore, SJ. The Stories Within research diary entries February 2017.

My artistic residency challenged my ignorance and my own misplaced Guam narratives that iterated colonised, strategic and economic perspectives. The stories that Franquez and Borja-Quichocho shared grounded the research and emphasised the importance of listening to the creativities and perspectives of first nations peoples in Guam. Borja-Quichocho's poetry taught me the myriad of ways that Islanders on Guam authentically enacted and practised their cultures within their daily lives. As my residency progressed, I began to understand the importance of understanding and acknowledging the presence of islander perspectives in the tertiary teaching space on Guam. The students in my workshops drew, described, narrated, sung, chanted and told their island stories and through encouraging and experiencing these creative arts enactments, my awareness of Chamorro cultural identities and heritages gained shape. Franquez sang to me in his native tongue and spoke of the importance of language and story re-vitalisation in tertiary learning whilst Borja-Quichocho-Calvo shared poetry that affirmed the presence of a living and vibrant Chamorro culture on Guam. Moore, Stories Within research diary entries February 2017.

THE UNIVERSITY OF GUAM

During my residency, I experienced The University of Guam as an arts rich environment (Catterall, 2009). As I travelled around the campus I heard students singing together outside and under the trees, guitars in hand. I observed student art works and posters that adorned the class room walls and beautified the halls of the Education building. The Fine Arts building was decked out with paintings, drawings, prints and sculptures and the theatre and music practise rooms were occupied with busy learners. In this section of the chapter I have included quotations from personal correspondence with University of Guam academics Colleen Jennings, Dean Olah and Irena Keckes. These inclusions give unique perspectives and insights into the creativities on Guam.

Almost everyone has some type of music in them, some interest in visual arts and theatre as well. My students have not had a lot of exposure to Western classical music so I look for common ground – like popular music pieces that sample from the Western classical music traditions and giving projects that explore and allow their Indigenous art forms room and validation. The Guahan Independence movement is a really important aspect of society here right now. So, I often lead discussions about how Indigenous creativities can be used in a modern society as a tool for expression, healing, communication, even mediation. (Jennings, personal correspondence)

In the weeks before my residency, I read Katherine Higgins' research on artistic residencies in the Oceanic region. The research described the unexpected and innovative exchanges (Higgins, 2012) that were made possible when artists were trusted and control was given to the learning community. Higgins found that artist residencies offered time, space and resources for artistic growth as well as opportunities for local and regional cultural exchanges (Higgins, 2012). I hoped that my residency would give trust and control to the students who participated in the workshops. I hoped that the workshops would provide the opportunity for the students to explore and express their own identities and provide opportunities for artistic growth. In conversations and email correspondence, Jennings commented on the difficulties faced by students on Guam in terms of conceptualising a career in the creative arts. She noted that my artistic residency provided a model of exchange (Higgins, 2012) that demonstrated ways in which to carve out a career as a creative artist, researcher and academic.

In some respects, I think students appreciate creativity here on Guam, but may not think of the creativities as practical in the sense of pursuing a career option. In some cases, it's almost as though they're afraid to dream of the possibility of a career in creativities. So much of Guam is family centred, so the idea of leaving family to pursue a degree of island can be nearly unthinkable and a very unlikely dream. I think we at University of Guam could do a much better job supporting our arts alumni and seeking opportunities for our current students (Jennings, 2017, Personal correspondences).

THE STORIES WITHIN

With complex histories of colonisation, at the time that the research was conducted Guam's contemporary population was diverse. In February 2017 the University of Guam's student population, too, reflected multiplicity and 94% of the 3387 students self-described their ethnicity as Asian-Pacific.

Generally, most students have little to no exposure to the arts in the public-school education here on Guam, the private schools do a bit better job with this. However, in the primary public schools the teachers are expected to teach all content from math, science, music, theatre to the visual arts so the students are at the mercy of their particular teacher's strengths and arts often have little to know influence on those young, creative minds. (Jennings, 2017, personal correspondence)

THE RESEARCH AIMS

The Stories Within research was devised to strengthen teacher and fine arts education at the University of Guam through celebrating, focussing on and drawing on local creativities. In pre-project discussions, Olah affirmed the importance of developing a residency that provided inspirational learning opportunities that grew from student funds of knowledges (Esteban-Guitart & Moll, 2014; Moll & González, 2004). We discussed the importance of engaging education and fine arts students in creative arts sessions where the students were active participants (Vygotsky, 1933). During our pre-project conversations, Olah stressed the significance of creating workshop sessions that were Ocean centric, based in the local and told the stories of his students. An Islander or Chamorro world view was often communicated through story, image and song (Cunningham, 1992). Passionate about re-imagining education in the arts for tertiary students on Guam, Olah provided strong leadership for the project. He told me that he admired the paper that I gave on culturally responsive, democratic and imaginative pedagogy at the OCIES conference in Sydney in 2016 and thought that bringing in a creative visiting scholar from Tasmania, Australia would provide his students with the opportunities to learn, discover and flourish.

I invited you to visit Guam because I wanted my students to have the opportunity to explore the ways in which they could embed creative arts perspectives in their teaching. I was hopeful that all my students could learn ways to include creative arts methods in their classrooms. I thought that by observing and being involved in your creative and performance art pedagogy they could see how they could teach creatively. I wanted the research to include the Indigenous perspectives and world views of all of my students. (Olah, 2016, personal correspondence)

THE WORKSHOPS

Olah discussed the importance of providing his teaching students with the opportunity to story, create and listen to others speak about their lives, cultures and experiences

as islander peoples. In response to Olah's conversations, I developed pre-workshop activities that encouraged the participants to compose songs, write poetry, craft letters, produce prose and develop visual content that illustrated their notions of belonging and identity. I focussed the workshop activities on the sharing of personal perspectives, the developing of cultural stories and the celebration of Pacific Island identities and over fifty enrolled students were involved. Throughout the residency I urged students to share stories, write poetry, write songs, chant, sing, stomp, draw, reflect on, take photographs, write letters and focus on sharing their own stand points. I encouraged the students to think about the content created as substance for future teaching contexts. One student reflected on their workshop learning and how the creative arts could assist the sharing of culture. One pre-service teaching student said that the creative activities modelled in the workshops provided modes for students to accept a new culture and made the students feel comfortable about sharing their own culture with the whole class (Anonymous student response 2; The Stories Within survey tool, March 2017).

In the workshops, I asked the participants to consider their own perspectives as vital wisdom. I also delivered visual arts activities where students were asked to develop images that explored their identities and storied the wisdoms and folklore that they valued on small canvases that were taken home and later shared. One student reflected in the post workshop evaluation that it was important to:

Be very encouraging because expressing creativity may not be so easy for some students; but it creates a better classroom environment where students can feel belonging and connection. (Anonymous student response 3; The Stories Within survey tool, March 2017)

Some students commented to me that they had never had the opportunity to see their own islander creativities and stories enacted and one student wrote in her/his post project online evaluation that

The workshops showed me an entirely different, more personal approach regarding teaching the arts. (Anonymous student response 4; The Stories Within survey tool, March 2017)

Vygotsky (1993) believed that through humanising knowledges people learn more deeply. My workshop pedagogy was influenced by this belief and also my readings of Robinson and Nichol who defined Indigenous or First Nations pedagogies as holistic, imaginal, kinaesthetic, cooperative, contextual and person oriented (1998). In my residency workshops, I sought to humanise the teaching space and I imagined the learning environment as a network for creative exchange. Instead of using the customary desk and chair set up, I used the floor as the teaching, learning and sharing space. I encouraged all of the students to work within a circle and invited them to respond to the content of the lessons with markers on small canvases which were placed on the floor in the centre of the circle. One student reflected in her/his evaluation that:

The blank canvas activity helped me connect with my culture but also allowed for me to connect with other cultures. (Anonymous student response 5; The Stories Within survey tool, March 2017)

In one particular teaching sequence, a student created intricate drawings that responded to her remembered family stories, songs and legends with a complex art work. These drawings were shared, discussed and valued as essential elements of the creative classroom. In this way students had the opportunity to present their work and have it responded to both verbally and visually. One student described the personal sharing as one of the most transformative activities and in the post project evaluation stated that:

The creative arts offered opportunities for being inclusive, I think sharing/creating something about yourself and what is important or represents you as a person helped the most. (Anonymous student response 6; The Stories Within survey tool, March 2017)

The research maintained that imagination and story (Egan, 1990a, 1998b, 1990, 1997, 2005, 2006, 2008, 2010) were important teaching and learning tools. I asked the workshop participants to share a story that had been told to them and use it as a teaching tool. I asked them to imagine using those stories in their classrooms and community settings. When asked to share their key learnings in the anonymous post project survey, one student explained that she/he:

Learned different methods of engaging students in an activity and how to use the art of storytelling within different contexts. (Anonymous student response 7; The Stories Within survey tool, March 2017)

My workshops were also influenced by Howard Gardiner's theory of multiple intelligences. Gardiner described human aptitude in terms of visual/spatial, body, kinaesthetic, musical, interpersonal and intrapersonal intelligences (Gardner & Hatch, 1989; Gardner, 1985, 1993, 2000, 2006). The visual arts and music activities that I developed tapped into Gardner's multiple intelligences and required the students to dance, perform, sing, listen, work with others, create and de-code visual symbols.

During the sessions, I sang songs of welcome and led activities where students were encouraged to use their bodies for percussion. I involved students in stomping and dancing, chanting and clapping. After the chanting and welcome activities, a number of student named the welcome as an activity that they would like to bring into their classroom teaching in Guam because it included possibilities for their Islander languages and cultures to be communicated. One student explained in the post project evaluation that:

I need to remind my students that culture is a part of everyone and to welcome and appreciate them for sharing their culture with the class. (Anonymous student response 8; The Stories Within survey tool, March 2017)

S. J. MOORE

One student stated in their online feedback:

I really liked the diverse methods we participated in. It makes me excited to integrate culture into art as well as the other subjects. (Anonymous student response 9; The Stories Within survey tool, March 2017)

THE RESEARCH PARTICIPANTS

The individuals who participated in the research were all enrolled in either Education or Fine Arts subjects at the University of Guam. Most of the participants communicated to me that they held an imaginative approach to learning in high esteem. Project collaborator Colleen Jennings affirmed this cultural valuing of the imagination in an email.

Almost every student that I have taught really appreciates the opportunity to play in discovering their creative side, in a way regressing to their childhood imagination and letting their inner child come forth in their creative process. (Jennings, personal correspondence)

Jenkins also described that she observed an immaturity and lack of resilience in her student cohorts. She described the scholars in her acting and vocal classes as lacking confidence in their creative skills. She spoke of the need to connect with them and encourage their confidence and be mindful of the need to support their self-esteem. She commented specifically on the struggles that the students had with writing essays and producing written reflections. She described her students in an email to me:

I often experience students not ready for college in terms of maturity, lacking skill in writing and communication, generally lacking the confidence that it is okay to dream. This is why I focus so much on building confidence and validating them and their creative contributions to those around them. (Jennings, 2017, personal correspondence)

Although creativities were valued on Guam, the idea of preparing students for creative careers was a notion that received little support within most of the islander communities around Guam. Jennings explained:

One of the biggest differences between my students here and other places I've taught is their nearly abject poverty. Sometimes their parents/guardians have rejected their choice to study the arts and then they stop supporting them – financially at least. Other times they are truly impoverished. I have worked with several students here who are the sole breadwinners for their entire extended family, or their income is a necessary contribution to the entire family budget, rather than for the student's own personal spending. These students then feel that they must put aside the 'dream' of working in the arts. I really feel that this is the crime. As a society, we are losing our imaginations, losing

our inventiveness and our creative labour to a culture of instant gratification.
(Jennings, personal correspondence)

Project collaborator Dr Irena Keckes described her drawing students in an email to me in these words:

Students that enrol in the courses that I teach vary from 1st to 3rd year, sometimes even 4th year. This means that there is a varied body of students that enrol in courses from freshmen to sophomores to seniors, and sometimes we have mature students with ages over 40, 50 or 60. (Personal correspondence with Dr Irena Keckes, July 2017)

ACKNOWLEDGING AND INCLUDING INDIGENOUS LEARNERS

From the first day of the project, Nabobo-Baba encouraged me to plan workshops that included the voices of Pacific Islanders (Nabobo-Baba, 2006, 2013) and suggested that opportunities for equity lay in modelling creative ways for curricula to be embedded in and reflect the local. In conversations and project mentoring meetings, Franquez, too emphasised that the telling of stories and the sharing of local songs was an important part of supporting embedding, celebrating and acknowledging First Nations teachings on Guam. One of the students reflected in her/his evaluation that:

Having students choose and complete a mini-project like the ones during the workshop, such as creating a chant in your native language, write a poem; or the sharing of stories can help acknowledge culture in the classroom. (Anonymous student response 10; The Stories Within survey tool, March 2017)

Throughout the residency Moore, Olah, Franquez, Borja-Quichocho-Calvo and Nabobo-Baba all discussed the importance of acknowledging Indigenous learners and cultures in classrooms in Guam. After the project, Olah surveyed the workshop participants with a digital survey and asked the students to describe the workshop ideas that would most help them acknowledge Indigenous learners and cultures in their own classrooms. One student responded:

When Dr Moore was singing her traditional welcome song, we really couldn't keep up with it. It was not until the final day that she was singing with us when we finally got to memorize it and stop laughing at her message. It helped me realise that we must be as proud of our own culture as she was. That even when we laughed on the first day, she tried again. On the second day. She succeeded. (Anonymous student response 11; The Stories Within survey tool, March 2017)

In her case study based work on artistic residencies in the Oceanic region, Higgins argued that independently supported short term residencies were practical and effective (Higgins, 2012). She commented on the organic nature of residencies in Oceania through discussions of visual arts residencies in Papua New Guinea, Fiji, the Cook Islands, Samoa and New Zealand and described the distinctive features of

S. J. MOORE

many residencies. She commented that the short-term residency was a potent tool in agency and allowed for learning and teaching approaches that represented and nurtured island cultures. One of the students involved in the workshops discussed the most transformative elements of the artistic residency workshops were that the activities that acknowledged islanders and

Allowed them to bring, draw or create something that reflected who they are and where they come from. (Anonymous student response 12; The Stories Within survey tool, March 2017)

Indigenous student workshop participants led discussions with me that spoke of their enthusiasm for using creative activities in their class rooms. They discussed the opportunities that fine arts, music and theatre activities provided to First Nations students. They suggested that the creative arts could be used to affirm, support and communicate student identity. Notions of safety for Indigenous students also emerged as a theme in these discussions. One pre-service teacher who attended the workshops commented on this directly with her words:

I will need to create a safe haven for my students. From day one. I will teach them that it is not all right to be shutting another person's art work down. That each and every one of us is different. That what may be wrong in one culture can be the exact opposite in another. We all need to respect one another and it has to start from day one and every single day in class. (Anonymous student response 13; The Stories Within survey tool, March 2017)

INHALING THE WISDOM OF THE STORIES

Both Borja-Quichocho-Calvo and Franquez emphasised the importance of imagining participatory tertiary workshop learning on Guam that acknowledged Elders, stories and local wisdoms. They both emphasised the importance of tertiary learning that acknowledged local stories on Guam. Spending time with Borja-Quichocho-Calvo helped me navigate respectful and culturally responsive ways to engage the creativities of the students that I worked with on Guam. She shared with me that during her own time as a student at The University of Guam, she was not introduced to Pacific Literature. She spoke to me about her belief that if Pacific Literature, stories and content were studied then this would help build self-esteem and confidence as teachers and artists and in turn build cultural capacity in Guam. During our conversations, she explained how learning that included Pacific Islander perspectives at University was key. She urged me to plan workshops where Islander perspectives were not only encouraged but inhaled. She urged me to tap into the living cultures as enacted on the island and spoke the lines this poem to me:

Inhale their wisdom
Inhale their kana
Inhale their stories

Inhale their jokes
Inhale their experiences
Inhale their lessons
Inhale their mistakes
Inhale their regrets
Inhale their struggles
Inhale their triumphs
Inhale their dreams
For us¹



Figure 6.1. S. J. Moore Guam Gifts 2017, acrylic on canvas

LISTENING TO CULTURE

During my research I spent time learning, listening to and responding to islander cultures. Figure 6.1 (Guam Gifts) manifests the purple spondylus shell necklace that Borja-Quichocho-Calvo gifted me during my residency. At the time that the research was conducted I noticed that islander women wore purple spondylus shell necklaces. I was told that traditionally, Chamorro women wore orange spondylus necklaces. Guam Gifts features an idyllic vista where the two necklaces exist equally, side by side both powerful and symbols of ancient and contemporary learnings. Green foliage and watery blue ocean contrasts with the spikey shell of the oyster and reminds me of Franquez singing Si Sirena to me. The painting also evoked weaving themes, a key creativity that linked age old and recent Guam. In early Chamorro

S. J. MOORE

culture, women wove everyday objects and items from the vegetation on Guam (Flores, 1999; Cunningham, 1992). The art of weaving was critical for everyday life in ancient Guam and was a potent symbol of Chamorro cultural practise. The shapes in the painting echoed the woven baskets that were gifted to me and the weaving stories I remembered hearing in Guam.

A Journey into the Mind

As a direct result of listening, learning, and ‘inhaling wisdom’ on Guam I planned workshop activities that encouraged participants to story and celebrate identity. My background in interdisciplinary projects influenced the way in which I approached the workshops that I facilitated. This was particularly evident when I facilitated the creation of a student visual art work entitled *A Journey into the Mind*. The *Journey into the Mind* art work involved twelve fine arts students enrolled in Dr Irena Keckes Drawing class. When I first visited the class, the students were drawing a skeleton. They were focussed on developing observational drawing skills and absorbed in developing skills in the presentation of proportion and scale. I introduced myself to the students and explained that I would be shifting the learning focus from a moment imagined individually by a single creator to an art making that was interdependent, connected and collectivist. I asked them to form a circle and explained that they would be required to listen to and respond to my singing, poetry and presentation. I asked the participants to tap into Islander Ways of Knowing, Ways of Being and Ways of Doing (Martin, 2003, 2007, 2008a, 2008b) and invited the students to embrace the messiness of my research (Ewing & Hughes, 2008). I urged them to imagine a body of water that connected us. I performed a series of songs, poems and short stories that narrated my journey to Guam. I storied my responses to Guam, my experiences of swimming in the ocean, of hearing the island, the cultures and the peoples.

To your island
I come
To sing
To share
To Learn
To Chant
To Dance
Imagine.
Create
Listen to the drums of your ocean’s song.
And plunge
And swim
Immersed.²

I asked the learners to contribute spoken words that explored Islander knowledges and experiences to the group. I cultivated the collective, creative moment and some

of the words that were spoken were belong, journey, together, connect, community, island and home. The students were given a 10.2 cm × 10.2 cm canvas and invited to develop a collaborative artwork on a central table. They were encouraged to observe and respond to the images developed by others. Keckes described the session with her words:

Dr Moore made a visit to my AR 103-01 Drawing 1 class in February 2017. Students were invited to think of a notion or a word that resonated with their inner being and in reflection to the song shared with the group. After exchanging thoughts in this collaborative group project, students began to paint on small square canvases, working with concepts and searching for meaning, and later on discussing the outcomes. Students enjoyed participating in approaching a creative task from this shared perspective. They were motivated by the song performed and were inspired with the idea of creating an artwork that had personal but also collective meaning. (Personal correspondence with Dr Irena Keckes, July 2017)

The students developed a title for their collaborative work; 'Journey into the Mind' and later discussed with Keckes that they felt empowered by the process:

The students really loved it. Especially the singing. It was new to them but they loved working with their emotions; to visualise them; it was nearly a spiritual experience. (Personal correspondence with Dr Irena Keckes, July 2017)

CONCLUSION

This chapter honours and celebrates The Stories Within and includes Islander perspectives and the voices of the Chamorro. It mapped a project that provided opportunities for educators to listen to the creativities of tertiary students in Guam and affirmed the need for Pacific Island Education perspectives in arts informed research in the Oceanic region. It consulted students and encouraged them to share their ideas about including Indigenous students, teaching from collaborative perspectives and working creatively. It celebrated the ideas of islander students and illuminated the importance of giving pre-service teacher students the opportunity to teach in ways that include their own world views, perspectives and frames. Future research conversations in Guam could be empowered through listening to, learning from and being mindful of the stories within.

My culture is alive
It is a living, breathing being
that walks and talks
dances and chants
carves and cooks
fishes, hunts, and farms

S. J. MOORE

My culture listens.
Listens to the voices of our people chanting
calling on the past of our present
to unwrap what we have yet to know.
It listens to the movement of our women
swaying our hips and clapping our hands
and our men slapping their chests
and stomping their feet
to the beats of our culture's soul.³



Figure 6.2. S. J. Moore *Oceans of belonging*, 2016, mixed media on canvas 9



ACKNOWLEDGMENT

I pay my respects to all traditional custodians and first nations peoples on whose land I learn and live on. I acknowledge the creativities, expertise and wisdoms of all those who contributed to the stories, images and imaginings presented here.

NOTES

- ¹ Excerpt of Kisha Borja-Quichocho-Calvo's poem *Para si Dr Dungca Yan si Uncle Ed.* produced here with her permission.
- ² Excerpt from performance poetry, University of Guam, February 2017.
- ³ Excerpt Kisha Borja-Quichocho-Calvo *My Culture is Alive*, 2016, produced here with her permission.

REFERENCES

- Catterall, J. (2009). *Doing well and doing good by doing art: The effects of education in the visual and performing arts on the achievements and values of young adults*. Los Angeles, CA: Imagination Group.
- Cunningham, L. J. (1992). *Ancient Chamorro society*. Honolulu, HI: Bess Press.
- Egan, K. (1990). *Romantic understanding: The development of rationality and the imagination, ages 8–15*. New York, NY: Routledge.
- Egan, K. (1997). *The educated mind: How cognitive tools shape our understanding*. Chicago, IL: University of Chicago Press.
- Egan, K. (2005). *An imaginative approach to teaching*. San Francisco, CA: Jossey-Bass.
- Egan, K. (2006). *Teaching literacy: Engaging the imagination of new readers and writers*. Thousand Oaks, CA: Corwin Press.
- Egan, K. (2008). *The future of education: Reimagining our schools from the ground up*. New Haven, CT: Yale University Press.
- Egan, K. (2010). *Learning in depth: A simple innovation that can transform schooling*. Chicago, IL: University of Chicago Press.
- Esteban-Guitart, M., & Moll, L. C. (2014). Funds of identity: A new concept based on the funds of knowledge approach. *Culture & Psychology*, 20(1), 31–48.
- Ewing, R., & Hughes, J. (2008). Arts-informed inquiry in teacher education: Contesting the myths. *European Education Research Journal*, 7(4), 512–522.
- Flores, J. (1999). *Art and identity in the Mariana Islands: Issues of reconstructing an ancient past* (Ph.D. Thesis). University of East Anglia, Norwich.
- Gardner, H. (1985). *Frames of mind: The theory of multiple intelligences*. New York, NY: Basic Books.
- Gardner, H. (1993). *Creating minds*. New York, NY: Basic Books.
- Gardner, H. (2000). *Intelligence re-framed: Multiple intelligences for the 21st century*. New York, NY: Basic Books.
- Gardner, H. (2006). *Changing minds: The art and science of changing our own and other people's minds*. Boston, MA: Harvard Business School Press.
- Gardner, H., & Hatch, T. (1989). Multiple intelligences go to school: Education implications of the theory of multiple intelligences. *Educational Researcher*, 18(8), 4–9.
- Higgins, K. (2012). *Inspiration and exchange: Artist residencies in Oceania* (Doctoral dissertation). University of Auckland, Auckland.
- Knowles, J. G., Cole, A. L., & Presswood, C. S. (2008). *Through pre-service teacher's eyes: Exploring experiences through narrative and inquiry*. Halifax: Backalong Books.
- Martin, K. L. (2003). Ways of knowing, ways of being and ways of doing: A theoretical framework and methods for indigenous re-search and indigenist research. *Journal of Australian Studies*, 27(76), 203–214.
- Martin, K. L. (2007). The intersection of aboriginal knowledge's, aboriginal literacies and new learning pedagogies for aboriginal students. In A. Healy (Ed.), *Multiliteracies and diversity in education* (pp. 58–61). Oxford: Oxford University Press.
- Martin, K. L. (2008a, April 14). *Aboriginal worldview, knowledge and relatedness theory: A framework for pedagogy and praxis and the teaching: Learning interface with aboriginal students*. School of Education, Southern Cross University (Lismore) IATSIS Seminar, Canberra.
- Martin, K. L. (2008b). *Please knock before you enter: Aboriginal regulation of outsiders and the implications for researchers*. Tenerife: Postpressed.
- Moll, L. C., & González, N. (2004). Engaging life: A funds of knowledge approach to multicultural education. *Handbook of Research on Multicultural Education*, 2, 699–715.
- Nabobo-Baba, U. (2006). *Knowing and learning: An indigenous Fijian approach*. Suva: The University of the South Pacific, Institute for Pacific Studies.
- Nabobo-Baba, U. (2013). Transformations from within: Rethinking Pacific education initiative: The development of a movement for social justice and equity. *International Education Journal: Comparative Perspectives*, IEJ, 12(1), 82–97.

S. J. MOORE

- Robinson, J., & Nichol, R. (1998). Building bridges between aboriginal and western mathematics: creating an effective mathematics learning environment. *The Weaver: A Forum for New Ideas in Education*, 2, 2.
- Smith, R. K., & Newman, G. E. (2014, May 19). When multiple creators are worse than one: The bias toward single authors in the evaluation of art. *Psychology of Aesthetics, Creativity, and the Arts*, 8(3), 303–310. Retrieved from <http://dx.doi.org/10.1037/a0036928>
- Vygotsky, L. S. (1933). *Play and its role in the psychological development of the child*. Retrieved from <http://www.marxists.org/archive/vygotsky/works/1933/play.htm>

Sarah Jane Moore
Independent Creative Artist
The University of Sydney
Sydney, Australia

SUSAN WRIGHT

7. GOOD QUESTION

*Exploring Epistemology and Ontology in
Arts Education and Creativity*

INTRODUCTION

It seems to me that one of the big challenges for creativity-focused work is to grapple with actually defining what we mean by creativity – which we all know is a slippery topic. I'll just put it right out there and say that my preferred definition of creativity, stemming from Sternberg and Lubart (1995), is the process of generating ideas that are novel and bringing into existence a product that is appropriate and of high quality. Several authors have written extensively on the topic of creativity. I've synthesised some of this literature (Wright, 2010), elaborating on how creativity is both a cognitive/mental and a personality trait, and how creative processes and products are shaped by these traits along with cultural conditions. Sternberg (2005) has discussed creativity as having numerous attributes, where there are multiple creativities – processes, domains, and styles – which might be complementary, rather than mutually exclusive.

But rather than getting too caught up in definitions and exemplars of creativities, I believe our collective quest might be to theorize our own and shared aspects of the epistemologies that drive our work in the arts, and the place of creativities within arts education. What is Epistemology? It is the theory of knowledge, especially with regard to its methods, validity, and scope, and the distinction between justified belief and opinion (online dictionary). Let's unpack some of these terms a bit with a few examples of questions we might ask about/from the field of Arts Education. For instance, what do we believe about how knowledge is 'obtained' in and through the arts? What methods of teaching, research and community engagement drive/stimulate/support our work in the arts? How valid are our assertions about what the arts 'provide' to learners of all ages, within and across a variety of social-cultural conditions? What evidence can we share about the significance of artistic praxis in order to advocate for a stronger place for the arts and arts education in our preferred 21st C Future(s)?

Such questions are posed from my colleagues and me to our graduate students enrolled in our arts-led Research Capstone subject, asking them to justify their Epistemologies within their research projects. Using a range of arts methods (e.g., Poetry writing, metaphoric drawing, echo scatting), we invite students' self-reflection

and philosophical critique. And since I believe in practicing what I preach, I decided to undergo the journey of writing in this chapter my own epistemology about my lifetime engagement with the arts and creativity. In an autoethnographic style of discourse (i.e., a qualitative self-reflection on my personal experiences and their connection to wider social-cultural meanings), I aim to foreground what I think is the nature and origin of knowledge and how I know what I know about arts education and creativity (i.e., my epistemology). This will be based in my own experiences and will relate to concepts such as truth, belief and justification and the sources of my own knowledge development. In this rather free-form communication, I hope to describe some general traits of creativity and provide some examples of social-cultural components that support how I believe knowledge is acquired in and through the arts.

My Epistemology and How It Was Shaped

My beliefs are aligned with social-constructivist and cultural-historical theories (Marjanovic-Shane, Connery, & John-Steiner, 2010) and an analytical lens that is oriented toward early years and adult learning – and the similarities/differences between childhood and adult creativity. I see knowledge acquisition as a co-constructed endeavor (Sawyer, 2007; Wilson, 2007; Wood & Hall, 2011; Wright, 2011). I take a Vygotskian perspective linked to notions such as ‘first literacies’ – story, play, music, art, dance – and how these are created and communicated in sophisticated, abstract and metaphoric ways (Bruner, 1986; Egan, 1999; McArdle & Wright, 2014; Vygotsky, 1925/1971). For decades my quest has been to capture children’s voices in multimodal ways, to surface their amazingly imaginative meaning making, and demonstrate the capacity of young children’s thinking, feeling and relating (Wright, 2010, 2014).

Likewise, my participation with graduate students at University level involves a similar process of tapping into their ‘first literacies’ – inviting adults to embody their earlier childlike selves to re-experience the uninhibited spontaneity of sheer perceptual immersion. The learning environment plays a very significant role in this type of experience. I see the environment as a semiotic tool – a physical-psychological-aesthetic context for semiosis (i.e., the process of meaning-making involving signs). Let’s face it, signs and the construction of symbolic communication are core to the arts, and creativity – they help us say what may be difficult to express in words. As the visual artist Patricia Piccinini says, art is nothing if it doesn’t say something.¹

Sometimes semiosis is individually constructed, as when writing a poem, making a painting, or composing a song (albeit this solo work is strongly influenced by external factors, such as the media). Sometimes semiosis may be co-constructed, as an ‘ensemble’, as when choreographing a dance, arranging a piece of music or planning a mosaic work. When it comes to semiosis, I’m particularly intrigued with how meaning is creatively transmediated from one modality to another (Deans & Wright, 2018; Kress, 1997; Suhor, 1984). For instance, we might write our epistemology

as a poem, then draw it or dance it. This requires performative acts that tap into the verbal, the visual, the bodily-kinaesthetic. Immersive artistic participation is embodied, spiritual, 'other', ephemeral. This cross-over of modalities truly deepens understanding and affect. Kids cross modalities all the time – humming as they paint, storying as they draw, dancing as they leave the house, singing as they ride the Ferris wheel. As we get older, people think we're crazy if we do these things. Pity really.

I hope I never grow up. My motto of life is, 'Don't behave'. I'm at a new phase in my life – old age. Sometimes it scares the heeby jeebies out of me, and other times I reckon this is a very good 'space' to be. The scary bit is keeping up with technology, the web, unethical politics, international banking, dual-citizenship taxation systems, latest trends, current 'turns'. But the good head-space bit is a reflexive gig – a sort of introspective turning back upon myself – doing a sort of re-wind to my first remembrances of artistic encounters, either on my own or with others. The key influence on my development? My Dad. He was my musical mentor who I absolutely adored in my early years and throughout my life.

My Dad wasn't a music teacher. He was a musician and a Dad. He played trombone in the Army band during the war, and met fellow musicians such as Harold Hall, who later became the principle oboist in the Detroit Symphony. Dad learned his army band music by ear and found music notation irrelevant – a distraction. But he could improvise music on found objects, spontaneously create musical opportunities in the most unusual contexts, and always sought the 7ths or 9ths when singing harmonies.

Dad wanted additional musical opportunities for us girls. My sisters and I were sent to be taught by the local piano teacher Sybil who we grew to love, bless her eccentric sole and Bohemian clothing. But much of our musical learning came from our home and within a family group of my grandparents, my dad and my 3 uncles who played 'Old Time' music around my Grandma's piano in her tiny living room, the walls of which were shrouded by oval-framed sepia photographs of dead relatives – fiddles sawing away on Irish tunes, my Gran boom-chinging out the piano chords/rhythm, while I lay on the couch sucking my thumb, listening and watching. Sometimes I got up and danced with Tilly, Gran's cat. It was a full day of musical reckoning, starting with my uncles drinking beer in the basement with me on my Dad's knee, sneaking the occasional slurp from his bottle.

I learned how to sing harmony during road trips with Dad and my two sisters, riding along rural dirt roads in Dad's truck. That sense of community – of ensemble singing and improvising – has stuck with me, probably sort of how it gets stuck into the souls of Polynesian or African kids and those from a range of contexts who grow up harmonizing through voice and body percussion. But there was also value in the more formalized musical experiences that I encountered during my schooling years. By the time I got my French Horn² in grade 6, I had three years of piano lessons under my belt and could read music (thanks to Sybil). And during my undergraduate years, when I majored in music and minored in art, I had opportunities to play horn in a wind quintet, concert band and wind ensemble and to sing in the pop choir, chamber group and concert choir. Post undergraduate

S. WRIGHT

and lifelong musical experiences have included singing in orchestral choirs, performing works like Handel's *Messiah*, the Brahms and Mozart Requiems, and Orff's *Carmina Burana*. More popular gigs included singing in da Camera Singers, the chamber choir that provided the choral backup on the gold-record recording of Procol Harum's *Whiter Shade of Pale*, and playing in a fusion Medieval Rock group called anonandon (because much of the music we played was written by 'anon'), which led to doing support acts for José Feliciano and Arlo Guthrie. For the last twenty years, I've continued playing in bands with a variety of academics from different universities, writing our own stuff and occasionally performing or recording. Perhaps as a result of my personal experiences having included informal, non-formal and formal musical education in my formative years of development, in my adult life I have continued to seek musical outlets that have liberated each of these forms of participation.

Debates about non-formal, informal and formal learning and their impact on creativity have been philosophized in seminal works by some of the greatest thinkers in our field – Dewey (1934), Eisner (2002), Gardner (1993), Greene (1995), Malaguzzi (1996), Robinson (2017), Vygotsky (1925/1971, 1978). Within these discussions a skill-versus-creativity dichotomy has been addressed, and beliefs about how learning is scaffolded by different cultures and contexts is intriguing. As a music educator, I've vacillated about this and related matters over my career, being attracted to a range of approaches that support musical learning. In my early 30s, I was a Kodály disciple and trekked to Budapest and back, attending several international courses, convinced that aural training, singing and learning the music of the 'folk' was fundamental to education. I still believe this, but also see that this is not the only way to educate people through music.

Around that time I also picked up on Orff music education, which in contrast to the Kodály approach, is more improvisational and embodied. Along with various Orff-based courses/conferences, I had a stint in Salzburg, studying with musicians-dancers from all over the world who jammed in the foyer of a 19th C Prince's Palace each evening. On one such occasion, as I unabashedly improvised a Martha Graham type interpretation of an American jazz piece (being jammed by participants attending the Orff Seminar), I gradually became aware of 'Adonis' – a 21 year-old willowy Greek man shadowing my every move but with his own improvised embellishments. It didn't matter where I went or what movement I performed, he was there reflecting my every nuance. Freaky rather. I had never participated in such a sophisticated improvised dance duet. I was leading and he was reactively embellishing, applying a subtle protagonist approach, to which I then responded.

What I realized from that dance was that I had just met my father in a different dimension. My Dad was not a dancer but he taught me how to do a slow-waltz skate around the rink when I was little. Sustained controlled long skating strides were difficult for me at my age, but he lifted me through the long phrases of the music, and landing me at the end of each. The crisp cold air, the piped music that perceptively

changed in volume as we passed each of the four corner speakers, the smell of the wood-burning fire where the children congregated to warm up between stints on the rink... this was more than just a musical event. It was a multi-sensorial encounter – an embodied experience that I remember vividly many, many years later.

These are the types of
embodied ephemeral experiences
that education should try to emulate.

What's this got to do with my epistemology, in other words, my theory about knowledge surrounding creativity and arts education (i.e., methods, validity, and scope)? Everything. My life would have been unfulfilled without these and thousands of other personally poignant experiences in and through music, within a variety of social-cultural contexts. Through these and myriad experiences and contexts, I created personal and co-constructed meanings. Without these connections, my understanding of arts-based praxis would have been partial and shallow. My passion to share embodied musicality and other arts-based methods with students and others would never have been kindled. And I likely would not have embarked on a career pursuit to validate the purpose, value and significance of arts-based encounters, the meanings that arise from these encounters, and the perceptions, truths or 'evidence' that confirm my own and other's assertions about Arts Education.

By way of example, my participation in writing and arranging original music with the band I play in is embedded in the experience of Ensemble – learning to work together as a living, breathing organism, where each individual musician's participation is critical in relation to the whole. Ensemble also encapsulates and drives my teaching approach and my view of research being about the co-construction of knowledge *with* others, not *about* them. Ensemble resonates with aspects of ethnographic research, and is reciprocal in orientation because of the egalitarian relationship between self and others. Participants enter the space on an equal footing and seek mutual understanding, participation and reflexivity through discourse. In music and the arts in general, this discourse is often non-verbal, gestural, figurative, material, embodied, emotive. To 'go there' requires a belief and trust in the group to participate as members of the Ensemble.

But there is something fundamentally important, also, about not shying away from skillful practice-oriented learning that comes with participation in the arts and mastering an artistic discipline. Skill, I believe, is central to supporting and enriching the creative act.

MASTERING A DISCIPLINE THROUGH LEARNER-CENTERED INQUIRY

I believe artistic mastery compliments creativity. Without polish, the performance can occasionally lack the sheen. This is not to say that only the most beautiful song birds should be given the right to sing. But it does raise consciousness of whether the fledglings in our formal education contexts (schools) are given the opportunity

to participate in artistic, creative experiences at a challenging and exciting level and are being scaffolded by artistically accomplished teachers who value both the craft and the creativity.

From a personal perspective of my own lifelong musical experiences, I've been conscious of the significant differences, for instance, between processes such as reading musical notation versus improvising music. One might consider the former to be a skill-based activity and the latter a creative one, however the processes are not purely dichotomous. The informal ways that my Dad taught me phrasing while ice skating, or harmony singing in his big red truck were indeed skill-based in orientation, yet creative and fun at the same time. And my formal training and drill-based encounters with music, such as practicing scales for Sybil and studying music theory at college, were fundamental to my ability to improvise music and to write songs – creative acts that are built upon years of musical participation.

Does formal education today offer a balance between skill-based and creative-based learning? This is an important consideration, because it can be argued that neoliberal policy today 'seeks to transform children and youth into particular citizens for the future' (Rudolf & Wright, 2015, p. 486). I believe the standardization of education and the testing regime has caused us to lose sight of the fundamentals of learning, teaching and schooling such as inquiry, discovery and critique. There must be a place for student voice, individual expression, creativity and collaboration in the school system.

In this regard, I believe there is a great deal that can be learned from early years education, and particularly, early years arts education. Clearly there is variation between programs and teachers and cultures, but the 'Western canon' of early years arts education puts the learner – the child – front and centre. This is a period where individualized learning and child-centred teaching prevail. As mentioned earlier, a young child experiences life at a perceptual level in a cross-modal way, so educators need to be responsive to embodied non-verbal cues and to go with the flow. But these forms of learning are not exclusively applicable to young children's education. Perceptual, affective, intuitive, cross-modal, transmediated learning is fundamental to artistic participation and arts education at all age levels. This is because the arts tap into somatic ways of knowing, being and experiencing. Somatic knowing connects the mind body spirit (Dunn & Wright, 2015). It liberates the participant to take on 'as if' properties of real and imagined experiences. Such imaginative embodied encounters are part and parcel of young children's learning. Yet they shouldn't stop at the door when the child enters primary/elementary school and possibly never return again.

In spite of the freedom of learning in early years arts education, early childhood programs are anything but *laissez faire*. The field of early childhood has passed through the period where educators were trained to take a 'hands off' approach to the arts to avoid stifling young children's creativity. The current thinking of intentional teaching involves finding a balance between scaffolding children's

learning and giving room for individualized and peer learning, which is co-constructed. A learner-centered approach to arts education focuses on the quality of the learning experience above the quality of the artworks produced (Seidel et al., 2009). But this doesn't mean that there are no standards or aesthetic goals to aspire to. It's just that the nurturing of artistic experience is a guided, co-constructed encounter with competent others.

For instance, I've watched my friend, colleague and co-author Jan Deans masterfully teach dance with a group of 20 four-to five-year-old children. Not only did the children competently and joyously participate in full group dance encounters centred on big picture concepts such as whirling twirling gases in outer space and the biological process of metamorphosis, many children excitedly took turns to improvise and perform small group or solo dances for their peers who quietly and respectfully watched and then talked about what they had witnessed. In addition, at the end of each of the hour-long dance sessions, the children each drew something that they remembered about the dance experience, which graphically illustrated their spatial-temporal thinking, their body-based dialogues and their social-relational encounters on paper. This is highly sophisticated, abstract thinking for very young children (Deans & Wright, 2018).

Importantly, the pedagogy that was used to surface this learning over 26 weeks was exemplary, led by a teacher with extensive background in dance and early childhood education. Significantly, these children received an excellent head start in understanding the aesthetic domains of movement and graphic depiction, and many will likely remember these experiences for many years, similarly to how I remember my Dad's encounters with me through music.

As a living memory of the children's dance experiences with Jan, each child received a portfolio that documented their learning, including digital videos of their dances and their drawings and accompanying narratives about these dances. Detailed documentation such as this is common practice in early years education, and a practice that might be used to enrich learning as the students progress up the schooling system, even into secondary and tertiary levels. Documentation makes learning visible to parents, other teachers, the school and the broader community, including people who can make important decisions pertaining to policy development. Documentation details the ontology that drives the arts-led work and provides exemplars for others to emulate, particularly if they have limited experience in the arts or in teaching them. But documentation is not simply about recording and describing learning. It requires ontological perspectives on the nature of being and becoming, to frame, explain and justify what is meant by quality experiences in and through the arts.

What is Ontology? Ontology is the set of concepts and categories in a subject area or domain, such as Arts Education, that shows their properties and the relations between them. For instance, one concept of Arts Education would likely pertain to Pedagogy, which would probably include the property of trust, and how trust is established through a range of things, such as how the environment is arranged,

S. WRIGHT

inter- and intra-personal relationships between participants, or deep immersion into meaningful experiences. How do we capture and document trust and similar properties within Pedagogy in relation to other key concepts, such as Learning, Environment and Community dynamics within our work in Arts Education (e.g., see Seidel, 2009)? And what is the role of documentation in capturing and articulating our ontologies?

DOCUMENTING ARTISTIC LEARNING TO SHARE ARTS-LED ONTOLOGY

The arts help generations and centuries of people to express profound truths and to create and communicate cultural and spiritual lineage across the ages. The arts honour the significance of symbols and the important role that symbols play in reflecting the ideologies of communities (Chandler, 2002; Goodman, 1969/1976). They also highlight the fluidity of time through generations, where individuals are bound together by cultural processes, such as belief systems, traditions, institutions, customs and values. This is why the arts and creativity deserve a preeminent place in education and culture.

The arts involve engagement in three things (Seidel et al., 2009): (a) classroom experience, which often is prolonged, attentive and shows either a buzz of energy or a calming quietness; (b) artistic materials, which are compelling, aesthetic, demanding and exhilarating, and (c) artist processes, which include improvising, problem-setting and problem-solving, revising, collaborating, feeling, and giving feedback. Many of these qualities of engagement seem to be unique to the arts. And as discussed above, because the arts involve embodied knowing and actions, and making somatic connections between the body, mind and spirit, people with little or no experience in artistic processes often do not understand the arts, are frightened by them, or are suspicious of the value of arts education. This is why it is important to document and share artistic praxis with others. To do so, I believe, the documentation process should be informed by ontology.

As mentioned, ontology is the philosophical study of the nature of artistic being, becoming, existence and reality. It deals with the set of concepts and categories in Arts Education that shows their properties and the relations between them. Elliot Eisner, addresses such issues in a seminal paper, 'What Do the Arts Teach?' (http://www.infed.org/biblio/eisner_arts_and_the_practice_of_education.htm; <https://www.youtube.com/watch?v=h12MGuhQH9E>). Although Eisner doesn't directly address the term 'creativity' in this paper, I believe the paraphrased statements below [my italics added] are fundamentally aligned with creative engagement in and through the arts. The arts teach:

A unique form of *cognition*
Thinking through and within a *material*
Symbolizing what is important to the creator
Making good judgments about *qualitative* relationships

Reaching into *poetic* capacities to create and describe meaning
 Understanding that problems can have more than one *solution*
 Discovering the range and variety of what we are capable of *feeling*

When Eisner and other philosophers of arts education unpack statements such as these, particularly the words that I have italicized, they are addressing ontological issues. The value of ontology in arts education is that it defines terms and provides a common vocabulary for teachers/practitioners and researchers who want to share information in a domain, or who want to aspire to similar goals. What, for instance, do arts educators see as the unique cognition that occurs through participation in the arts? Is thinking within an artistic material and through artistic symbolism similar or different to that of thinking in mathematics or history, for instance? How might reaching into poetic capabilities help the learner discover multiple solutions to a problem? How are the unanticipated aspects of artistic work driven by the creator's feelings?

Ontology deals with how ideas or entities are related, and how they can be grouped and subdivided according to similarities and differences. For instance, we probably would all agree that there are underpinning constructs that are applicable to all disciplines within the field of education, such as Learning, Pedagogy, Environment and Community Dynamics (see Seidel et al., 2009). How do these terms resonate in disciplines such as the visual arts, dance, drama, media and music, and how might they be defined, described and practiced? Does learning and pedagogy look similar or different in music compared with dance? Are there some commonalities in these disciplines, such as discussed above with regard to establishing a sense of 'trust' in order to participate openly in, for instance, singing, body movement or echo-scat? Is the establishment of trust in music and dance similar to that of trust, in say the disciplines of media, drama or the visual arts?

I believe the field of arts education would benefit from undergoing such ontological work, where practitioners, teachers and researchers might more deeply theorise their praxis and make it more accessible to the general public. A leading example of such work was undertaken via Harvard Project Zero in a project entitled Qualities of Quality (Seidel et al., 2009). The epistemology of Qualities of Quality, which focuses on the arts, is learner focused, and acknowledges social-constructivist principles such as the influence of community dynamics and environmental conditions that embrace and support co-constructed learning and pedagogy. Colleagues and I shaped the general principles of the Qualities of Quality framework into an ontology, which informed and enriched our own research project (Wright, Watkins, & Grant, 2017).³ Our collective understanding of the ontology helped us document and reflect on the teachers' visual arts praxis.

Documentation of learning, pedagogy, environment and community dynamics in the arts is a powerful way to digitally share arts-led and arts-based praxis. Documentation lets the outside in – it opens the door for others to see our respective lenses on the meaning of fundamental issues such as creativity, and how the arts play a key role in nurturing creativity in children, young people, tertiary students

and anyone who enters the sphere of artistic participation. These creative and artistic qualities are the very things that our world desperately needs in these uncertain and fragile global times. Clichéd as it might seem, children indeed are our future (Pink, 2006; Robinson, 2017). The world needs to recognize that Education is as important as Climate Change and Human Security. Documentation can help industrial and philanthropic groups ‘see’ what the arts teach, what the arts do, and why the arts are significantly important to the future of this planet.

When the focus of documentation is on the learner and the learning within the arts, conversations center on artistic decisions that are being made, and the meanings that emerge, often through the creation of some type of artifact, which may indeed be very ephemeral (e.g., a spontaneous rap, a series of gestures). Co-constructing meaning with learners (of any age) is most powerful and engaging when the learner(s) lead the work, and work on what they want to work on and understand their responsibility to other learners. The topics that learners want to work on and will sustain them are the big picture issues that actually burn in their souls, that intrigue and possibly even repel them, and inspire ‘possibility thinking’ (Craft, Cremin, Burnard, Dragovic, & Chappell, 2013).

My own work with 5-to 8-year-old children’s Graphic-Narrative-Embodied Play emerged from a Futures-Based project where children could speculate about possible, probable and preferable futures. The digital artifacts produced by the children foregrounded the children as competent abstract, theoretical and philosophical thinkers (Wright, 2007a). I believe one of the most significant contributions of this research was detailing the children’s out-loud performative thinking, drawing, narrating and gesturing through videoed and transcribed interlocutor-child discourse – a discourse that was verbal, graphic and gestural throughout. An example of this is provided below to illustrate the nuanced and intricate ways in which the dialogue unfolded as co-constructed semiosis. The video/transcription provides a live witnessing of a six-year-old girl’s spontaneous construction of a visual story – like the unfolding of a film, on paper (Wright, 2007b). But like a good film, there is a beginning, middle and end, but not necessarily in that order. The child meanders through a variety of plot themes that are causal in orientation (i.e., this leads to that which causes this to happen) (Egan, 1999).

The girl draws the head of a person and adds blue eyes, a red mouth and brown hair. She uses black to outline a dress and colours it pink. She adds arms, legs and shoes to the person and a circular shape extending from her hands (see Figure 7.1).

- R: This is me and I am spreading out a picnic for my children [in the future].
I: Colourful picnic mat isn’t it? It is like an upside down rainbow isn’t it? Look at all the colours, very pretty. Do you like pretty things do you?
R (nods for yes) My sister likes trendy things.
I: Trendy things does she? Do you like trendy things too?

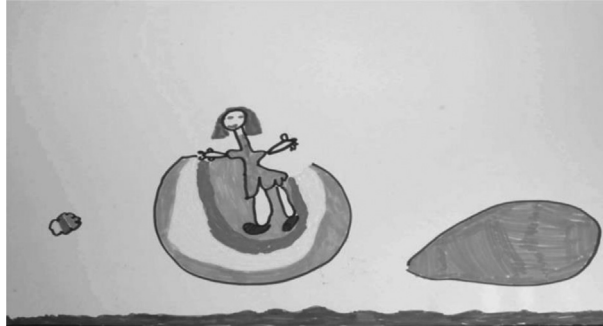


Figure 7.1. *Magical story*

- R: Sometimes. These [drawn] are trendy shoes and they don't get worn off.
 I: But they don't wear out oh. What about her dress, can you tell me about her dress?
 R: Her dress it sometimes gets wet and if she tries to rip it, it is too hard to rip. And when you spin around it makes a pretty noise.

Draws the grass and a blue pond.

- I: This is where the picnic is going to be? And what is in the pond?
 R: Fish in the pond and they are invisible. When you go in there, there is crocodiles and they are invisible too.
 I: Crocodiles in the pond as well oh.
 R: And when you go in there, the water turns white colour.
 I: OK, now tell me where are your children?
 R: Over at the swings [not drawn]. Two girls. Kayli and Sarah. One's five and one's ten.
 I: What sort of girls are they?
 R: Well their hair is really um good. When you brush it goes like silky. Sarah, her hair she can think and then she can, her hair she can change her hair to go blue or green or red.
 I: That's interesting. So when Sarah wants to change the colour of her hair, she just thinks it in her mind and it goes green or goes red. Why does she do that?
 R: She just likes different coloured hair.
 I: What else can Sarah do that is pretty magical?
 R: Well when she wants, when someone has been naughty and she wants to strangle someone. She has got a magical hand and has rings and just punches them in the head.
 I: Oh. So what would you say about Sarah then, is she a good girl?
 R: Sometimes.

S. WRIGHT

- I: What about this strangling people?
R: When a baddie comes she just tells her sister and her sister tells me and then I have got blue eyes and stuff comes out and it follows them and they go away.
I: Where did she get these powers from?
R: When she was a little baby in her Mummy's tummy. And she was powerful in her brain and neck and all that.
I: But Sarah and Kayli are good girls. Do they get on well together?
R: Yeah sometimes they fight and they get a magic flower and they just stop the fight and are friends again.

Draws a green stalk and a pink outline. Then colours in the flower yellow and red.

- I: Just looks like that. Do they grow in a special place?
R: They never grow, they are just as they are, they never die off.
I: What would you call your picture if you were to give it a name?
R: The Magical Story. Because it has magic in it and it is not a true story. And if she wants to clean up she just goes like this (closes her eyes) and the washes up go into a drawer.

THE END

As demonstrated in this graphic-narrative telling, the arts helped this young girl get to deeper, fantasy-based meanings. As bell hooks (1994) says, art does not simply depict the familiar aspects of life – another function of art is that of defamiliarization. Art can propel people to look at something in a new way, which is critical to social change. A famous quote attributed to Bertholt Brecht is “Art is not a mirror held up to society, but a hammer with which to shape it” (https://en.wikiquote.org/wiki/Bertolt_Brecht). As mentioned above, Patricia Piccinini's work deliberately ‘says something’ – it makes people think, reflect, feel, connect. Likewise, children's and young people's semiosis through various modalities, which are often transmediated, helps them say what is in their hearts, minds and bodies (Jacobs, Wright, & Reynolds, 2017).

Taking ‘time’ to slow down and engage in deeper social experiences builds strong bonds between people. Watching student progress, and studying their artefacts and processes helps us to nurture their artistic identities and accomplishments and opens avenues to collaborate through speculating, theorizing and philosophizing about ourselves, others, our world(s), our Future(s). As Vygotsky (1934/1986, 1978) explains, when children have the opportunity to engage in their first literacies such as story, art, music, dramatization and play, they ‘stand a head taller’ than their developmental age – they demonstrate a knowledge that seems to be beyond their years. When given the chance to tell their lives and their perceived place within them, children feel respected, are respected (Paley, 2005). By way of example, a young adult who had participated in the Futures project fifteen years earlier commented that he remembered sitting one-to-one with an interlocutor and making a drawing

when he was eight years old, and could recall some aspects that he had addressed in his drawing narrative (e.g., Sci Fi concepts, a bank's sophisticated security system). Most importantly, he said that the reason why he remembered the encounter was that it was the first time in his schooling process that anyone had taken the time to deeply and sincerely listen to what he thought about things that were important to him.

Time to slow down together is linked to interpersonal, community dynamics. The co-construction of semiosis involves a shared commitment. This is about becoming part of something bigger than oneself. Adequate time for immersion offers a sense of purpose that sustains commitment to learning. It fosters compassion. Often the communication that is involved is non-verbal meaning making. It is perceptual, involving seeing, hearing, sensing and the processes of recognition and response. Listening is as critical as speaking or sharing one's work. As Seidel et al. (2009) describe respectful dialogues, they are about questioning, offering ideas, considering other's ideas, expressing feelings, sharing work, engaging in constructive critique and reflecting on processes and products.

Respectful dialogue is [at least] two-way – the adult gets as much out of it as the child/young person/tertiary student. Perhaps one of the most poignant experiences in my career as a teacher educator was a comment that arose from a Masters degree student who had applied interlocutor-child discourse in her assignment for my subject 'Teachers as Arts Researchers: Surfacing the Voices of the Children', which I taught at the National Institute of Education in Singapore. When presenting the video and transcription and analysis of her dialogue with her own 10-year-old boy, she commented that she was deeply moved by the experience. She realized that, partly because of his age and the tendency of children to distance themselves from their parents and enter into their own 'little worlds' at this stage, she realized that she had sort of just let him be on his own a lot. But the assignment required her to sit with her son and truly listen as he drew and talked about something that was of deep significance to him. She said that she saw him as a philosophical and emotional person and realized, at that moment, that she had fallen in love with her son again.

FINAL REFLECTIONS

Reflection on epistemology surfaced for me the significance of my Dad in my formative years and how this shaped my continued love for and participation in music throughout my life. It caused me to reflect on informal and formal education experiences and the improvisational style of multi-modal creation of meaning through playful encounters. This reflection also surfaced a discussion of mastery within any discipline and the importance of intentional teaching within a learner-centered approach to arts education. Such learning is with, through and of others.

We learn *with* others when co-constructing ideas that offer unique forms of knowing and relating (e.g., physical, musical, visual, narrative).

S. WRIGHT

We learn *through* others by being scaffolded by them, which might take us to a new level, a new understanding, and new way of being/knowing.

We learn *of* others when we sincerely enter their mind frame and experiences, and figure out how to *be* there, *with* them, and *beyond*.

It is this type of learning and teaching that should be made more public within arts education, to celebrate and share exemplars of quality praxis. Such sharing can be achieved through ethnographic processes of digital documentation, which can be reflexively critiqued through an ontological lens. Describing, critiquing and theorizing such praxis will demonstrate how the arts help generations of people to express profound truths and defamiliarize aspects of these truths through symbols that reflect, or challenge, our ideologies. This is why the arts deserve a preeminent position in education and in culture.

NOTES

- ¹ Lecture communication in the Melbourne Graduate School of Education, 19 August, 2017.
- ² Brass instrument shaped similar to a cornucopia.
- ³ Gratitude is expressed to the CASS foundation for funding this research.

REFERENCES

- Bruner, J. (1986). *Actual minds, possible worlds*. Cambridge, MA: Harvard University Press.
- Chandler, D. (2002). *Semiotics: The basics*. London: Routledge.
- Craft, A., Cremin, T., Burnard, P., Dragovic, T., & Chappell, K. (2013). Possibility thinking: Culminative studies of an evidence-based concept driven creativity? *Education 3–13*, 41(3), 538–556.
- Deans, J., & Wright, S. (2018). *Dance play and drawing telling as semiotic tools for learning*. London: Routledge.
- Dewey, J. (1934). *Art as experience*. New York, NY: Capricorn Books.
- Dunn, J., & Wright, S. (2015). Signs, meaning and embodiment: Learning and pedagogy in the early years. In M. Fleming, L. Bresler, & J. O'Toole (Eds.), *The Routledge international handbook of arts and education* (pp. 223–233). London: Routledge.
- Egan, K. (1999). *Children's minds, talking rabbits and clockwork oranges: Essays on education*. New York, NY: Teachers College Press.
- Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Gardner, H. (1993). *Creating minds: An anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*. New York, NY: Basic Books.
- Goodman, N. (1969/1976). *Languages of art*. London: Oxford University Press.
- Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco, CA: Jossey-Bass.
- hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*. New York, NY: Routledge.
- Jacobs, B., Wright, S., & Reynolds, N. (2017). Reevaluating the concrete: Explanatory animation creation as a digital catalyst for cross-modal cognition. *Mind, Culture and Activity*, 24(4), 297–310. doi:10.1080/10749039.2017.1294181
- Kress, G. (1997). *Before writing: Rethinking the paths to literacy*. London: Routledge.
- Malaguzzi, L. (1996). *The hundred languages of children: Narrative to the possible: Catalogue of the 'hundred languages of children' exhibition, Reggio Emilia*. Italy: Commune di Reggio Emilia.
- Marjanovic-Shane, A., Connery, C. M., & John-Steiner, V. (2010). A cultural-historical approach to creative education. In C. M. Connery, V. P. John-Steiner, & A. Marjanovic-Shane (Eds.), *Vygotsky*

- and creativity: *A cultural-historical approach to play, meaning making and the arts* (pp. 215–232). New York, NY: Peter Lang.
- McArdle, F., & Wright, S. (2014). First literacies: Art, creativity, play, constructive meaning-making. In G. Barton (Ed.), *Literacy in the arts: Rethorising learning and teaching* (pp. 21–38). New York, NY: Springer.
- Paley, V. (2005). *A child's work: The importance of fantasy play*. Chicago, IL: The University of Chicago.
- Pink, D. (2006). *A whole new mind: Why right-brainers will rule the future*. London: Penguin Books.
- Robinson, K. (2017). *On changing education paradigms*. Retrieved from <http://www.thecoachingroom.com.au/blog/sir-ken-robinson-on-changing-education-paradigms>
- Rudolph, S., & Wright, S. (2015). Drawing out the value of the visual: Children and young people theorizing time through art and narrative. *Journal of Curriculum Studies*, 47(4), 486–507.
- Sawyer, R. K. (2007). *Group genius: The power of collaborative creativity*. New York, NY: Basic Books.
- Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The qualities of quality: Understanding excellence in arts education*. Retrieved from <http://www.wallacefoundation.org/knowledge-center/arts-education/arts-classroom-instruction/Pages/Understanding-Excellence-in-Arts-Education.aspx>
- Sternberg, R. (2005). Creativity or creativities? *International Journal of Human-Computer Studies*, 63(4–5), 370–382.
- Sternberg, R., & Lubart, T. I. (1995). *Defying the crowd: Cultivating creativity in a culture of conformity*. New York, NY: Free Press.
- Suhor, C. (1984). Towards a semiotics-based curriculum. *Journal of Curriculum Studies*, 16, 247–257.
- Vygotsky, L. S. (1925/1971). *The psychology of art* (S. Technica, Trans.). Cambridge, MA: The MIT Press.
- Vygotsky, L. S. (1934/1986). *Thought and language* (A. Kozulin, Trans., & Rev. ed.). Cambridge, MA: MIT Press.
- Vygotsky, L. S. (1978). *Mind in society*. Cambridge, MA: Harvard University Press.
- Wilson, B. (2007). Art, visual culture, and child/adult collaborative images: Recognizing the other-than author(s). *Visual Arts Research*, 33(2), 6–20.
- Wood, E., & Hall, E. (2011). Drawings as spaces for intellectual play. *International Journal of Early Years Education*, 19(3–4), 267–281.
- Wright, S. (2007a). Graphic-narrative play: Authoring through multiple texts and fluid structures. *International Journal of Education & the Arts*, 8(8), 1–27.
- Wright, S. (2007b). Young children's meaning-making through drawing and 'telling': Analogies to filmic textual features. *Australian Journal of Early Childhood*, 32(4), 37–48.
- Wright, S. (2010). *Understanding creativity in early childhood: Meaning-making and children's drawings*. London: Sage Publications.
- Wright, S. (2011). Meaning, mediation and mythology. In D. Faulkner & E. Coates (Eds.), *Exploring children's creative narratives* (pp. 157–176). Hove: Lawrence Erlbaum.
- Wright, S. (2014). The art of voice: The voice of art: Understanding children's graphic-narrative-enactive communication. In D. Machin (Ed.), *Handbook of visual communication* (pp. 517–537). Berlin: De Gruyter Mouton.
- Wright, S., Watkins, M., & Grant, G. (2017). Making visual arts learning visible in a generalist elementary school classroom. *International Journal of Education & the Arts*, 18(13), 1–27.

Susan Wright

 *Journal of Arts Education*
University of Melbourne
Melbourne, Victoria

PART 2

CREATIVITIES IN MUSIC, MUSIC TEACHER EDUCATION AND THE MUSIC INDUSTRY

LEON R. DE BRUIN

8. DEVELOPING CREATIVE ECOLOGIES IN MUSIC EDUCATION

Intercultural Explorations and Encounters in a Creative Music Intensive

INTRODUCTION

The arts in the 21st century continue to activate models of social organisation that foreground agency, traditions, memory, identity, freedom, cultural difference and self-determination, and locate creative experience as a dominant driver for social transformation and change. The nature and practice of improvisation is seen as a significant element of many of today's musicians, their cultural production, collectivisation and sociality. The practice of improvisation provides environments that acknowledge and promote difference, that foster intercultural and transnational music making and discourses that challenge the totalizing assumptions of creative expression. New understandings of improvisation fracture these reifying narratives by considering experiences and interactions spanning physical, interpersonal, and socio-cultural interactions, and the ability of improvisational activities to enhance relational senses of empathy and curiosity and foster inter-subjective spaces through which we perceive, feel, sense, and communicate (Gillespie & Cornish, 2009).

These deeper understandings of improvisational music making are powerful signifiers of the way we collectivise, organise and make sense of experiences and phenomena originating from these social interactions. New conceptions of creative experiences thus promote the consideration of possibility and growth between rich and diverse cultural and historical tapestries that generate new thoughts, actions, imaginations and pro-activity for musical communities, and the social relationships in which creativity emerges. Improvisers operating within diverse communities of musical practice individually and collectively mediate their beliefs and historicised assumptions with these emerging and dynamically rich experiences, that inform new ways of thinking and knowing. These understandings of creativity within improvised music making are an only recently conceived area of investigation.

The science of research into the active human processes of musical improvisation is an exciting foray into the way musicians think, feel, respond and transform knowledge into wisdom. Within the arts, and certainly within music, the field of creativity finds new ways of seeing the world and thinking creatively. Limiting concepts of creativity embodied by individualist soloists and singular creative genius within jazz and improvised music have given way to the dynamic, multiple creativities musicians

of all kinds can express within collective and collaborative musicking. Concepts of creativity and improvisation are closely associated with play, experimentation and spontaneity negotiated through shared understandings, histories and traditions.

Constructions of creativity consider group, community and cultural flows that incorporate music's social and temporal dimensions and affirm a 'We' paradigm of knowledge and creativity – not by individual artists who possess a special or rare gift, but jointly created through cooperation and shared benefit (Glăveanu, 2014). Creative arts production, are as Becker (1984) suggests "joint products of all the people who cooperate as a network of people cooperating", all of whom will contribute to the construction of objects and actions through collective activity (p. 35). Burnard (2012a) argues for a field of musical creativities that, amongst those that improvise include collective, participatory, and of course improvisatory creativity. Investigating musical creativities through an intercultural, collective/collaborative lens confirms how the situated and contextualised nature of participation evolves as a source of meaningful representations of knowledge, actions and learning emerging and manifesting as significant socio-historical experience for musicians, and the music they make.

Improvisation throughout the world represents a large and complex field of cultural practices. Fischlin and Heble (2004) posit that within these disperse fields there flourishes "improvisational practices in which concepts of alternative community formation, social activism, rehistoricization of minority cultures, and critical modes of resistance and dialogue are in evidence" (p. 2). The redefining orientation of jazz and improvised music not solely as a global diaspora of African-American jazz, but as a creative blending of diverse local and imported music considers how diverse local cultures, concepts and understandings can reinterpret and redefine improvised music. As Lewis suggests, "individual improvisers are now able to reference an intercultural establishment of techniques, styles, aesthetic attitudes, antecedents, and networks of cultural and social practice" (Lewis, 2002, p. 234). Improvised music is thus best understood and reflected socially via locations inhabited by musicians who come from diverse cultural backgrounds and musical practices, who have chosen to make improvisation a central part of their musical, social and cultural discourse and expression.

A circumstance common to many nations is the arrival of new migrant communities, the import of musical and social cultures and the grappling of these decontextualized elements, the cross-pollination of knowledge and skill between arrived cultures as well as with Indigenous cultures. Evolving and emergent ways of musicking, Whiteoak suggests, ensures improvised music functions "as a complex field of negotiation for what becomes socially and artistically permissible" (Whiteoak, 1999, p. xi). Asserting a worldview, geographically situated, or localised improvised music is reflected in myriad communities and multicultural spheres of musicking that evolve practices through collectivisation, synthesis, appropriation, and innovation (de Bruin, 2016a). Yet, amidst a globalized, connected world of hegemonic influence and power, music making and music learning is crafted by localised perspectives, beliefs, interpretations and adaptations of tradition that

reflect improvisers' creative experiences as authentic and in-the-world in which they live (Heidegger, 1962; de Bruin, 2015).

IMPROVISATION

When musicians improvise they collaborate and connect musical modes of expression and identity within social and cultural ways of understanding and experiencing music making. Improvisers engage in spontaneous expression of musical ideas, articulating a novel and cogent musical dialogue either with the thoughts and impulses derived solely from the mind, or in the synthesizing of these with collaborative interplay with other improvisers. The improviser coalesces a complex interplay of learned musical vocabularies, stylistic tenets, and creative insights shaped by musical content, experience, environment and enculturation that in action are spontaneously arrived at 'in the moment'.

Improvisers develop a schema of skills and knowledge that can be spontaneously and uniquely used to construct musical responses and conversations. Improvisers immerse in and from harmonic, melodic and/or rhythmic bases from which their concepts of creativity with these music materials may grow, experiment and develop. Understanding the learning of improvisatory skill requires the examining of often profound learning experiences that improvisers encounter in their personal and shared practice, and the effects and affordances absorbed from these experiences that shape an improviser's understanding, knowledge and personal voice. It is through these collaborations – various differing musical collectives that as communities of musical practice provide impactful experiences. Communities can establish a collectivised aim, and by evolving styles of improvised music they mark territories of knowledge, affiliation and identity, “as communities emerge, merge, split, compete, complement each other and disappear” they negotiate personal and collective aspirations and desires (Wenger, 2010, p. 182). Wenger elaborates by stating that:

These boundaries are interesting places ... they are an unavoidable outcome of any depth of knowledge requiring a shared history of learning. Practices are like mini-cultures, and even common words and objects are not guaranteed to have continuity of meaning across a boundary. At the same time, boundaries can be as much a source of learning as the core of a practice. The meetings of perspectives can be rich in new insights and radical innovations. (Wenger, 2010, p. 182)

Improvising musical ensembles can both embed ways of knowing, doing and being, and offer penetrating and insightful experiences that cultivate a growth mindset of exploration, experimentation and creativity. Musical creativity within improvisation can be understood “by an analysis of its specific historical and local, national, international and relational contexts” (Burnard, 2012b, p. 37). The creative outputs of musicians are dependent and open to participatory and discursive meaning-making processes and procedures as they interact and negotiate within the social spaces of convention, tradition, communities and creativity.

A proper understanding of these processes requires interrogation of the ways communities' acknowledgement of improvisational creativity is generated, fostered and shared, and how they collectively comply, manipulate or even subvert codified practices. The production of improvised music is evolved through practices differentiated by distinctive creativities temporally mediated between their members (de Bruin, 2016b; Monson, 1994). Learning is situated for the improviser whereby they must engage in the artistic practice of self-construction and creator, as Foucault (1977) terms the construction of self through self-technology.

Creative communities of musical practice dispel the myth of set stylistic tenets and fixed norms of behaviour. Improvisers can engage with the notion that whilst the personnel bring a certain sonic palette, the act of improvisation implies that music will always change through interpretation and manipulation of the sonic moment. Sounds cannot be fixed and are not objects. Sounds can ascribe a fingerprint of identity, of history and tradition, but are created in a world of activity rather than artefact. The improvisers field of production is a mediated one in which ideas, concepts and identities take on added meaning in the way new practices are shaped and old practices fractured. Improvised musical creativities can reveal an illuminating locus of rich and diverse cultural values, discourse of and about practices in ways that reshapes and reconsiders musical creativity within improvised music ensembles.

GLOCAL, INTERCULTURAL AND INTERDISCIPLINARY PERSPECTIVES

The affirmation of diverse multi-cultural and multi-ethnic influences on local forms of practice and production problematizes the dominance of globalized practices and concepts. New insights into interpretations of the world grasped through local perspectives view the idea of a world-space in which we consider the local as a 'micro' and detailed manifestation of global variety. Such view-points enlighten how localised communities carve out special niches both within their cultures and inter-culturally. Glocal understandings legitimise local creative music-making practices, narratives, and how they build bridges across diverse global contexts and locations.

Amidst a 21st century world of increasingly differentiated perspectives, practices and local beliefs, glocalisation asserts against globalising trends and centried practices and affirms 'locality' and community as the epicentre from which new knowledge, creativities, industry and bipartisanship can be found and negotiated. Rather than globalisation as a dialectical phenomenon that distances the local from the global within a continuum of divergence or even contrary occurrences, glocalisation affords regional, societal and ethnic complexity and diversity of knowledge and meaning making (Giddens, 1991).

Glocal perspectives allow the investigation of the unique relationship existing between the arts and interculturality, namely in that the arts carry the potential to transcend distances between groups of people by creating interconnections between seemingly disparate cultures, and how they merge, learn and create from each other. Intercultural music making – that takes place between cultures, derived from different

cultures and that responds to the awareness of the in-between (Barad, 2007) further cultivates interdisciplinary modes of knowing and understanding. Intercultural activity can promote interdisciplinarity by engaging across the boundaries of art, culture and space. Exploring interdisciplinary aspects of improvised intercultural music-making can reveal inter-relational and dialogical action and reflection, situational understanding and collaborative emergence (Sawyer, 1999) involving new systems, the creative ‘in the moment’ manoeuvrability of possibility improvisers utilize, and the unpredictability and ephemeral nature of process and product. Transferring narrative, sonic and visual information represents choices made by improvisers regarding how they translate their understandings into resulting works they produce. Such ‘intermedial translation’ (Albright, 2014, p. 219), and the choices made by improvisers working in response to each other as they synthesize multiple traditions, concepts and creativities are significant and powerful modes of knowledge construction.

Investigation of these localised practices can yield richer understandings as to how the ‘local’ interprets and evolves from the ‘global’ to affect a ‘glocal’ knowing. It can reveal not only new ways of understanding musicking, but disclose wider ramifications to intercultural and wider, rich interdisciplinary streams of knowledge that can be gained from immersion in these practices. As Ball (2012) suggests, we learn from practical experiences and build practical knowledge systematically on the phenomena that can further serve communities and the wider good. Interdisciplinary investigations can allow people to share complex ideas that transcend national, racial, or socioeconomic boundaries, just as the challenges we face as a global society must transcend these same boundaries (Sheridan-Rabideau, 2010). Operating as powerful generators of cultural synthesis and cross-pollination of knowledge, glocal initiatives and innovations can enrich and influence global, world-wide formal learning practices of improvised music.

THE AUSTRALIAN ART ORCHESTRA CREATIVE MUSIC INTENSIVE

The Australian Art Orchestra is a professional ensemble that aims to meet the demands of the new millennium’s explorations in improvised music. Exploring the meeting points between disciplines and cultures, the ethos of the AAO is to musically explore diverse local perspectives of improvised music making, and to imagine and create new musical forms that can glocally reflect the diversity and energy of 21st century Australia. The Creative Music Intensive (CMI) is the educational wing of this organisation that outreaches to young and developing improvisation students from around the world, with the aim of facilitating new ways of creating improvised music.

An annual event now in its fourth year, this musical experience fashioned by the AAO and CMI is one committed to creating musical and cultural futures that integrates Asian and Western influences as an essential cultural fabric of the region. This study reports on the 2016 CMI event, a ten-day practice-based residency of 20 young, emerging student improvisers from throughout Australia and abroad, and

L. R. DE BRUIN

several culturally diverse internationally regarded master improviser/ educators from throughout the Asia-Pacific region.

CMI 2016: Contextualizing Diversity of Knowing and Doing

Held at Tarraleah in the Tasmanian Central Highlands, the cultural focus of the 2016 CMI was vitalised by the integration of two cultural streams: Korean and Indigenous Australian culture featuring p’ansori singer Bae Il Dong, American based Korean improviser Sunny Kim, and the Young Wagilak traditional songmen – Daniel and David Wilfred from Arnhem Land, in northern Australia. The workshop program was co-directed by AAO Artistic Director and trumpeter/electronicist Peter Knight, and drummer Simon Barker.



Figure 8.1. Asian gong, western drum kit, indigenous sound shells-cultural instruments for exploration

Wagilak People: Daniel and David Wilfred

The Wagilak speaking songmen of South East Arnhem Land, Northern Territory, are custodians of one of the oldest continuously practiced cultures on Earth. Their songs are performed regularly in Ngukurr, Numbulwar, Groote Eylandt and surrounding areas where the strong Wagilak musical culture is admired. The Australian Art Orchestra began collaborating with the Young Wagilak Group in 2005. The Wagilak people’s song – or manikay – brings to life the cultural expression and celebration of

tribal ancestors, country, law and congress. Manikay is an expression of these themes and influences, layered through generations of building on the ancestral footprint of what has gone before (de Bruin, 2017). Through performance and iteration, congress and interaction, manikay continually evolves and progresses, replenished and rejuvenated by each new relationship, “maintaining vitality and authenticity through the passing from leader to leader of successive generations of Wagilak elder” (Caruana & Lendon, 1997, p. 26). The Wagilak identity is born into a world of tradition, history and culture, where gurrutu (kinship), rom (law, correct living), and hermeneutic systems of understanding and languages shape worlds. Wagilak came to be through ancient actions of Djuwalpada who danced when he founded the Wagilak homeland at Dilipidji, and Wagilak today dance this narrative when performing manikay.

The wider Yolngu society, of which the Wagilak are a part of advocates for the sharing of culture through a bicultural approach between autonomous Yolngu cultural systems of Arnhem Land (Morphy & Morphy, 2013). The Yolgnu seek difference as a way of perpetually revitalizing their culture; difference is seen as complementary (Yunupingu, 1993).

Bae Il Dong

Bae Il Dong is highly regarded as one of Korea’s finest p’ansori singers, a style of epic story singing emerging during the mid Chosŏn era (1392–1910). Traditional mastery of the various elements of p’ansori incorporated long periods (100 days) in isolation, singing into waterfalls in order to ‘break’ the voice and reveal the ‘true’ tone. Bae Il Dong, a performer steeped in the eastern school (tongp’yŏnje) of p’ansori street opera, is one of the few contemporary singers to follow this harsh tradition. While still a student, he spent seven years living by a waterfall in the Sobaek Mountain Ranges, practicing up to 18 hours a day in order to reveal his voices. Bae discusses his conceptions of sound and expression:

In Korea, we say that energy is very important; yin is the valley, yang is the mountain, the waterfall is where they meet. Being here one can draw on that energy. Traditionally, singers would practice in nature, in a wild and open place. They sang with a speaking voice. It is a very simple, soulful and inartistic way of singing, but it is also very difficult to sing like that. The notes and sounds are not refined, but have rough edges, and are even torn into pieces, revealing the natural voice, naked and unpolished.

INTERCULTURAL MEETING POINTS, DEPARTURES AND DISCOVERIES

For the musicians of the CMI, this project avails an opportunity to engage in intercultural musicking that gives further meaning to their music-making and life-long learning as improvisers. The 2016 Creative Music Intensive was conceived upon strong and longstanding collaborative relationships between Simon Barker and Bae Il Dong, and

the AAO's friendship with Daniel and David Wilfred, enabling a deep and trusting exploration of musical cultures. The 20 students were selected via a written response to the perceived benefits they felt their music could gain from such a collaboration, what they could take back to their musical communities, and what they felt they could offer the CMI as an improvising musician. The participating cohort of students invited to the 2016 CMI in the Tarraleah tablelands included cellists, keyboardists, saxophonists, trumpeters, percussionists and vocalists. The event consisted of daily lectures, small ensemble workshops and open group practical sessions that explored cultural traditions of Arnhem Land manikay (song) and Korean traditional p'ansori. These voice-based approaches, whilst starkly different, facilitated the exploration and commonalities of stories, improvisation, focus on extreme refinement of vocal techniques, and complexity/metamorphosis of rhythmic elements.

The CMI consisted of a daily program divided into the transmission of specific information and skills development during morning workshops presented by the leaders, and practical application of these skills in the context of music practice in the afternoons/evenings. The sessions explored meeting points of these two ancient musical traditions, and encompassed a diverse range of influences including Arnhem Land manikay, Korean p'ansori singing, live electronic processing of instruments, jazz instrumental and vocal improvisation, Pan-Korean rhythmic concepts and extended instrumental techniques. These intense and immersive musical experiences fostered collaboration and development of new music using tools and ideas discussed and taught during the residency. As a module of learning, the participants immersed in the varied modalities, the entanglement of cultures, voices, experiences and conceptions of aesthetic. In this sense, artefacts and histories transcended the special and temporal boundaries of each participant, producing a vital and rich assemblage through which they created, circulated and affected new knowledge and an evolving socio-musical aesthetic.

EXPERIENCES AND REFLECTIONS

Participants shared their thoughts and feelings of what they experienced and gained during and after the CMI residency that were recorded. Interviews with some participants also captured experiences and reflections of the residency. Various accounts describe the gaining of deeper understandings, cultural awareness and the synthesizing of cultures through their music. The musicians discuss finding common ground and affinity between cultures, finding essential elements of communication through empathy, openness, acceptance, willingness to understand and explore and challenge their own fundamental aspects of knowing and acting as an agent in improvised music, and how they might evolve and develop as deeply and uniquely informed practitioners. The participants articulated their engagement describing and enacting their allegiance and commitment through the dual identity of artist, learner and community member, negotiating their responses within this developing identity, and subjectivity through differential encounters with the 'other' (Kwon, 2002).

Director Peter Knight explained the investigative basis and aims the Creative Music Intensive hoped to instil in the cohort:

It's an opportunity for musicians to come together and share ideas. The opportunities that exist in Australia for dialogues with Asian cultures are among the most exciting prospects for Australian musicians, and improvised practice. This event connects musicians from our neighbouring countries and brings together people around the idea that there are a unique set of influences and sounds in this geographic location. The connections between Korean, Australian and Indigenous Australian, and European-Australian cultures are not very often explored, and I'm excited by the potential for new sounds that can emerge when these different approaches come together. This intercultural exploration allows the musicians to explore the music and themselves, and ask 'What is it in Korean music that we can take that can nourish our own conceptions in music?' Daniel and David are strong ceremonial and culturally significant musicians from their communities, and like us all, are curious and interested in sharing their ideas and music and reflect on why we do what we do – and this all mixes together in extraordinary ways. (Personal interview)

Improvised music establishes situations of action and interplay, where musicians push each other into bringing different perspectives into a sonic discourse. Experimentalism and exploration in this way allows the musicians to leave behind safe-zones and expose themselves to the internalised structures the community has created, that affects a resistance against 'mannerism', breaking away from previously 'learned' constraints and restrictions of thought, and immersing in the full implications of the moment. The musicians engaged in activity that, while still rule-bound, was not subordinated to any pre-given aims or limited by developmental constraints of prescriptive dialogue. This immersion acted as a joint investigative play that was intentional, and that involved the elaboration of non-purposive rationality (Gadamer, 1990). As such, it provides the basis of new symbolic resources amongst this musical community.

Collectively the performers disrupt and dismantle their previous modes of musical production, and through new fields of permissibility reinterpret and reassess the knowledge streams and trajectories of learning possible.

Singer and facilitator Sunny Kim captured some of the reflections this dynamic learning experience brought to the collective:

There is something very unique about having to be exposed in another place, another tradition, in a very personal way – it forces you to ask big questions about the way we look at the world. This event really led to everyone asking the big questions – What is music? What is sound? How do I find my place? How do I find my own voice using elements of tradition? (CMI interview)

Through crafted workshops the group shared significant elements of musical production, sound, tone, melody; yet what emerged was something far deeper,

profound and meaning making. The improvisations did not adopt a free-for-all approach; rather the mode of operation engaged an attentive and sensitive listening to the environment and the other musicians involved.

This was improvisation that could not be taught in the traditional master-apprentice sense – but experienced, facilitated and stimulated. Director Peter Knight elaborated on some conceptions that instigated group thought towards this improvisory development that occurred throughout the course of the week:

One of the great discoveries we found was the connections between Arnhem Land manikay and Korean p’ansori and poha singing – there are similarities in the approaches – a deep connection to rhythm, to breath, and to the earth. (AAO interview)



Figure 8.2. Daniel and David Wilfred immerse students in manikay

Korean p’ansori singer Bae Il Dong made this reflection during the week:

Despite the different musical features we have, we were able to share the long traditions and histories of each-others cultures, and it allowed us to get along well in both artistic and inspirational senses. Playing together is complex, but we shared each-others’ energy. It went naturally – as if sails became full of wind and pushed the boat through the water. (AAO interview)

The voice was used as a means of finding a common thread of communication and physical expression. Each person brought their learned histories and techniques that slowly coalesced with the wider techniques shown by the masters and through dialogue and musical exchange shared through performances. Sunny explains the use:

We started with the voice – it has been used as an instrument relating from one human to another since the beginning of history; we can mix our voices together. We can exchange our voices, and have our voices together quite

powerfully. It's just about the notes or the context, our voice has so much information about the history of that person and the history of their tradition – where that person is coming from. It's quite powerful when all these musicians from across Australia and Asia, share their subconscious knowledge and begin to learn what it is to be Korean, or an Indigenous person from the Northern Territory, or from various cities across Australia. All these things come together when we make music. (AAO interview)

The participants immersed in a linguistic mediation that promoted the means through which thinking of intercultural aesthetics could develop, and translate musical experience into insight. Drawing on African-American experiences and Western worlds, this intercultural synthesis and exploration resounds with the double consciousness described by Du Bois (1989), in the way worlds collide, intersect, overlap and negotiate in and through musically, socially and culturally interactive processes.



Figure 8.3. Bae Il Dong and students explore and fragment p'ansori and western music codes

Singer Bae Il Dong reflected on his collaborating with manikay singers Daniel and David Wilfred and that this shaped his own singing:

I was deeply moved by the way Australian indigenous musicians, Daniel and David made voice and played music in such pure and respectful ways – and I was able to express those spiritual, pure and passionate attitudes through their voices. It influenced my singing, we were able to show energy between ourselves. (AAO interview)

David Wilfred articulated his views, experiences and possibilities he felt that were achieved by collaborating with such a diverse and receptive group of musicians:

My music, my singing, I share my songs. We got clapping sticks and didgeridoo – that’s three instruments. We all came down, very good people here, we played – drums, violins, bass. I am sharing, and they are sharing their culture with me. I’m sharing my song, and we just look forward to discovering. I love it – listening to the singing, how they play – I go that way. (ABC interview)

The individuals gradually self-organised a reconfiguring of perceptual difference into unified and collective sources of artistic endeavour. This community evolved and existed in relationship and negotiation, and through being and making together, where the collective resisted and deconstructed dominant power relations (Nancy, 1991). Some of the participants responded with thoughts of their experiences in the residency. They expressed moments of reflection and re-evaluation through juxtaposing not just new music, but other learning cultures with their own ways of learning, understanding, and grappling with the indivisibility of musical and interpersonal interaction that underscores improvisation:

Our intentions haven’t been to just learn another form of music and imitate, or take aspects of culture and music out of their original contexts and transplant. It’s really an open process of finding ways to play together, making musical conversation that makes all of us draw on various traditions in new ways. (participant interview)

With Daniel and David’s concepts of music have so much to do with place and ceremony – they are conversing about the past, the present and future together all at once – my music up till now has only dealt with the here and now. (participant interview)

The ebb and flow of creative ideas and concepts throughout the residency I think will continue to emerge long after our experiences here. This will reverberate in my improvising concepts, in my composition of orchestral works and way I now perceive being a composer and improviser. This experience of fusing musical cultures in different ways will refract back to our communities, and also other improvised music, jazz and Western art-music cultures. (participant interview)

When musicians use the metaphor of conversation, they are, as Monson urges, “saying something very significant about musical process” (2015, p. 40). Musicians situate their place in the ensemble in relationship to the other participants voices and display their own interpretations and understandings of those cultures. These understandings evolve through an internal and external dialogism (Bakhtin, 1981) – externally by direct verbal action and internally via interpreting semantic meanings defined in the relationship and the socio-cultural context, and temporally defined

through an intertextuality of understanding and balancing of competing social and cultural discourses.

If key characteristics of this group creativity are improvisation, collaboration and emergence, then the latter aspect is central to the way cultures become understood, absorbed, redefined and expressed. The notion of ebb and flow described by the participant above relates to Csikszentmihalyi's flow (1990), but within an evolving, diverse, collectivised ensemble. Sawyer (2015, p. 96) refers to "groupmind" as a means of describing the emergent and intuitive flow possible in highly interconnected and inter-penetrative music-making. Such interactional dynamics are an important aspect of collaborative music-making that promote empathy, knowledge and deep collective unity.



Figure 8.4. Intercultural and interdisciplinary ideas, actions, cultures and histories emerge

The evolving of these distinctly important musical qualities makes necessary the questioning of how group creativity through improvisation can inform educational practices of ways to enhance and develop learning. Tertiary educator Chris Hale and facilitator at the CMI touches on the element of educational difference an intercultural approach to learning offers, and the significance of localised perspectives to education:

When young musicians study music in a University course, the path to improvisation is often via jazz. However, this doesn't necessarily address the

questions that might be relevant for us here in Australia, such as ‘What does it mean to make music in our region, and more locally in our communities?’

The residency promoted vital aspects of collaborative learning, with facilitators offering guided participation, differentiated participation that scaffolded, modelled, coached and reflected on thinking and knowing that naturally propelled increasing levels of appropriation, participation and confidence. The participant experiences detailed deep, substantial and holistic development of musical outlook, self-investigation and reflection, as well as study into other musical cultures that impacted across mind, body and spirit. The concept of ‘looking in’ concurrently with ‘looking beyond’ proved an educational method that fostered self-development, understanding and growth, and these ramifications for education and the significance of intercultural and glocal perspectives are now elaborated.

INTERCULTURAL AND INTERDISCIPLINARY PRAXIS

Improvisation takes the materials of existence- knowing, community, and willingness to learn and share, and forges the reshaping of possible relations musicians have with each other. In doing so they not only acknowledge but embrace the notion that they and their music will never be the same. Whilst one can argue this symbolises that alternatives to orthodox practices exist and are available, intercultural opportunities of this kind in improvised music more eloquently provide an ideological positioning that holds profound ramifications to the way we think, identify and operate socially and educationally. Improvisation can provide an alternative social organisation that responds to both historical contingency and community needs. Framed by a creative merging of collective needs and possibilities, improvisational creativity can challenge the traditions of cultural creation, evaluation, curation, and conservation of music and the arts. Cultural sharing within a localised community allows for possibility and divergence in definitive ways that reify difference, community, the significance of glocal perspectives, and the contribution they can make to universal, or global practices.

The residency provided amply for an intense and reflective learning cycle. The participants in the CMI grappled with problem-posing scenarios that deeply activated their abilities to perceptually explore understand, organise, resolve and reflect on musical-dialogical relations that affected their own creative transformation (Freire, 1970). A significant attribute that can be perceived from these sustained performative and reflexive activities was the way in which the performers ‘self’ uncovered connections to previous understandings of their world of traditions and their rootedness to it. Through reflection-in-action (Schon, 1983), the improvisers genuine development, ability to feel, to empathically collaborate, and to live in close contact with their collaborators promoted deep and lasting learning (Fakhrudinova, 2010). This further substantiates the importance of the sustaining qualities of localised actions and events, and how local innovations can offer glocal perspectives that may intersect and replenish more universal approaches to arts education.

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, praxis – that is, “reflection and action upon the world in order to transform it” (Friere, 2005, p. 49) can inform education of making learning a far more empowering, liberating and transforming experience for all. Such transformational possibility for learning and teaching is theorised through the lived experience of critical thinking, reflection, analysis, and making sense of action, experience, practice, our relationships with ourselves and each other. Invoking shared spaces, knowledge and risk-taking in the classroom allows our collective listening to one another to affirm the value and uniqueness of each voice (hooks, 1994, p. 84). Towards transformative arts education, hooks eloquently testifies:

The academy is not paradise. But learning is a place where paradise can be created. The classroom, with all its limitations, remains a location of possibility. In that field of possibility, we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom. (1994, p. 207)

Teaching and research allows us as learners to examine the arts as interculturally, socially, geographically and politically encribed and embodied, the acknowledges new formations and practices emergent through arts development. Burnard et al. (2016) stress the importance of intercultural arts practice and education that can “raise awareness, to foster intercultural dialogue and facilitate understanding across and between cultures” of all kinds (p. 2). Investigation of such practices highlight the optimism and scope for growth improvisatory strategies enable in collective music making, and demonstrates the interdisciplinary flexibility that process-oriented models of creativity and interaction offer. The diversity of approaches improvisation brings to interdisciplinary organisation of learning challenges orthodoxies of knowledge, artistic production, critical social engagement, and how education may harness these attributes for the greater good.

On a local level, the CMI responds fervently to this challenge and places creativity, dialogue and intercultural understanding at the centre of the project’s activities. When we engage in the intercultural and interdisciplinary we are already challenging what is taken for granted, the status quo, the ‘centre’ of dominance. We attribute importance to complex, hybrid and diverse cultures and ethnic groups and how they live respectfully side-by-side, and teaches students that music is to be experienced, played and lived through pluralist perspectives that can resound in our own music-making, artistry, and practice.

Observing learning through such diverse perspectives, this study of the CMI offers understandings of how different ontologies, epistemologies, performativities and subjectivities encounter one another daily in our intercultural and interdisciplinary

work and lives. Rather than interdisciplinary work in and through music and the arts untangling, such industry dissolves the encounter between I/you/we; between my/their/our social and cultural systems, and between my/their/our ways of holding and sharing power, knowledge and authority.

Glocalised perspectives that promote intercultural and interdisciplinary experiences allows education to support the emergence of identities that seek to reconstruct society and break the ethnocentric approach that still dominates the social sciences (Castells, 2010), and this includes music education. Teacher education that reaches beyond “a basic anthropological framework” (Jenkins, 2008, p. 116) allows teacher practice to impact more deeply in social inclusion, integration and equity by creating solidarity; or, rather, as Bauman articulates it, we “need to learn the art of living with difference” (Bauman, 2010, p. 151) and how to navigate in a world in which cultural diversity exists within the closest neighbourhood.

The role of the teacher becomes a significant factor in increasing social inclusion, integration and equity, optimising the cultivation of collective understandings in which teachers identify and operate as societal change agents. Teachers that create collaboration through joint artistic efforts can fuse multiple, heterogeneous perspectives, find ways for wider transformation of social spaces, and can create solidarity and unity in and through diverse communities. Rather than maintaining siloed separation of domains of learning and the teaching of subject content, 21st century education must now be concerned with interdisciplinary constructs that link learning between music and other domains, that connect creativity not only in and through music/arts but that enhance their interconnectedness with other domains of learning. Such practices compel educators to think what we might learn from culturally diverse educational perspectives, and of how music and the arts can be integrated with other domains in ways that we didn’t think possible.

Intercultural and interdisciplinary projects that acknowledge localised identity can revitalise local difference, knowledge assimilation and wider learning amongst communities and break the canonized repertoires, fixed practices and expectations that dominates music and arts learning. It could increase self-reflexivity of regional and national blind-spots and enhance even more intensively a sociocultural imagination into a holistic educational structure. Schools can become a place for culture making and the source for creating intercultural knowledge and understanding. School music departments can be places where student experiences socially and culturally increase solidarity, integration and unity in determining a sharing of visions and aims that facilitate a ‘fusion of horizons’ in education, and through our communities (Gadamer, 2006). By acknowledging how empirical forms of institutional education excludes as equally as it includes, and how it creates tensions as well as can build communities and social bridges, teachers can be better informed in creating more harmonious collectives of learning. At a time when understanding, respecting and celebrating difference requires renewed vigour and revitalisation, glocal musical and arts initiatives and movements that actualise local intercultural activity are of heightened importance.

This study of the CMI 2016 provides much encouragement to how music can be a significant mechanism for positive change. Current social, cultural and educational developments compel that learning through music and the arts can strike a commitment to a collaborative, ecological, interconnected conception of the future that energises 21st century learning and provide profound, enriching and transformative experiences for all learners.

ACKNOWLEDGEMENT

Images used with kind permission of the Australian Art Orchestra – Creative Music Intensive – Daniel Peek and Bae Il Don



REFERENCES

- Albright, D. (2014). *Panaesthetics: On the unity and diversity of the arts*. New Haven, CT: Yale University Press.
- Australian Art Orchestra. (2016). Retrieved from <http://www.aao.com.au/#/creativemusicintensive/>
- Australian Broadcasting Commission. (2016). *ABC classic FM*. Retrieved from <http://mpegmedia.abc.net.au/classic/australianmusic/201611/amu-2016-11-10.mp3>
- Bakhtin, M. M. (1981). Discourse in the novel. In M. M. Bakhtin & M. Holquist (Eds.), *The dialogic imagination: Four essays* (pp. 259–442). Austin, TX: University of Texas Press. (Originally published, 1935.)
- Ball, A. F. (2012). To know is not enough: Knowledge, power, and the zone of generativity. *Educational Researcher*, 41(8), 283–293.
- Barad, K. (2007). *Meeting the universe halfway: Quantum physics and the entanglement of matter and meaning*. Durham, NC: Duke University Press.
- Bauman, Z. (2010). *44 letters from the liquid modern world*. Cambridge: Polity Press.
- Becker, H. S. (1984). *Art worlds*. Berkley, CA: University of California Press.
- Burnard, P. (2012a). Rethinking ‘musical creativity’ and the notion of multiple creativities in music. In O. Odena (Ed.), *Musical creativity: Insights from music education research* (pp. 5–27). Farnham: Ashgate.
- Burnard, P. (2012b). *Musical creativities in practice*. London: Oxford University Press.
- Burnard, P., Mackinlay, E., & Powell, K. (Eds.). (2016). *The Routledge international handbook of intercultural arts research*. London: Routledge.
- Caruana, W., & Lendon, N. (1997). *The painters of the Wagilag sisters story 1937–1997*. Canberra: National Gallery of Australia.
- Castells, M. (2010). *The power of identity* (2nd ed.). Oxford: Wiley-Blackwell.
- Csikszentmihalyi, M. (1990). The domain of creativity. In M. A. Runco & R. S. Albert (Eds.), *Theories of creativity* (pp. 190–211). London: Sage Publications.
- de Bruin, L. R. (2015). Theory and practice in idea generation and creativity in Jazz improvisation. *Australian Journal of Music Education*, 2, 91–115.
- de Bruin, L. R. (2016a). Journeys in Jazz education: Learning, collaboration, and dialogue in communities of musical practice. *International Journal of Community Music*, 9(3), 307–325.
- de Bruin, L. R. (2016b). Expert voices in learning improvisation: Shaping regulation processes through experiential influence. *Music Education Research Journal*, 19(4), 384–397. doi:10.1080/14613808.2016.1204279
- de Bruin, L. R. (2017). Beyond Ropar Bar: Transcultural and transformative collaborations of the Australian art orchestra and the young wagilag group. In J. Brooks, T. Watson, & F. Beachum (Eds.), *Educational leadership and music* (pp. 67–77). Charlotte, NC: Information Age Publications.
- Du Bois, W. E. B. (1989). *The souls of Black folk*. New York, NY: Penguin. (Original published, 1903.)

L. R. DE BRUIN

- Fakhrutdinova, L. R. (2010). On the phenomenon of “perezhivanie”. *Journal of Russian and East European Psychology*, 48(2), 31–47.
- Fischlin, D., & Heble, A. (2004). *The other side of nowhere: Jazz, improvisation, and communities in dialogue*. Middletown, CT: Wesleyan University Press.
- Foucault, M. (1988). Critical theory/intellectual history (J. Harding, Trans.). In L. D. Kritzman (Ed.), *Politics, philosophy, culture: Interviews and other writings, 1977–1984* (pp. 17–46). London: Routledge.
- Freire, P. (1970). *Pedagogy of the oppressed*. New York, NY: Seabury Press.
- Gadamer, H. G. (1990). *Wahrheit und methode: Grundzüge einer philosophischen*. Tübingen: Mohr/Siebeck.
- Gadamer, H. G. (2006). *Truth and method*. London: Continuum.
- Giddens, A. (1991). *Modernity and self-identity*. Cambridge: Polity Press.
- Gillespie, A., & Cornish, F. (2009). Intersubjectivity: Towards a dialogical analysis. *Journal of the Theory of Social Behavior*, 40(1), 19–46.
- Glăveanu, V. P. (2014). *Distributed creativity: Thinking outside the box of the creative individual*. Cham: Springer.
- Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco, CA: Jossey-Bass.
- Heidegger, M. (1962). *Being and time* (J. Macquarrie & E. Robinson, Trans.). New York, NY: Harper & Row.
- hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*. New York, NY: Routledge.
- Jenkins, R. (2008). *Social identity* (3rd ed.). New York, NY: Routledge.
- Kwon, M. (2000). One place after another: Notes on site specificity. In E. Suderburg (Ed.), *Space, site, intervention: Situating installation art* (pp. 38–63). Minneapolis, MN: University of Minnesota Press.
- Lewis, G. (2002). Improvised music after 1950: Afrological and eurological perspectives. *Black Music Research Journal*, 22, 215–246.
- Monson, I. (1996). *Saying something: Jazz improvisation and interaction*. Chicago, IL: University of Chicago Press.
- Morphy, H., & Morphy, F. (2013). Anthropological theory and government policy in Australia’s Northern Territory: The hegemony of the mainstream. *American Anthropologist*, 115(2), 174–187.
- Nancy, J. (1991). *The inoperative community* (P. Connor, L. Garbus, M. Holland, & S. Sawhney, Trans.). Minneapolis, MN: University of Minnesota Press.
- Sawyer, R. K. (1999). The emergence of creativity. *Philosophical Psychology*, 12, 447–469.
- Sawyer, R. K. (2015). How to transform schools to foster creativity. *Teachers College Record*, 118(4).
- Schon, D. (1983). *The reflective practitioner*. London: Temple Smith.
- Sheridan-Rabideau, M. (2010). Creativity repositioned. *Arts Education Policy Review*, 111, 54–58.
- Wenger, E. (2010). Conceptual tools for CoPs as social learning systems: Boundaries, identity, trajectories and participation. In C. Blackmore (Ed.), *Social learning systems and communities of practice* (pp. 125–143). London: Springer.
- Whiteoak, J. B. (1999). *Playing Ad Lib: Improvisatory music in Australia, 1836–1970*. Melbourne: Currency Press.
- Yunupingu, M. (1993). *Voices from the land*. Sydney: Australian Broadcasting Commission Books.

Leon R. de Bruin 
RMIT University
Melbourne, Australia

SHARI LINDBLOM

9. EXPLORING LINKS BETWEEN CHILDREN'S CREATIVITY DEVELOPMENT AND A WORLD MUSIC EDUCATION PROGRAM

INTRODUCTION

Music education, in particular world music education, promotes children's creativity development by expanding their musical understanding and abilities. Improvisation, an important characteristic of world music traditions, provides a forum for imagination, experimentation, and the association of new and often quite disparate musical ideas. These aspects can enhance children's musical and general creativity (as defined by Beghetto and Kaufman (2007) in their 'little-c' creativity concept). Children's creativity development through flexibility, fluency and originality in their thinking highlights the interdisciplinary nature of these skills. Creative learning, described as "innovative teaching and effective strategies which facilitate and are responded by children's creative and active engagement" (Lin, 2011, p. 153), can promote creativity skills. When children are encouraged to ask questions, be self-reflective, be flexible and direct their own learning, it facilitates their capacity to explore and see things from different perspectives. An environment that promotes creativity skills development may require these elements. Creative learning is particularly relevant now in worldwide educational development. Kim (2011, p. 285) suggests that in the United States, and globally we are experiencing a "creativity crisis". Kim's (2011) comprehensive and longitudinal study analysed measures of creativity for kindergartners through to adults over the past 40 years, using scores from the Torrance Tests of Creative Thinking (TTCT)-Figural (Torrance, 1967, 1974, 1987, 2007a, 2007b). Her results indicated that since 1990 as IQ scores rose, creative thinking scores significantly decreased – most significantly for children in kindergartners through to third graders. The results from Kim's study showed a decrease in ability to produce and elaborate ideas, to think reflectively, and a lessening in emotional expressiveness, imagination, and openness to new experiences.

These results and perspectives reflect a need for a more creative approach to education. Several countries such as Finland, Wales, and Hong Kong recognise this need and the initiatives needed to make creativity an essential element of schools' curricula. A comparative study of 19 countries showed that some "are placing a

new emphasis on the importance of developing creativity within the curriculum” (Sharp & Metais, 2000, p. 3). Approaches vary in different countries, but only some have national debates that allow for the emergence of new education paradigms for fostering creativity (Taddei & Sasco, 2010). Singapore recognises the importance of “creativity and flexible skills to maintain Singapore’s international competitiveness in the global economy” (Tan & Gopinathan, 2000, p. 5), Hong Kong aims to strengthen and develop creativity for a quality education and meet 21st century challenges (Leong, 2010), while the United Kingdom promotes creativity in its national curriculum (NACCCE, 1999). Germany’s curriculum aims to develop children’s creative ability (Sharp & Metais, 2000) and Norway includes creative activities, not only in the arts, but in all subjects which relate to some knowledge about the arts and cultural expression (EACEA, 2008).

Initiatives that promote creative learning for children in the early years provide a foundation for creative thinking, assisting in the later development of creative intellect (Stables, 1998). Robinson, in an interview with Azzam (2009), states that creativity is the crucial 21st century skill, and that our creative achievements are essential because of the extraordinary insights, breakthroughs, and discipline they have brought society (Azzam, 2009, p. 22). Given the prized quality of creativity, it is surprising the lack of practical strategies for developing creativity in an educational setting. As Lin (2011) describes, fostering creativity has little consistency on insights and strategies. Indeed, there are differing views about what comprises creativity in different cultural contexts. Rudowicz (2003) discusses creativity being regarded in many non-Western cultures as a form of modification and adaption (p. 276), whereas the Western focus is more on novelty and originality of ideas. A world music education program allows for these different perspectives of creativity to be explored by students and educators.

Assuming a multi-perspective approach to creativity as advocated by Sternberg and Lubart (1996), some important characteristics of creativity can be drawn from a number of different creativity theories, including Csikszentmihályi (1988), Hennessey and Amabile (1988), Runco and Chand (1995), Starko (2005), and Zenasni, Besancon, and Lubart (2008). A multi-perspective approach uses a confluence model to describe the different aspects of creativity, which includes influences from intellectual abilities, knowledge, styles of thinking, personality, motivation and environment, according to Sternberg and Lubart (1996), while Barbot, Besancon, and Lubart (2011) incorporate a “combination of cognitive (information processing), conative (personality traits, motivational aspects), and emotional factors (affective state, trait) that are interacting dynamically with the environment” (p. 59). Burnard (2012) also discusses diverse modes of creativity such as “intercultural, empathic, communal, and collaborative” forms of diverse creativities (p. 332). In this discussion, I will analyse how key factors that emerged in a program of children’s world music educational workshops are closely linked to these important characteristics of creativity. I highlight how world music education can provide a medium to foster creativity development, given that it incorporates

improvisation, a multitude of diverse sounds, rhythms and structures that allows learners to explore the unfamiliar.

In any discussion of world music, it is important to consider the impacts of globalisation and local attitudes to music from other cultures. Schippers (2010) discusses the hegemony of Western art music which “still pervades global thinking on music and music education” (p. 35). Robertson (2012) makes the point that the increasing interconnectedness of many cultures brings a local, diversifying aspect (p. 199) and that allows for change to occur, rather than bringing homogenisation. The opportunity for musical change has been caused to a large degree by the impact of globalisation on music, as there is now greater accessibility to different musics. From listening and learning music of a culture different to one’s own, aspects of the different musics are often combined, resulting in a fusion or hybrid style of music. This aligns with Eriksen’s (2001) view of glocalisation, where he states that “individuals are neither wholly global nor wholly local – they are glocal” (p. 302).

The results of processes of musical acculturation or musical change can produce new styles of music, with emergent new characteristics. Aubert (2007) discusses how the creative dimension is part of the process of listening to unknown musics, as “the individual imprints the mark of his or her own subjectivity” (p. 10). Different perspectives of music can create a curiosity for the diverse, another important element for creativity. Metaphorical thinking, a process identified as important in creative thinking (Starko, 2005), is also an aspect that can be evident in a glocalised context. Musicians’ knowledge of Western music may be reappraised and linked to new musical concepts as a result of their acquisition of other musics. These examples demonstrate how creativity can be a natural product of such glocalised behaviours.

New perspectives and reviews of creativity research in music, visual arts, drama, and dance are generating renewed dialogue on the significance and role of creativity in arts education with young children (Burnard, 2007; Gallagher, 2007). The arts can emphasise how different phenomena relate to each other (Bamford, 2006) and encourages critical thinking, problem-solving, and reflection. It can help build confidence and contribute to positive self-identity and perceptions (Bamford, 2006). In a large compendium of 62 US studies edited by Deasy (2002), a number of studies showed a positive transfer of skills to other domains, as a result of students’ involvement in arts education. In an Australian assessment of the impact of the arts on students’ learning and development, Hunter (2005) found that in varying degrees, arts participation can positively impact on students’ problem-solving, planning, organising, communication and overall attitude to learning. In her study of creativity in Australian secondary schools, Harris (2016) comments that there is “extensive evidence that schools need to identify and develop programs that foster creativity, collaboration, problem-posing and critical thinking” (p. 14) and she highlights the ways that arts programs can help to develop these skills. However, Ewing (2010) points out that “to date equitable provision and resourcing of the arts and monitoring teaching quality in arts education has received insufficient attention in Australia” (p. 54). Some countries such as Wales and South Korea are placing an importance

on arts programs in their education curricula; Wales is aiming to improve creativity and increase and improve arts programs in schools (Wales, 2015) and South Korea has set up the Korea Arts and Culture Education Service to enable a greater degree of arts and cultural participation in schools, with one aim being to enhance students' creativity (Leong, 2013, p. 141).

While there are opportunities and benefits from incorporating the arts into the broader education curricula, there are specific benefits from music education in particular. These benefits of learning music have been identified and promoted by numerous studies. Music educators have long recognised the substantial contribution that music education can make to the development of unique aesthetic and intellectual abilities, as well as to the acquisition of relevant life skills such as decision-making, goal setting, critical thinking, self-directed learning, interpersonal skills, and self-confidence (Barrett, 2003; Burton, Horowitz, & Abeles, 2000; Eisner, 1998; Greene, 1995; Hunter, 2005; Schellenberg, 2004). This study further contributes to this body of research and promotes the importance of music and arts education in the crucial development of children's creativity skills.

A CREATIVITY PROGRAM USING WORLD MUSIC

Description of the Program

I designed The Magic Tree of Music creativity program, a series of 12 world music workshops, aimed at primary-school aged children, and conducted over a six-month period at Queensland Conservatorium in Brisbane, Australia. Balancing breadth and depth, I worked with musicians and instruments from three different musical cultures. Children experienced four workshops each of Javanese gamelan, Hindustani tabla and West African djembe. Different models of musical transmission formed the pedagogical approach, with an emphasis on holistic style learning, where individual musical elements such as melody, rhythm and form were not explicitly taught but learning occurred primarily from playing and experimenting. The workshops included aural/oral learning, story-telling, visual imagery, memorisation, imitation, improvisation/composition, performance, vocal and instrumental playing, and group collaboration.

The program yielded a number of rich data sources, such as personal observation, interviews with teachers, parents and children, musical creativity and general creativity testing (applying both the Torrance Tests of Creative Thinking (Torrance, 1974), and Webster's Measure of Creative Thinking in Music II (Webster, 2002)) and video recording of the world music sessions. From these data sources, the potential changes in participants' musical and general creativity over the full program were analysed.

From qualitative and quantitative data from the world music program, a number of factors emerged that support a multifaceted approach to explaining creativity.

This aligns with Sternberg and Lubart's (1996) confluence theory of creativity which advocates that creativity is a "confluence of six distinct but interrelated resources – intellectual abilities, knowledge, styles of thinking, personality, motivation and environment" (Sternberg, 1999, p. 11). Several factors increased the children's musical and general creativity, with indications of imaginative, metaphoric, and creative thinking by participants during and after the program. I will discuss each of these in more detail and show how the children's participation facilitated their knowledge of different perspectives, problem-solving skills, self-confidence and ability to experiment. This arts education exposure clearly demonstrated an enhancement of many elements of the children's creativity skills.

Storytelling

Using storytelling in the workshops engaged the children's imagination and focused them on the diverse sounds and rhythms they could make with the instruments, thus musical flexibility and originality were enhanced. Metaphor and imagery from the stories enabled the children to compound ideas about the music and see it in different ways, as their drawings demonstrated. One child's images showed how he saw a Beethoven musical excerpt – he drew hearts, people singing, a ballerina (which he said was for dancing), an ear (for the people listening), and a person lying down (for the peaceful relaxation he felt).

See Figure 9.1.

Storytelling invoked the children's natural ability to use this medium and many of them readily engaged with the pictures or short stories described during the musical creativity testing process, which assisted and inspired them to develop their compositions. Those children with high TTCT scores also engaged and were inspired by the different stories, enabling them to be more flexible and original responders. These observations show that providing opportunities for children to engage with different forms of storytelling may help develop their creative thinking.

Familiarity and Uncertainty

It seemed that the children facilitated their creativity from a balance of familiarity and uncertainty. Some of the findings showed benefits were gained from increased familiarity with the musical traditions. Even in a short time their confidence and knowledge of the new genres of world music grew, and they produced more fluent and varied musical improvisations. Excitement and anticipation of experimenting with new instruments appeared to contribute to their musical fluency and originality, emphasising the benefits that cognitive dissonance can bring for creativity. Given these findings, a balance of both familiarity and uncertainty is then proposed for a pedagogical environment that enhances creativity.



Figure 9.1. Child's representation of a musical excerpt

Confidence and Motivation

Some evidence showed that the children's confidence in undertaking new compositions increased, although there was not a noticeable change in many of the children's post-workshop motivation levels for this activity. However, some experience in improvising and experimenting with different sounds, melodies, rhythms, and musical forms, aided them in other compositions. This was also demonstrated in the post-workshop MCTM-II assessment, when many of the children showed an increased confidence in their ability and desire to create new musical material. Improvisation in the program allowed for learning experientially through self-exploration, and the children's motivation levels seemed to increase. All these factors can positively contribute to further creative work.

Learned Material and Improvisation

Improvisation activities in the workshops importantly allowed the children to explore their musical creativity. The three world musics learned offered the children opportunity to use elaboration, taught patterns, and experimentation in their improvisations. This assisted them in their improvisations/compositions outside of the workshops, with

many of the children giving examples of using these techniques – an ability also evident in the post-workshop MCTM–II. A balance emerged between learned and spontaneous behaviour in their improvisations, an important point to consider in understanding their creative processes. Usually they depended on knowledge learned from the teachers, but sometimes the children felt that their experimentations were largely self-directed and occurred freely. One child participant stated:

The rhythms just came to me; I can't really explain it ... I didn't rely on the rhythms that the teachers had shown me, it was completely new. (Boy, 6 years old, post-world music program interview)

Taking the learnings from the program together with previous literature on improvisation, a balance between guided and free improvisation appears to aid musical creativity. This idea can be extended beyond just musical creativity, to be applicable for children's general creativity development.

Group Dynamics and Individualism

There were many situations when the children's improvisatory activities were influenced by the group. For example, as they played their instruments in the gamelan individually, the children listened to each other. With conductor assistance, the group was able to produce a cohesive sound that "emerged" during improvisation. The style of learning encouraged in the gamelan workshops (and indeed in the djembe workshops) facilitated this group creativity. The children often had discussions and challenged each other with ideas for created musical sounds, which facilitated greater fluency in the number of sounds and rhythms in their group improvisation. However, the data from the study showed a combination of individual and group creativity at work. Further research is required to determine the precise contribution from each individual child's creativity and to explore the synergy between this and the group contributions.

Enculturation and Environment

There were indications that the children's existing musical knowledge was both advantageous and disadvantageous when learning new world musics. For example, some older children, enculturated in the pedagogy of Western classical music, initially struggled with the aural transmission of the world musics, without the aid of musical notation. The children's interview comments showed how the benefits of a supportive and encouraging family environment can contribute to acculturation in world musics. I noted:

Some children, although with minimal enculturation in the world music genres, seemed to engage more deeply with the workshops and found it easier to acculturate than the other children. (World music teacher, post-world music program observations)

S. LINDBLOM

Overall, this study revealed that the mix of enculturation and acculturation that a child acquires in such a program has a connection with the way their creativity is expressed and developed.

Musical Knowledge and Involvement

There are some encouraging indications that their workshop participation influenced the children's approach to their music-making. Their existing music-making showed renewed interest. New confidence and motivation gained in the workshops continued into other areas of their musical involvement. Many children wanted to learn new instruments, (not necessarily world music instruments) demonstrating their desire to explore the new. There were also examples of a renewed interest to explore other new, but non-musical activities, such as one participant who suddenly took an interest in art and craft, another whose creative abilities in storytelling and writing increased and one child who had previously been quite shy, who was now bursting into song and dance at home. This is an important transference of skills, and provides an increased opportunity for the children to display musically and non-musically creative behaviour. Many examples showed an increased musical flexibility in the children, through their use of different rhythms and blends of sounds in their compositions. One child incorporated the use of a repetitive structure, similar to that found in gamelan music, in his compositions after the program. In a few cases, there was even a change in the children's understanding and conceptualisation of their current Western music practice, which reflected their new world music knowledge, a finding that aligns with Robertson's (2012) view of the benefits from globalisation. One child participant described how she drew on her new knowledge, helping her to reinterpret a piece of music that she was already playing:

The experience of the workshops has helped me in learning some new piano pieces. The Latin rhythms in one of my current piano pieces were unusual and difficult, but became easier for me, as I've now had the experience of learning and memorising the new rhythms in djembe and tabla, so I can draw on this skill and knowledge. (Girl, 10 years old, post-world music program interview)

These examples demonstrate how learning unfamiliar world musics can assist children to develop a poly-musicality, which is beneficial for their musical creativity.

Teachers' Influence

It is important to highlight that the teachers and the pedagogical approaches were a substantial influence in all of the situations where the key factors were evident. All of the group improvisations were influenced by the world music teachers to some extent. The teachers suggested particular instruments, the use of taught rhythmic patterns, and demonstrated possible sounds to include. The way each genre of world

music was transmitted established a unique cultural environment in the different workshops, which effected the children's acculturation. For example, the gamelan workshops used an immersive group learning approach and the djembe workshops used call and response techniques within the group. The children benefited from the collaborative and creative style of the workshop design and delivery. Experimentation was encouraged and a balance of encounter and instruction, as advocated by Swanwick (1988), was the teaching style. This enabled discovery learning to occur, which is beneficial to the creative process. Pedagogies were used to motivate the children, as building children's confidence was crucial to the development of creativity, a link emphasised in this study.

The world music teachers each brought individual perspectives to the pedagogies employed in the workshops, from their experiences, background and approach to their particular musical tradition. However, designing the program involved choices of which pedagogical approach best suited the environmental context and the children's creativity skill development. In many ways, it became a newly formed 'glocal version' of these world musics that the program participants experienced.

Summary of Factors

Data from this study strongly suggests that a number of factors in the world music workshops program influenced the children's creativity. The benefits from storytelling, experimentation with new instruments, positive transference to the children's existing music knowledge and interest, increased confidence in improvisation and composition, use of patterns, creative group collaborations, and the influence of enculturation on acculturation processes were notable. The study raises some thought-provoking ideas about how children's creativity is influenced by a specific blend of musical and non-musical factors.

LINKS TO CHARACTERISTICS OF CREATIVITY

We have explored how children's world music education may influence their creativity, so it is relevant to analyse how important characteristics of creativity relate to the key factors emerging from the world music workshops. I have identified 12 characteristics or influences that can play an important role in children's creativity that relate to the key factors from the study.

Convergence and Divergence

Convergent and divergent thinking was displayed in the children's musical creativity demonstrations – the key factors that influenced their creativity provided the opportunity for both kinds of thinking, a combination important for creativity. Convergent thinking involves cognitive processes such as comprehension, assessment, problem-solving and making decisions, while divergent thinking involves exploration

of many new ideas and possibilities (Craft, 2005). Many authors, such as Collins (2005) and Burnard and Younker (2004) discuss the interplay between convergent and divergent thinking in musical creativity. As their musical confidence grew, the children were more able to produce fluent and varied musical improvisations (divergent thinking), but they also utilised many of the known patterns and skills they had learned during the workshops (convergent thinking). The improvisation activities allowed for learning through self-exploration and experientially (divergent thinking) but with some level of teacher direction (convergent thinking). There were both examples of learned techniques such as the use of patterns and elaboration, in conjunction with more experimental and freer improvisatory behaviours exhibited by the children. For example, the use of repetition, changes of rhythmic density, and the use of cyclical patterns evident in the children's improvisations indicates that they had applied some of the techniques learned in the workshops and were thinking convergently in producing their musical outputs. However, encouragement was given to experiment with different rhythms, melodies, and timbres, leading the children to specifically focus on thinking divergently and produce different and individual musical outputs. These findings indicate a link between the skills required in learning world music and an important process of creative thinking.

Different Contexts and Connections

Starko (2005, p. 104) describes how metaphorical thinking allows for taking ideas from one context and representing the idea effectively in a new context, in order to create a new synthesis, transformation, or perspective. The use of the stories in the workshops gave the children the opportunity to develop this metaphorical thinking. They were able to imagine and picture the images and details of "their" stories and use this as inspiration for their musical expressions. It enabled them to create their versions and perspectives of the stories through their musical accompaniment and improvisations. Further, through the use of metaphor, they found a powerful key to help them learn and integrate new musical knowledge by comparing and contrasting it to their existing Western classical and other genres' musical knowledge. The use of metaphorical thinking involves an association of disparate ideas, examples of which emerged in the children's conceptual way of thinking about music. For example, one child looked at the rhythmic basis rather than the melodic basis as the predominant feature of her Latin piano piece after the workshops. She had reappraised her conceptual thinking of music that she already knew, using metaphorical thinking and this association of disparate ideas. Further evidence of this cognitive process of creativity comes from examples of the children's post-workshop musical improvisations. Unexpected connections between disparate mental representations assisted students in creating and developing completely new structures, resulting in novel musical behaviour and outputs. These findings indicate that the world music program enabled students to think metaphorically and in different contexts.

Fluency, Flexibility, and Originality

Improvising in the world musical traditions provided benefits for the children – it enabled them to draw on techniques learned in the context of the program and apply it to their existing music studies, leading to enhanced improvisational capability in this other context. This enhanced improvisational ability assisted with displays of greater fluency, flexibility, and originality in the children's musical outputs (as measured by the MCTM-II). This study found that through learning the program's world musics, with their emphasis on improvisation, there is a positive link with these three characteristics of creativity. However, the children's fluency, flexibility, and originality may also have been enhanced as a result of a number of the other key factors. For example, with increased confidence, the children were able to demonstrate more musical fluency. Similarly, by experiencing more uncertainty, the children were able to demonstrate more musical flexibility and, by experiencing new musical sounds, rhythms, and structures, they were able to demonstrate more musical originality. The results from the TTCT-Verbal indicate that there was some improvement in the children's demonstrations of fluency, flexibility, and originality in other contexts (although to a lesser degree than in the musical context), indicating some level of transfer across domains, as a result of their involvement in the world music program.

Problem-Solving Ability

The children's improvisation experience also facilitated the need for them to apply their problem-solving abilities. In their improvisations, they needed to work out what their choices were (for example, what musical material they wanted to repeat or vary, or what different rhythms they would use to create their music) and make decisions about what they felt was best for their improvisations. Runco and Chand (1995) highlight the connection between problem-finding and problem-solving and the creative process. As the world musical traditions encourage improvisation and the pedagogical approach in the workshops encouraged experimentation, these aspects contributed to the children exercising their problem-solving skills.

Tolerance of Uncertainty and Ambiguity

The tolerance of uncertainty or ambiguity has been proposed as an important component of creative behaviour (Zenasni et al., 2008). Schippers (2010) has discussed how music with an improvisatory style allows students to experience this ambiguity (p. 162). In the workshops, the teachers encouraged a lot of experimental and freer improvisation, and in most cases, the children were able to demonstrate a level of confidence to try new things despite their relative inexperience and unfamiliarity in these musical traditions. After the workshops,

S. LINDBLOM

I saw examples of the children using this experience of experimentation in their compositions. Their workshop experience helped them to develop their tolerance of uncertainty, thereby enhancing another characteristic relevant for creativity.

Motivation

There is much evidence of motivation positively influencing creativity. In particular, Barbot et al. (2011) discuss how “novelty-induced motivation influences the nature and strength of individual’s engagement in creative activity” (p. 61). After the program, some of the students inquired about other new musics they could learn the following year, showing that they were motivated to learn other new things. During the program, they had gained an awareness of their abilities to learn an unknown and often difficult music, and this then transferred into other areas of musical interaction. This motivation provided further opportunities for the children to display musically-creative behaviour in a number of different contexts. The results of this study show that particularly due to the novelty factor, the already established link between motivation and creativity was very relevant in the world music program context.

Environment

How the sociocultural environment influences creativity has been explored by many researchers. For example, Rudowicz (2003) discusses how deeply “creativity is bound to cultural context” (p. 55) and Hennessey and Amabile (1988) also believe that social and environmental factors play a more major role in creative performance than innate biological and personality attributes. The children’s existing enculturation, the timeframe of the world music learning, the pedagogy used in the workshops (the blend of story-telling, aural/oral learning and improvisatory activities), and the culture of the group environment all had some impact on the way their acculturation occurred. Consequently, this mix of enculturation and acculturation that a child acquires has a connection with the way their creativity is expressed. The effect of their enculturation and acculturation on their creativity versus the effect of their innate attributes could be explored in further studies. It is important to emphasise that the way the world music teachers imparted their knowledge, which in turn was influenced by their own enculturation, also had a significant impact on the children’s expressions of musical creativity.

A glocal perspective was evident in teachers’ applications of pedagogy and approach to each of their world musical traditions. Teaching in an Australian education context influenced their transmission method. As Dunbar-Hall (2006) and Schippers (2010) mention, teaching world music in a classroom situation inevitably means that the music is transmitted in a ‘non-authentic’ environment. For example, Hindustani music performance and African performance composition, both of which thrive on vibrant audience interaction, cannot be experienced in the

same way in a classroom as they can in performance contexts with an enculturated audience. During the program, participants relied on the teachers for guidance in learning how to play the instruments and to understand the culture from which the music originated, but also had input from their peers during collaborative processes and were encouraged to experiment themselves. This combination of different influences created a unique environment and pedagogy for the participants and meant that how they perceived and learned the world musics was dependent on a variety of local and global cultural and contextual factors, relating to the individual, the group and the teachers. The nature of a world music education program implies that there will always be elements of enculturation and acculturation to consider and, therefore, environmental influences on creativity will occur. I believe the effect of this glocal approach to the program helped to contribute positively to the children's creativity development. It allowed the participants to re-interpret, re-contextualise and merge their newly gained understanding of these world musics with their own local musical understanding, thus providing the scope for a new transmission methodology and a newly created form of these musics in an educational context.

Personality

There is considerable research about the effect of personality on creativity (Batey & Furnham, 2006). It appeared that the different personalities of the children had some correlation to their level of confidence in improvisation and composition and this increased confidence led to enhanced creative experimentation. Their personal creative attributes were demonstrated in the workshops' social group environment. There were many situations when the children were influenced by the group in their improvisatory activities, but there was a combination of both individual and group creativity at work, as previously discussed. There were examples of children who demonstrated a high level of individual creativity (using the MCTM-II as the measure of creativity) taking a dominant role in the group improvisations and influencing how the group musically created. As the world musical traditions used in the program emphasised ensemble playing, this enabled the children to experience individual and group creativity.

Cultural Effects on Creativity

As other researchers have also found (Brinner, 2008; Clayton, 2011; Nzewi, 1991), there are differences in creative expression within the three world music traditions in this program and also compared to the Western classical tradition. All of the three world musical traditions take a more holistic and immersive approach to learning and, in the case of West African djembe and Javanese gamelan, a more group-orientated, as opposed to an individual approach to learning. There is an emphasis on creating, but only within the established boundaries and traditions of the particular music. The

approach to creativity in Western philosophy is more usually to create something completely new. The children participating in the program were influenced by these different approaches to creativity. I believe that their emphasis on creating as a group, and utilising many of the patterns they had learned, demonstrated this point. The findings from this study also indicate that there are positive benefits to creativity from a multicultural experience and indeed a glocal perspective. It highlights that a world music education program enables students to be exposed to different perspectives of creative expression and potentially be influenced by these different approaches.

Domain Transfer

This study has considered the question of whether development in creative thinking in one domain can be transferred to another. While the examples of increased creativity in non-musical domains reported by the parents and children in the interviews are anecdotal, there is further support in the results of the TTCT–Verbal. Figure 9.2 shows the average verbal score, which includes the children's three scores for fluency, flexibility and originality, both pre and post the workshop program. The group average fluency score increased by 15.4%, the group average flexibility score increased by 8.2% and the group average originality score increased by 22.2%.

One student (student 10 on the graph) in particular had a very large increase in all her scores and her average verbal score post-workshop was 97%. There was an average increase in creativity of 15.3% for the group of children. These results showed that there were increases, albeit modest ones, in the children's general fluency, flexibility, and originality after the program.

Kaufman, Cole, and Baer (2009) advocate that the capacity to be creative in individuals is developed in specific domains according to individual interests and training, and this may have been the case in this study. The children's creative abilities were extended in the program through their interest in learning the world musics and the training that they received. There were also examples that demonstrated an increased musical flexibility in the children. These results support studies that show students who have exposure to a variety of musics with different structures can hold different conceptual structures in their memories, and this could provide benefits for more flexibility in their musical outputs. This was demonstrated by some students who incorporated and blended elements of different world music rhythms, structure, and sounds together with their existing musical knowledge, and created more varied and original improvisations/compositions after the program. The study indicates that there are positive benefits to creativity from taking a culturally pluralistic approach to learning – glocalisation can have a local and diversifying effect, as Robertson (2012) comments. The children were able to modify and play with the various world musics and create their own perspectives of the musical traditions. Furthermore, the study has found that a world music

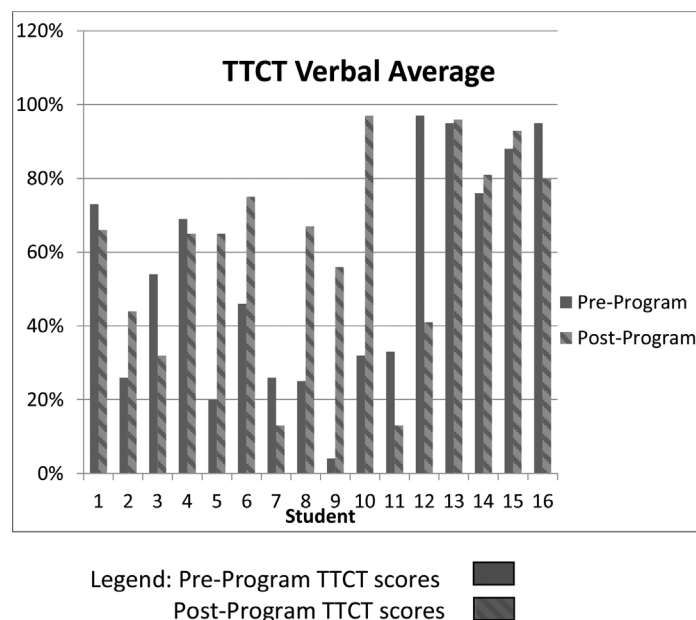


Figure 9.2. Torrance TTCT-verbal averages

education program may have some impact on creativity in other domains. Further investigation of this link is recommended, with more in-depth programs and with a larger number of students.

In tying all these factors together, the characteristics of creativity that emerged in this study seem to support an integrated or confluence model of creativity. It provides an illustration of how confluence theories of creativity can apply to world music education contexts. The premise of these theories is that cognitive, conative, and emotional factors that interact dynamically with the environment can assist in the development of creativity. I have described how key factors observed in the world music program relate to these cognitive, conative, emotional, and environmental characteristics of and influences on creativity. The study has provided many indications that a program of children's world music workshops can encourage characteristics of creativity to develop through the interaction of a number of factors.

BUILDING ON THESE LINKS

Given the focus in many countries on creativity skills, these world music education programs could become an important educational tool, used in a variety of educational environments. Further implementations of the program could provide a

greater understanding about how children develop improvisation skills, in both the musical and non-musical context.

The findings from the study have implications for music teacher education and professional development. Teachers can draw on a number of aspects that the research has highlighted and incorporate these into their pedagogy. In particular, these aspects include the importance of flexibility in their pedagogical processes, encouragement for students to develop an openness to new experiences and a tolerance of uncertainty, the importance of a balance between encounter and instruction in their teaching pedagogy, the implementation of an iterative workshop program developed through feedback and reflection, the use of arts-based methods to better understand children's learning behaviours and processes, and the importance of a pedagogical environment focused towards students' motivation and engagement. From this study, I have developed a 'Creativity Framework', which can be used to conceive, develop, implement, and evaluate pedagogical environments conducive to creative development in children through exposure to new musical practices. This framework can be used as a basis to encourage greater creative development for children and to further understand the teachers' role in this development. Pre-service teachers across a variety of different disciplines could work in collaboration with world music teachers using the Creativity Framework, while programs introduced in different educational environments can enable teachers involved to learn from the program.

As world music education programs develop and are incorporated more widely into education curricula internationally, they open up possibilities for the future of learning and teaching. One of the benefits of programs such as the one described in this study, is that it enables young learners to build on the interconnectedness that increasingly exists in a global society. It enables teachers in different geographies to adopt pedagogies and views of creativity that come from other cultures. The advantages of a global perspective can then bring a local and diversifying effect, rather than one of homogenisation. For the benefits of such creativity programs to be effective though, it is important that the dominant culture (in this scenario, the West) doesn't become the frame of reference and distort the learning and teaching goals as highlighted by Schippers (2010, p. 30). Regardless, the context in which the learning takes place will have an impact and local immersions of world music experiences will most certainly be different to those in a traditional environment. This inevitably leads to a reinterpreting of these musical traditions and pedagogies, but this can have a positive effect, with diverse perspectives allowing for different manifestations of musical acculturation and potentially yield new creative products.

This study has explored how world music workshops can contribute to children's creativity development in general and, from this, identifies some key factors from which a pedagogical environment that is conducive to creativity can be constructed. By illuminating the links between characteristics of creativity and world music education, I have tried to demonstrate how even a relatively short experience with world music learning can play an integral part in the enhancement of children's creativity. It offers support for the theory that multiple creativities

are at work in this situation, with cognitive, conative, and emotional factors that interact dynamically with the environment. It also supports the importance for music and arts education to be an essential element in any education approach that is supportive of creativity.

While the importance of creativity for children's education continues to be recognised globally, further emphasis on how music and the arts are essential for this development is required. This study has hopefully contributed to support this objective and highlighted the possibilities of world music education for developing children's flexibility, fluency and originality and their creative thinking.

REFERENCES

- Arts Council Wales. (2015). *Creative learning through the arts: An action plan for Wales 2015–2020*. Cardiff: Department for Education and Skills.
- Aubert, L. (2007). *The music of the other* (C. Ribiero, Trans.). Hampshire: Ashgate.
- Azzam, A. (2009). Why creativity now? A conversation with Sir Ken Robinson. *Educational Leadership*, 67(1), 22–26.
- Bamford, A. (2006). *The wow factor: Global research compendium on the impact of the arts in education*. Münster: Waxmann.
- Barbot, B., Besancon, M., & Lubart, T. I. (2011). Assessing creativity in the classroom. *The Open Education Journal*, 4, 58–66.
- Barrett, M. S. (2003). *Reconceptualizing the arts in education: Questioning some answers* (Research paper). Retrieved from <http://www.qsa.qld.edu.au/yrs1-10/kla/arts/research-papers.html>
- Batey, M., & Furnham, A. (2006). Creativity, intelligence, and personality: A critical review of the scattered literature. *Genetic, Social and General Psychology Monographs*, 132, 355–429.
- Beghetto, R. A., & Kaufman, J. C. (2007). Toward a broader conception of creativity: A case for “mini-c” creativity. *Journal of Psychology of Aesthetics, Creativity, and the Arts*, 1(2), 73–79. doi:10.1037/1931-3896.1.2.73
- Brinner, B. (2008). *Music in central Java: Experiencing music, expressing culture*. New York, NY: Oxford University Press.
- Burnard, P. (2007). Routes to understanding musical creativity. In L. Bresler (Ed.), *International handbook of research in arts education* (Springer International Handbooks of Education, Vol. 16, pp. 1199–1214). Dordrecht: Springer.
- Burnard, P. (2012). Commentary: Music creativity as practice. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford handbook of music education* (Vol. II, pp. 319–336). New York, NY: Oxford University Press.
- Burnard, P., & Younker, B. A. (2004). Creativity and individual composing pathways: Perspectives within a cross-cultural framework. *International Journal of Music Education*, 22(1), 59–76.
- Burton, J., Horowitz, R., & Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in Art Education*, 41(3), 228–257.
- Clayton, M. (2011). *Time in Indian music: Rhythm, metre and form in north Indian rag performance*. Oxford: Oxford University Press.
- Collins, D. (2005). A synthesis process model of creative thinking in music composition. *Psychology of Music*, 33(2), 193–216.
- Craft, A. (2005). *Creativity across the primary curriculum: Framing and developing practice*. London: Routledge.
- Csikszentmihályi, M. (1988). Society, culture and person: A systems view of creativity. In R. J. Sternberg (Ed.), *The nature of creativity: Contemporary psychological perspectives* (pp. 325–339). New York, NY: Cambridge University Press.
- Dunbar-Hall, P. (2006). An investigation of strategies developed by music learners in a cross-cultural setting. *Research Studies in Music Education*, 26, 63–70.

- Education, Audiovisual & Culture Executive Agency. (2008). *Arts and cultural education at school in Europe: Norway*. Brussels: EACEA.
- Eisner, E. W. (1998). Does experience in the arts boost academic achievement? *Art Education*, 51(1), 7–15.
- Eriksen, T. H. (2001). *Small places, large issues: An introduction to social and cultural anthropology* (2nd ed.). Sterling, VA: Pluto Press.
- Ewing, R. A., & Australian Council for Educational Research. (2010). *The arts and Australian education: Realising potential*. Melbourne: ACER Press.
- Gallagher, K. (2007). Conceptions of creativity in drama education. In L. Bresler (Ed.), *International handbook of research in arts education* (Springer International Handbooks of Education, Vol. 16, pp. 1229–1240). Dordrecht: Springer.
- Greene, M. (1995). *Releasing the imagination: Essays on education, art and social change*. San Francisco, CA: Jossey-Bass.
- Harris, A. (2016). *Creative ecologies: Fostering creativity in secondary schools*. Retrieved from <http://creativeresearchhub.com>
- Hennessey, B. A., & Amabile, T. M. (1988). The conditions of creativity. In R. J. Sternberg (Ed.), *The nature of creativity* (pp. 11–38). New York, NY: Cambridge University Press.
- Hunter, M. (2005). *Education and the arts: Research overview* (Report for Australian Council for the Arts). Sydney: Australia Council for the Arts.
- Kaufman, J. C., Cole, J. C., & Baer, J. (2009). The construct of creativity: A structural model for self-reported creativity ratings. *The Journal of Creative Behavior*, 43, 119–134. doi:10.1002/j.2162-6057.2009.tb01310.x
- Kim, K. H. (2011). The creativity crisis: The decrease in creative thinking scores on the Torrance tests of creative thinking. *Creativity Research Journal*, 23, 285–295.
- Leong, S. (2010). Creativity and assessment in Chinese arts education: Perspectives of Hong Kong students. *Research Studies in Music Education*, 32(1), 75–92.
- Leong, S. (2013). Regional approaches: UNESCO arts-in-education observatories in the Asia Pacific. In E. Lieban, E. Wagner, & M. Wyman (Eds.), *International yearbook for research in arts education 1/2013* (pp. 137–142). Munster: Waxmann Verlag.
- Lin, Y.-S. (2011). Fostering creativity through education—a conceptual framework of creative pedagogy. *Creative Education*, 2(3), 149–155.
- National Advisory Committee on Creative and Cultural Education (NACCCE). (1999). *All our futures: Creativity, culture and education*. London: DfEE.
- Nzewi, M. E. (1991). *Musical practice and creativity*. Bayreuth: Iwalewa Haus.
- Robertson, R. (2012). Globalisation or glocalisation? *The Journal of International Communication*, 18(2), 191–208. doi:10.1080/13216597.2012.709925
- Rudowicz, E. (2003). Creativity and culture: A two-way interaction. *Scandinavian Journal of Educational Research*, 47(3), 273–290.
- Runco, M. A., & Chand, I. (1995). Cognition and creativity. *Educational Psychology Review*, 7(3), 243–267.
- Schellenberg, E. G. (2004). Music lessons enhance I.Q. *Psychological Science*, 15, 511–514.
- Schippers, H. (2010). *Facing the music: Shaping music education from a global perspective*. New York, NY: Oxford University Press.
- Sharp, C., & Le Métais, J. (2000). *The arts creativity and cultural education: An international perspective* (International Review of Curriculum and Assessment Frameworks). London: QCA.
- Stables, K. (1998). Creative thinking towards broader horizons. In S. Dingli (Ed.), *Out of the mouths of babes: Creative thinking and children designing*. London: Malta University Press.
- Starko, A. J. (2005). *Creativity in the classroom: Schools of curious delight*. Mahwah, NJ: Lawrence Erlbaum.
- Sternberg, R. J. (Ed.). (1999). *Handbook of creativity*. Cambridge: Cambridge University Press.
- Sternberg, R. J., & Lubart, T. I. (1996). Investing in creativity. *American Psychologist*, 51(7), 677–688.
- Swanwick, K. (1988). *Music, mind and education*. London: Routledge.
- Taddei, F., & Sascio, L. R. (2010). Proposing measures to promote the education of creative and collaborative knowledge-builders. In E. Villalba (Ed.), *Measuring creativity* (pp. 369–389). Brussels: European Commission.

A WORLD MUSIC EDUCATION PROGRAM

- Tan, J., & Gopinatham, S. (2000). Education reform in Singapore: Towards greater creativity and innovation? *NIRA Review*, 5–10. Retrieved from <http://nira.or.jp/past/publ/review/2000summer/tan.pdf>
- Torrance, E. P. (1967). *Understanding the fourth-grade slump in creative thinking*. Washington, DC: US Office of Education.
- Torrance, E. P. (1974). *Norms-technical manual: Torrance tests of creative thinking*. Bensenville, IL: Scholastic Testing Service.
- Torrance, E. P. (1987). *Guidelines for administration and scoring/comments on using the Torrance tests of creative thinking*. Bensenville, IL: Scholastic Testing Service.
- Torrance, E. P. (2007a). *Torrance tests of creative thinking: Directions manual figural forms A and B*. Bensenville, IL: Scholastic Testing Service.
- Torrance, E. P. (2007b). *Torrance tests of creative thinking: Directions manual verbal*. Bensenville, IL: Scholastic Testing Service.
- Webster, P. (2002). Creative thinking in music: Advancing a model. In T. Sullivan & L. Willingham (Eds.), *Creativity and music education* (pp. 16–33). Edmonton: Canadian Music Educators Association.
- Zenasni, F., Besancon, M., & Lubart, T. (2008). Creativity and tolerance of ambiguity: An empirical study. *Journal of Creative Behavior*, 42(1), 61–73.

Shari Lindblom
Queensland Conservatorium Research Centre
Griffith University
Queensland, Australia

FIONA KING

10. MUSIC, MATHEMATICS AND CREATIVE PROCESSES

Towards creativity across the curriculum.

(For Indigo and Harris)

INTRODUCTION

In the twenty-first century primary schools of Victoria, Australia, a relatively new expectation for teacher practice has emerged. In 2017, the State government implemented the Victorian Curriculum F-10 (VCAA, 2015a), which included the compulsory integration of the Critical and Creative Thinking Capability, into the teaching of all key learning areas. This has some educators in the throes of questioning what it means to teach for creativity, a phrase used by Robinson (2011) to describe the facilitation of “other people’s creative work” (p. 269).

This chapter focuses on creative processes in music and mathematics within arts integrated learning scenarios. Arts integration can be explained as the merging of one or several arts subject areas with core curriculum subjects in the primary school classroom (Ewing, 2010). Through in-depth integration strategies, teachers can purposely foster children’s development of empathic creativities (Burnard, 2012b) evident in process-oriented music and mathematics activities in primary school education.

Across the globe, creativity has been postured in education, business and innovation, as a vital twenty-first century skill (Berrett, 2013; Fleer & Jane, 2011; Jeanneret & Forrest, 2008; Robinson & Aronica, 2015). Educational documents in Australia attest to this and show that global considerations of creativity are part of Australian education aims. In the Melbourne Declaration of Educational Goals for Young Australians (2008), Goal 2 proposes that, “all young Australians become successful learners, confident and creative individuals, and active and informed citizens” (p. 8). The declaration is embedded in the Australian Curriculum (ACARA, 2017) which is interpreted by each State and Territory in the country. Victoria’s interpretation of critical and creative thinking is echoed in its capability rationale, “responding effectively to environmental, social and economic challenges requires young people to be creative, innovative, enterprising and adaptable...” (VCAA, 2015b, para. 1).

This chapter investigates an Australian understanding, and specifically a Victorian utilisation of the concept of critical and creative thinking, drawn from Victorian Curriculum F-10 (VCAA, 2015a), and how this ‘glocal’ application of teaching creative processes can be perceived within a glocalised perspective on teaching for creativity. Glocalisation is commonly defined “as the process by which universal products, ideas, and processes are adapted for use by a particular culture or group” (Lanford, 2016, p. 190). With Australian Government policy submitting that ‘creative and critical thinking’ is a general learning capability for all Australian students, the Australian Professional Standards for Teachers (AITSL, 2017) states that proficient level teachers in schools must “select and use relevant teaching strategies to develop knowledge, skills, problem solving and critical and creative thinking” (para. 3). Focusing on creative teacher education practices, this chapter explores glocalised conceptions of creativity in music and mathematics.

In the Victorian curriculum and the Australian curriculum, music is one of the subject areas that comprise The Arts (ACARA, 2017; VCAA, 2015a). The Arts are one of the eight key learning areas represented in both curriculums documents. Educators in the arts in Australia have long promoted creativity as the heart of arts learning (Dinham, 2014; Russell-Bowie, 2012) and indeed, of the human experience (Ewing, 2010). Notwithstanding the vital place it has in the arts, acknowledgement by educators is needed that this view need not be arts-centric, and as such, it must be expanded. The Critical and Creative Thinking Capability (VCAA, 2015b) requires that children develop aspects of creative thinking in all key learning areas. Educators, both generalists and arts specialists, must consider that, “creativity and creative thinking are not exclusively the realm of the Arts, but they are central to the thinking, practice, and realities of the Arts along with many other disciplines within the school curriculum” (Cabedo-Mas, Nethsinghe, & Forrest, 2016, p. 74). This challenges generalist educator thinking and practice to how creativity is ubiquitous across domains, and not just of the arts, and that creativities may actually be interconnected and aligned across domains (Harris & de Bruin, 2017). Not all teachers think of mathematics, for example, as primarily creative, but rather logical and reason-based (Bibby, 2002). Creative thinking should be present in the realities of everyday mathematics teaching and learning (Robinson & Koshy, 2004) and must be associated with and across disciplines and domains (Craft, 2000), just as is the case with the arts.

The notion that creativity belongs in and across all key learning areas requires initial unpacking. Consider that the construction of knowledge across the various disciplines of study we engage with, contributes to an endless amount of combinations and possibilities of thoughts and ideas, unique within each of us. These possibilities become a sphere of influence on our creativity experiences; a sphere that can be broadened through the fostering of a wide variety of learning experiences within each discipline. It would be logical to say that the scope of influence and the generation of possibilities are enhanced when discipline specific content is explored across the breadth of a field of study. For any one subject area to

be explored in a wide-ranging manner, an acknowledgement of the connections and crossovers between learning areas is essential. The study of music can naturally and purposefully be connected into the study of mathematics and vice versa, because it is within the scope of experience of music (and of mathematics) for this to be so. An exploration of the connections between interweaving learning areas, such as music and mathematics, broadens our thinking scope and increases the sphere of influence impacting our creative acts. This can be likened to the concept of cognitive diversity enabled by teamwork on creative tasks, where diversity of the members may broaden the scope of their overall creativity input (Hämäläinen & Vähäsantanen, 2011; Kurtzberg, 2005). Through the creative process consciously or unconsciously, (Lubart, 2001; Wallas, 1926) we access those possibilities, thoughts and actions. Our creative processes and actions also engage the social and physical world around us (Amabile, 2011; Csikszentmihalyi, 2014), adding further to the scope of what we think or know is possible. Part of this social interaction is the unfolding of empathic creativities experienced by those involved in collaborative creative work (Burnard, 2012b), which can foster greater understanding and appreciation of the intertwined, specific knowledge.

In this chapter, music, mathematics, creative processes and empathic creativities are brought together in a glocalised perspective of the Victorian primary school curriculum context. This view enables a broadening and deepening of creativity experiences for children, fostered by music and generalist educators, through the in-depth arts integration of music and mathematics. This chapter discusses creative processes and practical strategies emergent in music and mathematics integration. Investigating creativities from a study of music activities delivered by generalists indicates how the fostering of empathic creativities can assist in educators' teaching for creativity. This glocalised perspective on critical and creative thinking in music and mathematics offers implications for the future of STEAM education, locally and globally, and the important development of creative education strategies in primary school teaching practices.

CREATIVITY, CREATIVITIES AND CREATIVE PROCESS

Before music and mathematics integration is more fully discussed, an exploration of creativity, creativities and creative processes is needed. Reflective of everything that makes us unique as individuals; our creative experiences are impacted by life choices, reactions, personalities, our environment, the resources available, and importantly, by the social construct within which creativity occurs (Amabile, 2011; Csikszentmihalyi, 2014). In the arts, we acknowledge that creativity can be impacted and shaped by the humanities, languages, sciences, sociality and culture, because we exist and reside in a multi-disciplinary space (Dinham, 2014; Russell-Bowie, 2012; Sinclair, Jeanneret, & O'Toole, 2012), as is the case for all key learning areas. The earlier mention of our sphere of influence is important because of how multi-disciplinary impacts to our thinking can at times arise in unexpected ways.

Imagine an engineer designing a bridge. There will be consideration of structure, engineering and artistic aesthetics, design, mathematics, science, social connections and environment within the creative process. Similarly, a musician composes a work, encompassing consideration of structure, music and artistic aesthetics, design, mathematics, science and social connections and environment, during the creative process. It is worthy to consider that inspiration or design solutions for the bridge may derive from the engineer's experience of attending a concert and pondering the repeating descending intervals in the opening of Beethoven's Fifth Symphony. The musician's influences may have similarly been impacted by recalling their childhood impressions of the Golden Gate Bridge. Tracking the input into creative work would be to track a person's life experiences, moment to moment; a track that would not be discipline specific and would certainly reflect empathic creativities derived from social contexts, such as collaboration (Burnard, 2012a).

Creativity seemingly moves through the proclivities and experiences of each of us, to be outputted in a tangible manifestation of something (Robinson & Aronica, 2015). Creative process incorporates life experience breadth, an important factor in the discussion towards creativity across the curriculum. The concept of creativities has been developed by Burnard (2012b) to describe the multiplicity of creative acts within the experience of music. Through a model of nine creativities, Burnard (2012b) maps the ways in which engagement in music creativities may occur and be fostered, for individuals, groups and cultures. This chapter provides a reflective understanding of empathic creativities emerging from music and mathematics integration later described in a study about the music activities delivered by generalists. The view of creativities recognises the multiplicity of creative learning which can be connected to critical and creative thinking, creative process and creative education promoted in this chapter.

Creative process, as a field of research, emerged in the literature with Wallas' four stage model (1926). Interestingly it has not evolved to be representational or relevant specifically to any one discipline, which suits the music and mathematical integrated topic of this chapter. Through critical evaluations of the model (Lubart, 2001; Sadler-Smith, 2015), and a number of proposed alterations and additions (Harris, 2014), it has been maintained that, foundationally, there can exist a theory that a specific series of experiences accompany or enact creativity. Wallas' model has four distinct stages; preparation, incubation, illumination and verification (Lubart, 2001; Wallas, 1926). A manner of thinking, of experiencing, is put forward by the model, which can be aligned with the critical and creative thinking concepts apparent in the Victorian curriculum. Specifically, Wallas and colleague Poincare point to an interplay, a to-and-fro cycle between conscious (preparation) and unconscious (illumination) work (Sadler-Smith, 2015). This interplay is highly indicative of the Critical and Creative Thinking Capability (VCAA, 2015b), which represents a duality of exploring and evaluating, research and reflection. And of course, it can work in reverse; 'illumination' as a beginning phase, rather than a latter one.

Children have a natural proclivity for creativity (Smith & Smith, 2010) which usually occurs in multi-arts (Comte, 1993) and multidisciplinary (Dinham, 2014) contexts. Creativity in education becomes evident to teachers through children's often non-verbal (Sporre, 1994) communication of what they know, referred to in the Reggio Emilia approach as the one hundred languages (Wien, 2008). Other indicating factors of creativity include transcending routines, giving new meaning to objects, thinking metaphorically (Prentice, 2000), and asking open ended questions (Ewing, 2010). Innovation and intrinsic motivation are connected to creativity (Amabile, 2011), as is thinking outside the square (Ewing, 2010), using imagination and intuition (Lubart, 2001) and possibility thinking (Craft, 2000). Jeanneret and Forrest (2008) suggest that what is missing in the literature around creativity is the concept of playfulness and spontaneity. Ultimately, however, it is a teacher's open-mindedness and recognition of creativity, creativities and the creative process which can assist in developing practical strategies of teaching for creativity (Sawyer, 2006) in the primary school classroom.

MUSIC AND MATHEMATICS

Any discussion of music and mathematics must address the age-old connection between these two disciplines. From a global and historical perspective, music and mathematics are linked. From ancient times, Plato's teachings placed music as central in the study of mathematics (Rudd, 2000). In the study of the application of number, music was the conceptualisation of numbers in time. Modern day subject siloing has separated music and mathematics, despite continued literature acknowledging the "unbreakable link between music and mathematics" (Hook, 2006, p. 82). Most famously cited in music-mathematics literature is the ancient mathematician Pythagoras (Hook, 2006; Johnson & Edelson, 2003; Pound & Lee, 2015) and his development of ratios in application to intervals of pitch and the evolution of the musical scale, along with many other mathematical discoveries. Vaughn (2000) asserts that "musical rhythm is based on mathematical relations" (p. 149) and the use of patterns play a vital role in both subjects (Pound & Lee, 2010). Music contains mathematics and vice versa; "mathematical qualities are also inherent in other aspects of music, such as rhythm, tempo and melody" (Still & Bobis, 2005, p. 712). Additionally, both subject areas contain a subject-specific, internationally recognised visual notation system (Still & Bobis, 2005), forging further links between the fields.

Mathematics echoes not just through music, but also through the arts and arts history. In visual art, consider Mondrian's paintings featuring golden mean rectangle art (Burrows, 2015), the beauty of the Mandelbrot fractal series (who interestingly thought in pattern as opposed to number), de Vinci's golden mean proportional life drawings, Escher's gravity-defying stairs featuring the Mobius triangle and Kandinsky's abstract geometry linking art to music. Architecture has been referred to as frozen music (Goethe & Eckermann, 1998), featuring mathematical yet

aesthetic patterning, design, structure, all mathematically formulated for stability. “Mathematics possesses not only truth but supreme beauty – a beauty cold and austere, like that of sculpture” (Russell, 1917, p. 25). Arts and mathematics are connected in globalised concepts of STEAM (Science Technology Engineering Arts and Mathematics) (Weldon, 2015), in educational debate (STEM versus STEAM) around this topic, which is discussed later in the chapter. Integral shared elements between music and mathematics also reach into other arts domains. Within both disciplines is the shared use of symbol, connecting to visual art and graphic design. Abstract mathematical concepts are embedded and expressed in symbol and educators assess children on their use of symbols, namely functions, in mathematics. Algebra and music connect through notation. Whilst it is not a requirement of music engagement (VCAA, 2015c), notation can broaden a child’s language capacity, which may enhance their knowledge and opportunities in music and mathematics learning. The science of frequency tells us that in music where notation shows middle C on the piano, when brought into the upper or lower octaves, the note C changes pitch and frequency. There is little change, however, in the number ‘5’ in mathematics, when it is written as the number ‘5’. Naturally uniting mathematics and music is the previously mentioned topic of pattern (Rudd, 2000). In our discussion of the two disciplines, recognising that “mathematics is permeated with logic, patterns and connections” (Robinson & Koshy, 2004, p. 73) assists in the understanding and development of teaching strategies that can integrate such learning areas.

Practical Applications of Music and Mathematics in the Classroom

What does this tell us about teaching for creativity, creativities and creative process in a primary school classroom? It suggests that creativity experiences can be evident across the key learning areas and that the arts have integral, vital links with the wider curriculum. They are not just links, but embodied processes and sparks for mutual learning. Again, music and mathematics are an example of the importance of embodied processes (Abrahamson & Bakker, 2016), such as from an early age with counting being an essential element of primary school experience. Counting forwards and backwards requires knowing how to count, which includes much practice in counting through listening, chanting and inner hearing. The syllables of “nine-ty-nine, one-hun-dred” are a dotted rhythm easily grasped and celebrated by children as the finale of a single number count to three figures. Musical rhythms need to resound in children’s minds, in rhythmic repetition through body percussion for example, to embed mathematics knowledge (Abrahamson & Bakker, 2016).

Play-based learning connects music and the arts into daily classroom life for children, where play, arts and mathematics merge, and so is integrated into counting and number concepts (Wien, 2008) in everyday explorations. The integration of music and mathematics in the primary classroom has mutual learning benefits for children. Subitising is the ability to quickly look at and know the exact number of a group of objects, an ability fostered in early childhood learning

(Victorian State Government, 2017). In music, subitising sound becomes a skill of musicians, particularly for a musician counting dozens of bars of rest in an orchestral rehearsal! Embedding sound into sight can consolidate this specific learning process. If a child can't subitise by sight, why not by sound? We can hear four and we can subitise four. My own experience in orchestral work has been the counting of groups of four bars of rest, in multiples of amounts. I found that through experience, counting groups of four was no longer needed because my mind knew when four groups of four was up, when eight groups was complete, or sixteen and so on. A dancer knows this instinctively also (Abrahamson & Bakker, 2016).

Children's grasp of subitising is essential for mathematical growth, to "trust the count" (Victorian State Government, 2017). The count is embedded in music because music moves through time, just as counting does, just as a sentence, a dance, or a play does. Arts integration enables exploration of concepts, such as subitising, from a range of curriculum viewpoints, and demonstrates the importance of placing the arts within the STEM/STEAM debate, and in the generalist classroom. Subject specific skills contribute to the development of creative processes in integrated learning scenarios, building children's skills in learning areas and in critical and creative thinking. For example, upper primary children engage in map making, using measurement, symbol, counting, number grouping and ratios. Initially students can learn to count bars within a song, to define song structure, note value, textural use of instruments, and to understand the storytelling roles of the verse in contrast with the chorus (reaching towards English learning outcomes also). They are able to map a piece of music – the structure of bars, showing the use of voice through singing, instruments and the combination of both, as represented in a popular song. Following these immersive tasks, creative processes can be more deeply engaged with. Students can now apply their mapping and listening ideas towards composing, creating and mapping their own song, engaging in creative processes both with mathematics and with music. Mathematics language and concepts are involved, through which children select, adapt, fashion and craft these ideas for their own use as they seek out and apply these concepts.

Musically, children are comprehending structure, using music vocabulary, weighing elements, measuring sound, listening, critiquing, composing and essentially 'thinking in sound', not to mention exploring poetry in English. The creative process is the research, trial, error, exploration. The product, the song with an accompanying map, is the unifying element of various creative processes through the integration of these disciplines. Problem solving has been positioned as an aspect of creative experience (Guilford, 1975; Runco & Albert, 2010; Torrance, 1966) in which humans utilise critical and creative thinking. The concept of problem solving, as a component of creativity, can be aligned with teaching for creativity in mathematics and also in music. In a research study about teacher perception of creativity in mathematics, participants reflected that the "place of creativity in mathematics seemed to be within problem solving" (Bibby, 2002, p. 12). Haylock (1987) suggested that problem solving was integral component in creativity in

F. KING

mathematics education. Similarly, in music, one way to conceptualise creative process in composition is through problem solving, musically. Webster and Hickey (2001) describe “brainstorming of musical problems to include sound exploration, manipulation and organisation through composition” (p. 20). Similarly, “the music composing process embraces innovation, technique and the projection of a new or alternative approaches to solving artistic problems” (Morin, 2002, p. 152), and Wiggins (2002) describes the solving of creative problems within music classrooms.

Arts Integration and Music

Pedagogical approach is an essential component of the fostering of creative processes by teachers. Arts integration takes a foremost position in this chapter as a space for creative processes to unfold (Dinham, 2014; Roy, Baker, & Hamilton, 2012; Russell-Bowie, 2012; Sinclair et al., 2012). As a pedagogical approach, arts integration, if done well, can foster incalculable benefits for student learning (Dinham, 2014; Russell-Bowie, 2012). Poorly planned arts integration programs or lessons could lead to minimal arts learning (Hallmark, 2012), where the arts learning experiences are subservient to that of core subjects (Bresler, 1995; Dinham, 2014). Exemplary arts integration models show how teaching and learning featuring creative processes across key learning areas can lead to the development of higher order thinking skills in children. Examples include arts educator Russell-Bowie’s (2012) Syntegration model and the Coequal Cognitive model by Bresler (1995). In these models, arts and core subject areas are brought equally together for mutual and additional learning benefits.

Music, Mathematics, Creative Processes and Empathic Creativities; A Case Study of Music Activities

Outcomes from a case study about the music activities delivered by three primary school generalists (King, 2015), revealed a range of singing, listening and performing arts experiences were integrated into day-to-day teaching. Various creative processes in music practice such as improvisation and composition, though by no means limited to these strands (Burnard, 2012a), comprised a small portion of the activities found. The aim of the qualitative study was to identify and describe music activities, addressing a lack of data about this in Victorian state primary schools (Parliament of Victoria, 2013). The research design took the form of a collective instrumental case study (Stake, 1995). The three participants, each representing information rich sources in the provision of music activities, were drawn from primary schools in the North-Western Metropolitan area of Melbourne. Data collection mainly occurred through semi-structured interviews the participants’ response to a music activity matrix.

Discussion was shared by the participants about the learning benefits associated with creative process music activities. For instance, Participant 1 in the study

engaged in song writing activities with his Foundation class; verses of zany lyrics and interesting melodies were an outcome of the collaborative process. The song writing activity is an example of Burnard's (2012b) collaborative creativities, a process "to achieve shared musical outcomes and ownership" (p. 15) and empathic creativities (Burnard, 2012a), seen also in Participant 3's teaching. Participant 1 noted how the activity brought about feelings of pride, joy and team spirit in the children. The children delighted in the process (and product), as it had authentic meaning to them, indicative of the meaningful music experiences reported by music education researcher Wiggins's research (2002). Participant 3 noted the importance of engaging his Year 5 class in composition activities, mainly through singing, as a means of self-expression for the children and for him as a teacher, to gain a deeper understanding of the children's content knowledge, skills and personality. Emerging from the study findings was a strong sense of empathic creativities, experienced particularly by Participant 3 and his Year 5 student cohort. The natural, intuitive way in which this participant integrated music into other key learning areas, such as mathematics, is indicative of the process-oriented, collaborative distinctiveness of empathic creativities as described by Burnard (2012b). Participant 3 and his class engaged in simultaneous singing and improvised music making in a shared collaborative interpretation of mathematics subject matter, relative to the particular moments in time and classroom experience in which they occurred, and having important shared meaning to all of those present. Teachers can purposefully work with empathic creativities, such as Participant 3 intuitively did, to collaboratively explore the connection between subject areas. The inter-subject integration establishes a mutual sense of value between areas of the curriculum, and an empathy, discussed as important for both subject areas, later in the chapter. Through music an appreciation, an empathy for mathematics can unfold, and vice versa. Secondly, empathy of children's abilities can develop, in an integrated scenario, where learning styles (Gardner, 2011) or simply experience levels or personal preferences, show a tendency towards music creative processes, or those that are mathematical. Thus, through sharing a creative process in a collaborative manner, children can begin to see, appreciate and even embody the natural skills or preferred choices, inherent in one another. Thirdly, the creative process itself engenders empathy through the trial, error, evaluation and experimentation with experiences that inform learners of their own criticality and creative thinking. Learners engaging in these experiential and meta-cognitive processes develop critical awarenesses of what creative thinking is, and how it can manifest, establishing a growth mindset to creativity (Dweck, 2009) and confidence in their own abilities.

Future Directions for the Integration of Music and Mathematics

This chapter demonstrates the importance of music, in arts integration strategies, in the study of mathematics and vice versa, as a practical approach within STEAM education philosophy. The arts have been recognised as an important addition to

STEM education, enabling a new, globally recognised acronym; STEAM. The addition was explained in the 2017 Horizon report, “As a response to the focus on STEM learning at institutions, some education leaders believe there is the need for a more balanced curriculum that integrates disciplines such as the arts, design, and humanities into the sciences. This notion has fostered the STEAM learning movement” (NMC, 2017, p. 5). “STEAM education is about engaging students in a multi and interdisciplinary learning context that values the humanities and artistic activities, while breaking down barriers that have traditionally existed between different classes and subjects” (NMC, 2017, p. 5). STEAM is a perfect example of the integration of arts into the broader curriculum, of which music and mathematics plays a vital role. Development of music and mathematics creative process activities is important throughout primary school education, so that teachers can foster a synthesis of subject fields in children, and promote creativities across learning areas, such as exemplified by STEAM thinking and practicalities.

If arts educators wish to further arts education in schools, for STEM to become STEAM, there needs to be a united focus on teaching for creativity across the curriculum in arts integration contexts. A concern in mathematics education is that, “children’s learning is more about facts, skills and knowledge and less concerned with the more creative aspects of mathematics” (p. 69). Future changes are needed within mathematics curriculum to veer more towards creativity and for music to be more stable within primary classrooms. It is conceivable that music can be interlinked with STEM along with the other arts areas, meeting multiple needs in the crowded curriculum and, enabling the revised acronym, STEAM. The STEM/STEAM debate is important to discuss in future projections for teaching for creativity and in consideration of the music and mathematics combination. Traditionally and today, music can be connected to each of the STEM elements. Greek mythology provides the tale of Amphion who played the golden lyre and subsequently built Thebes by moving the stones into place with musical sounds, hinting towards scientific possibilities of vibration and frequency linking music and mathematical concepts, arts to STEM. Today, the study of music integrates technology through composition, sound production, sampled sounds, acoustic preferences, recording software, editing programs and the like, which in itself is a direct link to sound or acoustic engineering, connecting to the music industry. There are implications for STEAM in the music industry itself, through the technology and science of sound, and the accessible ways young learners and experimenters can utilise technology to manipulate elements of sound, structure and performance. The purpose of bringing together music and mathematics in the generalist curriculum speaks to past understanding of the link and current trends towards forging that link through STEAM education strategies. The phrase, “if you scratch my back, I’ll scratch yours” comes to mind when considering the mutual benefits (such as promoting STEAM thinking) but also subject specific needs addressed by integrating music and mathematics. Music – and arts educators – have strived and battled over decades for the benefits of music to be recognised (de Vries, 2015; Dinham, 2014; Roy et al., 2012;

Russell-Bowie, 2012; Sinclair et al., 2012) and for music to be included in an in-depth and consistent manner in primary school generalist classrooms (Comte & Forrest, 2012; DEST, 2005; Parliament of Victoria, 2013). Advocacy for the inclusion of music – and arts – in schools has been vital. The Hobart Declaration on Schooling (MCEEYA, 1989) reasserts The Arts recognised in Australian education policy as a key learning area. Even now the provision of arts in schools is dependent on autonomous decisions by schools and teacher experience, skills and confidence (Parliament of Victoria, 2013). Music integration with mathematics provides an opportunity for music to be present in the generalist classroom.

From an opposite viewpoint, in mathematics, children's engagement can be an issue. Understanding abstract mathematics concepts can be challenging and the inability to do so may lead to disengagement. Mulligan (2011) suggested, "a growing number of students fail to acquire essential mathematical skills and a positive disposition towards mathematics" (p. 19). Research by Thomson (as quoted in Mulligan, 2011, p. 19), indicated "poor levels of mathematical understanding in Australian schools at all year levels". Students in upper primary may especially disengage from mathematics learning due to lack of understanding or limited ways to access new concepts (Jones & Pearson, 2013). King (2015) found that teacher participants unanimously agreed that high level engagement was ensured through the integration of music activities into the broader curriculum. Truly, "music exemplifies such mathematical concepts as retrograde, inversion, fractions, patterns, and spatial awareness. Its symbols consist of lines, points, letters and numerals. Its pitch is measured by intervals, as well as motion through time. When music is cut from education the loss effects more than recreational entertainment, it effects math as well" (Rudd, 2000, p. 3).

The Place of Creative Process in Music and Mathematics Education

Opportunities for learning may be broadened when primary school music activities feature creative processes. In music education, children need sequential and in-depth experiences to assist them to explore, think, and be expressive through sound (Webster, 2013). Educators can gain insight by facilitating the unfolding of sound journeys and expressive musicality, towards their understanding of the whole child, and to gain a stronger picture of children's learning and knowing through music (ASME, 1999). It is vital that creative process be included in music activities in primary schools, both in generalist and specialist music classrooms. Decades of research and governmental inquiry (DEST, 2005; Parliament of Victoria, 2013) repeatedly report that not all Victorian children experience music during primary school and that educators have been found to experience low confidence, experience and lack of training in music teaching. The infusion of music with mathematics education provides an inroad for integrating music into the primary school classroom, one which can dually serve as a space in which to develop children's critical and creative thinking concepts through creative process engagement.

CONCLUSION

Teaching for creativity is vital in primary schools of the twenty-first century, and is reflected in curriculum, policy and teaching guidelines in Victoria, Australia. Engaging children in critical and creative thinking in all key learning areas of the curriculum is paramount to ensuring these goals. Teaching for creativity across the key learning areas is strengthened by arts integration pedagogical approaches that feature creative process and creativities engagement for children. This investigation of the fruitful possibility of arts integration of music and mathematics can serve as a practical basis for teaching for creativity in the generalist curriculum across other domains. This is particularly the case for all teachers grappling with the notion of integrating critical and creative thinking into the curriculum, offering educators internationally an example of how policy directives advocating critical and creative thinking can be interpreted through a glocalised perspective that activates interplay and integration of arts strategies with other domains that can be utilised to promote teaching for creativity across the curriculum.

This chapter has discussed the purposeful and beneficial interconnection of two key learning areas of the curriculum; the teaching of music and mathematics. These specific and practical curricular and pedagogical strategies offer implications for both STEAM and generalist teaching applications. Music and mathematics have integral mutual components, which foster many creativity education learning benefits. Through linking these learning areas together, scope for creative process activities is opened up, that can develop skills in both subjects and in children's experience of critical and creative thinking. One vital strategy is the concept of teachers fostering of empathic creativities to promote music and mathematical creative processes and learning experiences for children. Current education and workforces increasingly demand creative education outcomes that require the infusion of the arts to enhance learning. Through effective arts integration across the curriculum, such as with music and mathematics, creativity experiences can be facilitated to benefit children's subject-specific learning and broaden creativity output. Teacher understanding, recognition and fostering of creative processes has much to offer the future of primary school creativity education, where from a Victorian glocalised perspective, "critical and creative thinking capability is an essential element of developing successful, confident and innovative members of the community" (VCAA, 2015b, para. 3), with important implications for the global community of creative education practitioners in primary schools. Teachers' acknowledgment and emphasis of the inextricable links between music and mathematics provides a vital space within arts integration teaching contexts, for the fostering of children's creativities in music. Through the use of quality arts integration strategies, teaching for creativity can focus on creative processes and empathic creativities development within integrated music and mathematics lessons. Music teacher education, in turn, should actively promote educators' understanding and use of creative process engagement in music, mathematics, and

the processual and creative interconnections abundant between the two domains. STEAM philosophies that expand the depth and breadth of creative learning opportunities and experiences can allow effective and more authentic learning practices that renders significant implications for creative education, music in schools and the wider music industry.

Through observing a glocalised perspective that emphasises critical and creative thinking policy within a Victorian primary school curriculum, pedagogical and curricular interpretations can be gleaned and utilised to impact global teaching and learning. The future of teaching and learning, and of teaching for creativity, must purposely feature creative processes and creativities education strategies. Arts integration pedagogy promotes creative education opportunities in primary school classrooms, and strengthens STEAM thinking and practical teaching approaches. Children's engagement in music and mathematics creative processes and creativities builds essential critical and creative thinking capacities, promoting inter-subject understanding and the breadth of their creative output. These benefits are vital in the development of all children's thinking and creative experiences, now and for the future.

REFERENCES

- Abrahamson, D., & Bakker, A. (2016). Making sense of movement in embodied design for mathematics learning. *Principles and Implications*, 1(1), 1–13.
- ACARA. (2017). *Australian curriculum F-10*. Sydney: Australian Curriculum, Assessment and Reporting Authority. Retrieved from <https://www.australiancurriculum.edu.au/f-10-curriculum/>
- Amabile, T. (2011). *The social psychology of creativity*. New York, NY: Springer.
- ASME. (1999). *Principles, policy and guidelines for music education*. Melbourne: Australian Society for Music Education Inc.
- Bibby, T. (2002). Creativity and logic in primary school mathematics: A view from the classroom. *For the Learning of Mathematics*, 22(3), 10–13.
- Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts Education Policy Review*, 96(5), 1–10.
- Burnard, P. (2012a). *Musical creativities in practice*. Oxford: Oxford University Press.
- Burnard, P. (2012b). Rethinking 'musical creativity' and the notion of multiple-creativities in music. In O. Odena (Ed.), *Musical creativity: Insights from music education research* (pp. 5–25). Surrey: Ashgate Publishing Limited.
- Burrows, J. (2015). *One hundred essential things you didn't know you didn't know about math and the arts*. New York, NY: Norton.
- Cabedo-Mas, A., Nethsinghe, N., & Forrest, D. (2016). The arts within a sustainable educational agenda. In T. Barkatsas & A. Bertram (Eds.), *Global learning in the 21st century* (pp. 71–82). Rotterdam, The Netherlands: Sense Publishers.
- Comte, M. (1993). Multi-arts: Issues and implications for schools and teacher education. In P. Errington (Ed.), *Arts education: Beliefs, practices and possibilities*. Geelong: Deakin University Press.
- Comte, M., & Forrest, D. (2012). Policy development and curriculum reform in music and arts education: Will we ever learn? *Professional Educator*, 11(4), 26–28.
- Craft, A. (2000). *Creativity across the primary curriculum: Framing and developing practice*. London: Routledge.
- Csikszentmihalyi, M. (2014). *Applications of flow in human development and education: The collected works of Mihaly Csikszentmihalyi*. Dordrecht: Springer.

F. KING

- DEST. (2005). *Augmenting the diminished: National review of school music education*. Perth: Murdoch University.
- de Vries, P. (2015). Music without a music specialist: A primary school story. *International Journal of Music Education*, 32(2), 210–221.
- Dinham, J. (2014). *Delivering authentic arts education* (2nd ed.). South Melbourne: Cengage Learning.
- Dweck, C. (2009). Who will the 21st-century learners be? *Knowledge Quest*, 38(2), 8–10.
- Ewing, R. (2010). *The arts and Australian education: Realising potential*. Camberwell: Australian Council for Educational Research. Retrieved from <https://research.acer.edu.au/cgi/viewcontent.cgi?article=1020&context=aer>
- Gardner, H. (2011). *Frames of mind: The theory of multiple intelligences* (3rd ed.). New York, NY: Ingram Publishing Services.
- Goethe, J. W., & Eckermann, J. P. (1998). *Conversations of Goethe with Johann Peter Eckermann* (J. Oxenford, Ed. & J. K. Moorhead, Trans.). New York, NY: Da Capo Press.
- Guilford, J. P. (1975). Creativity: A quarter century of progress. In A. Taylor & J. W. Getzels (Eds.), *Perspectives in creativity* (pp. 37–59). Chicago, IL: Aldine Publishing Company.
- Hämäläinen, R., & Vähäsantanen, K. (2011). Theoretical and pedagogical perspectives on orchestrating creativity and collaborative learning. *Educational Research Review*, 6(3), 169–184.
- Harris, A. (2014). *Creativity and education*. London: Palgrave Macmillan.
- Harris, A., & de Bruin, L. R. (2017). Fostering creative ecologies in Australasian schools. *Australian Journal of Teacher Education*, 42(9), 23–43.
- Haylock, D. (1987). A framework for assessing mathematical creativity in school children. *Educational Studies in Mathematics*, 18(1), 59–74.
- Hook, J. (2006). Music of the spheres. *Wilson Quarterly*, 30(4), 82–83.
- Jeanneret, N., & Forrest, D. (2008). Policy and music education: A “new” culture of “creativity”? In C. Leung, R. Yip, & T. Imada (Eds.), *Music education policy and implementation: International perspectives* (pp. 85–96). Hiroaki: Hiroaki University Press.
- Johnson, G. L., & Edelson, R. J. (2003). Integrating music and mathematics in the elementary classroom. *Teaching Children Mathematics*, 9(8), 474–479.
- Jones, S., & Pearson, D. J. (2013). Music: Highly engaged students connect music to math. *General Music Today*, 27(1), 18–23.
- King, F. (2015). Lost and found: Music activities delivered by primary classroom generalists. *Victorian Journal of Music Education*, 2015(1), 3–8.
- Kurtzberg, T. (2005). Feeling creative, being creative: An empirical study of diversity and creativity in teams. *Creativity Research Journal*, 17(1), 51–65.
- Lanford, M. (2016). Perceptions of higher education reform in Hong Kong: A globalisation perspective. *International Journal of Comparative Education and Development*, 18(3), 184–204.
- Lubart, T. I. (2001). Models of the creative process: Past, present and future. *Creativity Research Journal*, 13(3–4), 295–308.
- Ministerial Council of Education. (2008). *Melbourne declaration of educational goals for young Australians*. Melbourne: Ministerial Council of Education, Early Childhood Development and Youth Affairs (MCEECDYA). Retrieved from http://www.curriculum.edu.au/verve/_resources/National_Declaration_on_the_Educational_Goals_for_Young_Australians.pdf
- Morin, F. (2002). Finding the music ‘within’: An instructional model for composing with children. In T. Sullivan & L. Willingham (Eds.), *Creativity in music education* (pp. 152–178). Alberta: Canadian Music Educators’ Association.
- NMC. (2017). *NMC & CoSN Horizon report preview*. London: NMC.
- Parliament of Victoria. (2013). *Inquiry into the extent, benefits and potential of music education in Victorian schools*. Melbourne: Parliament of Victoria.
- Pound, L., & Lee, T. (2015). *Teaching mathematics creatively* (2nd ed.). New York, NY: Routledge.
- Robinson, D., & Koshy, V. (2004). Creative mathematics: Allowing caged birds to fly. In R. Fisher & M. Williams (Eds.), *Unlocking creativity: A teacher’s guide to creativity across the curriculum*. London: Routledge.
- Robinson, K. (2011). *Out of our minds: Learning to be creative* (2nd ed.). West Sussex: Capstone Publishing Limited.

MUSIC, MATHEMATICS AND CREATIVE PROCESSES

- Robinson, K., & Aronica, L. (2015). *Creative schools: The grassroots revolution that's transforming education*. London: Penguin Books.
- Roy, D., Baker, W., & Hamilton, A. (2012). *Teaching the arts*. Port Melbourne: Cambridge University Press.
- Rudd, S. (2000). *Music as an exemplar of mathematics: Implications for integrating math with music education* (Unpublished PhD thesis). Claremont Graduate University, Claremont, CA.
- Runco, M., & Albert, R. (2010). Creativity research. In J. Kaufman & R. Sternberg (Eds.), *The Cambridge handbook of creativity*. New York, NY: Cambridge University Press.
- Russell, B. (1917). *Mysticism and logic and other essays*. London: George Allen & Unwin Ltd.
- Russell-Bowie, D. (2012). *MMADD about the arts* (3rd ed.). Frenchs Forest: Pearson Australia.
- Sadler-Smith, E. (2015). Wallas' four-stage model of the creative process: More than meets the eye? *Creativity Research Journal*, 27(4), 342–352. doi:10.1080/10400419.2015.1087277
- Sawyer, R. K. (2006). Educating for innovation. *Thinking Skills and Creativity*, 1(1), 41–48.
- Sinclair, C., Jeanneret, N., & O'Toole, J. (2012). *Education in the arts* (2nd ed.). South Melbourne: Oxford University Press.
- Smith, J., & Smith, L. (2010). Educational creativity. In J. Kaufman & R. Sternberg (Eds.), *The Cambridge handbook of creativity*. New York, NY: Cambridge University Press.
- Sporre, D. J. (1994). *Reality through the arts*. Englewood Cliffs, NJ: Prentice Hall.
- Torrance, E. P. (1966). *Creativity in the classroom: What research says to the teacher*. Washington, DC: National Education Association.
- VCAA. (2015a). *Victorian curriculum F-10*. Victoria: Victorian State Government. Retrieved from <http://victoriancurriculum.vcaa.vic.edu.au/>
- VCAA. (2015b). *Victorian curriculum F-10: Critical and creative thinking*. Victoria: Victorian State Government. Retrieved from <http://victoriancurriculum.vcaa.vic.edu.au/critical-and-creative-thinking/introduction/rationale-and-aims>
- VCAA. (2015c). *Victorian curriculum F-10: The arts: Music*. Victoria: Victorian State Government. Retrieved from <http://victoriancurriculum.vcaa.vic.edu.au/the-arts/music/introduction/rationale-and-aims>
- Victorian State Government. (2017). *Assessment: Maths*. Retrieved from <http://www.education.vic.gov.au/school/teachers/teachingresources/discipline/maths/assessment/Pages/subtitisingtool.aspx>
- Wallas, G. (1926). *The art of thought*. New York, NY: Harcourt, Brace and Company.
- Webster, P. (2013). *Music composition intelligence and creative thinking in music*. Oxford: Oxford University Press.
- Webster, P., & Hickey, M. (2001). Creative thinking in music. *Music Educators Journal*, 88(1), 19–23.
- Weldon, D. (2015). *Government joins debate on STEAM versus STEM hires*. Retrieved from <https://search.proquest.com/docview/1681937160?accountid=13552>
- Wien, C. A. (2008). *Emergent curriculum in the primary school: Interpreting the Reggio Emilia approach in schools*. New York, NY: Teachers College Press.
- Wiggins, J. (2002). Creative process as meaningful music thinking. In T. Sullivan & L. Willingham (Eds.), *Creativity in music education* (pp. 78–88). Alberta: Canadian Music Educators' Association.

Fiona King
RMIT University
Melbourne, Australia

MARTIN FAUTLEY

11. ASSESSING CREATIVITY IN ENGLISH SCHOOL MUSIC EDUCATION

A Case of Mistaken Identity?

INTRODUCTION

The case of creativity in English school music education offers a number of points of interest which go beyond those of a purely local case-study, having ramifications for an international audience in terms of the ways in which creativity is not only characterised, but also enacted in school and college classrooms. The location for the activity described in this chapter is the secondary school in England in the state sector, particularly the lower secondary age. This is where pupils aged 11–14 years receive what has hitherto been a statutory generalist music education. Hitherto, because up until 2014 there was a state-mandated National Curriculum in place, which laid out the education that pupils would receive. As part of Governmental reforms, a number of changes to the educational system in England have since been enacted. These include the introduction of what are termed ‘free schools’, and the strengthening of the existing network of academies. These two types of schools, free and academies, differ from their predecessors in a number of ways. Academies are defined on the Government’s website thus:

Academies are publicly funded independent schools.

Academies don’t have to follow the national curriculum and can set their own term times. They still have to follow the same rules on admissions, special educational needs and exclusions as other state schools.

Academies get money direct from the government, not the local council.

They’re run by an academy trust which employs the staff. (gov.uk, n.d. a)

The same website defines Free Schools:

Free schools are funded by the government but aren’t run by the local council.

They have more control over how they do things.

They’re ‘all-ability’ schools, so can’t use academic selection processes like a grammar school.

Free schools can:

set their own pay and conditions for staff

change the length of school terms and the school day

They don’t have to follow the national curriculum. (gov.uk, n.d. b)

From these statements concerning provision of schooling, it is clear that the requirement to teach the National Curriculum (NC) was changed so that it was no longer statutory in these schools. We know that this leaves some 31% of schools where the NC still holds sway (fullfact.org, 2017). What this means is that the NC is now only required to be taught in the minority of secondary schools in England.

Allied to the delivery of the NC was the assessment of music (and other subjects) according to its strictures. Originally assessment for the NC involved eight attainment levels, plus one for “exceptional performance” (in the academic, rather than musical sense). This assessment regime was in operation from the inception of the NC in 1988, to the withdrawal of NC levels in 2014. The effects of having an assessment system in operation over some 26 years before its sudden removal, and no replacement being mandated, means that there has been, in many cases, a considerable period of ‘practice-lag’, during which broadly similar assessment procedures have been operationalised in and by schools.

It is useful for the purposes of this chapter to understand what the practices of assessment under the National Curriculum involved, as this has had a significant impact on what has happened since, which has come to be known as ‘assessment without levels’. The reasons for this are to do with the complexity of understandings and conceptualisations of assessment of creativity, as well as ways in which these have been enacted by schools and teachers.

THE NATIONAL CURRICULUM FOR MUSIC AND ITS ASSESSMENT

To begin with, the notion of creativities, especially in music education, need to be explored. Creativity as a singular construct can often be limited in its worldview:

A narrowly construed definition of creativity includes the creation of a set of domain-relevant skills, strategies or processes more often underpinned by a single theory or rooted in notions of divine creators and mythic moments of creation. (Burnard & Fautley, 2015, p. 254)

Whereas the notion of creativities, as promoted throughout this book, is plural, and rooted in current thinking and practice, as Burnard observes:

The singular conception of musical creativity does not reflect the plurality of the social production of musical creativities... a pluralist conception of musical creativities that has emerged over the past three centuries, and which feature in the most dominant and ubiquitous contemporary music practices. (Burnard, 2012, p. 3)

The place and role of creativities and how they exist in classroom music lessons needs to be explored. National Curriculum music in England is built on three main components: performing, listening, and composing. To an outsider looking in, it would seem to be the case that there is considerable opportunity for creativity in composing, a fair degree in performing, and some in listening, depending on how it is approached.

ASSESSING CREATIVITY IN ENGLISH SCHOOL MUSIC EDUCATION

With this being the case, it might be expected that assessment of creativity in music would follow from this. Of the eight-plus-one level statements, level 5 was deemed the point which the majority of learners would reach at age 14, at the end of their statutory music education. This is the text of the level 5 attainment statement:

Pupils identify and explore musical devices and how music reflects time, place and culture. They perform significant parts from memory and from notations, with awareness of their own contribution such as leading others, taking a solo part or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations, and compose music for different occasions using appropriate musical devices. They analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work. (QCA, 2007, p. 186)

This level 5 text shows that the assessment mechanism was based on an holistic interpretation by the teacher of how individual pupils had been performing across the three domains of composing, listening, and performing. The statement gives a broad-brush view of how learners have been working in music, and clearly does not go into significant detail concerning their individual aptitudes and attainments. Indeed, the advice given to teachers was that they should award the appropriate level statements using a ‘best-fit’ approach. The other level statements were very similar in their intention, construction and layout. The original intention of the NC levels was that they would be used only at the end of each key stage, in other words at age 14 in the secondary school, their previous use having been at age 11 as the learners left primary school.

Disapplication of the latest iteration of the NC in free schools and academies has not caused major turbulence in the system. Many of these schools continue to follow it, this is not hard, as the NC for pupils aged 11–14 music as it now stands (gov.uk, n.d. c) is very brief, containing in total fewer than 200 words. It is also very general, so not teaching the NC essentially involves placing less emphasis on performing, composing, or listening, which the free schools and academies are able to do, should they so wish.

THE OFFICE FOR STANDARDS IN EDUCATION

It is what happened next that provides our first case-study in mistaken identity. In England, there is a highly significant inspection arm of government, Ofsted, the Office for Standards in Education. Fear of Ofsted and its consequences cannot be over-emphasised for an international readership. For example, Beer writes of the affective impact of Ofsted inspection on teachers:

We need only look at the way that school teachers speak of the ‘anxiety’, the ‘gut-wrenching fear’, the lack of sleep, and so on when describing the experience of anticipating the periodic visit of school assessors or the receipt of

the students' results...to see how obviously affective the flow of measurement is – and this is before the results are revealed... (Beer, 2016, p. 208)

Added to this, there have even been cases of head teachers committing suicide after a poor Ofsted report (Adams, 2015). This power means that schools put a lot of energy into second-guessing what they think Ofsted will want to see when they visit. One of the key ways in which this happened was with regard to the notion of progress in learning. The level statements, which the example above of the level 5 statement shows, were not of themselves sufficiently fine-grained between them to allow for progression to be clearly delineated. In order to address this, teachers subdivided the level statements into smaller units. There was no official sanctioning for this procedure, but what became normalised through custom and practice, was that there was division into three sublevels, usually labelled a-c, with c being lowest, and a highest. This provided a more graduated scale of 8 (exceptional performance being rarely encountered) times 3 = 24 available assessment outcomes. This in itself would not necessarily be a cause for concern, but it was what happened with regard to progression that did – and continues to – create problems for the assessment of creativity.

What occurred was that in order to show that pupils were making expected progress, schools bought into software packages that charted out expected levels of progress using statistical averages of cohort data. Indeed, this practice was also encouraged by the Department for Education, who produced diagrams such as that shown in Figure 11.1.

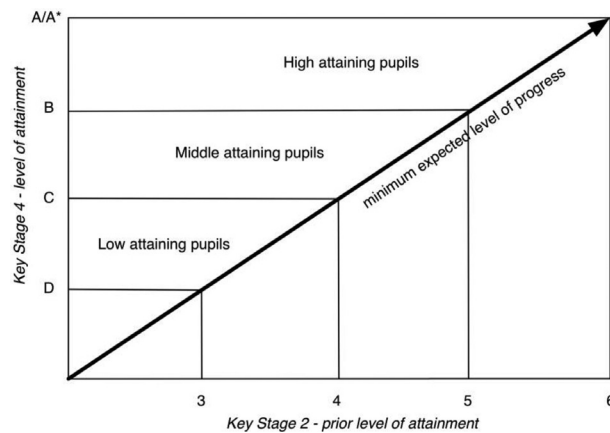


Figure 11.1. DfE progression trajectories.
(Source: webarchive, n.d.)

This is where the next case of mistaken identity starts to creep in. In order to prove that learners were making the ‘minimum expected level of progress’ as shown on charts such as that in Figure 11.1, schools began to require that learners were making

said progress. In order to do this using the only measuring devices available to them, NC levels, teachers began to have to use the levels in strict sequential order, in other words level 4c would have to be followed by level 4b. School leadership teams (SLT) required music (and all subject) teachers to provide this level data approximately half-termly, in other words six times per annum. As music tends to be taught once a week in the English situation, this meant that teachers were providing this data after about 4 to 6 lessons, depending on the length of the half-term in question. This alone would be problematic enough, but in order to satisfy the strictures of data collection requirements of SLTs, what teachers tended to do was use the subdivided levels, which, as we have seen, were only intended to be used at the end of periods of schooling, as the end-points for schemes of work. This meant that schemes of work were constructed backwards from the assessment point, so that the purpose of the teaching and learning became to produce statistical data. The implications of this for creativity in secondary school music education need some unpicking. We know that creativity has a part to play in composing, as Burnard and Younker observed:

Teachers need to perceive creativity in ways that resonate with students' approaches to composing. Students need to develop problem-solving strategies and ways through which they can examine their own composing pathways as characterized by the nature and extent of interplay between different forms of musical thinking. Teachers need to promote component skills of divergent and convergent thinking as links between problem-setting and problem-solving whilst working with sound. (Burnard & Younker, 2004, p. 72)

We also know that "The creative process begins with an idea or intention and ends with a creative product" (Hickey & Webster, 2001, p. 20). From the NACCCE report (NACCCE, 2000) and the work of, amongst others, Anna Craft (inter alia Craft, Burnard, Grainger, & Chappell, 2006; Craft, Cremin, Burnard, & Chappell, 2007; Craft, Jeffrey, & Leibling, 2001) we know that Creative Teaching, Creative Learning, and Teaching for Creativity are significant aspects of pedagogy with regard to teaching and learning. What was happening in the case of music lessons was that attainment needed to be demonstrated as happening according to the straight line of progress trajectory charts, not for whole populations as calculated by the various software packages that schools had bought into for this purpose, but deconstructed then for individual pupils.

The notion of linear progression in attainment with regards to creativity is a problematic one. The music teachers concerned were faced with a very real dilemma; in order to 'prove' that their pupils were making the necessary progress that the straight line prediction said they ought to, teachers needed to find ways to measure attainment that would be robust enough to produce the sorts of data that school assessment managers and SLTs would recognise, whilst at the same time working with the young people in ways which were musical, as they knew that subject-specific Ofsted inspectors would be looking for this too. The net effect of this was, to some extent that which Gajda et al. observed in their research, namely:

M. FAUTLEY

...teachers not knowing how to simultaneously support creativity and learning and, instead, feel that they must choose supporting one over the other. (Gajda, Beghetto, & Karwowski, 2017, p. 251)

What tended to happen in many schools was that teachers supported learning, and its demonstration through assessment of attainment, rather than the looser and less clearly defined notion of creativity in musical learning. This also accords with an observation by Sternberg:

Oddly enough, then, accountability movements that are being promoted as fostering solid education are, in at least one crucial respect, doing the opposite... It is discouraging creativity at the expense of conformity. The problem is the very narrow notion of accountability involved. (Sternberg, 2012, p. 4)

It was Sternberg's 'very narrow notion of accountability involved' which was causing issues in the classrooms of English music teachers. This becomes even more important when we further consider implications of what music teachers were having to do. In order to demonstrate linear attainment, with learners only being able to be awarded a grade one point higher than the previous one, teachers were, in effect, reducing their assessments to simply proving the straight line effect was taking place. But this has deeper implications than constraining of teaching and learning, as we shall now explore.

CURRICULUM CONTENT, CREATIVITY, AND ASSESSMENT

We have seen how the National Curriculum in England is built upon the three strands of listening, composing, and performing. We have also seen how this is a generalist education which is expected to be taught and learned by all pupils in participating schools. Added to these two aspects this is the third factor outlined above, where music teachers organised their teaching of schemes of work into half-termly units, so as to facilitate ready assessment opportunity. Added together, what this means is that there is little commonality of topics or curricular cohesion evidenced between different secondary schools. For example, in research conducted in London it was found that there was considerable diversity of topics taught in lower secondary school music:

It is probably unsurprising that the commonest topic taught at KS3 [Key Stage 3, for pupils aged 11–14] is the blues. What is interesting, though, is the large variation in other topics which are taught at KS3. From 84 respondents, we have garnered 76 discrete topics, almost as many topics as teachers. One implication of this is that we are probably unable to make any assumptions about commonality of curriculum at KS3, other than that some topics are likely to be there, the blues, film music, and songwriting being top of such a list, whereas there is a plethora of other topics that are to be found in a few schools, or in some cases, only in one. (Fautley, 2016, p. 24)

This breadth of topics is not itself a problem, but what this masks is that in order to ensure linear attainment outcomes, some teachers have taken to structuring their courses so that those topics with a built-in disposition towards higher attainment grades are sequenced such that they are preceded by units which tend to have lower attainment potential. In real terms, using two such topics from the list cited above (Fautley, 2016), some teachers will sequence a unit on songwriting so it is placed later than a unit on the Viennese waltz, as the former tends to offer greater engagement potential than the latter. This has echoes of Janet Mills' observation of music lessons involving "no keyboards before Christmas" (Mills, 1996, p. 11). The sequencing of potentially lower attaining schemes of work may also have the effect of being less than inspiring as the first thing that new entrants discover on their first encounters with music in the secondary school.

Also of concern with regards to curriculum sequencing is the location of creativity within schemes of work. Simply being 'music' does not automatically bestow creative learning, or teaching for creativity onto the subject, and the place of creativity within a tightly defined and assessment-focussed space has the potential to be problematic. Referring to 'mini-c' creativity, Beghetto et al observed that:

...using an assessment that generates scores based on comparisons to others does not adequately represent the subjective nature of mini-c creativity. A mini-c response to an open-ended divergent thinking question might be considered quite ordinary and common, but new and quite meaningful for that person. (Beghetto, Kaufman, & Baxter, 2011, p. 343)

For music education assessment, given the issues described above, this is a significant observation. Viewed from a creativity perspective, concerns about curriculum content in music education takes us into the thorny issue of what counts as creativity, and how is it being taught, learned, and assessed. Boden's notion of p-creativity, similar in many ways to the mini-c creativity mentioned above, had posited the notion of creative acts being significant for the individual concerned:

If Mary Smith has an idea which she could not have had before, her idea is P-creative – no matter how many people have had the same idea already. The historical sense applies to ideas that are fundamentally novel with respect to the whole of human history. Mary Smith's surprising idea is H-creative if no one has ever had the idea before her. (Boden, 1990, p. 32)

For the music class this is significant. For example, no matter how many times a music teacher has heard a tuned percussion composition which includes ascending and descending glockenspiel glissando figures, for some learners this will be their first encounter with it, and they will be using it in their own music in a way which is p- or mini-c creative for them at that time. This then leads to question how this p-creative act will be treated in assessment terms. If the teacher does not recognise the glissando as being an act of p-creative actualisation, then it may well be the case that they do not afford it much significance in grading terms. There are other contributing factors

to this too. In many schools there was a significant overlap in conceptualisation and operationalisation between summative and formative purposes of assessment. This was not a new thing, as Harlen and James had noted this back in 1997:

...because formative assessment has to be carried out by teachers, there is an assumption that all assessment by teachers is formative, adding to the blurring of the distinction between formative and summative purposes and to teachers changing their own on-going assessment into a series of 'mini' assessments each of which is essentially summative in character. (Harlen & James, 1997, p. 365)

Both of these cases, that of 'blurring', and creation of multiple mini-summative assessments, became normalised in school practices. Worse, in a number of schools it became a requirement that only material presented in what became known as 'the assessment lesson' would count. An assessment lesson was one dedicated to summative assessment, in which grades would be produced. This normally happened at the end of a unit of work. By separating assessment off, and privileging summative over formative assessment in this fashion, it became clear what was valued by schools. As assessment in classroom music lessons had become driven by the need to produce data, added to the fact that music teachers only had limited lesson time in which to teach a scheme of work before it became time for the assessment lesson, what tended to happen in many instances was that summative assessment itself became a reductive process. This was particularly so when it came to assessment involving creative acts in music making, in that there simply was not the time available for either pupils or teacher to offer a variety of creative responses. Sadly, this impacts what is perceived to be valued:

...as with all assessments, when it comes to assessing creativity, what you assess is essentially what you get. If classroom assessment are too focused on convergent thought, then students will quickly get the message that this is what matters most. (Beghetto, 2010, p. 453)

This has persisted into what has happened since NC requirements, as we shall explore later. What can safely be said is that as a result of NC assessment requirements as required by local school policies, many music teachers came to be victims of a series of constraints which possibly hit them harder than many other curriculum subjects. These constraints included a number of parameters over which the music teachers had little or no control:

- Temporal constraints: Music lessons happened once a week, so a unit of work of, say, 6 lessons would involve 5 teaching lessons and 1 assessment lesson. This means that assessment data generation was occupying nearly 17% of the available time.
- Weight of Numbers: As a low contact subject, high pupil numbers are common in the lower secondary school. One teacher reported having to do nearly 700 reports

for these pupils. This means music teachers are involved in generating data for a large proportion of the school population. Core subjects only teach a fraction of these numbers.

- Manageability constraints: Given the above, music teachers had neither time nor flexibility to create in-depth developmentally-focussed creativity assessments, they needed to be able to assess all 30 pupils in a single lesson, and generate assessment data forthwith. This prevented many from engaging with innovative or complex forms of assessment.
- Data Constraints: SLTs and school assessment managers tended not be interested in the qualitative aspects of pupil musical development. They simply wanted numbers on a spreadsheet.
- Workload constraints: In the English system of music education, ensemble music-making, such as bands, choirs, and orchestras, take place outside of curriculum time. This means that many music teachers are also working at lunchtimes, and in after-school sessions for rehearsals. This limits their availability to work on assessment data inputting requirements. These constraints placed a significant burden on music teachers, and many felt that it was difficult to both keep their extra-curricular music programme alive and dynamic, and focus on the provision of providing data on timetabled music classes.

MUSIC CURRICULUM AND GLOCALISATION

The place of the English music National Curriculum and glocalisation needs considering here. As Roudometof observes,

Needless to say, the local-global problematic ... sums up the central issue involved and debated under the rubric of glocalization. The notion of glocalization integrates into a single formulation processes of globalization and localization. The concept of glocalization allows a theoretical reorientation and provides for a resolution of the theoretical impasse regarding the specific characteristics of globalization, such as the novel nature and the timeline of globalization, the relationship between heterogeneity and homogeneity, or the distinction between modernization and globalization ... The glocal offers an additional layer that allows social theory to capture the complexity and multifaceted nature of social processes. (Roudometof, 2016, p. 10)

This is singularly apposite with regards to the English situation, for a number of reasons. Government ministers are keen to look for solutions to what they see as educational underperformance in England compared with high-achieving jurisdictions, such as Finland and Singapore. Allied to this is a view as to centrality of Western Classical culture as being the peak of human achievement. As Robin Alexander observes:

Ministers frequently invoke, unattributed, Matthew Arnold's definition of culture as 'the best that has been thought and said'. (Alexander, 2014, p. 161)

This is placed alongside a view that all of this is self-evident, and that thinking about globalised aims can be grafted on almost as an afterthought:

...the typically English view of educational aims – to which the current government is not immune – as a high-sounding statement you attach to the curriculum after you’ve determined its content and whose function is therefore cosmetic. (Alexander, 2014, p. 160)

Given this way of thinking, placing a specifically local – in this case English – curriculum under the microscope reveals some useful information of interest to an international audience.

LIFE AFTER LEVELS

It was noted above that the requirement to use National Curriculum levels was withdrawn in 2014, and so it might be supposed that this would have removed some of the constraints listed, making the lives of classroom music teachers more straightforward. Sadly, this has not always been the case. One of the ways in which this has occurred was hinted at above, when thinking about Beghetto’s (2010) notion of assessment being the driving force behind classroom learning. This is particularly apparent in one of the ways in which, in the absence of data from levels, schools try to judge what learning is taking place. One of these, which causes particular consternation to some school music teachers is the ‘book trawl’.

With the lack of regular data from the subdivided NC levels that schools relied on heavily in the past, schools have to come up with new ways of judging the amount of learning that is taking place in schools. One way in which they have been doing this is by regular scrutiny of pupil work in exercise books, known as a ‘book trawl’. In this, selected pupils are identified by school senior leadership teams (SLT), and teachers of all subjects have to provide these pupils’ books for scrutiny. This is based on the supposition that learning can be identified by the written word. For music teachers, this causes a number of problems, including, but not limited to:

- Much musical learning does not take place in books
- Whole class music making, including singing, might not involve writing in books at all
- Creative music making, including instruments, might not involve writing in books either
- Composing is unlikely to be evidenced in words in books
- Songwriting might only involve the written lyrics of the song, this is an incomplete version of the song

This may seem a very obvious set of issues, but many music teachers report that this is causing them real problems, and is another case of mistaken identity. For example, this is a recent conversation with a classroom music teacher:

ASSESSING CREATIVITY IN ENGLISH SCHOOL MUSIC EDUCATION

- Teacher: SLT have said that in a GCSE [optional music examination class taken at age 14+] composing lesson there was no evidence of progress.
- Me: What about recordings or something?
- Teacher: When I said the pupils had all developed their pieces, I was told that without evidence in words in their books, no progress was made. (Teacher shrugged wearily!)

This is highly problematic in music, for obvious reasons. But what makes things worse is that there is an assumption, articulated by SLT as in the example above, that only things written in words in exercise books count as evidence of learning. This reluctance of SLT to engage with creative outputs, or ones that diverge from accepted norms of core subjects, is causing significant problems in many schools in England, and sadly this story has been repeated many times. In another recent research interview a music teacher spoke of a creative way they had tried to deal with this:

It was ‘book trawl’ time, and in our school that entails the pupils turning up at a given time to the Head’s office with their books. My class had been working on a songwriting unit, and so I had no writing to send. So at the allotted time I sent a girl with a guitar, who had composed a good song, written her own words, etcetera. So this girl duly goes and sings her song to the Head, who listens politely, then says “very nice”, and sends the girl back to me. Afterwards I was summoned to the Head’s office and asked what I was playing at! The Head didn’t want to hear music, [s/he] only wanted to see writing in books. I explained that in a songwriting unit there wasn’t much to read, but I was told that was not the point, and not to do it again! (Research Interview with music teacher)

Once again there is a reluctance to engage with creative activity and divergent products evidenced here. These two music teachers’ experiences can be replicated in many schools across England. Taken together we can see that there is an issue not only with the assessment of creativity, but with an institutional recognition that creative activity counts as learning. This has serious implications for teaching and learning in England.

CREATIVITY, LEARNING, AND PERFORMATIVITY

The place of creativity itself is currently under threat in schools in England. This situation has come about from a series of pressures coalescing simultaneously. Whilst it may be overly simplistic to view this as something of a neoliberal conspiracy theory, nonetheless a number of elements are in place which lend credence to this view. These include Governmentally decreed school performativity measures, and ministerial utterances relating to this. The policies which have given rise to these issues described have come from the fact that in England a right-wing Conservative Government has been in power, or in coalition for some years now. One of the

M. FAUTLEY

key performativity measures that has been introduced in England is the English Baccalaureate, known as the EBacc. The Government's own website describes the EBacc:

The English Baccalaureate (EBacc) is a school performance measure. It allows people to see how many pupils get a grade C or above in the core academic subjects at key stage 4 in any government-funded school.

We introduced the EBacc measure in 2010. In June 2015, we announced our intention that all pupils who start year 7 in September 2015 take the EBacc subjects when they reach their GCSEs in 2020. (gov.uk, 2016)

It is important to note that this is a 'school performance measure', and that it measures schools using pupil academic attainment in a limited number of key subject areas. These are: English, mathematics, history or geography, sciences, a language, but no arts subjects. As Beghetto (2010, p. 453) noted above, in a totally different context, "...what you assess is essentially what you get", and so it has come to be the case that many schools are reducing non-EBacc subjects, in some cases cutting or diminishing music significantly from the curriculum (Doan, 2017). Alongside the EBacc the Government has introduced a parallel, but different, accountability system for schools, known as Progress 8:

The Progress 8 measure is a secondary school accountability system. It aims to encourage schools to teach a broad curriculum and reward schools that teach all pupils well. It measures pupils' progress across 8 subjects from age 11 to 16. (gov.uk, 2014)

The progress 8 measure, again predicated on individual pupil achievement, is calculated by taking grades from eight subjects, hence its name. The list of available subjects includes maths and English (both double weighted), three highest scores from EBacc subjects (as listed above), and three other highest grades, either EBacc or not. This last grouping also includes a number of graded music examinations by ABRSM, Trinity College London, and others. Important to note here is that again the arts are not a compulsory component and schools can fill the eighth slot with any subject grades they wish. Taken together these two school performativity measures are sending clear signals about what is valued in schools, and creativity does not seem to be one of the valued areas.

At the same time as these measures were being adopted, a number of ministerial utterances from Nick Gibb, Minister of State for School Standards at the Department for Education, can be seen as being not overly sympathetic towards creativity. For example, the well-known talk by Ken Robinson on YouTube (Robinson, 2010), in which he talks of creativity being schooled out of young people, and which has been hugely influential, is "profoundly wrong" according to Gibb:

I am sure many here will have seen the Royal Society of Arts talk by the educationist Sir Ken Robinson, now pushing 14 million views on YouTube.

In his talk, he accuses the traditional, academic curriculum of being a relic of the 19th century, a 'factory model' of schooling, which squanders pupil creativity. As his enormous popularity shows, Sir Ken Robinson's views are superficially appealing. But I believe them to be profoundly wrong. (Gibb, 2016a)

The reason he is wrong, according to Gibb is that schools should be teaching an "academic, knowledge-based curriculum" (ibid.), and that:

a core academic curriculum should not be the preserve of a social elite, but instead the entitlement of every single child. Though there are some inequalities which schools cannot address, the unequal distribution of intellectual and cultural capital is one that they can. (ibid.)

Which is a laudable aim, but Gibb's insistence on a knowledge-based curriculum does not seem to allow space within it for creative expression. Indeed, so averse does the Minister appear to be towards creativity that he seems to be discouraging it in another speech, as he notes that a problem is that:

teacher focus is turned away from ensuring all pupils are taught the core of academic knowledge that they need, and instead teachers attempt to inculcate creativity... (Gibb, 2017a)

Comments like these are gleefully picked up on by traditionalist teachers who are vocal on social media, to show that creativity is a bad thing, and that what young people should be doing is learning knowledge-rich curricula. This notion of knowledge-rich, or knowledge-based curricula seems as though it would not be problematic for creativity in music education. After all, how can children and young people make their own music unless they are familiar with the conventions and techniques of instruments and voices? However, yet another case of mistaken identity has not so much crept in here, as barged in, and this is what is known as the knowledge-skills dichotomy in English education. Basically, this dichotomy is premised upon the simplistic duality that knowledge is good, and skills are bad, at least in terms of curricula teaching and learning. Within this dichotomy the construct of 'knowledge' has been reduced to declarative or propositional knowledge only; procedural knowledge plays no part in this reductivist standpoint. This might not seem to be an insurmountable problem, but again it is its enactment in schools which causes real problems. Here are some comments from a research interview with a secondary school classroom music teacher:

Teacher: I was doing a class singing lesson with my year 9s [c14 years of age] when the Headteacher walked by. S/he put their head in the doorway, observed for a few seconds, then left. After the lesson, the Head asked if they could 'have a word', so I went to the Head's office. I was told that my classes should not be singing, as that was a skill, and we are a knowledge-based curriculum school, and that

M. FAUTLEY

the Head didn't want to hear singing again. I was so flabbergasted I couldn't think what to say. I'm really worried about how I can do practical music now.

This will leave many music teachers gasping, how can music be taught, learned, and made under these circumstances? This is the inevitable consequence of the outworking from the official utterances outlined above. However, it would be unfair to characterise Gibb as being anti music education, he himself has said how important he believes music education to be:

...good-quality music education should lie at the heart of every school in this country...I have enormous admiration for the work of music teachers: passing on a knowledge of and passion for music – of all forms – to new generations. I look back with great fondness and gratitude to the early exposure to music that I received as a child. (Gibb, 2016b)

But the sort of music education he has in mind he describes thus:

The revised programmes of study [i.e. National Curriculum] for music place a greater focus on the historical development of music and listening to the work of great composers. For example, there is a new reference to pupils being taught to appreciate and understand a wide range of high quality live and recorded music in key stage 2. (Gibb, 2017b)

This is the sort of music education which is knowledge-rich, certainly, but is the sort of knowledge characterised by Philpott (2007, pp. 29–30) as being knowledge about music, rather than knowing how to, leading to the direct acquaintance with music which is knowledge of. Many questions are raised by these ministerial comments, but amongst them are those relating to the place of domain-specific creativity, and the role of composing in the generalist education of all our young people.

CONCLUSIONS

All of this seems a long way removed from the intentions of the authors of a previous iteration of the English National Curriculum:

By providing rich and varied contexts for pupils to acquire, develop and apply a broad range of knowledge, understanding and skills, the curriculum should enable pupils to think creatively and critically, to solve problems and to make a difference for the better. It should give them the opportunity to become creative, innovative, enterprising and capable of leadership to equip them for their future lives as workers and citizens. (QCA, 1999, p. 11)

Instead, what we have is that there is a storm of many simultaneous bad weather-fronts converging on music education in schools in England. From misplaced thinking about linear progression, the structuring of teaching and learning in the classroom, to the

casting of creativity as the poor relation of knowledge, there are many problems which teachers are having to deal with. The implications of this for both music education, and pedagogies of creativity, are quite significant. This chapter has ‘a case of mistaken identity’ as its subtitle, and a number of such mistaken identities have been described throughout. The various effects of neoliberal focusing on measurement, the creation of a pseudo-artificial skills-knowledge dichotomy, and the nuances of governmental and ministerial rhetoric, have all conspired to create these mistaken identities, which in turn lead to the identity crisis which is already being felt in England’s classrooms.

For international audiences, there is much to be learned from a close analysis of the English situation, and with increasing globalisation of policy and structures, careful monitoring on whether these issues are occurring in other contexts and jurisdictions will be necessary. The placing of the English situation as a case-study of how creativities are perceived, viewed, and enacted, will hopefully be informative to the international community with regards to the ways in which neoliberal governments can adapt global trends in order to serve specific local self-interest. As neoliberalism in and of itself tends to defy national borders, and focus on financial rewards for the few, the matter of creativities is seen as a supernumerary to the aspects of curriculum that are deemed important. Creative learning fights against this, and positions the individual learner as agentive in their own situation, and within communities. Creative teaching bucks the trend too, by reclaiming the pedagogic situation from the stifling demands of reductivist pedagogic practices. For policy-makers wishing to move beyond such strictures, empowering teachers (and learners) by enabling independence of pedagogic thought would be a significant development in this direction. We can only hope that the English situation will improve, but the place of creativity in teaching and learning in music education is currently not in a safe place, and this too will need monitoring for developments.

REFERENCES

- Adams, R. (2015, November 20). Headteacher killed herself after Ofsted downgrade, inquest hears. *The Guardian*. Retrieved from <https://www.theguardian.com/uk-news/2015/nov/20/headteacher-killed-herself-after-ofsted-downgrade-inquest>
- Alexander, R. (2014). The best that has been thought and said. *Forum*, 56(1), 157–166.
- Beer, D. (2016). *Metric power*. London: Springer.
- Beghetto, R. A. (2010). Creativity in the classroom. In J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge handbook of creativity* (pp. 447–463). Cambridge: Cambridge University Press.
- Beghetto, R. A., Kaufman, J. C., & Baxter, J. (2011). Answering the unexpected questions: Exploring the relationship between students’ creative self-efficacy and teacher ratings of creativity. *Psychology of Aesthetics, Creativity, and the Arts*, 5(4), 342–349.
- Boden, M. A. (1990). *The creative mind: Myths and mechanisms*. London: Weidenfeld and Nicolson.
- Burnard, P. (2012). *Musical creativities in practice*. Oxford: Oxford University Press.
- Burnard, P., & Fautley, M. (2015). Assessing diverse creativities in music. In M. Fleming, L. Bresler, & J. O’Toole (Eds.), *The Routledge international handbook of the arts and education*. Abingdon: Routledge.
- Burnard, P., & Younker, B. A. (2004). Problem-solving and creativity: Insights from students’ individual composing pathways. *International Journal of Music Education*, 22(1), 59–76.

M. FAUTLEY

- Craft, A., Burnard, P., Grainger, T., & Chappell, K. (2006). *Progression in Creative Learning (PICL Pilot) final report: A study funded by creative partnerships*. Milton Keynes: The Open University.
- Craft, A., Cremin, T., Burnard, P., & Chappell, K. (2007). Teacher stance in creative learning: A study of progression. *Thinking Skills and Creativity*, 2(2), 136–147.
- Craft, A., Jeffrey, B., & Leibling, M. (Eds.). (2001). *Creativity in education*. London: Continuum.
- DfE Webarchive (no date). Retrieved from http://webarchive.nationalarchives.gov.uk/20140209205607/http://www.education.gov.uk/schools/performance/2012/secondary_12/s5.html
- Doan, H. (2017). A new landscape: Music's perilous position in schools. *Music Teacher Magazine*. Retrieved from http://www.rhinegold.co.uk/music_teacher/new-landscape-musics-perilous-position-schools/
- Fautley, M. (2016). *Teach through music evaluation report*. Retrieved from https://www.trinitylaban.ac.uk/sites/default/files/ttm_independent_evaluation.pdf
- fullfact.org. (2017). *Academies and maintained schools: What do we know?* Retrieved from <https://fullfact.org/education/academies-and-maintained-schools-what-do-we-know/>
- Gajda, A., Beghetto, R. A., & Karwowski, M. (2017). Exploring creative learning in the classroom: A multi-method approach. *Thinking Skills and Creativity*, 24, 250–267.
- Gibb, K. (2016a). *What is a good education in the 21st century?* Retrieved from <https://www.gov.uk/government/speeches/what-is-a-good-education-in-the-21st-century>
- Gibb, K. (2016b). *Why good-quality music education matters*. Retrieved from <https://www.gov.uk/government/speeches/nick-gibb-why-good-quality-music-education-matters>
- Gibb, K. (2017a). *The evidence in favour of teacher-led instruction*. Retrieved from <https://www.gov.uk/government/speeches/nick-gibb-the-evidence-in-favour-of-teacher-led-instruction>
- Gibb, K. (2017b). *The importance of high-quality arts education*. Retrieved from <https://www.gov.uk/government/speeches/nick-gibb-the-importance-of-high-quality-arts-education>
- gov.uk. (2014). *Secondary school performance measures*. Retrieved from <https://www.gov.uk/government/publications/progress-8-school-performance-measure>
- gov.uk. (2016). Retrieved from <https://www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc>
- gov.uk. (n.d. a). Retrieved from <https://www.gov.uk/types-of-school/academies>
- gov.uk. (n.d. b). Retrieved from <https://www.gov.uk/types-of-school/free-schools>
- gov.uk. (n.d. c). Retrieved from <https://www.gov.uk/government/publications/national-curriculum-in-england-music-programmes-of-study/national-curriculum-in-england-music-programmes-of-study>
- Harlen, W., & James, M. (1997). Assessment and learning: Differences and relationships between formative and summative assessments. *Assessment in Education*, 4(3), 365–379.
- Hickey, M., & Webster, P. (2001). Creative thinking in music. *Music Educators Journal*, 88(1), 19–23.
- Mills, J. (1996). Starting at secondary school. *British Journal of Music Education*, 11(1), 191–196.
- NACCCE. (2000). *All our futures: Creativity, culture and education: A summary*. London: National Campaign for the Arts.
- Philpott, C. (2007). Musical learning and musical development. In C. Philpott & G. Spruce (Eds.), *Learning to teach music in the secondary school* (2nd ed.). London: Routledge.
- QCA. (1999). *The national curriculum: Handbook for secondary teachers in England: Key stages 3 and 4*. London: Department for Education and Skills, and Qualifications and Curriculum Authority.
- QCA. (2007). *Music: Programme of study for key stage 3*. Retrieved from http://media.education.gov.uk/assets/files/pdf/m/music_2007_programme_of_study_for_key_stage_3.pdf
- Robinson, K. (2010). *Changing education paradigms, RSA animate*. Retrieved from <https://www.youtube.com/watch?v=zDZFcdGpL4U>
- Roudometof, V. (2016). *Glocalization: A critical introduction*. Abingdon: Routledge.
- Sternberg, R. J. (2012). The assessment of creativity: An investment-based approach. *Creativity Research Journal*, 24(1), 3–12. doi:10.1080/10400419.2012.652925

Martin Fautley
Faculty of Health, Education, and Life Sciences
Birmingham City University
Birmingham, UK

SHARON LIERSE

12. TRAINING PRE-SERVICE TEACHERS TO BE CREATIVE

A Case Study from an Australian University

INTRODUCTION

Creativity in education is important for the advancement of society. Piaget describes how the “principal goal of education is to create men who are capable of doing new things, not simply repeating what other generations have done – men who are creators, inventors and discoverers” (Duckworth, 1964, p. 175). The ability to think differently and problem solve is a skill that is highly valued, yet challenging to teach effectively. Training early childhood and primary pre-service teachers to teach the arts provides much scope for creativity and innovation. It is through their experiences in the unit and opportunity to take risks that creative and innovative approaches may be explored.

A study was conducted by an arts lecturer working at a regional university in Australia. The arts education unit was compulsory for all students enrolled in early childhood and primary education and was usually completed in their first year of study. A unique feature of the university was it catered for a large percentage of regional and remote students with a relatively significant proportion who identified as Aboriginal and Torres Strait Islander peoples. With the tyranny of distance, the development of information technology and a high proportion of mature aged students, the unit was delivered fully online which allowed the unit to be accessible to those who otherwise would not have the opportunity to study – yet created its own challenges by operating as a medium through which the teaching of arts and creativity occurred without teachers ever seeing the students face-to-face. Some of the students – Indigenous Australians, were from the oldest culture in the world utilising the newest technology. Following is an email the lecturer received in 2015, a week before semester:

I am very excited to be studying with you for this unit... as an Aboriginal artist I am currently on women's business for my daughter and myself. We are travelling between remote locations within Arnhem Land. Between Matamata Homeland, Elcho Island and Gove. I have my trusted USB Telstra internet connection and am hoping that the service is good during the Collaborative sessions. I will be keeping a close check on my emails and Learnline for updates. If anything should go wrong I will be sure to contact you. Looking forward to the semester ahead and working with you. (Participant Correspondence)

Learning was aimed to be conducted in any location with limited resources available. Moreover, students could find creative ways and means of completing their course work. Students enrolled in a teaching qualification who wished to work in Australia were either Australian or had government permission to work. There was a significant proportion of students from overseas who brought in their own culture into their learning.

This arts unit had completed recent certification that reflected current changes in the Australian Curriculum, policy, as well as pedagogical changes and developments in information technology. The unit was designed to introduce work which was accessible to all students regardless of their previous artistic ability, cultural backgrounds and future workplaces. Through these changes, this cohort of pre-service arts students would have opportunities to develop curriculum and pedagogical knowledge and content, as well as exploring creativity. Lecturers were also mindful that with the globalisation of education, the students were being prepared to work not only locally, that is in Australian cities or regional and remote areas, but also in an international context in which they would be required to think in innovative and creative ways. This resulted in a more glocalised perspective to creative learning and teaching in the arts.

Globalisation, interpreted as a “consequence of modernity” (Giddens, 1990) implies a “peculiar form of homogenization but never complete” (Hall, 1991, p. 179). Glocalisation is a significant aspect of this study. Globally, the intent of higher education is constructed to organise experience, equip and train preservice teachers with an array of general attributes concerning curriculum, instruction, classroom management and teaching philosophy (Parkay, Stanford, & Gougeon, 2010), that some describe as centrifugal forces that leave pre-service teachers on their own to make sense of disparate, unconnected experiences (Patterson, Michelli, & Pacheco, 1999; Wideen, Mayer-Smith, & Moon, 1998). Glocalised perspectives account for localised issues, concerns and organisational idiosyncracies. Understanding local perspectives and dilemmas to teacher training affords the localised way in which teachers- educators confront complex decisions that rely on many different kinds of knowledge, utilize judgment that can involve high-stakes outcomes for students’ futures, but engage knowledgeably and informed of the many ways in which “student learning can unfold in the context of development, learning differences, language and cultural influences, and individual temperaments, interests, and approaches to learning” (Darling-Hammond, 2006, p. 2). In this case, it is the unique features of an Australian online arts curriculum which embraces different cultures and customs within globalised arts practice and pedagogy with the purpose of students becoming more creative, that is explored.

LITERATURE REVIEW

The twenty-first century has witnessed a transformation in universities. From what was traditionally a face-to-face and top down teacher-centred approaches with high

stakes summative examinations, learning has become student centred (Biggs, 2001; Biggs & Tang, 2011; Hunt & Chalmers, 2012). A change in philosophy has also impacted assessment practice where students are required “to demonstrate varied understandings, showcase different skills and produce a range of learning outcomes” (Carless, 2015, p. 65). In the online environment, there are seven components which needs to be in congruence for learning to be successful. These are “objectives, content, instructional design, learner tasks, teacher roles, technology roles and assessment” (Reeves & Reeves, 2012, p. 127). This has transformed practice where students are required to show a variety of skills.

The neoliberalist culture of the modern university has impacted attitudes towards learning and teaching (Boshier, 2013; Gill, 2010). According to Boshier (2013), the success of the institution is measured based on a business model of outputs, benchmarks, accountability and efficiency. As a result, the university system has become increasingly corporatized (Hil, 2012). In Australia, the modern university has primarily become a teaching institution where their prestige is ranked by their research productivity (Biggs, 2013; Chalmers, 2013; Boshier, 2013). Consequently, creativity, per se is no longer the main priority in some courses in higher education, and its abstract qualities negates the concept of learning goals and benchmarks. Jackson (2008) states, “What exactly is it they are trying to develop?” (p. 8).

Morgan (2011) describes creativity as “a mystery, a paradox and something that is unpredictable” (p. 12). According to Boden (2004), creativity “is something that pervades all aspects of human endeavour, and is an aspect of human intelligence that is grounded in everyday abilities such as conceptual thinking, perception, memory and self-reflection”. Plucker, Beghetto, and Dow (2004) define creativity as “the interaction among aptitude, process and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context” (p. 90). Boden (2004) categorised creativity as integrative, exploratory or transformative. Burnard (2012) focuses on creativity in music education in which she has identified different types of creativities and practices. In the domain of higher education, especially in the online environment, individual and intercultural creativities are the most frequently practiced forms of creativity opposed to collaborative and communal which occurs at the beginning stages in lectures (p. 15). Morgan (2011) has investigated creativity through four focal points which are person, process, product and environment (p. 23). This paper will describe from Morgan’s perspective how in a digital environment, the focal point has changed from product focussed to process focussed.

METHODOLOGY

Participation Action Research (PAR) was the method used for the study. This was the most suitable method in observing the students’ participation and reaction to changes as the unit was updated. It was anticipated that the changes would provide the unit with more scope for creativity for the students whilst still completing core curricula

requirements. There are four steps in Participation Action Research which are as follows: planning a change; acting and observing the processes and consequences of change; reflecting on the processes and consequences; and replanning to start the cycle again (Kemmis & McTaggart, 2005, p. 595). In the four steps planning a change was necessary to update the content of the unit, bring it into line with current curricula, utilise the latest information technology, and most importantly develop opportunities for creativity so that students could develop skills and confidence in teaching the arts in new ways. Change would be observed through immediate feedback in online video and audio Collaborate sessions, emails from students and how well assessment tasks were completed (Biggs & Tang, 2011; Kelly, 2003). At the end of each semester, reflection and starting the process again would occur with opportunities for including any changes in curricula and technological advances.

Unit Design

The unit is delivered online and worth twelve-and-a-half credit points of an equivalent year's work of one hundred points. A student studying fulltime would usually enrol in four units in a twelve-week semester. Each of the five arts subjects were taught within this unit with a module dedicated to each subject. The unit commenced with visual art, music, dance, drama, media arts and concluded with integrating the arts. The information was communicated via online lecture notes, PowerPoint presentations, videos, links to websites, discussion boards and a student café section for students to meet each other online. There were also collaborative sessions where students could discuss themes and issues via video, audio, text and multi-media formats. Supporting the unit were set and recommended textbooks available in hardcopy and as an eBook.

The original unit assessment comprised a mid-semester art portfolio and an end of semester lesson plan or an arts excursion. Each assessment task was worth fifty per cent which were classified as high stakes assessment. Additionally, the mid-semester assessment due date occurred around Census Date when students could withdraw from the unit without penalty. Students could not make an informed choice without prior feedback on their work from the lecturer. The focus of this paper was the mid-semester art portfolio. The art portfolio was highly prescriptive and involved arts activities requiring a range of resources and materials. For instance, a clay sculpture could only be successfully completed with access to clay and a kiln. This would involve multiple trips to an arts centre often at cost to the student. These types of assessment tasks would also discriminate against students who did not have access to these resources or prior experience to art mediums. Part of the previous art portfolio involved personal reflection on how easy or difficult they found the task. However, this was only from the perspective of the pre-service teacher and did not include pedagogical aspects of the task. Issues with the existing art portfolio was the reliance on resources, large time commitment, focus of practical skills with limited

academic content, and possible discrimination against students who did not have prior artistic talent.

REVIEWING THE PREVIOUS UNIT

The unit was designed where the students would work independently, were self-paced with little collaboration or requiring discussion with other students. The unit was product based in an online environment. Exemplars of previous High Distinction assessment tasks were available online. An issue with exemplars was that students would replicate the subject or style of these assignments which received high marks thus limiting their own creativity and potential. Students were focussed on achieving high marks in the courses. Therefore, it was of little surprise that many of the discussion board queries focussed on how to best replicate certain aspects of the exemplars in order to receive the highest grade. Consequently, this approach encouraged replicating existing work which was against university policy and did not provide great scope for creativity.

Below was the mid-semester assignment activity:

- Drawing activities and samples of drawings (please refer to list below);
- Samples of work for drawing, painting and printing;
- Clay activities;
- Construction activities;
- Collage activities; and
- Fabrics activities.

The following drawing activities need to be added to your portfolio with a comment on your reaction to the experience.

1. Draw a face. Reflect on how you felt with your end product.
2. Draw a map of where you live. Was this easier? Why?
3. Collect five face drawings (not paintings or sculpture). Photocopy and include source of the five samples, two should be children's drawings. Add to portfolio.
4. From your handout, attempt the 'Upside Down Drawing'.
5. Vase drawing. Draw your profile on one side of your paper. Trace over it a number of times. Without looking at it again attempt to draw your profile again, opposite the first profile. Colour it in. Do you have a vase?
6. Contour drawing. Look at an object, finger, ring, watch etc. and draw without looking at the paper or taking your pencil off the page. How did it turn out?
7. Landscape/house drawing. Do a drawing of a landscape and/or a house. Collect five house/landscape drawings and again two must be children's.
8. Positive and negative spaces. Often compared to the effect of cartoons that tear through a page and only leave behind the shape of themselves. Using a black and white newspaper cutting, draw the shape/s made by the main focus (e.g. if a horse, the shapes around the legs etc. This is the negative space).

S. LIERSE

9. Durer's device (This is a device used in children's activity books. The picture to be copied is divided into a grid and the artist draws/copies the picture grid by grid. An artist Durer actually would set up a grid in front of his portrait and draw grid by grid, thus the Durer's Device).
10. Final face drawing.

The assignment was worth fifty per cent and was very time intensive. In the first half of semester, the students worked on completing all the practical tasks for the assignment rather than having time to be creative, experiment, reflect, connect the work to the curriculum and seek feedback from other students. The unit was task oriented rather than teaching oriented. The set text book explored how to produce art works rather than the rationale, pedagogy and connections to the Australian Curriculum. In order to have a meaningful arts education experience, the components of content knowledge, pedagogical knowledge and practical skills needed to be congruent.

To plan a change, the lecturer commenced teaching the unit in its original format and closely monitored the reaction by the students. In general, the students were focussed on the assessment task and to receive the highest grade. Students would participate in collaborate sessions and the discussion board to find out how to best complete the assessment. By week three, the numbers of students participating in these activities had dropped off sharply. As expected, the students who had prior artistic experience received higher grades and the artistic novices knew they were always going to be at a disadvantage.

REFLECTION AND CHANGES

The easiest and most effective way for change to occur was through the mid-semester assessment task. This was altered to a formative low stakes assessment task in week three and a simplified art portfolio. An updated and more pedagogically relevant textbook was introduced entitled *Teaching the arts: Early childhood and primary education* (Roy, Baker, & Hamilton, 2015) which was closely connected to the Australian Curriculum and discussed theory, practice and current themes and issues in each of the five arts subjects. The issue of participant drop-off after the third week was remedied through a discussion of a practical tasks and how these could be applied to the classroom. The new task was for the student to show creativity and respond to two other students in an online tutorial group. They were given a question such as, "How would you introduce the concept of colour in a learning and teaching situation?" They also had a mini-art portfolio in which all they required was a pen and pencil to complete line drawings and collect exemplars of art at different pedagogical stages for comparison and understanding of expectations as an arts educator.

The first assessment task in week three was marked with detailed feedback and a fast turnaround back to students. For instance, this semester, there were over 200 students enrolled and the tasks were returned within four days. Here, the creative task remained current and gave student confidence to progress with their art portfolio.

TRAINING PRE-SERVICE TEACHERS TO BE CREATIVE

Below is a copy of the art mini-portfolio task due in week three which is worth ten per cent.

Students will be required to submit electronically a Mini-Visual Arts Portfolio, comprising the following drawings:

1. Map drawing – draw a map of where you live.
2. House drawing – draw a house and collect a sample of five houses including two from children.
3. Landscape drawing – draw a landscape and collect a sample of five landscapes including two from children.

After you have completed the art portfolio, include your written response of the making and responding process. Consider the following in your response:

1. How did you complete the task?
2. What did you find easy or difficult?
3. How do you think Early Learning/ Primary school students would find the task?
4. How would their art differ according to age groups?
5. How would approach teaching the task?

Link the activity to your State/Territory or National based curricula documents. Please include references in your response (References not included in word count).

The art tasks were two-dimensional line drawings and relatively easy for students to complete, especially for those who did not consider themselves artistic or creative. Questions in the written response were designed for students to analyse and approach each task through many different lenses. Their artistic skills were weighted as half of the total marks with the reflection comprising the other half.

The Discussion Group had two aims in order to provoke creativity in students. Their suggestion was to determine how creative students could be in a relatively safe and supportive environment. The second aim was for students to meet others in the unit and practice what a real-life teaching situation was like. This social aspect was especially beneficial for those who lived in regional, remote areas or were going to work in a globalised context.

Discussion Group: Online Response

Below is the assessment task:

In your discussion group, suggest a way you could enable the students to explore the concept, use and application of colour in an Early Learning /Primary school setting. Consider the types of materials used, how the activity may be set up and how you would assess the task. Post your suggestion in your discussion group, and respond to the suggestions of at least two other students. Please include references in your response (References not included in word count).

Another advantage of the assessment task in week three was for students to make an informed choice whether they could commit to the unit or withdraw before census

date. For many students, this was their first ever university assessment task and after they received feedback, they had time to make the decision. At the university, this is one of the only units which has an assessment task so early in the semester, therefore the students could focus on one assessment task rather than juggling many assessments at the same time.

The mid-semester art portfolio was transformed to become more process centred with generically rather than specifically described activities. For accessibility and equity, students could successfully complete the unit only requiring paper, pencil, pen, three coloured writing utensils and a phone to take photos of the portfolio and upload for assessment. At the university, there were many regional, remote and Indigenous students who had limited access to resources therefore these aspects were taken into consideration. There were also international students in which these basic resources were familiar to them. The activities were designed to provide every student with the opportunity to be creative, take risks and explore new ways of producing arts for a learning environment.

Below is the revised mid-semester art portfolio:

Students will be required to hand in a folio of ten arts activities. At the end of each activity, you will respond to the making and creating process with reference to National and/or State/Territory based curricula documents.

The final portfolio should contain:

The following drawing activities need to be added to your portfolio with a comment on your reaction to the experience.

1. Draw a face. This may be a self-portrait.
2. Collect five face drawings (not paintings or sculpture) including two of drawings by children.
3. Attempt the 'Upside Down Drawing' of Stravinsky. Re-draw the same face from exercise '1'.
4. Contour drawing. Look at an object such as a finger or ring and draw without looking at the paper or taking your pencil off the page.
5. Positive and negative spaces. Using a black and white newspaper cutting, draw the shape/s made by the main focus. The shapes around the subject is the negative space.
6. Durer's device.
7. Vase drawing.
8. Sample of work using colour. Draw a picture using at least three different colours. You may use pencils, crayons, paint or textas.
9. 3-D activity. Create a 3-D (three dimensional) model using either clay, fabric, cardboard, sticks, wire, recyclable materials, paper, wood or any other materials.
10. Texture. Create an art work with at least two different textures.

Word length: ten art samples and response of approximately 1,000 words.

TRAINING PRE-SERVICE TEACHERS TO BE CREATIVE

The revised mid-semester art portfolio was more simplified, streamlined and the written response addressed the creative process. There was an assessment rubric included which focussed in their understanding of the tasks and its application in a learning and teaching situation. These tasks were appropriate for an Australian learning and teaching context using globalised knowledge as well as teaching the arts in a globalised setting.

STUDENT FEEDBACK

Feedback on the unit was received by the students from a variety of sources. The Collaborate sessions gave students the opportunity to discuss the unit and assessment tasks and what was not clear or confusing to them. On-the-whole, the feedback was positive and students liked the freedom of experimenting with a variety of arts techniques without being judged on their existing artistic skills or ability. The emphasis was to create an art work in a new or novel way rather than an elite level of artistic achievement.

The written section where students reflected on the making and responding of the arts according to the Australian Curriculum (Australian Curriculum, Assessment and Reporting Authority, 2011) was challenging for some. They focussed on writing about the result such as the paint colour of the subject rather than process and what they found challenging. Moreover, as an education unit, the reflection also encompassed how the pre-service teacher would approach the topic in a learning and teaching situation and any challenges students may encounter. There was some negative feedback from students who found the academic aspect “challenging” for a “practical” subject. They thought that producing a sophisticated art portfolio would automatically translate to a high grade. At the university level, showing an understanding from a theoretical and pedagogical perspective was also important.

Changing from product focussed to process focussed resulted in some students not feeling comfortable without more prescriptive instructions. One of the most challenging one was to create an art work using three colours. They wanted the topic to be provided to them. Such as “draw a painting of...”. The two activities in which some students found challenging and required clarification were the tasks relating to positive and negative images, and texture. Some of the students could not relate to the concept of positive and negative images as they said that “newspapers no longer printed photos in black and white”! They commented how “the technique was redundant and out of date”. The other challenge was creating an art work using texture. Again, this response was attributed to information technology where text and images were viewed as two dimensional. For instance, it did not occur to them that sticking cotton wool, sand, rice and icy pole sticks could result in both a visual and tactile experience for students. There was much positive unsolicited feedback from students. The arts unit was compulsory and the range of arts background varied considerably. This email was from a student who had a limited artistic background:

S. LIERSE

I just wanted to thank you for teaching me in this unit. I really enjoyed the content, collaborative sessions and assessments. I have never considered myself a creative person but this unit has given me more zeal and confidence to teach the arts.

The mention of the term 'creativity' showed how the design of the unit gave her permission and confidence for experimentation in the arts.

Another email was from a student who was aware of the recent changes to the unit:

I would like to give some feedback on this unit. I have watched the last Collaborate session even though I couldn't be there in person and noted what other feedback students have given so far. I would like to add a few things. I really do appreciate having the assignments spread out as you have done to even out our workload a bit. That has been really helpful. I would also like to mention the text books. I recall you mentioning earlier that the text book is being changed for next year to Teaching the arts: Early childhood and primary education. I purchased this book in addition to our required text and I would have to say that I have found this book extremely helpful and have used it consistently throughout the semester to link the curriculum to our studies. As you mentioned, you have made the linking of curriculum documents a focus for this unit and this text has really helped to consolidate this... I have been thrilled to have you lecture us in this unit. I have studied other education subjects at another university online, and this is by far the best experience I have had, so thank you for all of the thought and hard work you have injected into this subject. I have greatly appreciated all you have done!

These emails were a confidence booster that the changes were having the desired effects. Students could feel confident to experiment with the arts in a creative way with the focus on process. The links to the Australian Curriculum documents made the unit more rigorous and relevant to learning and teaching. With the online resources and access to materials from around the world, students were learning and understanding where their work fit into a globalised society.

FUTURE CHANGES

After four semesters of lecturing the unit, the next cycle of changes will focus on providing video exemplars of best teaching practice from educators in an Australian context. It was found that online resources in arts education were either from the United Kingdom or the United States of America. Developing stronger connections between professional and community music associations and what they can offer through their educational resources would be of benefit, especially for those studying in regional and remote areas of Australia. This would also strengthen the concept of localised and glocalised culture. Some students have requested additional arts units,

and if the arts can be revisited and integrated either as a standalone or integrated with another subject would be of great benefit.

CONCLUSION

The study investigated an arts unit delivered fully online to students at a regional Australian university. After four cycles of reflection and review, the arts unit has been transformed from a practically-based product centred unit to a focus on process. The approach also changed from being prescriptive to descriptive which provided opportunities and scope for students to become more creative. The advantage of online learning and communicating with students from different geographic locations provided a range of perspectives in both the content from the institution and feedback from the students. Additionally, the ability to access information from around the world provided globalised input in a glocalised course. These layers resulted in a cohort of students more diverse and empathic to their learning journey, and those of their fellow course members. The result of the has been an increase in pre-service teachers' perceptions and confidence when attempting to be creative. They were not confined by prescriptive instructions, rather they had the freedom to attempt new ideas and to take risks.

The prospect of increased online learning instigated by universities and teacher training courses highlights the prospect of changing perspectives and the degree in which new forms of diverse learning and creativities support new arts practice. This carries profound significance for the challenge to the reform of arts education, and how glocal perspectives and initiatives can enhance and redirect knowledge that shapes more universal, global ways of knowing and doing.

This online arts learning module adopted a reform of teacher education that strengthened both the subject matter and pedagogical preparation that the pre-service teachers received. An enforced glocalisation in the nature of a diverse, disparate and digitally interfaced connection with lecturers and fellow students via online education, the training for teaching, and the signature pedagogies created to interact with the students' thought processes contributed to more authentic arts teacher education assessments that linked theory and practice, and changed the ways in which students contemplated, reflected and articulated arts learning and practice. A glocalised learning experience prepared students for a globalised future in which they have a new-found confidence to be creative.

REFERENCES

- Australian Curriculum, Assessment and Reporting Authority. (2011). *The arts in shape of the Australian curriculum: The arts*. Retrieved from http://www.acara.edu.au/_resources/Shape_of_the_Australian_Curriculum_The_Arts
- Biggs, J. (2001). The reflective institution: Assuring and enhancing the quality of teaching and learning. *Higher Education*, 41(3), 221–238.
- Biggs, J. (2013). *Changing universities: A memoir about academe in different places and times*. Hawthorn East: Strictly Literacy.

S. LIERSE

- Biggs, J., & Tang, C. (2007). *Teaching for quality learning at university*. Berkshire: McGraw-Hill.
- Boden, M. A. (2004). *The creative mind: Myths and mechanisms* (2nd ed.). London: Routledge.
- Boshier, R. (2009). Why is the scholarship of teaching and learning such a hard sell? *Higher Education Research and Development*, 28(1), 1–15.
- Burnard, P. (2012). Rethinking musical creativity and the notion of multiple creativities in music. In O. Odena (Ed.), *Musical creativity: Insights from music education research* (pp. 5–28). Surrey: Ashgate.
- Carless, D. (2015). *Excellence in university assessment*. Oxon: Routledge.
- Duckworth, E. (1964). Piaget rediscovered. *Journal of Research in Science Teaching*, 2, 172–175.
- Giddens, A. (1990). *The consequences of modernity*. Stanford, CA: Stanford University Press.
- Gill, R. (2010). Breaking the silence: The hidden injuries of the neoliberal university. In R. Ryan-Flood & R. Gill (Eds.), *Secrecy and silence in the research process: Feminist reflections* (pp. 228–244). London: Routledge.
- Hall, S. (1991). The local and the global: Globalisation and ethnicity. In A. D. King (Ed.), *Culture, globalisation and the world-system* (pp. 173–187). London: Macmillan.
- Hil, R. (2012). *Whackademia: An insider's account of the troubled university*. Sydney: New South Publishing, University of New South Wales Press.
- Kemmis S., & R. McTaggart (2005). Participatory action research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (pp. 567–605). Thousand Oaks, CA: Sage Publications.
- Jackson, N. (2008). *Tackling the wicked problem of creativity in higher education*. Brisbane: ARC Centre for the Creative Industries and Innovation.
- Morgan, C. (2011). *In the eye of the beholder? An investigation of student assessment in the creative arts in universities* (PhD thesis). Southern Cross University, Lismore, NSW.
- Plucker, J. A., Beghetto, R. A., & Dow, G. T. (2004). Why isn't creativity more important to educational psychologists? Potential pitfalls and future directions in creativity research. *Educational Psychologist*, 39(2), 83–96.
- Reeves, C., & Reeves, P. (2012). Designing online and blended learning. In L. Hunt & D. Chalmers (Eds.), *University teaching in focus: A learning centred approach* (pp. 112–127). Camberwell: Australian Council for Educational Research.
- Robertson, R. (2012). Globalisation or glocalization? *The Journal of International Communication*, 18(2), 191–208.
- Robinson, K. (2009). *The element: How finding your passion changes everything*. London: Penguin.
- Roy, D., Baker, W., & Hamilton, A. (2012). *Teaching the arts: Early childhood and primary education*. Port Melbourne: Cambridge University Press.

Sharon Lierse
School of Education
Charles Darwin University
Melbourne, Australia

ELIZABETH DOBSON

13. DIGITAL AUDIO ECOFEMINISM (DA'EF)

*The Glocal Impact of All-Female Communities on Learning
and Sound Creativities*

INTRODUCTION

Women¹ carry a significant place in our sound and music technology history, as developers, engineers, designers, composers, sonic artists, performers and scholars (see Many Many Women,² Her Noise Archive,³ WisWos⁴ and female:pressure⁵). The influence of women's contribution to digital audio, music and sonic arts has been carefully documented, and academic research offers a rich account of how women's work in the music industry is received, (re)framed, challenged, and often unacknowledged (Choi, 2017; Durham, 2012; Farrugia, 2012; Fuller, 2015; Pirkko & Diamond, 2000; Gavanas & Reitsamer, 2013; Rogers, 2010, Sandstrom, 2000). In commercial industries, science and also academia, this sonic herstory has become masked by a centering of male contributions. According to the US audio industry only 5% of our 'behind the glass' sound engineers are women (see websites: Huffington Post,⁶ Nashville Scene,⁷ Women's Audio Mission,⁸ BBC⁹), and in the UK a study of music technology university degree applications (to 38 courses in Britain over a ten year period), showed that 90% of applicants were male despite an increase in applications of 1400% (Born & Devine, 2015).

Research on gender and academic attainment shows that there is a correlation between social environment and attainment. For example, a meta-analysis of 493,495 mathematics students aged 14–16 years across 69 nations, looked at an hypothesis that gender differences are 'closely related to cultural variations in opportunity structures for girls and women' (Else-Quest, Hyde, & Linn, 2010, p. 103). This study showed a positive correlation between the Gender Equality Index and the students' mathematics attainment gender gap, concluding that 'girls will perform at the same level as their male classmates when they are encouraged to succeed, are given the necessary educational tools, and have visible female role models excelling in mathematics' (ibid., p. 125). In the music technology classroom, research examining gender and engagement also shows that social environment influences learning in ways that benefit boys, particularly where staff and students exhibit an unconscious bias linking technology with masculinity (Colley & Comber, 2003; Comber, Hargreaves, & Colley, 1993; Armstrong, 2011). This raises questions

about how an overwhelmingly male digital audio ecology is disadvantaging women (Abtan, 2016; Gavanas & Reitsamer, 2013; Women in Music, and Grace Banks¹⁰).

When using the term ecology here, I refer to the evolving inter-relationships of individuals, communities, organisations, networks, businesses, technologies and associated sound and music industries. An ecology that is under pressure to embrace diversity in a number of ways. For example, to make female music and sound pioneers more visible in media and education (see Derbyshire,¹¹ the female:pressure Visibility Tumblr, The Black Madonna¹²), and pressure to acknowledge and respond to a global gender imbalance, by female:pressure's Facts survey, which highlights international music festival gender imbalances.

This chapter focuses on a wave of grass-roots, communities, co-operatives, non-profit organisations and collectives that have responded to this climate by provided spaces and communities almost exclusively for women and girls. I introduce the idea of Digital Audio Ecofeminism (DA'EF) to refer to a particular set of values that may be prioritised by many of these communities and focus on those all-female and feminist sound/music communities, to see how they are providing women with alternative spaces for learning and creating in digital audio domains.

DIGITAL AUDIO ECOFEMINISM

- DA'EF communities share values that centre women, and prioritise equality and reject capitalism.

These values strongly resemble the ecological concerns of ecofeminism:

- rejection of capitalism, and its exploitation of non-dominant beings such as animals, earth and people to create wealth;
- rejection of the scientific revolution, nature as '...a machine which could be analysed, experimented with and understood through reason' (Gaard & Gruen, 1993, p. 236); the reduction of all things to resource and to be optimised, as matter to be used;
- rejection of the rise of patriarchal religions and associated gendered hierarchies;
- rejection of 'the way that patriarchal culture that describes the world in terms of self and other dualism' (Gaard & Gruen, 1993, p. 237), and the inherent power and dominance ethic this entails. For example dualisms such as man/woman, civilised/wild, white/non-white, reason/emotion, as domination is built into such dualisms (Gaard & Gruen, 1993).

I offer Digital Audio EcoFeminism, or DA'EF, as a set of values held by collectives, networks and organisations that:

- resist capitalism, and it's intrinsic need to exploit for the purpose of creating wealth, instead seeking decolonisation in music and sound;
- centre marginalised people instead of taking power and assuming dominance; rejecting power dualisms, and work towards co-creating *equality wisdom*;

- take care not to replicate systems of oppression; rejecting assumptions of male dominance, and marginalizing behaviours and hierarchies that privilege individuals;
- resist the mechanistic materialistic model of people as resources to be used, instead supporting collectivism where people develop knowledge jointly by thinking together and co-creating, power-sharing and resourcing sustainability.

An understanding of DA'EF values can help to identify communities that prioritise equality, centre women and non-binary gender people, and emphasise inclusion over industry or economic opportunity. Also, understanding DA'EF values, and the equality wisdoms of DA'EF communities could lead to a systemic reform of our audio institutions in ways that dismantle barriers for marginalized people. So I encourage further scrutiny of this DA'EF idea and its capacity to show the diverse aims and operational structures of these grass-roots communities. I have identified 50¹³ possible DA'EF communities, who are building networks, offer mentoring and training opportunities for girls and women; creating a multi-local, global movement of grass-roots activism. This is substantial evidence that our male-dominant academic and music industry environments are not supporting or at least providing an equal environment, for many women.

DA'EF work is viewed from a glocal perspective, in the sense that '... people are neither wholly global or wholly local – they are glocal' (Eriksen, 2010, p. 318). It contrasts the idea of 'global' or globalisation, which implies capitalism and an industrial colonization as we see in digital audio commerce, especially through music industry messages that associate technology and masculinity (such as where advertisements show the female as performer (dancer or vocalist) and the male as engineers or producers¹⁴). Globalisation represents a capitalism that reinforces implicit bias around gender and norms that are privileging some while marginalising others (Hall, 1997) and marginalised people reclaim their space and find ways of representation themselves. 'The return to the local is often a response to globalization' (ibid., p. 33). The DA'EF communities presented in this chapter centre the local, but they speak with a glocal voice.

A FEMINIST RESEARCH METHODOLOGY

In June 2017 I travelled across North America to meet and interview the founders and representatives of five DA'EF communities. Guided by a feminist methodology (Harding, 1988; Doucet & Mauthner, 2006) I adopted a teller-focused approach to interviewing; a 'dialectic way of thinking about interview and interviewee' (Hydén, 2014, p. 795), to centre their motivations and values. I asked: how their community began, about their challenges, concerns, and their relationships with other communities (in education and industry). These conversations took place in homes, offices and studios, each lasting roughly one to two hours. I then conducted a

E. DOBSON

thematic analysis of the conversation transcripts¹⁵ (Braune & Clarke, 2017), to draw out the salient themes, and to further my understanding for the following broader questions:

- what motivates the creation of DA'EF communities?
- how do DA'EF communities foster learning and creativities?
- does the knowledge offered by DA'EF communities have implications for digital audio education?
- and what insights can DA'EF communities offer other ecologies of learning and creating?

I also involved these communities in the process of writing this chapter, sending them drafts to be edited, and for them to confirm that they have not been misunderstood, misrepresented, or presented in any way that could be harmful. Finally, I declare that the methodological design, interpretation, and commentary are framed by my own life, as co-founder of the Yorkshire Sound Women Network, and as computer music lecturer in England for nearly 20 years.

Five DA'EF Communities

The five DA'EF communities that I visited are: Beats By Girlz, The Women's Audio Mission, The Seraphine Collective, The Girls Rock Camp Alliance, and the Society of Women in TeCHnology.

Beats By Girlz (BBG) is an online education programme developed initially with Ableton technology, offering a 'non-traditional, creative and educational music technology curriculum, collective, and community template designed to empower females to engage with music technology'.¹⁶ BBG is comprised of regional 'chapters' that work in partnership with local organisations to offer beat making classes for girls. Their 'chapters' are in Minnesota, Boston, Brooklyn, Austin, Alberta, Canada, Chicago and LA. The Women's Audio Mission (WAM) is the only sound recording studios in the world to have been built and delivered by women for women and girls. They train over 1,500 under-served women and girls (96% low income, 90% girls of colour) every year in music production and the recording arts. WAM is a 501(c)(3) non-profit organization with recording studios in San Francisco and Oakland. The Seraphine Collective (SC) is an inclusive, supportive and active community of female-identified musicians and artists designed to foster creative expression and camaraderie among feminists in Detroit.¹⁷ The Girls Rock Camp Alliance (GRCA) is an international music program alliance, co-ordinated by an administrative team who facilitate their annual conference, providing leadership training¹⁸ and an online 'toolkit' for its 100+ full and pending member camps. Finally, the Society of Women in TeCHnology (SWiTCH) is a student-based club at New York University¹⁹ that empowers women in audio and music technology, and emphasises collaborations and networking.

CONVERSATIONS

The following commentary focuses on the three most prominent themes that emerged from our conversations: how the minority centers the marginalised, DA'EF learning and creativities, and the challenging economics of DA'EF organising:

How the minority centers the marginalised: These conversations revealed how the identity and presence a few women can draw attention to the absence of many; leading them to drive the creation of opportunities for others. The women presented in this chapter did not simply centre women like themselves; they work extremely hard to support underrepresented and marginalised communities. They have generated (social, cultural, economic and also symbolic) capital for others who need it, by providing spaces, communities and education programmes, and even 'public homeplaces' for social activism and power-sharing through music. But because their identity reflects the absence of others, their lives have been change, sometimes very radically, ultimately raising questions about the glocal impact of this work on their own lives.

DA'EF learning and creativities: DA'EF communities provide opportunities for sound and digital audio education, decompression and knowledge sharing. This does not simply mean transference of information, but 'interthinking', where knowledge is constructed jointly through talk. DA'EF offers a freedom to take risks 'behind the shield' of the group, offering 'the gift of confidence', but not simply through mentoring (which implies a hierarchy) through 'muse-mentoring', giving all members a capacity to influence change locally and glocally. This chapter also outlines just a few of the many kinds of creativities, practice principles and forms of authorship that were evidenced through these conversations.

The challenging economics of DA'EF organising: DA'EF work is having an important glocal economic and societal impact, but it is expensive, particularly for the self-employed DA'EF leaders. It draws on considerable voluntary labour, which is clearly problematic in a feminist context, and while some identify associated benefits that outweigh the personal economic costs they are careful to ensure that women are receiving capital (usually economic) for their contribution. Grass-roots feminist organising deserves sustainable funding, but DA'EF is further complicated by the need for audio equipment and space to industry support is welcome, particularly when it responds to local needs in ways that centres women and the community, rather than the industry.

How the Minority Centers the Marginalised

When I asked each community to share their story, I was struck by the profoundly simple importance of noticing, and how steps taken by key women led to DA'EF communities and network with international reach.

E. DOBSON

If a world can be what we learn not to notice, noticing becomes a form of political labor. What do we learn not to notice? (Ahmed, 2017, Chapter 1, Section 4, para. 2)

WAM and SWiTCH emerged from tertiary education, where sound engineering courses were being delivered to predominantly white male cohorts. New York University's Associate Director of Music Technology, Professor Agnieszka Roginska, explained that there was a 95% male cohort when she arrived. Female students visited her office to discuss comments from peers, and also problematic classroom situations, so Roginska addressed the issue by inviting the female students to a meeting where she asked three questions:

- what does it mean to be in a programme dominated by men?
- can you describe if there are any situations that make you feel uncomfortable?
- can you outline how the faculty and staff might make some changes to address the challenges?

Their response led to an open-door policy, and also student conduct rules, which extended beyond gender:

...we cannot accept any kind of behaviours, whether in class or outside of class, that would make anybody feel uncomfortable, whether it's women or – I would say gender diversity and general diversity. So, there has to be a ground rule; there is absolutely zero tolerance for any kind of misbehaviour from anyone, whether you're a man, you're a woman making comments to another woman. Zero tolerance. (Roginska)

DA'EF work begins with gender, but it is fundamentally intersectional, and concerned with all forms of marginalisation. The Society for Women in Technology (SWiTCH) emerged from this, and while core meetings are for female students they host events that welcome all. WAM also emerged from a college environment (City College in San Francisco), however it was Terri Winston's colleagues who noticed the gender imbalance:

... I didn't even notice it. Then when I got there and this focus was suggested, it was "okay, this is interesting". Then magically, it's just somebody paying attention to it and next thing we had well over 53 per cent women enrolled. (Winston)

Small, local measures and strategic interventions do improve environments for women. Over the following 14 years WAM grew into a non-profit business with strong links in Silicon Valley, and local schools. This modest early intervention has global influence; developed through inter-relationships with local schools and industry, and a global community of users via their international internship programme and online resources; evolving from a grass-roots community to a non-profit organization in a way that builds economic, social and symbolic capital for

women in sound. WAM delivers an education portfolio which includes Girls on the Mic (a curriculum for around 1200 chronically underserved girls), an internship programme serving between 350 and 500 women, and online training serving nearly 6,900 students across 129 countries,²⁰ serviced by a staff of six, in two studios and training locations.

The third community, Beats By Girlz (BBG), was launched by Erin Barra while she was working as a performing artist. In 2013 Barra became aware of how industry peers regarded her according to her gender and use of technology:

I had been referred to multiple times as the Ableton lady. It was a little frustrating, because I really wanted people to be more interested in my music than the tools I was using. But, I don't get to decide how people react to me. (Barra)

Barra was positioned as 'other', however, her 'difference' as a woman working with technology was something she could mobilise to inspire other women to work with tech. Drawing on her technocultural capital,²¹ and her identity, Barra created beat-making lessons for girls.²² BBG was incubated by The Lower Eastside Girls Club, however Barra wanted to move away from a model of delivering lessons to one local community, to facilitating learning that could happen anywhere. One 'chapter' was set up in Minnesota, where a group called She Rock She Rock were already collaborating with a DJ production school called Slam Academy. This three-way collaborative partnership became a template for the BBG operation, as Barra explains:

These two pieces of the puzzle [classroom space and community infrastructure] were just like already in place and so what we were able to do was provide them with the resources, the curriculum and kind of the template for how to put it together and then access to the companies. [...] Once we pulled that first satellite chapter off, it was like, well, this is totally how we should do it every time instead of trying to find dedicated spaces, and purchase our own technology.

BBG now supports chapters in: Minnesota, Boston and New York City. Erin's materials have a glocal significance, in the sense that they are leading to knowledge sharing and also new communities in new locations. The Girls Rock Camp Alliance (GRCA) also supports a network of groups, delivering a conference and a leadership training program. The American camps mostly stemmed from one original rock camp, a project devised by then student, Misty McElroy:

[Misty] kind of had the idea, got lots of people together and did it, just for one year as a one-off project, but then people were like well is it happening next summer? People wanted more. (Kate Walsh, co-director of GRCA)

The GRCA website now provides a tool kit, virtual meeting rooms, and supports to 100 camps, situated in Alaska, across North and South America, Greenland, Europe, Australia and Japan.

E. DOBSON

Finally, the Seraphine Collective (SC) began while Lauren Rossi was interviewing other female Detroit based musicians to develop her personal music practice. Discussing local challenges that women were facing they identified a recurrent diminishing experience, as Rossi explains:

Many times when you're arriving at a music venue as a female musician, whoever it is that sees you when you walk in the door, assumes that you're carrying someone else's guitar for them, that you're someone's girlfriend [...] more times than not, – you don't really feel welcomed or empowered when you enter a venue as a musician who is also a woman.

SC provided an opportunity to share such experiences, then to imagine better environments for women:

We started just talking about how great it would be if there was a female-run music venue in Detroit. How, when you arrived, you walk in the door, you're carrying your guitar or your amp or whatever and someone greets you and says, hello, and shows you where to put your things [...].

If women had a place where we could teach each other and skill share, and invite other people to come and host other bands and have a residency programme, and all of these things. (Rossi)

These women discussed organising for power-sharing, and now SC also offers women a chance to come together to share and discuss experiences. SC might be described as a 'public homeplace' (Beleenky et al., 1999).

DA'EF Learning and Creativities

...if we put ourselves in the same room, how much knowledge we would have!
No wonder feminism causes fear; together, we are dangerous. (Ahmed, 2017, chapter 1, para. 1)

This 'public homeplace' enables much more than the opportunity to 'teach each other and skill share'. Education research shows that when children are working together they are engaged in 'interthinking'; not simply transmitting facts but learning together while engaged in talk (Mercer & Littleton, 2007). The conversations that Rossi and Augusta Morrison described display collaborative learning through interthinking. Education theory research tells us that students can learn through dialogue. Mercer articulates a concept called the Intermental Development Zone (IDZ), which describes

... a dynamic frame of reference which is reconstituted constantly as the dialogue continues, so enabling the teacher and learner to think together through the activity... (Mercer, 2002, p. 143)

DA'EF seems to naturally create 'interthinking' situations where people with diverse experiences and backgrounds are thinking together, solving problems and developing knowledge jointly through dialogue. Though this situation does not always present an expert/learner relationship, with a mentor and apprentice, but usually something closer to Mulvey's idea of the muse, an idea "associated with realizing one's own unique purpose rather than following in someone else's footsteps" (2012, p. 184).

Some individuals feel that they have little or nothing offer, so I find Mulvey's concept of muse-mentoring more compelling as this signals something mutually constructed: "[Muse-mentoring] sometimes occurs without the muse-mentors realizing the role they played, especially if they are in a lower status position" (ibid., p. 191). Value is associated with all members of the DA'EF community, and while some may perceive their status to be lower, I suggest that every individual has glocal presence through DA'EF. wardly, SC sees power in their collective voice, but SC maintains an inward focus on the individual:

...it's about everybody who is in the room, and that's a really powerful sort of state to be in. Because I think normally when one goes to see bands play you don't feel like you're necessarily connected to everyone in the room, even though you're all there for the same reason. (Rossi)

When we started the Yorkshire Sound Women Network I hoped to create informal apprenticeships and opportunities for 'interthinking'. Inspired by The Women's Institute and a potential overlap '...between the skills associated with DIY electronics and design and the craft culture traditionally cultivated within female society' (Abtan, 2016, p. 57), I imagined a community where women might give 'the gift of confidence' (Mahn & John-Steiner, 2002) through '...the sharing of risks in the presentation of new ideas, constructive criticism and the creation of a safety zone' (ibid., p. 52). This was evident in all of the DA'EF communities that spoke with me.

Morrison and Rossi also described creativity, offering accounts that actually revealed many creativities. Morrison began by describing where creativity happens, though I found it interesting that they did not talk about musical creativities specifically:

AM: The community meetings are sometimes where creativity happens and if we're trying to think of a theme for the next mix tape or zine, that's really fun and you throw out all these ideas or even coming up with the names for the zine...

AM: I think when someone comes up with an idea and then other ideas come out of that that's where a lot of the creativity happens and flows. Sometimes it's in more of the internal meetings and then kind of bring it to the larger group other things happen.

LR: There's a level of creativity in sharing and everything, especially since the organisation is being created over time from scratch. So there are decisions being made every day that impact the future of the organisation,

that are being made by people who are thinking creatively about how to do something that they have never done before, or wouldn't otherwise know how to do.

Morrison describes how ideas flow out of each other across different members of the group, and over time, as creativities shape their ecology, as members think imagine how to do what they have not done before. DA'EF emerges through 'distributed creativity' (Sawyer & DeZutter, 2009) where decisions are developed jointly in ways that could not have been anticipated by any individual, and also 'enterprise creativities' (Dobson, 2015). Pamela Burnard's systems model of musical creativities (Burnard, 2012, p. 222) provides an extensive framework for unpacking many more creativities, and understanding what DA'EF truly offers. The model maps: forms of authorship (self-social and sociocultural), mediating modalities (technological and temporal), and practice principles (explicit and implicit) (2012, p. 230). With reference to this, SC exhibited many forms of authorship: sociospatial, organisational, networked, collaborative, personal, cultural, intercultural, cross-cultural, multicultural, and sub-cultural. I also saw various practice principles: empathetic, artistic, transformative, invention, possibilities and problem-solving, experimental, dialogic and participatory, exploratory, interactive and process based. Other DA'EF communities, similar to SC in operational structure and mission, are likely to demonstrate, collaborative learning, many of these creativities, forms of authorship and similar practice principles.

Working with girls, Barra's BBG has a different pedagogical framework, but in her lessons she also fosters learning and self-confidence through collaborative and computer-mediated creativities. Barra invited a group of industry professionals to receive Ableton Push tuition from her students.

EB: Many of those adult women have not played Push. Maybe they've used Ableton, but likely they've never made a beat with this particular controller. Having a girl show another older woman how to do that, it's kind of incredible.

ED: Can you describe what incredible looks like?

EB: Well, little girls can be pretty sassy and bossy. "Come over here. Sit down. First, you're going to press this button". Then the women are just following along. It's exciting to watch them switch roles. I think all young people want to feel like they're adults or they're older than they are, and that they're in control, so when you give them that opportunity it's exciting. We've had some situations where some girls will just repeat the course. We had one girl, April. She took it three times. By the third time, I was like, April, you're going to teach today. She was just so excited – so, so excited.

This situation offered the girls an opportunity to demonstrate empathic, participatory and problem-solving practice principles. The technology becomes a tool for collaborative meaning-making, not simply a tool for composition.

Ableton in particular, I think, suggest some mind games in a way, like the fact that one half of the software is non-linear and then the other is linear. Someone will say, all of a sudden I want everything to drop out except this one track. But they want to do it live. They want to do it with their fingers in real time. We'll say, okay, guys, April just wants just solo the drums for a second, so how is she going to do that? [...] They all come up with these different ways to accomplish the same task. (Barra)

Barra engages the girls in personal and collaborative forms of authorship; computer mediated performance, improvisation and composition modalities; and sound based dialogic problem-solving practice principles. She fosters socially engaged, talk and technology mediated, music creativities, and though all of this Barra builds their confidence and knowledge while demonstrating that there is more than one way to create a track.

Barra is also gifting them technocultural capital, dissolving hierarchies, integrating opportunities for muse-mentoring, and normalising problem-solving practice principles through divergent thinking in music production. This prepares girls for situations that could be unsettling in predominantly male audio environments, not because of gender necessarily but because they become a gendered minority. In one of her videos²⁴ Barra adds that the best environment is actually co-ed so I asked her to elaborate:

ED: You talked in your video about co-ed being the best scenario.

EB: Yes.

ED: But when it's all girls there are 'magical moments'. Are you saying that those happen only in the all-female environment, and what do they look like? What does that mean?

EB: Not necessarily. I think that they happen when people feel comfortable, so equity, I think, looks different depending on the context. When it is just a whole group of women, it's a lot easier for women to feel comfortable. But I teach courses at Berklee which when I started teaching at the college, started off a little bit more half and half. Now women just gravitate towards me, so I end up with a classroom full of mostly women. Then the men in those situations are very uncomfortable. I just had a session that was 14 women and two men. The men in those situations are very uncomfortable. They were just totally steamrolled. I think they felt like they weren't supposed to ask questions, because they didn't want to seem stupid, which is the exact same thing that happens when it's all men and just one or two women. I think the dynamic either way is like – if it's not equal, then it's not usually a good situation unless it's one or the other – all men, all women or some equal, equitable gender balance.

As girls are more likely to experience this as a minority, they may be unlikely to take risks that are crucial to learning and development. Roginska and Stephanie

E. DOBSON

Benicek (President of SWiTCH) explained how they feel that their all-women environment offers support:

Having this community and knowing that you have these people who believe in you, who can give you the right perspective, meaning an honest perspective – it doesn't mean that they're always going to say, oh, you know, this is great, great, great. That's not true. But who will give you an honest perspective; saying, it's good, you made a mistake, this didn't work out, but it's okay. You just – you need to just keep going. I think that is so important. I mean in general, not even just with SWiTCH, but in general having that kind of community is very important in the university environment. (Benicek)

Winston explained that we should be demanding in a way that encourages girls to be demanding of themselves.

I don't think education is comfortable. Part of education is being uncomfortable; you learn when you're uncomfortable. [...] we are already making people uncomfortable by saying this is a programme for women and girls, but we're also allowing people to save face when they make a mistake because they are uncomfortable – we're not making it a personal discomfort.

These communities are clearly creating environments that offer freedom to take risks that are challenging in ways that support for girls and women. While also pressing industry to create better environments. Winston described WAM as a village; a community that has taken many years to develop, and one that cannot simply be replicated by just building a studio to teach girls. WAM training, apprenticeships and community has enabled 500 students to secure paid employment in Silicon Valley and companies like Google, Dolby Laboratories and Pixar, however, Winston pressed me to think about retention and persistence; to understand "...why women are entering these positions and then exiting pretty quickly from the industry". Winston addresses this by finding out which companies provide better situations for women; by talking with WAM alumni and employers WAM has been influencing industry, to actively create environments that are more suitable for women.

The culture is already a better culture because they're trying to change it, they're coming to us saying we want to do this. What can we do to make this a better situation? (Winston)

The Challenging Economics of DA'EF Organising

DA'EF communities are creating valuable opportunities for girls and women. For example, while incubated by the Lower Eastside Girls Club, BBG had a 50-girl waiting list for each seat, and WAM serves around 1200 middle school and high school girls, 350 women a year, helping 500 to find employment, 12 interns a year

(from over 70 applicants with 50 internships so far overall) and resources online for over 35,000 subscribers.

These groups also are also creating new knowledge; *equality wisdoms* with intellectual and social value for communities and organizations that are concerned with equality. For example, WAM maintains contact with the women who go on to work in Silicon Valley:

TW: One of my favourite things about my job is when somebody gets a job. So, if we get this amazing gig for one of our graduates and they're happy, then the second part of that, that's been going really well, is when that person that we placed moves on to a better job and then they hire another woman graduate from us again. [...] It's been exciting to see the women that we've placed create those pipelines on their own.

Their relationship with industry is collaborative and evolving, but also the result of thousands of hours of voluntary labour, already given generously by self-employed DA'EF pioneers like Winston. Actually Winston's initial commitment was fuelled by audio industry support, when WAM attended their first Audio Engineering Society Conference 14 years ago, as with Barra's BGG incubation, early investment is a valuable though challenging springboard:

TW: ...suddenly manufacturers were like, "Terri, we want to get behind this, here's this gear". I'm like okay – now we've got to create a whole another thing.

ED: Did that happen before you had a space to put any equipment?

TW: We had no space. We had nothing. We had nothing. They were like "we want you to build a studio. You should build a studio. That will be cool". I'm like "alright". So, then this just snowballed. It really snowballed".

Winston explained that the equipment was offered on the basis of her strong reputation as a sound engineer and producer, but she had not anticipated this kind of investment. She left an academic position and became the full time director of WAM, working 70–80 hours a week on development, lobbying and fundraising.

I walked away from a 10-year tenured professor position, just left it. People thought I was absolutely insane. Because I just couldn't physically work two full time jobs. I was working 80 hours a week. [...] Just with this place now, I'm working 80 hours a week [...] – I think we've inspired other people which is great, but the flipside is they don't realise how much, what it's taking for us to do this. It's taking the concentrated efforts of five staff members and 18 board members and all of the people that support Women's Audio Mission which is lot of people. So, it's 1300–1500 pages of grants every year. It's an incredible amount of energy. (Winston)

Barra also described the resources provided by The Lower Eastside Girls Club (LEGC):

E. DOBSON

EB: These people were very well funded. Just alone for their music programme, we created a massive recording studio. [...] They had a \$350,000 budget to run this music programme, and the people who ran that organization are amazing fundraisers. It was serendipitous. [...] When the LEGC housed us we basically got to build the studio of our dreams – I guess me, the studio of my dreams. Push had just come out. Every single station had a brand-new iMac, an Apogee Duet, these beautiful Beyer Dynamic headphones [...] – it was just incredible...

Barra explained that this was serving a large population of isolated girls, living in a subsidised housing area of Manhattan populated by 35,000 people.

EB: I think it was like 5000 to 7000 of them were girls ages nine to 19. The Girls Club catered and served that population that lived right there, because they were very far on the Eastside. It was like a difficult area to get to. The train doesn't go there. Yeah, before I knew it, it was happening. It was kind of crazy [laughs].

So Barra was situated in an area with an existing outreach agenda. This generous offer of resource introduces tough decisions though. Ultimately, despite the investment Barra left LEGC because knowledge sharing values did not align with the idea of one organisation owning BBG; she rejects the idea of capitalising on the idea of helping people. This is a recurrent theme across DA'EF communities and while taking care to pay tutors or make sure that volunteers are beneficiaries through the teaching experience, both Barra and Winston devote many hours of unpaid work themselves. But Barra explained it has not been without other personal benefits:

...the fact that I don't make money doing it has actually provided me with so much. I'd say the majority of really good things that have happened in my life have been some sort of a result of giving to the community. My Berklee job, for instance is very connected to the work what I was doing before and the work that I'm doing at the college [...] I've been able to do a lot of work on Coursera, Berklee Online and for many other companies worldwide because of Beats By Girlz. It's all stemmed from here. My general income is very high, but it has nothing to do with Beats by Girlz. (Barra)

Homemade cultures are *'defined by the fact that people do not get paid for their work'* (Holden, 2015, p. 8) and, while some DA'EF communities fundraise they do not seek profit. The conversations also showed how DA'EF structures are economically, and operationally complex, however here is no guidebook to this kind of organising. Communities like SC and SWiTCH have a near horizontal structure, GRCA and BBG operate distributed networks that satellite groups, while WAM has slightly more hierarchy, suited to education and industry collaboration. The development a sustainable DA'EF structure is consistently complex and demanding:

...maintaining these structures becomes more and more difficult as you grow and grow. That's something that has worked for us and that is hard, but is really important. We feel like it's a democratic system that is currently working for us. I think for a long time the board was just doing a lot of the work and we're really trying now to have other people who are not on the board doing more of the GRCA work. Then in terms of camp, local camps also are constantly struggling with how to deal with this, because the other thing we're trying to avoid is replicating systems of oppression in our work. So that is really hard, and it's ultimately not going to be something we solve quickly and easily. (Kate)

Finally, some of the DA'EF communities have benefited from support from audio manufacturers and software developers, and while this is welcomed it raises practical and pedagogical issues. Barra outlined pedagogical concern about the benefit of this; donated equipment can come with an implied brand agenda. While this may be no problem, the tool may not quite match the task or activity of the group, as Barra explains:

EB: I just now can receive tax-deductible donations, so we're going to start looking – and we've had interest from companies like Santander. I don't think the bank wants us to leverage their brand – they don't have technology that they want us to use in our classrooms. But realistically, that's where a lot of the interest has been thus far. 'Oh, Beats by Girlz. That's so great. You guys should totally use our tech'.

ED: Could you tell me what is wrong about that?

EB: Well, tools are – let's say, if you're teaching somebody to build a bench, you'll want to use a hammer. You're not going to use some multi-tool, which [is] a hammer, screwdriver, saw thing etc... Sure, you could, but these are children. The more proper and simple the tool, the better. I think there are choices that you are responsible for as an educator, like saying, "this is the right tool to use because it's the right tool", as opposed to, "I'm using this tool because so-and-so company gave me money and now I have to use their controllers and they have to be in the pictures with the cute little girls". I think that that's wrong again.

Organisations looking to collaborate with DA'EF communities might look closely at the aims, mission and operational structure, then ask what kind of collaborative work could be mutually beneficial, and in keeping with shared values.

SUMMARY OF FINDINGS

In this chapter I introduced the concept of DA'EF communities, their values and discussed evidence of how their work fosters interthinking' and 'muse-mentoring' while also outlining some of the operational and economic challenges of DA'EF

E. DOBSON

organising. DA'EF communities have a glocal presence, prioritising social equality, inclusion and power-sharing, in ways that build from a local knowledge of and about obstacles that marginalise people, while simultaneously providing social, cultural and economic capital. DA'EF communities are developing equality wisdoms and starting to press our music industries for change as WAM is offering advice to companies in Silicon Valley, and SC share on building more diverse and inclusive spaces in the Detroit music scene, dedicated to knowledge sharing collaborative work with local venues. SC are ready 'to set the table, rather than ask for a seat at the table' (Morrison).

Implications

This work raises a number of glocal implications. Firstly, these conversations suggest that work on gender equality is more likely to be given to women, disrupting their own practice as sound engineers, composers, producers, DJs etc. As a global society we need to find better ways of taking collective responsibility for gender inequalities, to develop strategies that do not further deplete potential contribution of women who are sound, digital audio and music experts. The resources and values offered by DA'EF communities may be a helpful starting point.

Also, DA'EF spaces enable girls and women to take the risks that are necessarily for creativities and learning.

It's like the Spartans; the strength of the Spartans was that they stood together and they had their shield. Their shield was much more important than their sword. (Roginska)

DA'EF offers 'behind the shield' knowledge development, and while this sometime means tough love, it seems to indicate that resources can be pooled and co-developed for other situations where the shields are down. Formal education might consider how DA'EF values inform practice principles, mediating modalities and alternative forms of authorship. There are many women-only music and digital audio communities, struggling to establish local communities, and Barra explained that each time a new initiative starts there might be assumptions that work is not already happening in that area. Groups may be replicating effort, so a systematic mapping of existing communities, their operational structures and aims (accompanied by a website like White Accomplices²⁵), could be beneficial.

As research has shown that that boys receive greater but subtle encouragement to engage with music technology in the classroom, further research might look more closely at societal influence on minorities in gender dominant music and audio technology practices today, with particular focus on the influence interaction. Barra suggested that where there is a gender imbalance the minority group are likely to withdraw. Research might therefore investigate how co-education music environments can support and encourage minorities in ways that equalise their learning capacity.

Ultimately there are also glocal implications for audio innovation, as technologies, techniques, concepts and art are all generated by a predominantly male audio industry. A sociocultural view of creativity considers how human activities, such as music production, are mediated through interrelationships with society, the immediate physical location such as the music studio or music classroom, and the psychological tools of the domain. People who do have economic, social and symbolic capital within education and the music industries must develop a better societal understanding of learning and creativity in these settings, to genuinely improve glocal equity in terms of access, experience, progress and diversity.

One major criticism of all-women groups is that they are 'echo-chambers'. This implies that women are homogenous, and that women only ever exist in all-women spaces, but these conversations actually show the ways that DA'EF work builds knowledge through dialogues situated with experiences and concerns of women, build individuals up with resources and a wider network, amplifies voices where amplification is needed, and develops productive collaborative relationships with industry and education. Rossi explained a need for us to 'pass the microphone' when under, or unrepresented people are heard, our ecology evolves, and from this perspective the most marginalised people have the greatest potential for glocal impact.

So I extend this idea of passing the microphone, to providing access to the tools and concepts used when designing and building our future technologies. We must make space for underrepresented people to re-invent the audio technology, practice and the concepts that mediate our activities as users, teachers and students. I am convinced that Digital Audio Ecofeminism is making a glocal impact on gender equity, and that this requires collaboratively prepared economic investment. Such work also needs to be guided by the scholars and activists who are already working hard on decolonizing our music and sound industries.

FINAL THOUGHTS

I look forward to further scrutiny of the concepts and ideas presented here and will publish the full transcripts online as a source of inspiration co-development of knowledge development. My deepest gratitude to Erin Barra, Terri Winston, Lauren Rossi, Augusta Morrison, Agnieszka Roginska, Stephanie Benicek, Pari Songmuang, and Kate Walsh for your time and your trust. And to all women who recognise something of your story in these pages, even though you are not named, your work is acknowledged and present in this conversation.

NOTES

¹ When I say women I refer to 'all those who travel under the sign women' (Ahmed, 2017, p. 324), including people of non-binary genders and transwomen. Furthermore, the general category 'women' should not be assumed to be white, however, this chapter does not unpack the issues that are faced by women of colour.

E. DOBSON

- ² <https://manymanywomen.com/about/>
- ³ <http://hernoise.org/>
- ⁴ <http://wiswos.com/assets/php/dataset.php>
- ⁵ <http://www.femalepressure.net/>
- ⁶ http://www.huffingtonpost.com/entry/women-producers-statistics_us_57113cebe4b0060ccda345be
- ⁷ <http://www.nashvillescene.com/news/article/13034234/women-account-for-less-than-5-percent-of-producers-and-engineers-but-maybe-not-for-long>
- ⁸ <https://www.womensaudiomission.org/>
- ⁹ <http://www.bbc.co.uk/news/entertainment-arts-19284058>
- ¹⁰ <http://thequietus.com/articles/22436-recording-studios-sexism-music-industry>
- ¹¹ <http://deliaderbyshireday.com/>
- ¹² <http://thequietus.com/articles/21641-the-black-madonna-interview>
- ¹³ <https://drlizdobson.com/2018/02/18/feministsoundcollectives/>
- ¹⁴ <http://realbootymusic.aiaiai.dk/>
- ¹⁵ The full transcripts will become available in the future but what follows is necessarily a curated conversation across five states.
- ¹⁶ <https://www.beatsbygirlz.com/>
- ¹⁷ <https://seraphinecollective.org/>
- ¹⁸ <http://girlsrockcampalliance.org/>
- ¹⁹ https://www.facebook.com/pg/NYUSWiTCH/about/?ref=page_internal
- ²⁰ <https://www.womensaudiomission.org/about/>
- ²¹ Technocultural capital (in the context of DJing) is ‘...associated with the effective use of a laptop as an instrument ... recognised at the very least by others who use laptops to perform’ (Attias, Gaurnas, & Reitveld, 2013, p. 156).
- ²² <https://www.ableton.com/en/blog/erin-barra-beats-by-girlz-education/>
- ²³ <https://www.beatsbygirlz.com/bring-bbg-to-your-community/>
- ²⁴ <https://www.whiteaccomplices.org/>

REFERENCES

- Amabile, T. M. (1996). *Creativity in context: Update to the social psychology of creativity*. Boulder, CO: Westview Press.
- Abtan, F. (2016). Where is she? Finding the women in electronic music culture. *Contemporary Music Review*, 35(1), 53–60.
- Ahmed, S. (2017). *Living a feminist life*. Durham, NC: Duke University Press. [Kindle Cloud Reader]
- Armstrong, V. (2013). *Technology and the gendering of music education*. Burlington: Ashgate Publishing, Ltd.
- Attias, B., Gavanas, A., & Rietveld, H. (Eds.). (2013). *DJ culture in the mix: Power, technology, and social change in electronic dance music*. New York, NY: Bloomsbury Publishing.
- Antonio, A., Astin, H., & Cress, C. (2000). Community service in higher education: A look at the nation’s faculty. *Review of Higher Education*, 23(4), 373–398.
- Baldwin, R. G. (1996). Faculty career stages and implications for professional development. In D. Finnegan, D. Webster, & Z. F. Gamson (Eds.), *Faculty and faculty issues in colleges and universities* (2nd ed.). Needham Heights, MA: Simon & Schuster Custom Publishing.
- Belenky, M. F., Bond, L. A., & Weinstock, J. S. (1999). *A tradition that has no name: Nurturing the development of people, families, and communities*. New York, NY: Basic Books.
- Born, G., & Devine, K. (2015). Music technology, gender, and class: Digitization, educational and social change in Britain. *Twentieth-Century Music*, 12(2), 135–172.
- Braun, V., & Clarke, V. (2017). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Burnard, P. (2012). *Musical creativities in practice*. Oxford: Oxford University Press.

- Choi, G. Y. (2017). "Who run the music? Girls!" Examining the construction of female digital musicians' online presence. *Popular Music and Society*, 40(4), 474–487.
- Colley, A., & Comber, C. (2003). Age and gender differences in computer use and attitudes among secondary school students: What has changed? *Educational Research*, 45(2), 155–165.
- Comber, C., Hargreaves, D. J., & Colley, A. (1993). Girls, boys and technology in music education. *British Journal of Music Education*, 10(2), 123–134.
- Crook, C. (2000). Motivation and the ecology of collaborative learning. In R. Joiner, K. Littleton, D. Faulkner, & D. Miell (Eds.), *Rethinking collaborative learning* (pp. 161–178). London: Free Association Books.
- Dobson, E. (2015). Permission to play: Fostering enterprise creativities in music technology through extracurricular interdisciplinary collaboration. In P. Burnard & E. Haddon (Eds.), *Activating diverse musical creativities: Teaching and learning in higher music education* (pp. 75–96). London: Bloomsbury.
- Doucet, A., & Mauthner, N. S. (2006). Feminist methodologies and epistemology. In D. L. Peck, & B. C. D. (Eds.), *Handbook of 21st century sociology* (Vol. 2, pp. 36–43). Thousand Oaks, CA: Sage Publications.
- Durham, A. (2012). "Check on it" Beyoncé, southern booty, and Black femininities in music video. *Feminist Media Studies*, 12(1), 35–49.
- Farrugia, R. (2012). *Beyond the dance floor: Female DJs, technology, and electronic dance music culture*. Bristol: Intellect Books.
- Else-Quest, N. M., Hyde, J. S., & Linn, M. C. (2010). Cross-national patterns of gender differences in mathematics: A meta-analysis. *Psychological Bulletin*, 136(1), 103–127.
- Fuller, S. (2016). *Something revolting: Women creativity and music after 50*. In C. Haworth & L. Colton (Eds.), *Gender, age and musical creativity*. London: Routledge.
- Gaard, G., & Gruen, L. (1993). Ecofeminism: Toward global justice and planetary health. *Society and Nature*, 2(1), 1–35.
- Gavanas, A., & Reitsamer, R. (2013). DJ technologies, social networks and gendered trajectories in European DJ cultures. In B. Attias, A. Gavanas, & H. Rietveld (Eds.), *DJ culture in the mix: Power, technology, and social change in electronic dance music* (pp. 51–77). London: Bloomsbury.
- Green, L. (2006). Popular music education in and for itself, and for 'other' music: Current research in the classroom. *International Journal of Music Education*, 24(2), 101–118.
- Hall, S. (1997). The local and the global: Globalization and ethnicity. *Cultural Politics*, 11, 173–187.
- Holden, J. (2015). *The ecology of culture*. Swindon: Arts and Humanities Research Council.
- Levine, C. (2015). *Forms: Whole, rhythm, hierarchy, network*. Princeton, NJ: Princeton University Press.
- Hydén, M. (2014). The teller-focused interview: Interviewing as a relational practice. *Qualitative Social Work*, 13(6), 795–182.
- Harding, S. (1987). Introduction: Is there a feminist method? In S. Harding (Ed.), *Feminism and methodology: Social science issues* (pp. 1–14). Bloomington, IN: Indiana University Press.
- Mahn, H., & John-Steiner, V. (2002). The gift of confidence: A Vygotskian view of emotions. In G. Wells & G. Claxton (Eds.), *Learning for life in the 21st century* (pp. 46–58). Oxford: Blackwell.
- Mercer, N., & Littleton, K. (2007). *Dialogue and the development of children's thinking: A sociocultural approach*. London: Routledge.
- Miell, D., & Littleton, K. (2008). Musical collaboration outside school: Processes of negotiation in band rehearsals. *International Journal of Educational Research*, 47(1), 41–49.
- Moisala, P., & Diamond, B. (Eds.). (2000). *Music and gender*. Urbana, IL: University of Illinois Press.
- Morison, S. E. (1936). *Harvard College in the seventeenth century*. Cambridge, MA: Harvard University Press.
- Mulvey, A. (2012). Mentors, muses, and mutuality: Honoring barbara snell dohrenwend. *Journal of Community Psychology*, 40(1), 182–194.
- Pirkko, M., & Diamond, B. (2000). *Music and gender*. Urbana, IL: University of Illinois Press.
- Rogers, T. (2010). *Pink noises: Women on electronic*. Durham, NC: Duke University. Press.
- Sawyer, K. R., & DeZutter, S. (2009). Distributed creativity: How collective creations emerge from collaboration. *Psychology of Aesthetics, Creativity and the Arts*, 3(2), 81–92.

E. DOBSON

Sandstrom, B. (2000). 11 women mix engineers and the power of sound. In P. Moisala & B. Diamond (Eds.), *Music and gender* (pp. 289–305). Urbana, IL: University of Illinois Press.

Wells, G., & Claxton, G. (Eds.). (2008). *Learning for life in the 21st century: Sociocultural perspectives on the future of education*. New York, NY: John Wiley & Sons.

Elizabeth Dobson
Yorkshire Sound Women Network
University of Huddersfield
Huddersfield, England

PART 3

**CREATIVITIES IN DRAMA AND DANCE AND
EMBODIED LEARNING**

SUSAN DAVIS

14. DRAMATIC LEARNING AND INDIGENOUS CREATIVITIES

A Kinship Approach 

INTRODUCTION

When it comes to educating for innovation and creativity, within the educational policy realm there is little recognition of Indigenous approaches to creativity and embodied artforms such as drama and theatre. However there are important stories to be told about how we can realise creative futures which draw upon learnings from the most ancient of traditions. These include artforms that have been central to my research, including storytelling, drama and theatre, and the many great stories about creativity and innovation that emerge from Aboriginal and Torres Strait Islander peoples and cultures. This chapter will focus on notions of a ‘kinship’ approach to creativities, drawing upon learnings from two case studies related to drama and Australian Indigenous arts, people, cultures, approaches and ways of knowing, identifying perspectives and approaches that others can learn from.

DRAMA AND INDIGENOUS CREATIVITIES

This chapter takes its inspiration from the experiences, cultures and histories of Australia’s Aboriginal and Torres Strait Islander peoples. Australian Aboriginal cultures are the longest continuous living cultures in the world, stretching back at least 50,000 years; with recent DNA evidence suggesting it could be more like 75,000 years (Rasmussen et al., 2011). Many of the issues they have faced are not dissimilar to other First Nations peoples around the world, with experiences of colonisation, dispossession, assimilation, racism and deracination. Throughout the twentieth and twenty-first centuries, there have been concerted efforts to acknowledge the wrongs of the past and initiate reconciliation processes. These processes are not unproblematic and the nature of the support and action across levels of government is often subject to ideological shifts and political figures weighing into populist debates including what have been called the ‘history wars’ (Macintyre & Clark, 2004).

Over the past few decades a significant body of literature has been developed by Indigenous scholars and colleagues which has done much to disrupt historical research models regarding Indigenous peoples and cultures. This work has

built upon feminist and standpoint theory (Moreton-Robinson, 2017) and other approaches that acknowledge the different ways that Indigenous peoples view the world, relate to the world, and are part of the world. The complexities of negotiating, working within and across different epistemologies and ontologies is variously theorised, with a recognition that non-Indigenous researchers/educators must also be challenged and need to understand and contextualise Indigenous knowledges through ‘navigating a space of colliding trajectories’ (Blair, 2015). Central to much of this work are notions of country and the connections to such through an active relationship, the importance of the relationality (Moreton-Robinson, 2017) and a ‘proper kinship order’ of ‘nourishing relationships with our ecosystems’ (Battiste & Youngblood, 2000, p. 9). Forms of what western cultures view as artistic expression such as storytelling, drama, dance and art are valued as integral forms of realizing, expressing and passing on culture.

In the field of education, much of the public narrative about Aboriginal and Torres Strait Islander peoples has often been negative, in terms of the scale of the issues being confronted, and the ‘gap’ between Indigenous and non-Indigenous outcomes across multiple fronts such as health, incarceration rates, educational completions and achievement (Commonwealth of Australia, 2017). In educational programs the focus is often based on addressing the ‘deficits’, underachievement, non-completion and so on.

However in this chapter I argue that there are many positive and important stories to be told about Aboriginal and Torres Strait Islander people’s creativity, resilience and ingenuity. Whether it be from some of the examples of Aboriginal dances being adapted and created to tell the stories of first sightings of ships or white man, to a breakthrough musical theatre production like *Bran Nue Dae* that disrupted popular stereotypes of Indigenous peoples with its translation of a Western form, to performative acts of protest and agency, Aboriginal and Torres Strait Islander peoples have always had to devise, adapt, create and remake to achieve equal rights and recognition. As Aboriginal director, writer Wesley Enoch affirms, creativity and innovation have been part of Indigenous meaning making and cultures throughout history:

The facility for change is also built into Indigenous traditional meaning-making structures.... a dance from Bathurst Island depicting the gunning turrets stationed on the islands during WWII shows interpretive traditional enacting as a more modern experience; or the creation of explanatory myth-like structured stories for the coming of alcohol or money or AIDS or the Nissan four-wheel drive bespeaks a flexibility to accept and explain environmental changes through a facility of ‘New Dreaming’. (Enoch, 1994)

Indigenous creativities are not only to be celebrated in the work of contemporary artists and performers, but as integral to the ways they have been able to maintain culture and dreamings as well as realise the new.

DRAMA DRAMATIC LEARNING AND CREATIVITY

In turning to Indigenous drama and theatre, it is first important to outline some features of the artform and nature of the creativities and learning that are cultivated through such. Haseman and O'Toole's 'Dramawise' (1992) and John O'Toole's (1992) work in articulating the specific nature of the dramatic form helped us appreciate that there were key elements and processes that were integral to drama learning. They also helped us understand how these dramatic building blocks underpinned the creation of dramatic work from process drama to mainstream theatre. It could be argued furthermore, that because drama is based on human experience then drama thinking and knowing is also applicable to the world beyond the drama classroom. The taking on of different roles, status and relationships are central to human interactions, exploring and manipulating various types of tensions are at the heart of telling a good story, while the selection of language and register can create different moods and atmospheres, and these are all manipulated through space and time to convey meaning and communicate powerfully with other humans. While the applicability of 'design thinking' is well accepted and promoted, such a collaboratively human form of expression can best be expressed as 'dramatic thinking'.

These very human centred artforms are often not the subject of rhetoric about 21st century skills and learning, with the focus often more on 'new' technologies and tools. However research which has investigated the impact of technologies on our lives and the subsequent changes to the world of work identify the increased role that creativity and social skills are going to play as other job sectors shrink (Frey & Osborne, 2013). Human communications, social interactions and creativity are not just 'fluffy' optional areas of focus for education, but essential for opening up future study and work options. "Our findings thus imply that as technology races ahead, low-skill workers will reallocate to tasks that are non-susceptible to computerisations – i.e., tasks requiring creative and social intelligence" (Frey & Osborne, 2013, p. 45). Drama-based learning cultivates creativity, problem solving, collaborative skills, and motivation – the very skills and qualities that are required for grappling with the problems that beset our world and to meet the employment demands of the future.

A range of research has further highlighted the ways that for those students who study drama, the drama classroom provides a space for promoting creative opportunities through human interactions and embodiment. Furthermore students value the opportunities to create and perform new which relies upon social interactions and collaborations (Davis, 2010). Studies in Canada which have also sought to identify what students value through their drama education experiences emphasize the importance of students having opportunities to use their bodies, work with others, and engage in authentic meaningful assessment and performances. The social and interactional learning enabled through drama is highly valued as are the opportunities to share their work with others. These studies also highlight the important role of the drama teacher and the space that drama occupies as often being

S. DAVIS

‘different’, more social and supportive than other subjects within the curriculum (McLauchlan, 2010; McLaughlan & Wynter, 2014).

CASE STUDY 1: CONTACT YOUTH THEATRE’S ‘THIRD PLACE’ PROJECT 1991

To explore some key features of Indigenous approaches to creativity, the next section of this chapter includes two short case studies which reflect on some concerns and experiences from early on in my career through to the most current. Similarly, such relational ways of knowing and learning are also central to Indigenous cultures. Reflecting upon the first has provided the foundations for understanding some of the foundational concerns for much of my work and an appreciation of the seminal nature of some of the features and approaches to creativity that continue to inspire me. In 1991 I was a drama teacher with seven years experience behind me and was seeking to expand my practice into work beyond the school, within the youth arts and community sector. I was invited to be involved in Contact Youth Theatre’s ‘Third Place’ project, one that was deemed foundational for the work they were conducting in partnership with different cultural groups, including Indigenous. The focus for the Third Place project was to bring together artists and young people from Indigenous and non-Indigenous backgrounds and to explore a possible third place:

The *third place* – a place of meeting, where we can maintain the values of both cultures, where both can inform a meeting on common ground. We will be investigating different forms of artistic expression and content – what we want to say... we are starting from the position that theatre can change the world, especially when we work with young people... Furthermore we need to consider status roles here in a cultural sense. We are working from the basis that the Aboriginal culture is a sophisticated, humane and complex one. Considering the history of white colonisation and how much we don’t know it seems that non-Aboriginal Australians have a lot to learn from the Aboriginal culture (but we must not place all the responsibility on them to solve our problems). (Contact Youth Theatre, 1991, p. 1)

Across two weeks of the creative development project, different creatives from Indigenous and non-Indigenous backgrounds lead warm up activities and workshops, explorations and improvisations working across drama, storytelling and writing, dance and visual arts. Throughout the two weeks what I was struck by as the documentor but also a participant, was that this was not an equal sharing of culture and creativities as the Indigenous artists were already well versed in two ways or both ways expression. They had extensive experience within ‘white’ institutions and ways, as well as their own Aboriginal cultures. However for many of the non-Indigenous participants, it was for us like entering a new world. While I had some knowledge of drama processes and performance I learnt far more from the Murri artists (Murri being a regional term used by many Aboriginal people from Queensland to describe themselves). Their generosity in sharing their knowledge of culture, of history, of their

stories was extraordinary. In particular I was deeply touched by the work of Aunty Maureen Watson, a gifted storyteller and performer. Throughout the days she wove in cultural knowledge and history into our many discussions, sharing her wisdoms and deep connection with the land in her beautifully rhythmic timbred voice.

At the end of two weeks, the process concluded with a sharing event which included performative and participatory experiences. A small audience of friends and supporters were invited to attend and also join in some activities such as Indigenous dance and face painting using ochres.



Figure 14.1. 'Third place' project participants ^{Indigenous} and non-indigenous, including the author; middle right

As we reflected upon what had been achieved throughout the two weeks, many felt that we had not discovered some magic 'third place', but what we had found was a space of mutual respect and appreciation, a place of coming together and connectedness. We also acknowledged it was a space of tension, awkwardness and uncertainties, but one shaped by our desire to learn and create. Revisiting my reflections from that time:

What I probably was affected most by was the sense of connectedness that is central to Aboriginal culture; the relationship of the people to the land, to their past, to each other, to their art. It's something that our forebears had little respect for. Yet, Aboriginal culture has survived and at least we can respect it and perhaps be in awe of it. At times I felt a great sense of loss, sometimes guilt, but alternatively at other times, exaltation and celebration. (Documentation notes, 1991)

What I can now see looking back are some learnings that have continued to inform my creative work and life and these relate to what can be called a 'kinship' approach

S. DAVIS

to creativity. This includes making a commitment to people and place, to showing care and consideration for the ways of engaging and working. It means devoting attention and time to learning about, looking and listening to the messages and stories of place, context and the history. It also means making and finding the connections and operating within what is essentially a creative space, one where new connections are forged and formed, where tensions are inherent, can be uncomfortable, but can also provide the energy for innovation.

The impacts from the Third Place project, while perhaps not being as direct in terms of artform specific principles and content were significant in terms of a range of later activities and events. Contact Youth Theatre provided the organisational structure and initial hosting for the establishment of Kooemba Jdarra Aboriginal Theatre Company (in 1993), a company which 'Third Place' participants Lafe Charlton and Wesley Enoch later went on to lead and direct. Wesley Enoch, along with myself and drama academic John O'Toole formed an Aboriginal Education sub-committee under the auspices of our state and national drama associations (then QADIE and NADIE, now Drama Queensland and Drama Australia). The work of that group and associates led to the hosting of professional development workshops, a special themed journal edition, a journal article and the development of a policy and guidelines for the national association (NADIE, 1995).

WORKING WITH INDIGENOUS THEATRE AND TEXTS

In considering the ways that young people might learn from and about Indigenous cultures and creativities there is also much that can be learnt from the growing body of work written about and by Indigenous creatives. In the Australian Curriculum, in ways similar to other countries with First Nations cultures, there is a cross-curriculum priority that affirms the importance of all young Australians learning about Aboriginal and Torres Strait Islander peoples, cultures and histories (ACARA, n.d.). However many teachers often claim they don't know how to go about doing such, that they lack the knowledge or background, or that they don't have any Aboriginal or Torres Strait Islander students in their classrooms.

In drama and theatre, we have seen the emergence of a strong body of work by Aboriginal and Torres Strait Islander artists and writers, who have documented their experiences, perceptions and imaginings through embracing, adapting and innovating upon western theatre forms of performance and scriptwriting.

From Kevin Gilbert in 1971 with the 'Cherry Pickers', to Bob Maza, Robert Merritt's 'Cake Man', Eva Johnson's 'Murras' and Jack Davis' 'The Dreamers' and 'No Sugar', Aboriginal playwrights have provided us with insights into what has often been hidden and not spoken about in the lives of Indigenous peoples.

Women's experiences have been shared through personal histories such as works by Ningali Lawford, Leah Purcell, Sally Morgan, and Jane Harrison (Brisbane, 1996). Different insights on cultural history and major historical events have also been documented, including through works such as Wesley Enoch and Deborah

Mailman's 'Seven Stages of Grieving' and the Enoch directed 'Black Diggers' which highlighted the experiences of Indigenous soldiers during WWI. These are great sources of insight that can be brought into any classroom, not only theatre. Working with these texts, but also dramatic processes which focus on how we communicate, interact and present, tell stories, make meaning and imagine different ways of being.

When it comes to using texts written by Indigenous playwrights, a common concern expressed by non-Indigenous teachers is about how to work with these kinds of texts in the classroom, especially when it comes to non-Indigenous students taking on Indigenous roles. Indigenous (Noonuccal Nuugi) director, writer Wesley Enoch has spoken about this and suggests that there is a difference between the professional theatre space, where Indigenous roles should be appropriately cast and portrayed and the classroom. He believes it is important to work with these texts as they provide great insights and understandings of diverse Indigenous experiences and through taking on the roles students are able to gain some understanding and 'getting into people's hearts'. He affirms the importance of doing your 'homework' though, making the connections to community, exploring the context of the play and where it has come from and the messages it is trying to convey.

There's a sense of what I call the paralysis of integrity. People go 'I don't know what to do and I don't know how to do it properly therefore I won't do it'. My way through a paralysis of integrity is to know that you've talked to your local community. It's the proper cultural way of doing it. This paralysis of integrity is as much a stumbling block as racism, because both things impede the understanding of Aboriginal people. If the goal for Indigenous people is to write plays for an audience so that the audience will understand, it's a very strong public, written record of our history. Part of our goal is to put our plays into schools so that school students can understand. (Enoch in Strube et al., 2010, p. 188)

So in building upon the first case study and the learnings about a kinship approach to creativity, it is possible to further appreciate the importance of making connections, of respect, and commitment to process, but also to exploring and learning through action. It is not just about learning about the experiences, community and culture, drama and working with Indigenous scripts allow the participants to step inside through action, to experience, experiment, identify and empathise.

CASE STUDY 2: INDIGENOUS INSPIRED 'NEW DREAMINGS' – DARE TO DREAM AND 'PROPPA SOLID'

This second case study will now provide an opportunity to consider creative learning possibilities, and a kinship approaches to creativity through a project that includes both a theatre script written by an Indigenous artist, but also through a dramatic process that involves young people within schools.

Working in partnership with JUTE Theatre in Cairns, this case study reports on the first phase of a creative project that relates to the touring of a play called

S. DAVIS

‘Proppa Solid’. Further research will be conducted in partnership with the Indigenous artists, schools and community members and will seek to investigate the short and longer-term impacts of the project which will continue for the next four years. The overarching ‘Dare to Dream program’ features new theatre works being created that tell Indigenous stories, which are generated in collaboration with local Indigenous leaders and feature Indigenous artists as key creatives on the project. Each year as well as the performance of the work in schools, a one week workshop program is being conducted within 10 schools with significant numbers of Indigenous students. During the week young Aboriginal and Torres Strait Islander young people (from grades 6–10) participate in drama and storytelling workshops and at the end of the week they are invited to share what they have created with the community.

The theatre and workshop experience provides direct contact for the young Indigenous people with positive professional role models and positive stories about a range of Indigenous experiences and possible futures. This type of project and the related research is important for a number of reasons. Actions to help Indigenous students feel valued and to see their cultures and stories represented on stage have impact in the short term, but can have significant longer term benefits. For example, recent work from ANU reported on the Australian Council site reports:

One in ten First Nations people in remote Australia earn income from arts, “remote creative arts participation rates declined between 2008 and 2014–2015 driven by declines in remote NT and Queensland – a concerning trend given the importance of First Nations arts to cultural and economic sustainability, and community wellbeing”.

It is therefore recognised that experience with this program can contribute to building general capabilities and life skills for students, as well as potential opportunities for future careers and pathways in creative and cultural realms. So how have kinship forms of creativity play out so far in this project? The following section will focus on two ways (though there are many more), through ‘teaching about kinship’, and ‘creating kinship’.

Content of the Work – Teaching about Kinship

The focus for the ‘Proppa Solid’ script is very much about the exploration of kinship notions as well as imagined futures. The script is initially set within the future, at a time when the first Aboriginal President of Australia has been in office for some years. This is already painting a vision of an imagined future as Australia is currently a constitutional monarchy (which means there is no elected President) and to date there have been no Indigenous heads of political parties, although there are an increasing number winning elected seats. The focus on kinship and connections is featured as, unlike his wife, the President Paul Toppy has little knowledge and

connection to his country or people. Through some act of the uncanny, he is brought into the present time and comes to meet a family who share his surname, and hence believe he must be somehow related. Throughout the course of the play he comes to appreciate the value of knowing who you are and where you come from:

PAUL: I just don't get it.
 AUNTY IRENE: And that's why you're floating.
 PAUL: Floating?
 AUNTY IRENE: I could see it from a mile away. From the very first second. The way you walk. You got no connection to land and when you have no connection you float. You have no sense of self.
 PAUL: Is this an Aboriginal thing?
 AUNTY IRENE: It's an everybody thing. Too many people displaced in this world. That's why there's all this anger and confusion. You still trying to find out who you are and where you belong.
 PAUL: So how do I not float?
 AUNTY IRENE: Start by finding out where you're from. Why do you think our ancestry is called our roots? It's because they're what keeps us connected and grounded. You want a sense of self, get a sense of where you belong. (Oliver, 2016, pp. 45–46)

This notion of groundedness and connectedness could be understood as relating not only to the geographic place where you are from or connected to, but also about finding your place, your 'thing', your space of belonging. This connectedness could also be extended to thinking about creative space as well and having a foundation and anchor site to connect with and build upon.



Figure 14.2. The Proppa Solid 2017 cast including Leroy Parsons, Nazarine Dickerson, Mark Sheppard and stage manager/technician P.J. Rostas, share their personal stories with students after the show

S. DAVIS

Process in the School – Creating and Celebrating Kinship

During the four days of workshops in schools, students (who are usually Indigenous) are provided with the opportunity to work with the cast of the play in processes lead by the artists. In many cases this is a special experience in that the majority of teachers in their schools are non-Indigenous. The position occupied by Indigenous educators in schools is often that of Teacher Aide or Liaison Officer, so it is significant that in this creative space the Indigenous artists are positioned as leaders and skilled professionals. The performers work with a range of strategies, which are forms of collaborative performance creativity, and are familiar to many drama teachers/facilitators. These include ‘reading’ the group and selecting and leading drama warm up games, improvisation activities, clowning, scriptwriting, movement and singing. The factors that both the artists and students have begun to identify throughout the feedback and evaluation data is the feeling that this is ‘safe space’, where black voices, culture and identities are valued and celebrated.

I think what enables them to have that breakthrough is a different way of learning. There is no right or wrong, it’s actually about participating. ... it can be empowering and give a different perspective about what is out there in a wider world... not only in being a performer, but that the tools of theatre and creating and creativity can bring to everyday life tools of empowerment, of feeling good about yourself, and hopefully we’re able to make an impact that way. (Mark Sheppard, Proppa Solid Actor, 2017)

While it is early days for the program and research, so far students and teachers have all noted the positive outcomes of the program with reports of high levels of student engagement, increased levels of confidence and the young people having expanded notions of opportunities and life pathways. The actor/facilitators have spoken of how for many of the students; the experience has opened up their sense of what might be possible (beyond sport, the military, teaching or nursing in some communities). Plans for future research and development work will focus on ways to capitalise on the possible connections across the school and wider communities where the shows tour to, and to firm up the strategies for building and extending upon learning through the kinship creativity and connection networks.

In working towards an understanding of a kinship approach to creativity, some key points and principles may be proposed. A kinship approach is less focussed on creating an ‘object’ or solution (though they may well arise) and more focussed on the relational, deep knowing and becoming. The ‘creation’ may be a new act or action, but it may be a story, community or identity. The creation may be a ‘new work’ but may also be a communal act of storying that is a collective re-authoring and affirmation of long known stories and knowledge. Purposes



Figure 14.3. A hug of appreciation from one of the students at the conclusion of the Proppa Solid workshop process

may be practical, but also spiritual, social and personal. A kinship approach to community is about connections with community, or through which community may be created, it affirms deep connections to place through storying and involves a process of knowing and becoming that is felt or embodied. A kinship approach to creativity is respectful of humanity and connections to the land, life and living.

CONCLUSIONS

This chapter has sought to highlight an approach to creativity which has been central to Indigenous cultures, with a particular focus on Aboriginal and Torres Strait Islander cultures and peoples. In particular, the idea of kinship models of creativity has been identified as inherent to these worldviews, which are ones that non-Indigenous people may also learn from and about. The chapter used two case studies of Indigenous centred drama and theatre projects which have contributed to an understanding of a kinship approach to creativity, which is also a respectful and relational space for creating and innovating. This dramatic and creative approach to learning affirms the fact we still inhabit human bodies which enable us to position ourselves as connected agents within the world and take action within the world. Through drama, and these kinship forms of creativity, we can find our bearings, can

S. DAVIS

bear witness, but also invent and affirm new voices and visions. These creative acts and experiences may then help to realise what might be called ‘New Dreamings’, and creative futures for individuals, groups and communities.

REFERENCES

- ACARA. (n.d.) *Aboriginal and Torres Strait Islander histories and cultures*. Retrieved from <https://www.australiancurriculum.edu.au/f-10-curriculum/cross-curriculum-priorities/aboriginal-and-torres-strait-islander-histories-and-cultures/>
- Australia Council for the Arts. (2017). *Living culture: First nations arts participation and wellbeing*. Retrieved from <http://www.australiacouncil.gov.au/research/living-culture/>
- Antonio, A., Astin, H., & Cress, C. (2000). Community service in higher education: A look at the nation's faculty. *Review of Higher Education*, 23(4), 373–398.
- Battiste, M., & Youngblood, J. (2000). *Protecting indigenous knowledge and heritage: A global challenge*. Saskatchewan: Punch Publishing.
- Blair, N. (2015). *Privileging Australian indigenous knowledge: Sweet potatoes, spiders, waterlilies and brick walls* (pp. 1–253). United States of America: Common Ground Publishing.
- Brisbane, K. (1996). *The future in Black and White: Aboriginality in recent Australian drama*. Sydney: Currency Press.
- Commonwealth of Australia, Department of the Prime Minister and Cabinet. (2017). *Closing the gap prime minister's report 2017*. Retrieved from <https://closingthegap.pmc.gov.au>
- Contact Youth Theatre. (1991). *The third place: Meetings/Dandiiri creative development project*. Brisbane: Contact Youth Theatre.
- Davis, S. (2010). Creativity in drama: Explanations and explorations. *NJ (Drama Australia Journal)*, 33(2), 31–44.
- Drama Australia. (2007). *Aboriginal and Torres Strait guidelines for drama/theatre education*. Retrieved from <http://www.dramaaustralia.org.au/guidelines.html>
- Enoch, W. (1994). *Contemporary indigenous arts practice? Kooemba Jdarra director Wesley Enoch battles definitions*. Retrieved from <http://www.realtime.org.au/the-deep-archive-wesley-enoch-on-contemporary-indigenous-arts-practice/>
- Frey, C. B., & Osborne, M. A. (2013). *The future of employment: How susceptible are jobs to computerisation?* (Oxford Martin School Working Paper No. 7). Oxford: University of Oxford.
- Haseman, B., & O'Toole, J. (1992). *Dramawise: An introduction to the elements of drama*. Melbourne: Rigby Heinemann.
- Macintyre, S., & Clark, A. (2004). *The history wars*. Melbourne: Melbourne University Publishing.
- McLauchlan, D. (2010). Keeping the kids in school: What the drama class tells us. *Encounters on Education*, 11, 135–154.
- McLauchlan, D., & Winters, K. (2014). What's so great about drama class? Year I secondary students have their say. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 19(1), 51–63. doi:10.1080/13569783.2013.872431
- Moreton-Robinson, A. M. (2014). Towards an Australian indigenous women's standpoint theory: A methodological tool. *Australian Feminist Studies*, 28(78), 331–347.
- Moreton-Robinson, A. M. (2017). Relationality: A key presupposition of an indigenous social research paradigm. In C. Andersen & J. O'Brien (Eds.), *Sources and methods in indigenous studies* (pp. 69–77). New York, NY: Routledge.
- NADIE. (1995). *Aboriginal and Torres Strait Islander education and studies: A policy statement and guidelines for drama educators*. Brisbane: National Association for Drama in Education.
- Oliver, S. (2016). Proppa Solid. In A. Bayliss (Ed.), *Northern perspectives: A JUTE theatre company collection*. Brisbane: Playlab.
- O'Toole, J. (1992). *The process of drama: Negotiating art and meaning*. London & New York, NY: Routledge.

DRAMATIC LEARNING AND INDIGENOUS CREATIVITIES

- Rasmussen, M., Guo, X., Wang, Y., Lohmueller, K. E., Rasmussen, S., Albrechtsen, A., ... & Kivisild, T. (2011). An aboriginal Australian genome reveals separate human dispersals into Asia. *Science*, 334(6052), 94–98.
- Strube, H., Beh, M., Davis, S., Jones, A., Ryan, S., & Yaxley, R. (2010). *Dramatexts: Creative practice for senior drama students*. Brisbane: Jacaranda Press.

Susan Davis
School of Education and the Arts
Central Queensland University
Queensland, Australia

PETER J. COOK

15. CREATIVELY ANALYSING DANCE A/R/TOGRAPHICALLY

OPENING

The emergence of creativity as a general capability is a milestone for education across the curriculum aiming to bring student learning into the 21st century and aiding in the promotion of thinking that is diverse, inclusive and inquiring to better prepare for future labour forces and constantly evolving lifestyles (Harris, 2017). The Australian Curriculum (similar to many others internationally) highlights the rationale for inclusion of this capability from the perspective of student needs, cognizant of their futures, and potentialities. Within the Arts Learning Area “critical and creative thinking is integral to making and responding to artworks” (ACARA, n.d. b). The realities of preparing teachers to be able to activate this capability falls to the responsibility of the Initial Teacher Education (ITE) programs across all curriculum areas to design activities that guide ITE students through experiences that promote critical and creative thinking.

Arts education is well placed to engage ITE students and their future students with robust approaches to creativity. The Dance curriculum’s reliance on embodied knowledge and learning provides ample opportunity to embrace this general capability for both making and responding in and through the Arts, simultaneously integrating practices of composition, performance and appreciation. This chapter aims to ignite discussions about the benefits of working a/r/tographically in an attempt to ensure that creative approaches are not just limited to the making activities, which are mostly found in performance and composition activities, but also within the responding activities, largely kept for appreciation. This discussion contributes to the aims of the book to identify and advance understanding of diverse arts creativities with significance to the future of learning and teaching in the arts. Additionally, the chapter will investigate practices that deliberately and accidentally cross boundaries through the praxis of A/r/tography being engaged both theoretically and methodologically.

MAKING AND RESPONDING IN DANCE EDUCATION

There are many aspects of Dance education that utilise skills in creativity, most notably when activities are undertaken with a focus on composition, where the need to think, problem solve and act creatively is seen as a high priority. It could

be argued that performance is largely a process of mastering technical skills that can be methodically learned; however the creative sensibilities are what transform movement into Dance. It is generally within the area of appreciation that creativity struggles to find its place, especially in enacting physicalized and practical approaches to the analysis of Dance. The Australian Curriculum outlines a connection between making and responding, providing “students with knowledge, understanding and skills as artists, performers and audience and develop students’ skills in critical and creative thinking” (ACARA, n.d. a).

Harris and Ammermann (2016) assert that given the development of the national curriculum, the “value of creativity generated within the arts discipline is primarily to be found in its broader application...” (p. 106). The importance of creativity has been escalated beyond the connection to the arts in education and is now promoted as a general capability needing to be considered across all disciplines as part of critical and creative thinking (Harris, 2017). The ties to the arts are still strong and mutually beneficial in allowing students in schools and universities “an opportunity to reconnect with their creative potential, to develop their imagination and thereby encourage new ways of understanding and knowing” (Ewing & Gibson, 2015, p. 79).

The Australian Curriculum

The Australian Curriculum (ACARA, n.d. a) presents an overarching concept within the Arts learning area, which is about making and responding, with the Dance specific learning processes including activities in choreography, performance and appreciation. Knowledge and skills in Dance include demonstrating technical and style specific movement in order to express the artistic qualities aligned with the choreographer’s intent. The technical capacity may require a range of styles and Dance genres as well as exposure to choreographic content from the student and others. As such the technical preparation undertaken by the student may be style and genre specific and linked to choreographic idiosyncrasies.

From the early years through to the culmination of involvement with this curriculum there is an emphasis placed on the development of the creative process. For the purpose of this chapter the term creativity and creative thinking is employed as identified in the Australian Curriculum, which states that it “involves students learning to generate and apply new ideas in specific contexts, seeing existing situations in a new way, identifying alternative explanations, and seeing or making new links that generate a positive outcome” (ACARA, n.d. b). The creative making and responding components develop as the students’ experience gathers. Initially there is an exploration of improvising movement, which then leads to the structuring of ideas. This is followed by an introduction of the choreographic devices and tools with a focus on using the movement as a vehicle for communicating a specific idea or intent. The process that is charted in the curriculum is standard and generally

accepted as procedures undertaken in Dance making across a variety of syllabuses (Meiners, 2001; Mullins, 2004; Stevens, 2010).

The term responding is employed in the curriculum requiring students to consider Dance as artists and audience by actively “exploring, responding to, analysing, interpreting and critically evaluating” (ACARA, n.d. a). Whilst the intention is that the responding and the making should be intertwined experientially, there is limited promotion of responding being a creative act within itself. Students are asked to critically evaluate from this responsive position and interpret from an observational perspective rather than a participatory one. In this context the review of the Australian Curriculum finds a strong link between responding and appreciation forming an analytical alliance implying a theoretical rather than practical response and being involved in the product rather than the creative process (ACARA, n.d. a).

Responding as a concept has limitless creative potential and requires a creative interpretation of the syllabus to encourage the pursuit of creativity into all aspects of the curriculum. The terminology used in the curriculum moves from responding through to analysis. Students are required to describe, explain, identify and analyse and in the culminating years they may be asked to evaluate the impact of the Dance. The language used traditionally provides an expectation that these tasks will be undertaken in a written form, where a response is provided through textual documentation. Yet there is an opportunity to further creativity in the arts and to consider responding to be in the form of another artistic creation. This raises the questions guiding this research. How can analysis be conducted creatively? How could responding be a more creative act? What are the benefits of exploring the process of responding, physically and practically?

THE FUSION OF *RESPONDING* WITH DANCE APPRECIATION AND ANALYSIS

In order to provide a context for these research questions Dance appreciation and analysis is offered as the currently employed practice of responding in a Dance education. This section of the chapter outlines appreciation and analysis in Dance education and reviews the relevant literature.

In the development of contemporary Dance education there has always been a preoccupation with attempting to provide scope within the syllabuses to balance the theoretical with the practical, the analytical with the performative, and the technical with the creative (Meiners, 2001; Mullins, 2004; Smith-Autard, 2002; Stevens, 2010). It is equally common to uphold the expectation to present the content in an inter-related method that embraces the learning experiences of doing or performing, making or creating, and appreciating or responding. The context of the students learning environment is a starting point for programing, acknowledging their background and expectations of studying within the art form.

Dance appreciation has evolved as a term from being an observational activity, which traditionally housed theoretical components of the Dance class, to become a

pre-cursor to research in the field including aesthetic theory, cognitive psychology and Dance criticism (McKechie, 2007; Mullins, 2004). Tertiary institutions commonly use the term appreciation in Dance courses in a similar way to Music, Theatre and Arts appreciation. Many times this term is interchanged with Dance literacy as a way of distancing the notion of a passive understanding of Dance and embracing an active collaborative discussion (Dils, 2007a).

Embracing Dance from an appreciation perspective can become inter and multidisciplinary in that it crosses-over into the visual components of costuming and set, as well as the aural aspects in the use of sound and music (Dils, 2007a, 2007b; Graham, 2008; Jones, 2014; Lehoux, 2013). What is taught within Dance appreciation varies and is largely based on the institution, its facilities, resources and staff. The study varies from reviewing of live and pre-recorded performances to physically active experiential classes. Texts are often based on a theoretical analysis that divides the Dance appreciation process into elemental understanding and negates the understandings achieved in a physical and artistic process (Dils, 2007a). Some university contexts exchange appreciation with analysis but also incorporate social and somatic components into their curriculum (Frosch-Schroder, 1991; Nadel & Strauss, 2003). Dance history is also often found under the appreciation banner for many institutions. This is especially the case in more traditional tertiary environments that may favour a socio-historical perspective on the ways in which Dance exists and is taught and learned. These deliberations encroach on discussions surrounding philosophical and political agendas and disrupt the educational experience as much as discussion on genre in choreography (Anttila in Bresler, 2007). Appreciation experiences suffer fragmentation and disconnects in environments that do not intertwine the components with their performative and choreographic counterparts, which could be addressed according to Brooks (2002) through a choreological approach allowing the creative process to underpin the entire course of Dance study.

CURRENT APPROACHES TO *APPRECIATION* AND *ANALYSIS*

Adshead-Lansdale (1988, p. 12) provides a sound and relevant definition as she states “analysis provides a structure for the knowledge that is needed to frame interpretations and increases the possibility of becoming imaginatively and creatively involved in a work”.

Dance analysis was originally documented by Rudolf Laban, theorist and movement practitioner, who created a system of analysing movement operating within their personal kinesphere, or the space that can be reached when all limbs are extended in all directions. The analysis describes movement in terms of body action (what the body is doing), space (where the action takes place) and effort (how the action is done) (Laban, 1971; Newlove & Dalby, 2004). Adshead-Lansdale (1988) comments that this approach provides a movement analysis, which offers descriptive potential but in order to achieve an interpretive appreciation the analysis also requires deeper understanding

of the characteristics of the Dance that are beyond the scope of movement. This may involve socio-cultural symbols and gestures, expressive qualities, and the inter-relationship of the various components with these factors individually and collectively.

In order to initially analyse a Dance work Adshead-Lansdale (1988) states, it is necessary to isolate and describe specific actions, which then allows for patterns of actions to emerge implying a revealing structure. These movement phrases might also be assessed against aural accompaniments, such as sound or music, and visual components, including costumes, sets and props. The analysis then starts to evaluate an overall structure of movement phrases in relationship to each other in order to offer a framework for the various Dance images. Depending on the work there may also be social, cultural, historical or biographical considerations that offer hooks for the analysis. The extent of the investigation and the mastery of the skills involved in the analyses provides evidence for what Jackson (1994, p. 4) refers to as “a more or less ‘plausible’ interpretation of the piece and allows for deeper understanding and appreciation “. There is also an acknowledgement that it is “only possible to interpret a Dance, in a way which is both informed and relevant, through the concepts pertaining to the socio-cultural background and the context. “These are more directly described as genre, style, subject matter and its treatment” (Adshead-Lansdale, 1988, p. 114). It is crucial to the understanding of Dance analysis that it not be seen as a singular possibility or as Adshead-Lansdale (1994, p. 18) states “authoritative”. It is possible for many interpretations of a work to be made and conceivable that some of these interpretations be contradictory.

There are several approaches described in the literature relating to the actual act of analysis. As described above Adshead-Lansdale (1988) suggests identification of the various components incorporated into the Dance itself including movement, dancers, visual settings and aural elements. This would also be cross-referenced with other social-cultural considerations. The analysis needs to undergo an elemental treatment with heavy emphasis placed on the structural movement phrases and its contribution to the Dance, according to Blom and Chaplin (1982). This also includes an exploration of the manipulation of the choreographic devices employed and understood by the choreographer, dancer and the audience. Smith-Autard (2010) provides a strong structure to the Dance analysis process whilst enabling the study of composition. The theory here is that in learning how to compose the skills in analysis are heightened, a position that supports the need to creatively approach analysis. The components in this approach include developing a movement motif (symbol or recognisable moment), extending it to a movement phrase and then constructing the phrases into a formed Dance work. Smith-Autard’s (2002) research has provided the inter-relationship between composition, performance and appreciation of Dance featured in contemporary Dance education (Côté, 2006; Hämäläinen, 2002; Leijen, Admiraal, Wildschut, & Robert-Jan Simons, 2008; Mullins, 2004; Stevens, 2010; Warburton, 2005).

The Australian Curriculum (ACARA, n.d. a) provides the elements of Dance as being Space, Time, Dynamics and Relationships. For the purpose of this research

P. J. COOK

the participants used the Creative Arts syllabus from NSW Education Standards Authority (n.d.) as part of their activity design, whereby the elements of Dance are identified as Action, Space, Time, Dynamics, Relationships and Structure.

A/R/TOGRAPHY AS METHODOLOGY AND THEORY

Using A/r/tography as an approach to creatively experiencing the act of responding, appreciating and analysing in Dance is a natural segue given the heavy reliance on the making and doing held within the identities of the Artist, Researcher and Teacher. The creative potentialities build the bridges between the theoretical and the practical through the making of art and the participatory nature and physicalisation of Dance in particular.

In essence A/r/tography acknowledges the inter-related identities of artist, researcher and teacher, and provides, as Rousell and Cutcher (2015, p. 69) describe, a “creative praxis that both integrates and disrupts” the lived inquiry. It explores the spaces in between the three roles and artfully unravels and reassembles them (Springgay, Irwin, Leggo, & Gouzouasis, 2007). The a/r/tographer examines educational phenomena by employing artistic processes at the centre of the research inquiry (Springgay, Irwin & Kind in Knowles & Cole, 2008). In doing so the a/r/tographer translates their lived experience through either an artistic or educational lens and defines research through artistic pursuit. It is generally agreed and accepted that A/r/tography is a form of creative practice that engages and investigates arts education based phenomena, utilising performative pedagogy for the purpose of social science research (Cahnmann-Taylor & Siegesmund, 2013; Gouzouasis, Irwin, Miles, & Gordon, 2013; Hannigan, 2012; Irwin, 2013; Irwin et al., 2006; Sullivan, 2010; Winters, Belliveau, & Sherritt-Fleming, 2011). None of the three roles in question are privileged over the other and all are enacted and interwoven singularly, collectively, artistically, aesthetically and rhizomatically. “A/r/tography is a way of living, inquiring, and being relational” (Springgay et al., 2007, p. xxxi). The combination of creative and artistic practices and approaches provides for a strong alignment of the discussions and research questions that are central to this investigation and the selected methodology and theory.

Renderings

When employing the concepts found within A/r/tography, analysis inevitably renders newly devised and defined meaning. They are inter-related and illuminate potential understandings rather than criteria for assessment. Sinner et al. (cited in Leavy, 2015, p. 124) explain that,

A/r/tographical work is rendered through the methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations, and excess which are enacted and presented or performed when a relational aesthetic inquiry condition is envisioned as embodied understandings and

exchanges between art and text, and between and among the broadly conceived identities of artist/researcher/teacher.

The renderings are outlined below:

- Contiguity: which describes ideas that are held near, within, next to, or around. The a/r/tographers roles are an example of this, as is the relationship between the art and the documentation of the inquiry and the process and product of the inquiry.
- Living Inquiry: the embodied encounter of being an artist, researcher and teacher and the other roles found in between.
- Metaphor/Metonymy: These concepts are constantly employed by artists and are inextricably inserted into the process and the product of A/r/tography. The metaphor provides symbolic significance whilst the metonym provides associated imagery.
- Openings: philosophically this concept is concerned with promoting discussion on a phenomena rather than informing inflexible authority.
- Reverberations: involve the constant reshaping of concepts through dynamic interplay.
- Excess: this is the provocation of the research or the yet unnameable.

The renderings provide the theoretical and conceptual practice to better understand the activity that occurs for the a/r/tographer and the audience of the research (Springgay, Irwin, & Kind, 2005; Springgay et al., 2007).

A/r/tography as a research methodology challenges traditional modes of inquiry, as the artist/research/teacher redefines their characteristics and traits by morphing with each other and with the roles that emerge from unknown parts of the in between. Students involved in a/r/tographic experiences foster artistic capacity, developed through engagement in the practice and the theories of the arts, as they attend exhibitions, festivals and performances; create and plan to create work; and teach in order to give and receive as a learner (A/r/tography. In Irwin, 2008). This statement anchors the aim of approaching arts learning creatively.

There is potential for all of the arts to engage with A/r/tography as a viable research methodology however currently the connection is most obvious amongst the field of Visual Arts (Hannigan, 2012; Irwin, 2013; Irwin et al., 2006; La Jevic & Springgay, 2008; Rousell & Cutcher, 2015; Siegesmund, 2012; Smitka et al., 2012; Springgay et al., 2005; Springgay & Rotas, 2014). Other art forms and indeed interdisciplinary and multidisciplinary art forms are beginning to examine the phenomena from this perspective. Dance is amongst the least represented within A/r/tography a fact this chapter will attempt to address.

EXAMPLES FROM CURRENT TEACHING PRACTICE

In demonstrating the potentials for inserting creativity into the exploration of appreciation and responding, I will provide an example from my current teaching practice in a unit called Creative Arts: Curriculum and Pedagogy. It is one of the two

units students in the primary degree study as part of their ITE course. Given there are only four one and a half hour tutorials offered to Dance within this unit, and the expectation is to provide understanding of programming, lesson planning, assessment and reporting strategies for all stages in Kindergarten to year 6 and also for early childhood, all sessions need to be multi-focussed. This particular tutorial looks closely at appreciation in Dance and uses a resource of a Dance work at the basis of the tutorial.

The tutorial centres on the use of a professional Dance work produced by Bangarra Dance Theatre titled 'Moth' (Bangarra Dance Theatre, n.d. a), which is freely available publically and includes prepared resources for primary students. The resource includes many activities that would be able to be used in class contexts for the teaching of Dance in primary schools or could be assimilated into many other interdisciplinary units of work. The tutorial focuses on unpacking the resource with the view to incorporating it into a wider unit of work. The main emphasis is on appreciation. The activities are labelled Before Viewing, aiming to place the Dance work in context and After Viewing providing the opportunity to analyse the work once shown. The resources themselves fall into the traditional paradigm of responding by answering questions and describing, evaluating and analysing the work. The ITE students (Participants) were asked to watch the recording of 'Moth', having been provided with a small amount of background about the significance of the company and the Dance work. Participants then viewed the work a second time. The second version had been verbally annotated. Participants were then challenged to design appreciation tasks for students in Year 4 (approximately 10 years old) that did not result in any written text but instead resulted in a performative and compositional product.

The notions of boundary-crossing, can be found in creative approaches to Dance education, emerged during the planning and conducting of these activities. Firstly, pre-service students were viewing a Dance work by an internationally renowned Dance company that has as its mission "to create inspiring experiences that change society" (Bangarra Dance Theatre, n.d. b). Bangarra Dance Theatre describes their unique qualities that creatively engage audiences whether they are in remote Aboriginal communities or within mainstage performances in more traditional westernised theatrical traditions. The approach to Dance and the participation of the audiences is testimony to the capacity of this company to transgress localised and global perceptions and challenge those audiences creatively.

The fact that many participants had not experienced contemporary Aboriginal Dance provided the opportunity for further boundary-crossing. The lens of westernised theatrical traditions focussing on non-westernised Dance added another dimension to the study and another example of boundary  ssing.

A/R/TOGRAPHIC UNDERSTANDINGS OF THE RESEARCH

A/r/tographers generally refer to understandings rather than findings in their research, given the belief that the process is not a discovery of pre-existing facts but an understanding gained from the lived experience (Springgay et al., 2007). Within

this study there were 24 ITE students that participated in this particular tutorial and agreed to be interviewed as part of this research project. The semi-structured interview immediately followed the completion of the tutorial and for many became an unpacking of the experience from the lens of both the learner and the soon to be teacher. As part of the process participants performed a sample of the outcomes of their approaches they had planned. The participants responded to each other's approaches, cognizant of their role as teachers and identifying how a student might respond. Through the interviews the participants provided answers based on their experiences creating tasks and other potentialities within this approach. The syllabus used for the task was the New South Wales Creative Arts K–6 Syllabus (NSW Education Standards Authority, n.d.).

On analysis and coding of the transcripts of the participants' responses to the interviews and showing of their work, several themes emerged. These are included cross-referenced with the a/r/tographic renderings that are most aligned with this research:

1. Creatively exploring the theme of the Dance work (Contiguity, Living Inquiry, Metaphor/Metonymy, Openings, Reverberations and Excess),
2. Investigation of the elements of Dance from the syllabus (Action/Space/Relationships/Structure) and their creative usage (Living Inquiry, Metaphor/Metonymy, Reverberations),
3. Impact of the production elements such as music, costuming and set (Contiguity, Living Inquiry, Metaphor/Metonymy),
4. Inclusion of autobiographical concepts (Contiguity, Living Inquiry), and
5. Using the resource itself creatively (Excess, Living Inquiry).

The research questions, which are central to the focus of this study, are answered resultant from the analysis of the participant interviews. The first two questions overlapped through the emergent understandings. The third question is answered separately however still contributes to a/r/tographic understandings.

How Can Analysis be Conducted Creatively? and How Could Responding Be a More Creative Act?

The tasks that the participants designed were focussed on finding creative ways to access appreciation and responding in the Australian Curriculum's context. Participants were limited to finding approaches and outcomes that were not traditionally text driven. There was a compositional and performative element to the task that required creative engagement for both the teacher and the learner. The themes that emerged from the participant interviews offered insight into the creative approaches that the participants were considering.

Theme 1: Creatively exploring the theme of the dance work. The theme of the selected Dance work was a great starting point for participants in that they were provided with a concrete synopsis of the work from the choreographer's perspective.

The participants were encouraged to consider the points raised in the resource to better position the participants understanding of the context of the work. Participants found ways of creatively exploring the theme and designing activities that were aimed at helping students to better understand the thematic concerns and the choreographic devices. One participant noted that, “after watching the dance and seeing that there’s a storyline from it, that they [students] could split into groups or have the teacher tell a story and then they interpret it through movement, what they thought of, what they took from it, how they interpreted it and change it into movements”.

Another participant provided a suggestion, “you could just give them [students] another animal like, I don’t know, whale, and then they could make a dance and like find some music that could sort of, I dunno, try and interpret what a whale would look like in dance form”.

This emergent theme speaks to all of the a/r/tographic renderings and provides considerable alignment to Contiguity, which is at the core of the a/r/tographic investigation. The interplay of the three identities artist, researcher, teacher and those in between, is exemplified here where the pre-service teacher needs to balance and invite activities that are creative and artistic, using the scholarly lens. The role of the teacher is paramount in this study, yet it is the action that occurs within the roles that is discussed. Working a/r/tographically sees participants as pre-service teachers but also as artists in their approach to this task. Their act of responding is creative and promotes the living inquiry for themselves and their future students.

Theme 2: Investigation of the elements of dance from the syllabus (action/space/relationships/structure) and their creative usage. In terms of analysis the study of the elements of Dance are central to the deconstruction of movement. Exploring these elements a/r/tographically continues the creative approaches within this study. Robust understanding of the elements helps guide the development of the activities. The first participant included all of the elements noting, “They could watch the video with the dance... but make mental note of all the elements of dance that they saw in the piece, and then they could make their own dance using all those elements. So then that’s sort of showing their knowledge of elements of dance”.

The element of Action (what is activity is taking place) was included by another participant who suggested, “... my idea was to stick with the moth idea, don’t show them the video, let them create their own ideas from maybe a picture stimulus or ... and you know ... they see a moth and let them brainstorm what does a moth do? It flies, and then they create their own dance, then show them the video about the Bangarra ‘Moth’ and try and draw comparisons, differences and let them explore that”.

Space (where does the Dance take place) was considered by a participant who noted, “We were talking about an element, spatial element. It starts off with one person behind another person. Then look at all the other ways space is used”. Another participant thought to explore Relationships (with whom and/or what is the Dance performed) by stating, “There was a relationship in the Dance where the male was more dominant at the start and then the female became more dominant. We could that at that as a theme”.

Structure (how is the Dance formed to communicate meaning) was also suggested by another participant who offered the following. "... drawing on the theme of the lifecycle we could be in a group of four or five as that's the four components of the lifecycle that are shown in the dance. And each student could draw out the dance moves that best identify that cycle in the lifecycle, and then they could each do their interpretation of them, so you can see the stages of the lifecycle".

As artists and educators we consistently communicate our understanding of the world through the use of metaphors and metonyms. The choices made about the usage of the individual and collective elements of Dance require a critical understanding of their impact on the communication of the intent of the work. The exploration of these elements through the design of these tasks required participants to firstly understand the elements themselves and then be able to manipulate them for desired effect. This probing of elements is central to the choreographic practice and to creatively approaching how to respond.

Theme 3: Impact of the production elements such as music, costuming and set. The use of production elements not only frames the process of analysis but also makes Dance more accessible as it appears to be easier for students and teachers to describe aural visual components before delving into critically understanding Dance. Participants noted that "we could listen to the music without actually seeing the dance and then maybe give the theme of, or the title of Moth, or don't give the title of Moth and the students can respond and dance, and make up their own dance and talk about why they did certain moves and what they thought the music might be about and then compare it to the dance that they see afterwards or something".

Again the participant interviews provides evidence of understanding of what it is to be a Dance artist through this interdisciplinary approaches to the aesthetics of the art form. The inclusion of visual and aural elements demonstrates the living enquiry as it provides meaning not only through the movement base but also through associated arts such as music and design. The use of costume, set and music provides another platform for the creative understandings of Dance composition through activation of the aural senses and the furthering of the visuals beyond the kinaesthetic. The manipulation and communication of meaning again demonstrates an understanding of the metaphor/metonym.

Theme 4: Inclusion of autobiographical concepts. Appreciation as a learning activity often relies on the skill of the teacher to meaningfully connect students' lives with the unknown. The inclusion of autobiographical concepts is a well-aligned strategy for offering access to students. An example was noted by one participant who suggested, "The children look at their own lifecycle and then any major events in their life". The renderings of living inquiry and contiguity are highlight by the creative responses of this participant. The participant places the self (student) at the centre of their activities in an attempt to find connections between students, the Dance work and the concepts explored through the Dance work. Placing students'

P. J. COOK

selves in focus is a credible approach to creatively exploring allegoric issues that may be best understood when explored through the lens of others. Exploring the multitude of identities allows for the participants to appreciate the contribution that creative approaches can make beyond the study of a Dance work.

Theme 5: Using the resource itself creatively. The pre-existing resources have educational foundations and are connected to syllabus outcomes. Using a resource for alternate applications is in itself resourceful. One participant noted the following suggestion. “We decided to play the audio of the verbal annotation and let them [the students] create their movement using the descriptive words as stimulus”. This participant has understood and demonstrated their understanding of Dance through the rendering of excess. The provocations made through the tasks that were offered are conflated when the participant decides to delve back into the resource itself for stimulus for new dance opportunities. This not only provides suggestions for further iterations for experimentation but also provides even more robust probing of the original work through creatively using the resources available. This approach doubles the benefits and the opportunities available to their future students through creatively using an already creative resource.

What Are the Benefits of Exploring the Process of Responding, Physically and Practically?

The third research question is answered separately, which is in keeping with the participants’ responses. The benefits of the approach to creatively explore appreciation and responding were also analysed also using the a/r/t/ographic lens. The responses from participants are particularly connected to the rendering of contiguity. Participants identified that as a result of this experience they were better able to articulate their understanding of the elements of Dance after they had physicalised their responses. One participant noted that they thought potentially that their first reaction was to “show then discuss”, indicating a move towards embodied responses. The participants overwhelmingly supported the thought that young people would “love to be assessed on their creative and physical responses rather than always in written form”, as commented by one participant. The creative approaches to responding tasks made the participants feel more confident about their understanding of the elements and the benefits of Dance in general. This quote is typical of the sentiments expressed in the interviews. “I reckon that this would help students to express themselves in different ways. And it would be great for children who have literacy issues”.

CLOSINGS

Employing A/r/tography as methodology, and establishing its theoretical underpinnings within this research, provides an offering of instilling creative

approaches into all aspects of teaching and learning. The major focus and contribution of this chapter is to encourage creative thinking and creativity as part of responding from a practical and embodied perspective. The levels of boundary-crossing occurs in any a/r/tographic investigation within the exploration of the identities of the artist, researcher and teacher, acknowledging the yet to be named. It is also imperative to acknowledge the praxis of what is actually done within these identities; the choreographing; the exploring; the inspiring and the creating of knowledges, skills, values and understandings.

Using a pre-existing resource based on a pre-existing Dance work is a gift given the high quality materials on offer. As teachers, respectfully increasing the usage of the resource and placing it firmly into a creative lens would yield benefits and greater opportunities than the resource designer originally intended. It also allows for the ITE participants to access experiences that may not be part of their lived experience and nudges them across boundaries to new practices. The use of an iconic Australian Dance company, known for inspiring locally and globally, adds an additional layer to the rich experience.

Whilst the tutorial at the centre of the research study provided the ITE participants with potentialities and sparked new approaches the aim is for them to model creative thinking now and for their future classrooms. Providing a challenging creative environment to approach all aspects of arts education, even those traditionally dealt with less creatively, are aimed at motivating our teachers of the future to think creatively. The benefactors of this approach are definitely the students of the future, however the creative process always resonates beyond the individual to the wider community both local and global.

REFERENCES

- Adshead-Lansdale, J. (1988). *Dance analysis: Theory and practice*. Binsted: Dance Books Limited.
- Adshead-Lansdale, J. (1994). Dance analysis in performance. *Dance Research: The Journal of the Society for Dance Research*, 12(2), 15–20.
- Australian Curriculum Assessment and Reporting Authority (ACARA). (n.d. a). *Australian curriculum*. Retrieved from <http://www.australiancurriculum.edu.au/the-arts/curriculum/f-10?layout=1>
- Australian Curriculum Assessment and Reporting Authority (ACARA). (n.d. b). *Critical and creative thinking*. Retrieved from <https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/critical-and-creative-thinking/>
- Bangarra Dance Theatre. (n.d. a). *Moth with audio description*. Retrieved from <https://www.bangarra.com.au/youth-outreach/education/resources/moth/fcxdYsdVcXs>
- Bangarra Dance Theatre. (n.d. b). *Our company*. Retrieved from <https://www.bangarra.com.au/about/company>
- Blom, L. A., & Chaplin, L. T. (1982). *The intimate act of choreography*. Pittsburgh, PA: University of Pittsburgh Press.
- Bresler, L. (2007). *International handbook of research in arts education* (Vol. 16). Dordrecht: Springer Science & Business Media.
- Brooks, L. M. (2002). Dance history and method: A return to meaning. *Dance Research: The Journal of the Society for Dance Research*, 20(1), 33–53.
- Cahnmann-Taylor, M., & Siegesmund, R. (Eds.). (2013). *Arts-based research in education: Foundations for practice*. New York, NY: Routledge.

- Côté, P. (2006). The power of dance in society and education: Lessons learned from tradition and innovation. *Journal of Physical Education, Recreation & Dance*, 77(5), 24–46.
- Dils, A. (2007a). Moving into dance: Dance appreciation as dance literacy. In L. Bresler (Ed.), *International handbook of research in arts education* (pp. 569–585). Dordrecht: Springer.
- Dils, A. (2007b). Why dance literacy? *Journal of the Canadian Association for Curriculum Studies*, 5(2), 95–113.
- Ewing, R., & Gibson, R. (2015). Creative teaching or teaching creatively? Using creative arts strategies in preservice teacher education. *Waikato Journal of Education*, 20(3), 77–91.
- Frosch-Schroder, J. (1991). A global view: Dance appreciation for the 21st century. *Journal of Physical Education, Recreation & Dance*, 62(3), 60–66.
- Gouzouasis, P., Irwin, R. L., Miles, E., & Gordon, A. (2013). Commitments to a community of artistic inquiry: Becoming pedagogical through a/r/tography in teacher education. *International Journal of Education & the Arts*, 14(1), 1–23.
- Graham, S. (2008). *Developing intellectual, social, and emotional literacy through dance education*. Auckland: Auckland University.
- Hämäläinen, S. (2002). Evaluation in choreographic pedagogy. *Research in Dance Education*, 3(1), 35–45.
- Hannigan, S. (2012). A/r/tography and place ontology. *Visual Arts Research*, 38(2), 85–96.
- Harris, A. (2017). *Creative ecologies: Fostering creativity in secondary schools*. Retrieved from <http://creativeresearchhub.com>
- Harris, A., & Ammermann, M. (2016). The changing face of creativity in Australian education. *Teaching Education*, 27(1), 103–113.
- Irwin, R. L. (2008). A/r/tography. In L. M. Given (Ed.), *The Sage encyclopedia of qualitative research methods*. Thousand Oaks, CA: Sage Publications.
- Irwin, R. L. (2013). Becoming a/r/tography. *Studies in Art Education*, 54(3), 198–215.
- Irwin, R. L., Beer, R., Springgay, S., Grauer, K., Xiong, G., & Bickel, B. (2006). The rhizomatic relations of a/r/tography. *Studies in Art Education*, 48(1), 70–88.
- Jackson, N. (1994). Dance analysis in the publications of Janet Adshead and Susan Foster. *Dance Research: The Journal of the Society for Dance Research*, 12(1), 3–11.
- Jones, E. (2014). Dance literacy: An embodied phenomenon. In G. Barton (Ed.), *Literacy in the arts* (pp. 111–129). Switzerland: Springer.
- Knowles, J. G., & Cole, A. L. (2008). *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*. Los Angeles, CA: Sage Publications.
- Laban, R. (1971). *The mastery of movement*. Boston, MA: Plays.
- La Jevic, L., & Springgay, S. (2008). A/r/tography as an ethics of embodiment visual journals in preservice education. *Qualitative Inquiry*, 14(1), 67–89.
- Leavy, P. (2015). *Method meets art: Arts-based research practice*. New York, NY: Guilford Publications.
- Lehoux, N. (2013). Dance literacy and digital media: Negotiating past, present and future representations of movement. *International Journal of Performance Arts and Digital Media*, 9(1), 153–174.
- Leijen, Ä., Admiraal, W. F., Wildschut, L., & Robert-Jan Simons, P. (2008). Pedagogy before technology: What should an ICT intervention facilitate in practical dance classes? *Teaching in Higher Education*, 13(2), 219–231.
- McKechnie, S. (2007). Researching dance appreciation in Australia. In L. Bresler (Ed.), *International handbook of research in arts education*. Dordrecht: Springer.
- Meiners, J. (2001). A dance syllabus writer's perspective: The New South Wales K-6 dance syllabus. *Research in Dance Education*, 2(1), 79–88.
- Mullins, J. W. (2004). *An exemplar-apprentice model for teaching dance composition through performance in secondary education (NSW, Australia)*. Leicester: De Montfort University.
- Nadel, M. H., & Strauss, M. (2003). *The dance experience insights into history, culture, and creativity*. Princeton, NJ: Princeton Book Company.
- Newlove, J., & Dalby, J. (2004). *Laban for all*. London: Taylor & Francis.
- NSW Education Standards Authority. (n.d.). *Creative arts K-6 syllabus*. Sydney: NESA. Retrieved from <http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/creative-arts-k-6-syllabus>

CREATIVELY ANALYSING DANCE A/R/TOGRAPHICALLY

- Rousell, D., & Cutcher, A. (2015). Echoes of a c/a/r/tography: Mapping the practicum experiences of pre-service visual arts teachers in the 'visual echoes project'. *Australian Art Education*, 36(2), 69–82.
- Siegesmund, R. (2012). Dewey through a/r/tography. *Visual Arts Research*, 38(2), 99–109.
- Smith-Autard, J. M. (2002). *The art of dance in education*. London: A&C Black.
- Smith-Autard, J. M. (2010). *Dance composition: A practical guide to creative success in dance making*. London: Bloomsbury Publishing.
- Smitka, J. A., Dragon, K., Peacock, K., Norton, Y., Steinhauer, E., Snart, F., Carbonaro, M., & Boechler, P. (2012). Rhizomatic explorations in curriculum. *Alberta Journal of Educational Research*, 58(2), 185–197.
- Springgay, S., Irwin, R. L., & Kind, S. W. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, 11(6), 897–912.
- Springgay, S., Irwin, R. L., Leggo, C., & Gouzouasis, P. (2007). *Being with a/r/tography*. Rotterdam, The Netherlands: Sense Publishers.
- Springgay, S., & Rotas, N. (2014). How do you make a classroom operate like a work of art? Deleuzegauattarian methodologies of research-creation. *International Journal of Qualitative Studies in Education*, 28(5), 552–572.
- Stevens, K. M. (2010). *Implementing dance in a Queensland primary school: A descriptive case study*. Brisbane: Queensland University of Technology.
- Sullivan, G. (2010). *Art practice as research: Inquiry in visual arts*. Thousand Oaks, CA: Sage Publications.
- Warburton, E. C. (2005). Choreographic outcomes: Improving dance composition. *Dance Research Journal*, 37(2), 91–93.
- Winters, K.-L., Belliveau, G., & Sherritt-Fleming, L. (2011). Shifting identities, literacy, and a/r/tography: Exploring an educational theatre company. *Language and Literacy*, 11(1), 1–19.

Peter J. Cook
School of Education
Southern Cross University
Gold Coast, Queensland, Australia

ALISON O'GRADY

16. CREATIVE IDEOLOGIES

Drama Teachers and Their Ideological Sensemaking

*I am going to utter a tree
no-one can stop me.*

(e.e. cummings, 1983 in Nick's, Teaching Philosophy, 2012)

INTRODUCTION

This chapter is regarding a small study undertaken in NSW, Australia with early career drama teachers. The study researched the way they talked about and made sense of the work they do and how their personal epistemologies informed their teaching in and outside the classroom, their relationships with their students and importantly their attitude to teaching drama pedagogy. These drama teachers' personal epistemologies influenced the way they viewed their subject, their belief in the values inherent in drama when taught with a social justice focus and their strong commitment to drama work as a means to generate knowledge that is essential for their students to 'know the world' (O'Grady, 2016). Understanding and gaining insight into what drama teachers believe is critical in their teaching allows us to understand their ideological sense-making and professional identity formation as a creative process that subsequently impacts good teaching in the arts for creative and sustained futures.

TEACHER IDENTITY AND IDEOLOGIES

As the early career drama teachers who are the subject of this chapter wend their way through the classrooms of their new teaching practices and as their ideological alignments are tested, challenged and assimilated in the work they do in the classroom, they develop and rely on their *ideology in pieces* (Philip, 2011) in order to make sense of the work they are doing. Recent neoliberal agendas in Australian education policy have placed an increasing focus on the quality of teachers and the quality of teacher education programs, evident within governmental reports such as, *Action Now: Classroom Ready Teachers* (Teacher Education Ministerial Advisory Council, 2014). While definitions of 'quality' are perilous and debatable, if teachers are positioned as central change makers in their classrooms, and in our society more broadly, then understanding the relationship between their perceptions

of themselves and classroom practice allows insight into an increasingly complex role. These early career teachers maintain that creativity is not only inherent in the way they conceptualise their practices as teachers that creativity is inherently an activist and sometimes requires subversion of classroom conventions in order to “push boundaries” (David, Int. 1).

This chapter will discuss the main themes and findings of the study that include; that drama teachers comprehend the work they are doing by engaging in sense making practices and discourses that may challenge or subvert current structures of traditional classrooms; that a theory of ideology in pieces is manifested through an engagement with ideas that stem from conceptualisations of social justice and that drama teaching relies on beliefs or naturalised axioms (Philip, 2011) that are commonsensical to these drama teachers and their unwavering contention that “drama does good” (Gjaerum, 2013). Being a drama teacher means verbalising the work you do to align with individually subscribed theories, informed by theorists, often with a social justice focus. This is an inherently creative process as ideologies and identities are continually being made and remade.

In Philip's (2011) theorisation of sensemaking and approach to talking about race and racism, he refers to ideology as a highly nuanced composite that builds on the work of Gramsci (1971) and Hall (1996) where ideology can be understood as a ‘commonsensical way of sensemaking’ (p. 300). This chapter draws on Philip's argument that ideology is dependent on what one sees as relevant in a particular social context such as teaching drama and that contextualised and verbalised talk is dependent on the positionality of the speaker in this case, the drama teachers. Philip's notion of ideology in pieces and Hall's focus on how individuals learn ideologies and “make sense of, define, figure out and render intelligible” (p. 301) rearticulates how these drama teachers make sense of their new social world – the drama classroom. Comparatively little work currently exists that examines early career drama teachers' ideological sense making as a creative process and yet this can be argued as important for advancing the work of drama as a critical pedagogy.

The approach of this chapter has been to analyse the personal epistemologies that have emerged through the multiplicity of meanings conveyed in the beginning teachers' teaching philosophies and in interviews. Consideration is given to the social and cultural contexts in which the language has been used. Philip's argument can be extended to infer that teachers' ideological sensemaking relies on socially shared ways of knowing that allow them to gain information about the world. In the case of these drama teachers they make sense of the world through creative processes that involve embodiment, enactment and role playing, for example. Using a form of thematic discourse analysis (Gee, 1992) as a method has allowed this work to be interrogated by understanding the distinctive ways these early career teachers have assigned value to their experiences as drama teachers, tendering a creative and critical outlook. This study is informed by the premise and belief that language is inherently social, political and importantly contextually influenced. As argued by Hall (1982) meanings of words and phrases exist in connection with other images,

stories, conversations, anecdotes and concepts and then provide a chain of meanings. For drama teachers these words, phrases and meanings can be nuanced dependent on their ideological positioning. Teachers talk about their work in complex ways and yet, interaction analyses, aimed at unpacking language use for specific purposes, is an under-utilised research methodology in the area of arts education generally (Eisner, 2002).

DRAMA TEACHERS AND THEIR PERSONAL EPISTEMOLOGIES

Because the modern world is increasingly complex and requires new ways of thinking about knowledge and how it is acquired, it is reasonable to expect teachers to advocate and approach learning with strategies that are capable of promoting critical and creative thinking. Therefore teachers and teacher educators while having an understanding of socially constructivist teaching also need to have an understanding of the complex ways teachers develop their beliefs and ideological stances. These early career drama teachers collectively and compellingly argue personal conceptualisations using ideological positioning and phrasing to describe what it means to be a drama teacher and what the work requires. When they talk about being a drama teacher they speak about subject drama being distinct from other disciplines they might teach because the subject explicitly articulates teaching in socially just ways guided by the Drama Australia Equity and Diversity Guidelines (2015). This frame of reference and discourse is informed by the terms of liberatory politics agreed upon by the (drama) community as seminal to practising the subject with fidelity.

The role of identity in the formation of teachers is the subject of a raft of literature (Britzman, 1991; Danielewicz, 2001; Alsup, 2006) including how to understand the composition of the professional identity of a teacher (Sutherland, Howard, & Markauskaite, 2010). Understanding the influences that shape and develop identities, particularly those of drama teachers, allows insight into the way identity effects teaching and the transaction of pedagogy in the classroom (Danielewicz, 2001, p. 9) however scant research has been undertaken into the ideological proclivities of drama teachers in Australia. Understanding how teachers engage with their work and the increasingly complex nature of teaching also informs the field regarding ways that drama teachers might develop or extend a teaching persona that resonates with the core values espoused by the drama community (Drama Australia, 2015). Drama specifically articulates a discourse of social justice embedded in the Equity and Diversity guidelines whereby proponents, teachers and students are steered towards teaching using a critical pedagogy framework and learning experiences that are socially just.

Teachers' identities are strongly influenced by factors including experiences of being taught (Manuel & Hughes, 2005). Some come to the profession to avenge the poor teaching they experienced or because of a desire to replicate positive experiences and in fulfilment of a personal and social consciousness (p. 11).

Teachers can express their identities in a range of ways and one way they can express identity, is through narratives and teaching philosophies. Dixon et al. (2004) noted that teacher discourse reflects a form of thinking and uses language that is largely derived from beliefs, attitudes, values and theories that constitute a story of teaching (p. 15). These early career teachers often used creative framing, narrative, artefacts and poetry to articulate their identities.

These drama teachers in their first year of teaching had independent and multi-dimensional beliefs about learning in drama and how that learning should be constructed. These personal epistemologies are unique to each of the drama teachers and the way they believe knowledge is best acquired and how the conditions for learning should be shaped. Thinking about the way knowledge is generated in the drama classroom contributes to a complex developmental trajectory that Kuhn and Weinstock (2002) suggest moves from absolutist to subjectivist through to evaluativist. This is a useful way of analysing teachers verbalising and phrases in this context as over the course of the year's study they were able to evaluate their teaching and the influence of their ideological stances in light of their experience as novices.

Palmer (1998) writes about the role of a teacher and how teacher identity is intrinsically linked to a teacher's integrity. He describes the connectedness to the work as a, 'call to teach' (p. 19). Similarly, Alsup asserts that teaching 'as a calling' (p. 20) has both positive and negative implications for both the profession at large but more particularly for the novice who may struggle to remain in teaching. Understanding how a call to teach might influence the way pedagogy is recruited and taught in a drama classroom, for example, is effected by the identity of the teacher transacting the pedagogy. This can be in some ways interrogated or further understood through a teaching philosophy as an expression of personal epistemology. Researchers Beatty, Leigh, and Dean (2009), pre-empted the importance of using teaching philosophies in pre service teacher education coursework as a tool for guided imagery. Their study sought clarification about the effectiveness of teaching philosophies as an opportunity for developmental reflection (p. 115). In the case of these early career drama teachers, their teaching philosophies were deeply personal and ideological. Teaching philosophies in this study captured the reasons why these teachers wanted to teach and the way they wanted to teach.

DRAMA IS A SENSE MAKING PEDAGOGY

The affordances of subject drama to affect change and crucially, to develop student creativity and agency has long been an assumed understanding and discourse privileged in the drama community (O'Toole, 1991). A lot of drama work builds on strong theoretical frameworks that include but are not limited to social justice, feminist theories, critical theories, and so on. The purpose of this study about drama teachers has been to understand how drama teachers can teach about social justice and how through their text and talk this configures them as drama teachers. As Anderson and Dunn (2013) argued, understanding the capacities that reside within drama

allows not only an understanding of different ways of knowing about the world, but in order to further understand the work of teachers and teaching, it is imperative that an explication of the way teachers may conceive the work they are doing, allows insight into improving and understanding practices in the classroom (Schon, 1987).

As this chapter is also about the ways that early career drama teachers talk about, align and activate their practices with creative and playful pedagogy the consequential research about drama includes a range of discourses including for example, Gjaerum (2013) and the concept of legitimisation. Legitimation, he argues is a belief that drama (or in this case theatre) does good. That it ‘could and should educate’... ‘that the theatre was a necessary part of a healthy, liberal society’ (Gjaerum, 2013, p. 353). This broad discourse appears at the heart of many of the key themes in drama education literature and a brief review of this idea situates the way drama teachers are informed by their discipline. Additional discourses naturally abound in the field, including ideas that are currently prevalent and powerful in the research, theory and practice of drama. These include but are not limited to, the affordances of drama, the creativity agenda and futures, and post normality, as taught and conceptualised in drama.

The syllabus in NSW, Australia describes drama as, ‘an art form with a discreet body of knowledge...a cooperative approach to exploring the world through enactment’ (NSW Board of Studies, 2003, p. 8). The way drama pedagogy is approached in the curriculum and articulated in the syllabus focuses on the process that students undertake when they engage with the conventions of drama to explore issues and discover new ways of knowing and learning (Freebody, 2009). The terminology and lexicon that informs subject drama has many interpretations and can include, drama, theatre, acting, make believing, theatre in education, process drama and the burgeoning area of research that is applied theatre (Anderson & O’Connor, 2013). However, despite this legitimising of drama the subject has been a contested aspect of curriculum for over half a century (Hornbrook, 1998). O’Toole (2002) argues that despite inclusion in the curriculum the recognition of the capacity for drama to teach skills and competencies students require to navigate and mediate the world, is still untapped by many in the educational sphere. These early career drama teachers say they embrace the complexity of drama and argue the complexity moves them to new knowledge building capabilities with their students in the drama classroom.

The philosopher Sardar (2010) provoked the idea that we as a society need processes and ways of thinking that use drama and imagination in order to prepare students to navigate an uncertain and chaotic future. O’Toole agrees and argues drama can encourage students to not only hypothesise but think laterally about issues through imaginative recreation and fictive models exemplified in texts, for example. He strongly promotes the idea that this is one of the pedagogic practices that can promote possibilities for thinking about complex and controversial issues in the classroom (2009, p. 52) and that drama provides the safe space to explore these ideas.

Part of the work that critical pedagogy has to do in drama, is prepare students to chart their own course and personal future (Stinson & Freebody, 2004). The argument

that Cahill (2014) advances also deliberates the notion that while a student or an individual feels they must choose or navigate an individual course, sometimes the choice is illusory rather than steeped in reality. Drama can enable a critical engagement with these future discourses by promoting and teaching explicit creative and critical thinking skills to mediate this conundrum. Drama can create new hope and possibility of what can be in the future – drama from this perspective provides the intellectual agility required to ‘future proof’ our students.

There are substantial links that can be established between teaching creativity and students’ successful understanding and navigation of the world and their place in it (Csikszentmihalyi, 1999). Current discourses of creativity have much to offer the field, as the natural parity between drama and creativity needs little explanation. However, as Harris has explored, creativity and aesthetics in the 21st century bring with it an understanding about the way creative pedagogies and practices can meld to create opportunities for students and teachers. The affordance that lies within drama and the broader arts encapsulated under the auspices of creativity includes understanding how as educators and participants in a global world, our participation can be powerful and how they are “remapping the imaginaries” (Harris, 2014, p. 10).

THE DRAMA TEACHERS – A SNAPSHOT

The five early career drama teachers who participated in this study were asked to write a personal teaching philosophy to capture their personal epistemologies and beliefs about teaching drama, that would be analysed to understand where common themes (ideological, political and orientation to social justice) emerged. These teachers were all very familiar with the concept of a teaching philosophy having been introduced to the notion through their university studies. During the year-long study they were also interviewed twice – once at the beginning of their teaching year and again towards the end of their first year as drama teachers. At the final interview they were able to revisit their teaching philosophies and consider where they had deviated from their beliefs and in most cases where their resolve had been strengthened.

The participants were:

Nick – had begun teaching in a low fee paying Christian school in Western Sydney who had previously taught in English in Vietnam. He is teaching both Drama and English in this position. Nick was an undergraduate student who married during the course of his degree. At the end of his first year of teaching he became a father and by his own admission became very focussed on the importance of the relationship between students and their teacher. Nick is a devout Christian and his personal beliefs he says, have a profound influence on his teaching. Social justice for him is a tenet of his faith and is deeply influential in guiding the choices he makes in the classroom and how he builds and fosters relationships with his students.

Elena – was employed teaching in an after school program where she uses site-specific theatre techniques. She is active in the Fringe theatre scene in Sydney and is casual teaching in inner city schools in Sydney, Australia. Elena did some of her practicum teaching in rural NSW. Elena's Greek heritage and attitude towards cultural responsiveness in schools is influential in her attitude to her students. She has been the victim of racism both as a student and as a student teacher. She believes strongly in the capacity for drama and specifically theatre to mediate racism.

David – is employed as a permanent English and Drama teacher at a comprehensive girls' school in an affluent part of Sydney, Australia. David is a passionate advocate for Aboriginal and Torres Strait Islanders. He says that as a young Asian teacher he is conscious of the impact that racism and exclusion can have on a developing adolescent. He argues that Invasion theory should be prevalent in the classroom and says he attempts to reference this as often as he can in his teaching.

Georgia – was employed in a one year contract to teach English and History in a low SES comprehensive high school in South Western Sydney. She is not employed to teach Drama however she instigated and established a drama club at the school because of her strong belief in the affordances of drama to teach students about the world. She was appointed on merit, to a specialist position of home-room teacher during her second term of teaching. She says that her grandparents had the most profound influence on her and shaped her views about learning and inspired her desire to know more about the world generally. Georgia by her own admission pushes boundaries. She does not like to be pigeon holed as a History/Drama teacher but would like to be perceived as a generalist teacher with a commitment to teaching students how to be socially just. Georgia wants to instil in her students the capacity to be agents of change and to be heard in the community. She is currently teaching in a rural school in South Africa where she is learning the local language.

Jane – was initially employed pending an occupational health and safety assessment of her suitability to work and teach in a high school because of her visual impairment. Jane says that she has come to teaching because she believes students should be able to learn despite any impediments, particularly physical disabilities. During her undergraduate degree competed at the Para-Olympics in London, representing Australia. Since this study she has permanent status in her position at a comprehensive high school in Sydney's North-Western suburbs. She believes no student should be locked out of a subject because of disability.

SENSE MAKING IN DRAMA

The drama teachers in this study had only just embarked on their careers. Every day, every lesson, every teaching moment provided new ways for them to think about not

A. O'GRADY

only the way their students responded to their teaching but how they were constantly attempting to make sense of their work. As an *ideology in pieces* theory attests, these teachers attempted to inform their teaching by including their cognitive and social beliefs in a written form. Their interpretation and sense making allowed them to shift their thinking to include distinct ideological meaning without unease. They were comfortable in their observations of the pedagogy in practice and the legitimization of 'their' subject in the classroom. They say in different ways, that drama is powerful pedagogy but only when it is used or taught in particular ways. Jane gives as an example of this talk when she says that:

Teaching Drama you see students developing skills beyond the curriculum such as confidence, charisma, teamwork and creativity...drama links and gives students a connection to other contexts through texts, providing a deeper knowledge and insight into themselves and their world. (Jane, TP. Lines 21–23)

The five early career teachers in their teaching philosophies and in their interviews use specific language to describe the role and function of drama pedagogy in the learning that takes place in the classroom. Demonstrated by their various views and despite limited teaching experience, they say drama provides their students with the creative tools or skills that enable them to navigate a changing world. Their personal epistemologies affirm that drama provides a skill-set to enable students to confront the challenges inherent in navigating various power structures that may prevent them from experiencing and negotiating the world effectively and in its entirety. Georgia also talks about drama differentiating itself as a subject because students have a freedom to express themselves and be themselves, that is, to be creative:

I suppose drama is an outlet for me and I also know it's an outlet for kids to express themselves, and I feel that sometimes in other subject area they aren't able to do that. (Georgia, Int. 1, Turn 6)

In another way Elena talks about wanting to teach drama on a wider scale. She believes that unless drama has a broader platform some of the intention is lost or unrealised. By teaching drama Elena also believes that the students learn skills that are important for them to know outside of the classroom and to be what she describes as good citizens of the world. She says:

It (teaching drama) has opened my eyes to the need for drama on a larger scale than just in the school setting. The experience that as a drama teacher was that I could influence kids through a lot of the drama and through performance, for all the things it does like confidence, exploring your own creativity and problem solving and teamwork and all those sorts of things that are vital. (Elena, Int. 1, Turn 12)

As new teachers, their connection and relationship with their university identity is creatively evolving and is evident in their teaching and the way they oriented to

theoretical language in their teaching lexicon, learned in their pre-service teacher training. They wrote idealistically using active tenses, like ‘using’ and ‘treating’ to describe the potential they saw in drama to give their students a wider experience of the world and for their students to be better prepared for the world they believed they had a significant role in preparing them for.

The teachers also described how they actively recruited theory in different classes where they believed that this was beneficial in shaping the classroom intentions. David recruits Boal’s (1995) theory of oppression when he wanted to draw attention to issues of sexism. Nick actively recruits theories of empathic intelligence (Arnold, 2005) and moral reasoning practices (Freebody, 2010) for both the purpose of shaping pedagogy for teaching but also as an integral aspect of his cultural model of being a drama teacher. Georgia recruits her interpretation of the funds of knowledge approach (Moll et al., 1992) to develop her students’ voice, despite what she says, is her frustration at the very theorised instruction she received at university. Jane prefers the NSW Department of Education policy and practice when she teaches to ensure that access is equitable in terms of both resources (including human resources) and physical resources. Elena had her own theory that was influenced and informed by her belief in site- specific theatre and performance to give her students’ different life experiences and insight. All the teachers believed that it was through the acquisition of these skills and competencies the students then have an opportunity to navigate the world safely and strongly.

A COMMONSENSICAL VIEW

Many scholars in the drama and education field hold the view that effective teachers particularly teachers of diverse student groups need to understand and know themselves in a larger social context and that they should question their knowledge and assumptions continually in the quest for what Gay and Kirkland (2003) describe as “instructional effectiveness” (p. 181). David sees his role as a facilitator of information and experience rather than explicitly as a teacher. He says that students need to be understanding and show empathy in order to be fully functional as human beings in the world. He believes it is not the pedagogy itself that is powerful when its taught in the classroom rather it is the human agency that activates the pedagogy in order for it then to be powerful. He also implies that students need to learn about the world that is outside the specificity of curriculum – students need to know where the power lies, in order to mediate the world and be actively engaged in it.

David describes a lesson he had been developing in drama. His students had been studying the Commedia style of drama that is stylised and one-dimensional. The students decided to develop a scene based on the information he had given them, to appropriate the work into a modern style of the reality program, ‘The Bachelor’. During the program, prospective women are paraded before a suitable ‘bachelor’ and

the bachelor then makes his choice of partner based on the woman's ability to please him or to be compatible with him. The program is riven with gender stereotypes and grossly objectifies women. He says this about the lesson:

This group has decided to do a spin-off of, 'The Bachelor' and they've included, I mean I'm happy to let them do it, they've included all this sexual innuendo which comes from the Commedia style, which is crude and vulgar and infused that. Now are they going too far? I think it's fantastic that they break those boundaries. (David, Int. 2, Turn 53)

David divulges his idea that drama can provide both the teacher and the student with an opportunity to teach in a way that gives students experiences that can inter-textualise their work in the classroom in drama with what they are exposed to through popular culture. Drama, he says, is the opportunity to examine these ideas using this opportunity. In his conversation, he also talks about the difference between the learning conditions in other subjects as compared with the learning conditions in a drama classroom. His previous conversation mentions that he thinks it is important that his students challenge boundaries and that they test ideas and social mores. He goes on further to discuss his views regarding the learning conditions in drama and how they can also provoke difficult issues for the students. It is in this conversation that he admits to recruiting the theory of Boal (1995) and the way his theory can shape the content in drama to garner the students' attention to any issue, especially if it is a political or contentious issue. He says that:

I feel that in drama the expectation is that a student can explore these things, many heavy things. With Boal you can explore so many horrible things, things about oppression and things that are really painful. And that's fine, as long as the students realise that in drama it's drama and sometimes we need to do these sorts of things. (David, Int. 2, Turn 53)

This admission that in drama difficult and painful things can be discussed and in fact the discussion of these things is necessary even if it proves painful for students is a recurring theme in the teaching philosophies. When students and their teachers are in role and generating new knowledge because of the creative climate, boundaries can be pushed and complex ideas can be catechized.

Because David builds on transactional language in the way he talks about teaching rather than using language that indicates a sense of rigidity or inflexibility – he recruits the word 'assist', when he wants to talk about how his students access and understand power in the world. He says he provides the students with opportunities to develop agency, and we begin to conceptualise him as a teacher who is building a world for his students, through drama, democratic principles and the transaction of ideas through theory.

Similarly, when Jane talks about drama as a tool for mediating the world and teaching complex issues she does so by using a very specific example of classroom practice. Jane acknowledges in her teaching philosophy and interviews that her

visual impairment is a seminal part of her identity and this influences what she believes about drama and its capacity to prepare students to mediate the world. She openly admits that her views are predicated on her own schooling experiences.

This stems from my own experiences at school. Inevitably teachers will impose their views and judgments on their students. Unfortunately some of these views are particularly detrimental, particularly to adolescents trying to assert themselves as capable and valued citizens in society. (Jane, T.P, Lines 6–8)

As anecdotal evidence of how drama can be used to empower students, she speaks in her first interview about a casual class she took in the IM (intellectual impairment) department. She spoke about the fact that the teacher had left no set work for the class, which in her view undervalued them as a class and because there was no set work, her instinct was to recruit drama to teach the students, it was her commonsensical approach to teach:

I think drama skills for me is what it can bring out in the students. (Jane, Int. 1, Turn 31)

She wrote in her teaching philosophy about her belief in drama to give students agency to express themselves and then in her interview she was able to corroborate this philosophical idea by referencing a class where ultimately, it was the physical dimension of drama that gave the students a way to express and articulate themselves when they were not able to do so through literate means. Her philosophy said this about drama:

It allows students to develop their own opinions and their expressions to explore the world. (Jane, Int. 1, Turn 31)

Jane's example of teaching drama on the spur of the moment to teach a class of students with special needs uses language that corroborates David's argument that drama allows students to understand human interactions in the world. As she talks about the class in her interview she pauses to think about the right word to best describe the activity she is speaking about:

Just ...these kids who, some of them were almost illiterate in reading and writing were creating the most ...they were creating cars, bicycles with their bodies. (Jane, Int. 1, Turn 31)

The meaning in this sentence is complex as meaning often is. Jane's search for the right word to describe this epiphanic classroom experience has the effect of confirming her understanding of what she values or believes is significant in her teaching of drama. She knows that these students have a different capacity for doing the work in drama, but because the pedagogy also allows for physical work, the students are able to work using their bodies. "Just...these kids". Her use of the word 'just' is an expostulation that reflects the way she understands this interaction in the classroom. She just can't believe the students are able to execute such complex ideas

in a physical way. The foregrounding in the sentence of the word 'just' is used by Jane not to describe a noun or to speak about the act of being 'just'. She uses it as a way of pausing to contextualise that the students, who she personalises by using the vernacular 'kids', are unremarkable as students, absent their disabilities and yet they were able to do something quite remarkable in the way they used drama to create something meaningful despite their learning difficulties. This sentence works as an affirmation of Jane's belief and personal epistemology that all students, whatever their limitations can access drama pedagogy. It's just commonsense.

DRAMA DOES GOOD – A NATURALISED AND AXIOMATIC VIEW OF THE WORK

Ideology in pieces and the theory of ideological sense making works at the intersection or heart of the teacher as learner constructivist approach. What differentiates these teachers or extends this proposition is the way their taken for granted assumptions about drama teaching are affirmed by their experiences in the classroom. Some commonsense views are rarely based on people's patterned experience of the world but their views gain traction or validity because assumptions might become entrenched by the media for example– these are often negative. By contrast some of these socially constructed axioms proliferated by notions constructed and shared in the drama community are taken to be true by these teachers. A naturalised axiomatic view of teaching and students can be, "the harder you try the more you will succeed" for example. These drama teachers have a disruptive view of the commonsense and instead verbalise different accounts of drama doing good – just because its drama. As previously referred to in Elena's teaching, there is an element of subversion that the teachers regard as a requirement and naturalised axiom in order to teach in the space and to teach the way they believe activates drama pedagogy with fidelity. Elena discusses the need for everyone in the classroom to be equal and Nick, in the following observation, discusses his overseas experience where the value of drama was not part of the cultural paradigm of the classroom. A high value was placed on a very Westernised approach to the traditional classroom and a particular reverence for tables and chairs in rows meant that to teach in a meaningful way according to his epistemological beliefs about effective instruction and drama pedagogy, Nick resorted to subversion and disruption of this traditional structure.

Nick undertook a period of teaching overseas in Vietnam as part of a volunteer program. He describes drama as the principle pedagogy he recruited, for teaching students and teaching staff, one hundred percent of the time. The language of instruction he describes as, 'British English'. The staff at the school had limited capacity for understanding the content they were required to teach in British English much beyond the out-dated textbooks they had as their only resource and Nick felt that the reflexivity and the use of space that drama provides was the way forward in terms of teaching these students, in a brief period, about the world beyond the classroom. However, he was discouraged from doing so by the teachers in charge

of the program, some of whom were also Australian. The teachers at the school felt that he was subverting the curriculum by teaching this way. He said in his first interview:

They were like, why are you taking them out of class? They need to be sitting at their desks and I was like no, let's go outside and try to learn a different way. (Nick, Int. 1, Turn 10)

The idea that drama is a unique pedagogy and that it can be used for different purposes is reflected in Nick's conversation. The fact that drama can be seen to subvert traditional teaching practices such as sitting at tables and chairs inside the classroom is seen as problematic by the administration in that particular school, and yet Nick sees a natural affinity between using drama practices and pedagogy to teach the students in a more effective way. The other teachers he notes are more comfortable with teaching in the traditional way and place enormous value on the model of the traditional classroom.

The way Nick thought the students could learn best about money and marketing was if he could role-play going to the markets and buying produce and conduct the drama in English. After role-playing the marketing experiences, he scaffolded the experience on the board for the students and they had to write up a narrative of their experience. He said that it was his training in drama that enabled him to recruit this pedagogy for this purpose. He said:

At the end of the lesson they had to stage a dialogue for me, then they had to reflect on what it felt like to be in the market place and what it felt like to be a buyer and what it felt like to be a seller. So all of those aspects and drama strategies that I'd learned and the teachers had never put them in a real life situation which I would never have unless I had been trained to do it. (Nick, Int. 1, Turn 10)

In Nick's lesson on marketing, he asked the students to enact both the role of the seller and the role of the buyer therefore eliciting different opportunities for empathy and empathic understanding in his students. Nick says that learning outside or in a drama space is not necessarily better but is 'different'. Elena, David and Jane all acknowledge in sometimes overt and often subtle ways, that drama occasionally requires subversion of the norm or the dominant discourse in order for the enacted pedagogy to resonate and to have the requisite effect of teaching the students about the world they live in and the relationships they need to forge. David believes that the physical nature of the space, the lack of stricture and relaxation of the 'rules' allow students to inhabit other worlds through a different learning experience.

I think kids are given a sense of freedom. The moment you can move your body, you can walk around, you can sit, you can stand, you don't have to sit rigidly in a space. The minute you do that it gives them...I think it alters their

A. O'GRADY

perception of, maybe not learning, but what you do in the space. So when you do that you reshape what they're thinking about, what they do at school. The drama classroom is almost like a – almost- maybe this is too dramatic but it's like a portal, it's like, let's enter the space and we're not going to do what we normally do like in Maths, English and Geography, we're going to do something different. (David, Int. 2, Turn 51)

David's use of the word 'portal' is notable for the qualities associated with that word. In drama, David suggests, this means an opening to a different way of knowing, a different way of seeing the world and perceiving others. He acknowledges that in this classroom with its opportunities for physical difference in its constitution and learning configuration, it is not the learning that differs, but rather it is the way of learning that provides the students with a unique opportunity to engage with the pedagogy. Both David and Nick expressly distinguish, using talk, that the space and the ontology in the classroom is not better, it is 'different'.

In contrast to the work that Nick and David are doing formally as drama teachers, Georgia decided that the school she was working in, with its social and cultural complexities (97% students from backgrounds other than English), needed the pedagogy that in her view drama offered. Her development of a drama club at lunch – time, she acknowledges, comes from a desire to maintain her identity as a drama teacher, but also because she remains firm in her ideological commitment to the opportunities that drama pedagogy can offer her students. In terms of the physical space, she says this:

I hope it's a way to explore their ideas and their thinking, discover more about themselves in an environment which would seem less structured. I would hope it would provide those opportunities. (Georgia, Int. 1, Turn 22)

Again, there is a repetition in this case by Jane, of the opportunities in the physical space, to allow the students new ways into knowing. An iteration of the early career teachers' talk is the idea that as distinct from other subjects, drama is the pedagogy that has within its affordances, these separate and peculiar attributions allowing students insights into themselves, how they learn and ways of understanding others in the world.

CONCLUSION

How these drama teachers in the very earliest stages of their careers make sense of the world around them and the pedagogy that they are so defiantly committed to can be attributed to multiple considerations and regarded a critical and creative process. The use of Philip's (2011) ideology in pieces as a theoretical framework refers to a way to understand the elements of sense making that people use as "self-evident or unnecessary to further justify" (p. 302). These early career drama teachers' talk about the affordances of drama with unequalled commitment, and this constructs

their epistemologies and ideological stances in ways that ascribe nuanced qualities not just to their subject, but also to their way of teaching the subject, in singular ways. As the literature reflects (e.g., Brookfield, 1995) understanding how and why teachers, in this case drama teachers orient to theories that reflect their ideological proclivities is important in order to understand the multiplicities of identities and subjectivities (Wales, 2009) that influence and shape them. Additionally, the perspectives of drama teachers in this study aligned with a view that drama teachers are a particular kind of ‘creative’ teacher and the drama classroom provides an emotional oasis that encourages opinions (Wales, 2009, p. 40). The early career drama teachers also recognise themselves by the way they teach critical pedagogy and their engagement with guiding frameworks such as the Drama Australia Equity and Diversity guidelines. This perception and articulation of their drama teacher identities would align them as critical pedagogues, as Apple (2006) Giroux (2015) conceive this idea.

Being a drama teacher means acknowledging that there are diverse ways of being and believing, of looking at and perceiving the world. This is the naturalised axiomatic view of these teachers – it represents commonsensical views of their teaching and the subject matter in the discipline. These early career drama teachers transact and recruit pedagogies for specific purposes like teaching controversial issues about gender stereotypes for example. Those specific purposes are referable to issues such as preparing students to mediate the world in complex ways. Sometimes those theories and pedagogies align the teachers as activists and the pedagogy as activist (O’Connor, 2002). This goes some way to affirm the hypothesis that drama teachers can be creative agents of change. In the drama community sensemaking is socially shared as a way that these teachers gain, gather and transact information about the world around them. Scientific concepts, Philip’s (2011) argues can have explicit normative meanings but in the drama community – my community, these meanings are shared and explained through a commitment to shared values and beliefs that see the world as hopeful, equitable and richer for its diversity. As the evidence suggests an ideology in pieces and sensemaking approach has implications for teacher educators in order to meet the needs of teacher learners but also in recognising and nurturing the creative ‘becomings’ and high ideals of their newly minted drama teachers.

REFERENCES

- Alsop, J. (2006). *Teacher identity discourses negotiating personal and professional spaces*. Mahwah, NJ: Lawrence Erlbaum Publishing.
- Anderson, M., & Dunn, J. (2013). Drama and the future: Activating new possibilities. In M. Anderson & J. Dunn (Eds.), *How drama activates learning* (pp. 293–306). London: Bloomsbury.
- Anderson, M., & O’Connor, P. (2013). Applied theatre as research: Provoking the possibilities. *Applied Theatre Research*, 1(2), 189–202.
- Apple, M. W. (2006). *Educating the right way: Markets, standards, god, and inequality*. New York, NY: Taylor & Francis.
- Arnold, R. (2005). *Empathic intelligence: Teaching, learning, relating*. Sydney: UNSW Press.

A. O'GRADY

- Beatty, J. E., Leigh, J. S. A., & Dean, K. L. (2009). Philosophy rediscovered: Exploring the connections between teaching philosophies, educational philosophies, and philosophy. *Journal of Management Education*, 33(1), 99–114.
- Boal, A. (1995). *The rainbow of desire: The Boal method of theatre and therapy*. London & New York, NY: Routledge.
- Bolton, G. (1984). *Drama as education*. London: Longman.
- Britzman, D. P. (1991). Decentering discourses in teacher education: Or, the unleashing of unpopular things. *The Journal of Education*, 173(3), 60–80.
- Brookfield, S. (1995). *Becoming a critically reflective teacher*. San Francisco, CA: Jossey-Bass.
- Cahill, H. (2014). Withholding the personal story: Using theory to orient practice in applied theatre about HIV and human rights. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 19(1), 23–38.
- Csikszentmihalyi, M. (1999). 16 implications of a systems perspective for the study of creativity. In R. Sternberg (Ed.), *Handbook of creativity* (pp. 313–335). Cambridge: Cambridge University Press.
- Cummings, E. E., Firmage, G. J., & Kennedy, R. S. (1983). *Etcetera: The unpublished poems of E.E. Cummings* (1st ed.). New York, NY: Liveright.
- Danielewicz, J. (2001). *Teaching selves: Identity, pedagogy, and teacher education*. New York, NY: State University of New York Press.
- Dixon, M., Hay, T., Ferguson, P., Moss, J., & White, J. (2004, January). Noticing a flow of networks. In ICET (Ed.), *Teachers as learners: Building communities for professional development* (pp. 77–90). Eindhoven: International Council on Education for Teaching.
- Drama Australia. (2015). *Equity and diversity guidelines*. Retrieved from <http://www.dramaaustralia.org.au/documents/Equity%20and%20Diversity-.pdf>
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Fitzgibbon, E. (1997). Crossing the boundaries: Drama as subject and method. *Drama Matters*, 2(1), 5–18.
- Freebody, K. (2010). Exploring teacher–student interactions and moral reasoning practices in drama classrooms. *RiDE: The Journal of Applied Theatre and Performance*, 15(2), 209–225.
- Freire, P. (2000). *Pedagogy of the oppressed* (30th anniversary ed.). New York, NY: Continuum.
- Gay, G., & Kirkland, K. (2003). Developing cultural critical consciousness and self reflection in preservice teacher education. *Theory into Practice*, 42(3), 181–187.
- Gee, J. P. (1992). *The social mind: Language, ideology, and social practice*. New York, NY: JF Bergin & Garvey.
- Gee, J. P. (2011). *How to do discourse analysis: A toolkit*. Milton park, Abingdon, Oxon, & New York, NY: Routledge.
- Giroux, H. A. (2015). *Schooling and the struggle for public life: Democracy's promise and education's challenge*. London: Routledge.
- Gjaerum, R. G. (2013). Applied theatre research: Discourses in the field. *European Scientific Journal*, 3, 347–361.
- Gramsci, A. (1971). *Prison notebooks*. New York, NY: International Publishers.
- Hall, S. (1982). The rediscovery of “ideology”: Return of the repressed in media studies. In M. Gurevitch, T. Bennet, J. Curran, & J. Wollacott (Eds.), *Culture, society and the media* (pp. 56–90). London: Methuen.
- Hall, S. (1996). The problem of ideology: Marxism without guarantees. In D. Morley & K. Chen (Eds.), *Stuart Hall: Critical dialogues in cultural studies* (pp. 25–46). London: Routledge.
- Harris, A. M. (2014a). The creative turn in educational discourse. In A. M. Harris (Ed.), *The creative turn toward a new aesthetic imaginary* (pp. 10–29). Dordrecht: Springer.
- Harris, A. M. (2014b). Our creative century. In A. M. Harris (Ed.), *The creative turn toward a new aesthetic imaginary* (pp. 171–182). Dordrecht: Springer.
- Hornbrook, D. (1998). *Education and dramatic art* (2nd ed.). London: Routledge.
- Kuhn, D., & Weinstock, M. (2002). What is epistemological thinking and why does it matter? In B. Hofer & P. Pintrich (Eds.), *Personal epistemology: The psychological beliefs about knowledge and knowing*. Mahwah, NJ: Lawrence Erlbaum.
- Manuel, J., & Hughes, J. (2006). ‘It has always been my dream’: Exploring pre-service teachers’ motivations for choosing to teach. *Teacher Development*, 10(1), 5–24.

- Moll, L. C., Amanti, C., Neff, D., & Gonzalez, N. (1992). Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms. *Theory into Practice*, 31(2), 132–141.
- NSW Board of Studies. (2000). *Drama stage 6 syllabus*. Retrieved from http://www.boardofstudies.nsw.edu.au/syllabuses/syllabus_list.html
- O'Connor, P. (2009). Unnoticed miracles. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 14(4), 583–597.
- O'Grady, A. (2016). *Always in the process of becoming* (Unpublished thesis). The University of Sydney, Sydney.
- O'Neill, C. (1995). *Drama worlds: A framework for process drama*. Portsmouth, NH: Heinemann.
- O'Toole, J. (1992). *The process of drama: Negotiating art and meaning*. London & New York, NY: Routledge.
- O'Toole, J. (2002). Drama: The productive pedagogy. *Critical Studies in Education*, 43(2), 39–52.
- Palmer, P. J. (2010). *The courage to teach: Exploring the inner landscape of a teacher's life*. San Francisco, CA: Jossey-Bass.
- Philip, T. M. (2011). An “ideology in pieces” approach to studying change in teachers’ sensemaking about race, racism, and racial justice. *Cognition and Instruction*, 29(3), 297–339.
- Sardar, Z. (2010). Welcome to postnormal times. *Futures*, 42(5), 435–444.
- Schon, D. A. (1987). *Educating the reflective practitioner*. San Francisco, CA: Jossey-Bass.
- Stinson, M., & Freebody, K. (2004, August 14). *Modulating the mosaic: Drama and oral language*. Paper presented at the 5th World Congress of the International Drama/Theatre and Education Association, Ottawa, Canada.
- Sutherland, L., Howard, S., & Markauskaite, L. (2010). Professional identity creation: Examining the development of beginning preservice teachers’ understanding of their work as teachers. *Teaching and Teacher Education*, 26(3), 455–465.
- Teacher Education Ministerial Advisory Council. (2014). *Action now: Classroom ready teachers*. Canberra: Teacher Education Ministerial Advisory Group.
- Wales, P. (2009). Positioning the drama teacher: Exploring the power of identity in teaching practices. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 14(2), 261–278.

Alison O'Grady
Sydney School of Education and Social Work
The University of Sydney
Sydney, New South Wales, Australia

PAMELA BURNARD, TATJANA DRAGOVIC,
PETER J. COOK AND SUSANNE JASILEK

17. CONNECTING ARTS ACTIVISM, DIVERSE CREATIVITIES AND EMBODIMENT THROUGH PRACTICE AS RESEARCH

INTRODUCTION

Artists often undertake the production of art and activism, where the creative process and art-making becomes more than art; they become a powerful activism; a way that allows for raising awareness; a way to retrieve, express and communicate a political message. Here, we identify three distinct and diverse creativities, which enable unique forms of authorship with particular kinds of power, authority and capacity. The first, ‘intercultural creativity’- a choreographic eco-artist practice addressing climate change and water sustainability – emphasises what is new when two cultures generate and represent situated encounters and positioning of art in relation to activism. The second one, ‘interdisciplinary creativity’ – an arts-based environmental education practice inspired by an activist sculpture – relates to the ideals of the Enlightenment, connecting arts with science, discovery and invention, and foregrounds the uniqueness of interdisciplinarity. Last, but not least, ‘artistic creativity’ invites us to engage in the artmaking process through artistic practice in a Higher Education setting in order to learn how the creative act of forming, making and creating deepens our connection to a cause, such as ecological sustainability of the living earth.

BACKGROUND

There is a central and growing importance of contemporary life of arts in society, which is subsequently influencing arts education. While political science, as a discipline, has been strangely silent on the political importance of the arts, we see the political significance of aesthetic experience, arts and wellbeing, intercultural arts dialogue, and arts as activism, as forms of political action, which are being drawn into an increasingly global reality. The arts have traditionally been located in a place, often defined geographically as the cultural products of a particular nation, people or region. Yet, in the new spaces of the twenty-first century, with social media and the internet, multinational and international corporations, navigating the significant ways that the arts engage, and represent multiple creativities locally and globally, we are meeting with diverse populations in ways that flow across these borders and

create an increasingly global environment for the arts and for the exploration of practices in arts-based environmental education (Boeckel, 2013).

The aim of this chapter is to provide important insights crucial for the ongoing creative and collective process of arts activism. Its meaning is at the interface of, as the title suggests, the principle of connection and what connects arts 'practice as research' and inheres in those who undertake 'practice as research' (Hickey-Moody & Page, 2015, p. 181.) While the term, 'practice as research' has been used by a number of arts-based researchers, it is a phrase used by Anna Hickey-Moody (2015) 'to refer to an entwining of contemporary creative practice and academic research landscapes' (p. 169). Like Hickey-Moody, we use the term 'practice' as research to refer to creativities that are authored in and address the multiplicities of practice that also exemplifies enquiry practice. This is what makes it research.

Our own conception of arts education, like art making, is a process grounded in activism, diverse creativities and embodiment; it is tied not singularly to the supposed will of an artist or (the teaching of) art techniques but rather, the principle of multiplicities that make up subjectivity, sociocultural, psychological processes, working philosophies, diverse creativities and the arts-as-political-as-embodiment of practice as research. Typically, practice as research can start from not knowing and it may end up in ambiguity and paradox. Typically, the arts provoke, they challenge, they surprise and they involve multiplicities of practice particularly in arts-based environmental education (Boeckel, 2013). In reflecting on the urgency for charting new sustainable development goals (SDGs) for the Earth's resources, on which human life depends, it is acknowledged as irrefutably being played out across local and global scales (Leach et al., 2012). Similarly, there has been a great deal written about the need for extending/re-inventing the boundaries of how we learn at all levels, from K-12 (primary and secondary school sectors) to college and graduate levels. Expanding arts practice into arts-based environmental education, makes a significant contribution in the context of deepening our connection to the living earth, understanding the need for ecological sustainability and to irradicating indifference. This remains a domain that is too often ignored, subject siloed and even totally foreign to and marginalised in education.

Views of education expressed by Montessori, Steiner, Dewey, Piaget, Vygotsky, Bruner, Reggio Emilia, Eisner, and the Deleuzian trope of 'being and becoming', whether through creative and arts-informed practice or practice as research, relate childhood expressions and ways of thinking and knowing, to the many poetic or aesthetic languages that are expressed in art making. As with Karen Bard's (2003) post humanist performativity, art is integrated in nature and the learner's understanding of its environment. By connecting specifically with *practice as research*, as a core unifying strategy, this chapter features three illustrative practice examples from within the context of performative intercultural dance installation, a primary school curriculum, and a higher education masters programme. We bring inventive provocations of three themes, as tools for thinking using the concepts of

(i) arts activism; (ii) diverse creativities and (iii) embodiment all of which bring a depth and duration to the work of doing practice as research. The knowledge mobilized by such practices address and further extend the obvious question, which is why the call to bring together (and the possible bridging and border-crossing of) these practices might be desirable at this time. The point at issue here is to straddle borders of insiderness/outsiderness, of subject silos, of diverse creativities, and of the arts and artists in society, to illustrate the forces of power that shape practice as research, three of which are illustrated next.

THREE ILLUSTRATIVE PRACTICES AS RESEARCH IN ARTS ACTIVISM: A CATALYST FOR ENVIRONMENTAL SUSTAINABILITY

Environmental or eco artists are ecologically and politically motivated to change the way we view our world. Some create through the body and, with this, the embodiment of a range of artistic practices. Environmental or eco artists, along with artist activists, undertake the production of art in a field of engagement in which diverse creativities are embodied in practice (Boeckel, 2013; see also <http://oracymcambridge.org/2017/10/28/walk-talk-place> for an example of a generation of children who are disconnected from their dwelling places and how arts activism was employed for eliciting children's articulations and perceptions of place and change). Arts activism is a practice that involves diverse creativities such as inter-cultural, interdisciplinary and artistic relativities, which are unique practices with particular kinds of power and capacity. These practices involve the body as a performative locus of agency, which exists as a surface that is historically, socially, politically, culturally and geographically inscribed.

What follows is an introduction to three arts activist enquiry practices as research, and the presence of the artist, which embody: (i) '*intercultural creativity*' in a choreographic eco-artist practice positioning climate change and water sustainability as geographically and politically inscribed in the intercultural spaces of Greenland and Denmark; (ii) '*transdisciplinary creativity*' understanding STEAM practices in a primary school connecting to nature and water sustainability; and (iii) '*artistic creativity*' celebrates the capacity of the arts and artists to feel out the connections and complex relationships between phenomena, coming to know that we are our environment, and putting this into the larger perspective of enhancing a master's programme and the wellbeing of students in a Higher Education setting in the UK. The work of the artists, in their doing and being as interruption, disruption, as well as diffraction (Barad, 2007) is the experience of embodiment (Mackinlay, 2016). Each project features artist-researcher collaborations. Each practice involves arts activism. Each practice makes explicit an understanding of the body as inscriptor, where the relationship between the body, power, and the re/production of knowledge is crucial in addressing debates concerning what the arts contribute, for instance, to the UN Global Goals for Sustainable Development (UNSDGs¹).

Melting Ice: Arts Activism Embodying 'Intercultural Creativity' in a Performative Intercultural Dance Installation

Environmental art offers a means of expression, communicative exchange, public engagement and insight into one another's interpretation of issues. Environmental artists offer artistic form to doing democracy in the creation of spaces where, among other things, myths are uncovered and broken down. In their work on the political uses of popular culture, Inghorn and Street (2013) argue that popular culture plays three roles in art as activism or activist arts: representing the wider world, forming collective identities and mobilizing action. Increasingly new and important artistic communities, practices and forms of art activism, are being used to influence public engagement with, and even drive, current debate on climate change.

Associate Professor in the Department of Music and Dance at the University of Stavanger, Norway, and choreographer for Yggdrasil Dance, an intercultural dance ensemble, Birgitte Bauer-Nilsen, is an environmental artist who uses art activism as a point of departure for her artistic process. In a contemporary dance installation called 'Melting Ice', she created a performative installation in collaboration with two dancers from Greenland and Scandinavia who have each experienced climate change differently based on their cultural and geographical origins. Her goal was to facilitate intercultural dialogues in the creation process with the dancers, trusting that their physical presence would lead to cross-border and innovative dialogues and new artistic communities concerned about the current debate on climate change. Intercultural creativity and collaboration were the key dimensions of the artistic process, that foster understanding across and between cultures.

Greenland's dramatic reduction in ice in recent years has a major influence worldwide, because the rise of the water and air temperatures affects climate around the world. Greenland's situation is interconnected to a much larger picture of global change. We are facing anthropogenic degradation seeing melting ice causing flooding in many parts of the world contrasted with increased regions of drought. The power and politics of the arts is a way of raising awareness and responding to this globally shared problem that is centrally addressed through a performative intercultural dance installation called 'Melting Ice' (Siku Aappoq/Ice Melts). This performance offers a sensual portraying of Greenland and Scandinavia in relation to the melting ice that is a consequence of climate change (Burnard et al., 2018²).

This intercultural dance installation is about the melting ice in Greenland and its effect in Scandinavia Norway; it reflects the Greenlanders' and Scandinavians' relationship to climate change. The intercultural creativity that characterises this choreographic practice relies on the solubility of the body in its various expressive forms. During the process of creating the performance, the choreographer creates an embodied intercultural dialogue with the dancers.

CONNECTING ARTS ACTIVISM, DIVERSE CREATIVITIES AND EMBODIMENT

The emphasis on the body, or ‘dancing body’, as argued by Sondra Fraleigh (1987, p. 53), is a thinking, feeling, acting, expressive whole rooted within the social, political and economic contexts of our own individual collective histories that is ‘an experiential and kinaesthetic level, which precedes words’ (p. 53) (see Figure 17.1 for illustrations of ‘the dancing body’).



Figure 17.1. ‘The dancing body’ embodying activism



Figure 17.1. 'The dancing body' embodying activism (Cont.)

Participation in arts activism can be characterised as a practice that calls for embodied, affective, relational understandings of research used for increasing sensitivity and raising awareness of the environment in the materiality of making (Hickey-Moody & Page, 2016). Arts activism involves, according to Jokela (1995), categories that work towards achieving this. These involve:

1. Focusing your observations and perceiving them more sensitively,
2. Bringing forward the processes happening in nature and help, in perceiving them more sensitively: growth and decay, the flow of water, the turning of day and night, etc.,
3. Aiming to alter set ways of viewing the environment,
4. Testing the scale of the environment and human 'limits' (pp. 25–36).
5. Recognising the interconnections of all phenomena (human and non-human, actual and virtual in unexpected ways (Barad, 2007). This relates to the conditions of the dance event, which reimagines through the physicality of the body, of the Greenland environment, of movement within spaces, and the non-human and other-than-human agents in those environments to understand how we are entangled with them and how intercultural creativity manifests in unexpected ways.

An intrinsic component of the overt and active engagement of people in choreographic practice involves how eco-artistic art-activist performance operates as intercultural dialogue within and between the bodies to enlarge and enrich human expression. Additionally, it involves human understanding and orientation of attention to climate change (French & Loxley, 2015).

In 'Melting Ice' we witness arts activism being more than merely a receptive body repeating static dance patterns but seeing 'dance' as a communal activity requiring the audience to engage as active participants, remaining physically passive, yet acting upon and responding through the inherent movement qualities involving a dynamic quality of transformation associated with public issues and change at a personal, social, cultural and political level.

So, how do we assign meaning to the dance and the lived body through forms of authorship involving intercultural creativity in the choreographic practice of 'Melting Ice'? How does "being-in-relation" (which is often experienced by those who see themselves as insiders) form both part of nature while standing outside of it and dancing it? Here, we draw upon Helen Cixous' intercultural definition of "to live the orange" to dismantle the split between the mind and the body, the masculine and feminine, the creative and the analytic, that enables cultures to become as one. We also draw on Sondra Horton Fraleigh's (1999) insightful work whose search for documentation regarding Butoh, a postmodern dance form and genre known as 'dance of darkness' originating in Japan as an effort to recover the primal body, has deepened our understanding of and appreciation for (and being able to see) 'the community body'. This term refers to the intercultural bodily communication between the performer and audience who are drawn together in a symbiotic relationship. This is best described in the words of Fraleigh (1987, p. 70):

The dance is the context that passes between them. It is the creation, the accomplished work – expressed, received and returned. What a dancer gains back from a work inevitably contains what the audience sees in it. The indirect dialogue, by means of the dance, returns something of value to the dancer, who expresses it, and to the other, who experiences and assigns its worth.

Perhaps the most important element in this characterisation of intercultural creativity and this choreographic practice as research is connection: connection between selves, others, sociocultural and political context, and the language of dance performance such as 'Melting Ice' used to articulate/represent those dialogic connections. It involves connections between personal experience and larger activist issues concerning the interrelations and negotiations between selves and others. Like many artists with an expertise in choreography, the performing body, a body which moves while it thinks, feels while it imagines and senses as it understands, dialectically becomes the representation as empowered agent of climate change which is inherently and necessarily embodied. Embodiment, as argued by Tami Spry (2011, p. 62) reveals the inherency, the seamlessness, the materiality of the personal and political, in a manner where we cannot tell where one ends and the other begins.

The choreographic practice that inheres in “Melting Ice” concentrates on the body as a site from which comes forward the story of climate change, and the processes happening in nature (i.e. the iceberg), which is generated by turning the internally somatic (the body’s interaction with culture) into the externally semantic (language, a telling) (see Figure 17.2 by way of example).



Figure 17.2. The ‘community body’ becomes a ‘telling’ of the iceberg

Embodiment, then, is a critical, reflective and analytical interweave of meaning, signification and representation. In this choreographic practice, the body is central to the practice of Danish artistic director of Yggdrasil Dance Company³ and choreographer of ‘Melting Ice’, Birgitte Bauer-Nilsen’s practice is her view of the ‘performance’ of politics as expressly and instrumentally political. She embraces ‘performance’ as a method of ‘artistic rebellion’. And when the performance is less overtly directed at government and instrumental political actions, it still carries out, in public spaces, a discourse about authorship of a collective embodiment of decisions, as the following conversation with Birgitte, the environmental activist artist choreographer suggests.

I let my dancers' own creativities be part of the performance ... it is as well their participatory discourse, their motivations, and as such, it's about inclusion, resilience, connection and shared views ... and all these things create a kind of artistic rebellion ... it is in their expression of an inner space and of their inputs. They are equal voices with me.... We do a lot of talking ... conceptualizing and creating the performance together including visions of society in which difference and opposition to power are continually expressed and reinforced. (Quote taken from the choreographic journal of Birgitte Bauer-Nilsen, the Choreographer of 'Melting Ice')

The dialogue that the choreographer refers to between herself and the dancers is echoed in the narrative of the dance itself, where the characters become melting icebergs in their environment through embodied meta-language, and the environment responds through production elements: the sound, the set, the lighting and the atmosphere. The materiality of the set is ever changing and as the "ice melts" the movement has little choice but to acquiesce. The seamless devolution of the ice demonstrates for an audience that it is a deliberate act that has led to the demise of this environment and holds the humans accountable for the atrocities of choice. Central to the activism is the use of sound that floats between being atmospheric into a purposeful role of activism, a call to arms. The metaphors are too powerful to ignore. The schism between cultural (mis)understandings are portrayed through the actions of the characters but are reinforced by sound and set. For an example of this, see Figure 17.3 for a screenshot of the iceberg designed by installation artist Marianne Grønnow who uses a transparent blanket/a crystal in organza material to symbolize an iceberg. The dancers can go under, be upon and move the iceberg using this crystal. The dancers are mystic characters with white paint on their bodies a small cloth around their hips.

Irrespective of prior political beliefs entering into this climate change educative experience, the choreographic work acts to bind the audience, the dancers and the choreographer through their intent. This in-turn forms the collective identity described by Cutcher (2015). The work takes a localised issue and yet demonstrates the global significance. The test of the effectiveness of the message and intent being clear will result in the mobilization of action.

Alexander, one of the participating dancers is an Inuit Greenlander; he is born, raised and lives in Greenland with his family. He speaks Greenlandic. Alexander informs the dance company about the Inuit culture, because he lives with the value of the Inuit and has been part of their culture his whole life. The Inuit make up 89% of the population in Greenland. Aviaja Lumholdt, the singer is Inuit. As with Alexander, Greenlanders or Greenlandic Inuit (kalaallit) are the indigenous peoples of Greenland and citizens of Denmark. Most speak Greenlandic and identify as having Greenlandic ethnicity.

Alexander speaks of the ephemerality of nature and the transience of dance performance, which seems importantly different. There exists a fundamental perceptual and cultural belonging in terms of his identity as a Greenlandic dancer



Figure 17.3. The symbol of an iceberg

and the continual process of becoming a vehicle with which to enhance the political and public engagement with issues of climate change.

For me, it is the performance process which continually forms the theme, the nature, the soul of the project which is “Melting Ice” ... I was always interested and intrigued to see how Greenlandic people see it or experience it, or maybe how they have a lack of really noticing it. And then also how foreigners or people from other countries, ... how they choose to see it or see the importance of it or the significance of it and I really think it’s quite interesting, this contrast in ways of seeing things. And I think it’s quite interesting how this thing with how people, just as a human race, we’re used to adapting. So again we Greenlandic people when we live in it we’re constantly adapting ... this year the ice, like if the ocean, if you go further north the ocean will freeze to ice, and that means you can’t get ships with food for several months. We have a very big inland but that’s the polar ice cap and it’s ... nothing lives there...When

you have inland climate – it gets really cold in the winter and then it will get really warm in the summer. I really do experience myself as someone that is always very connected and loving towards nature and ... especially the nature here in Greenland. ...It's a unique place, I'm Greenlandic and I want to stand up for it. I think this dance raises awareness. (Quote taken from an interview with Alexander, one of the dancers in 'Melting Ice')

Alexander says a lot that demystifies the ubiquity and magnitude of cultural belonging and ways of being as a Greenlandic person rooted in local knowledge and social commitment. He lives a Greenlandic experience directly but reflects on it as a dance performance. The embodiment of cultural knowledge is present as he tries to articulate the emergence of ideas as a dancer.

The choreography was developed through improvisation and of course Birgitte's guidelines ... she had a very detailed synopsis... so we knew kind of what she was looking for and we improvised around that... As a Greenlandic, I know water. It's liquid, it's flowy, it has no sharp edges, but then the iceberg is like the opposite. It's hard, and it has edges and it's clean cut ... anatomically as well. And sometimes it's the feeling of the enormousness of these icebergs, how massive and important they are to nature...I think that balance between being something massive. Being still. Moving. Being still. Then there was the flowing in or around the iceberg, and the cracking, the noises. It's like it really is something that is alive. (Quote taken from an interview with Alexander, one of the dancers in 'Melting Ice')

Alexander lives in his body, learns about self, others and culture through his own analysis of his own performance of embodied knowledge as a Greenlandic dancer. The choreographic practice and embodied intercultural creativity is generated through the performance process, which continually forms and reforms the performative body and the text of the body. The performance becomes a heuristic tool in the process of embodying intercultural creativity in the performance of, arts activism and arts as activism. But as we argued earlier, there are multiple forms of authoring diverse creativities, the second type we discuss next which is 'transdisciplinary creativity'

Environmental Education: Arts Activism Embodying 'Transdisciplinary Creativity' in a UK Primary School

As with the previous example of arts as activism practice as research, which acknowledged that we are living in the age of the anthropocene, a period in history where the planet has been irretrievably changed and altered by human activity and practices, many forms of arts-based environmental education are emerging. Within an apocalyptic context, there is growing movement for reconciling art and science for sustainability; that is, integrating art and science for transformative understanding

and building social ecological resilience (Westley, Scheffer, & Folke, 2012). There is also significant interest in transdisciplinarity: that studying Science, Technology, Engineering and Mathematics (STEM) as separate subjects is increasingly seen as an anachronistic task even for those going on the path to become scientists and mathematicians. It is concerning that children and adolescent learners think that STEM subjects lack creativity and often do not relate to the aspirations they have for themselves (Mendick, Berge, & Danielsson, 2017).

The rise of the term STE(A)M, to denote the inclusion of the Arts (the (A) in STE(A)M), has shown its capacity to embrace and transform the landscape of 21st century learning, particularly in secondary education contexts. For these reasons, we sought to research transdisciplinary creativity in a primary school that sought to reconnect students and staff to the natural world through an open-ended artistic process⁴. For the purpose of inspiring a vision of possible educational futures, and inspiring the possibility curricula spaces, ‘With the heart of a child’ is a sculpture installation described by its author, eco-artist/activist/sculptor Nicola Ravenscroft, as bringing together “all nations on Earth”. This sculpture is intended to raise intellectual and emotional awareness of the urgent need to educate children and adults alike in the art of sustainable water management and conservation, and seeks peacefully to effect change, both to public policy and human behaviour”.

‘With the Heart of a child’ embodies a powerful set of values and a message that lies at the heart of solving the pressing planetary problems shared by the global community. It depicts six life-size bronze portraits of four-year-old children (Figure 17.4) representing six continents and a ‘rockhopper’ penguin-child representing Antarctica. It embodies two fundamentals of life on Earth – water, our most precious natural resource, and children, our source of continuity. The way in which the installation generates a new way of responding to these issues across the world remains under-theorised.

In this primary school context, the installation provided the basis from which to explore how the arts activate transdisciplinary creativity to enable the co-authoring of STE(A)M education, and for raising awareness about climate change and water sustainability. The data sets were collected during the study over two school terms across 2016 and 2017. The six researchers, including an artist, several teachers, the Head teacher, a senior teaching assistant and university research partners were directly involved. Teachers were invited to experiment with ways of using contemporary eco art installations as a tool or springboard across (and in non-art areas of) their curriculum with their students for the purpose of using the sculpture ‘With the Heart of a Child’ as a catalyst to inspire STEAM education. Data were collected through (teachers’, artists’ and researchers’) discussions, observations, teachers’ self-reflection accounts, photos (taken by teachers), scrapbooks, workshops, artefacts, (children’s own) audio-recordings and interviews. Data sets featured teachers’ and children’s exposure to, exploration of, and interaction with the sculptural installation ‘With the heart of a child’. Both teachers and children were invited to work as artists, creating possibility spaces for figurative/abstract

CONNECTING ARTS ACTIVISM, DIVERSE CREATIVITIES AND EMBODIMENT



Figure 17.4. 'With the heart of a child' installation a catalyst for STEAM education

responses to the sculptures and for little-me making activity (Boeckel, 2013). Data sets featured creation of possibility spaces, in a set of formal classroom practices, for the fusion of arts and mathematics, i.e. teaching and learning mathematics through seeing and hearing patterns, discovering one's body in a new way, thinking with one's hands, seeing music and hearing mathematics, creating stories about the 'bronze' children as well as 'stepping into their shoes' and capturing their thoughts through creative writing.

Along with offering leading-edge practices using STE(A)M Education (in Science, Technology, Engineering, Arts and Mathematics), this small-scale study promised several things: Firstly, we aimed to arrive at new understandings about what characterizes 'possibility spaces' within the learning engagement of young children and how such spaces encourage transdisciplinary creativity. Secondly, we asked what the arts uniquely contribute to STE(A)M education in primary education. Thirdly, we reviewed how arts activism could be understood and theorized by investigating the role that using an eco-artist's sculptural installation as a stimulus played in implementing practice as research. We theorised 'possibility spaces' as the unique enabling spaces in which innovative arts activism and learning engagements emerge. What these spaces and related practices highlight, in particular, is how artists undertake art activism, where the art making becomes a way that allows for raising awareness; a way to retrieve, express and communicate a political message. Here, transdisciplinary creativity enabled particular forms of authorship to lead to particular kinds of learning power and capacity.

We learned that the experience of art making provides a doorway which, once passed through, can help make new and valuable innovative links and meaning in Science, Technology, Engineering and Mathematics (STEM) education for both teachers and children. We learned that if teachers engage in/with/through the co-creation of possibility spaces, as sites of transdisciplinary learning, together with children, they give way to 'possibility thinking' and teaching differently. We also came to understand that the materiality of teachers' work, inspired by arts activism holds within it a set of possibility spaces and opportunities for authentic, hands-on, interactive learning, allowing children, their teachers and school communities to form the vanguard of transformation now needed to co-create and realize their collective dreams for sustained creative futures.

Facult/art/em: Arts Activism Embodying 'Artistic Creativity' in a Higher Education Masters Programme

Artist residencies and school partnerships create the conditions for the kinds of artistic creativity which is grounded in material thinking, enactments of self-expression, ways of being and thinking which help us re-imagine what matters in education' (Hunter, 2017, p. 39). We used to think of artist residencies with an artist removed from the noise and obligations of regular life, getting to concentrate on their creative life, often in a beautiful locale, retreat or space. Now we see more and

more artists becoming involved in political action and social movements working on key aspects of contemporary arts in public space practice, and with communities as public eco-artists making public art that engages and responds to its environment and environmental education, bringing us to a new awareness and offering alternatives to conventional outcomes (Naughton, Biesta, & Cole, 2017).

The conventional ways higher education has been expected to perform its functions for the benefit of the larger society have been: (a) to emphasise the specialised knowledge and skills necessary for the development of a modern, technology based society; and (b) in the practical application of new discoveries to changes in societal demands (Naughton, Biesta, & Cole, 2017; Mackinlay, 2016). Collectively, this demonstrates an urgent need for higher education research which is transformative, participatory, involving academic and non-academic stakeholders during all parts of the process, and which is socially responsible, with the power to transform and emancipate. This is where artists and the application of arts-based methods can find fresh ways of seeing, understanding and shaping the organizational learning ecologies in Higher Education (HE) and can lead us to some of the best tools for creating change through arts activism.

We asked, what could an arts activism enquiry practice, configured both as research and as pedagogical tool, do for enhancing all of the MPhil/Master's programmes? What can arts do, in pedagogical relationship with a diverse set of master's programmes, to enhance and guide embodied forms of new didactics? This 'fact of embodiment' as Ellsworth (2005, p. 166) puts it, is central to arts-based methods. Similarly, Gatens (1996, p. 67) argues:

Emphasis on the body and space allows one to consider not simply how discourses and practices create ideologically appropriate subjects but also how these practices construct certain sorts of body with particular kinds of power and capacity; that is, how bodies are turned into individuals of various kinds.

The artist residency, framed as arts activism, took place over five months in the Faculty of Education University of Cambridge. The intention was to enhance the experience of the Masters students. The concept and name given to the residency was FACULT-ART-EM. This is a play on the Latin word 'facultas' meaning capability, possibility, opportunity, skill and ability. The aim of FACULT-ART-EM was to create spaces for and by Masters students and staff in the Faculty of Education, and for an artist to facilitate reflective artistic creative engagements with students and staff that would enhance their experience of the Masters programme (www.facult-art-em.net).

The resident artist, Susanne Jasilek, a distinguished multi-media artist, facilitated a range of workshops, creative reflections, conversations and explorations that offered opportunities to 'perform' within, and in response to, a series of diverse art making activities. These included a call for responses, pop-ups, workshops both within lectures as part of the teaching programme with lecturers, as well as independent art workshops. Willing participants were invited to take a moment out of the trajectory of their day,

sometimes just for a minute, sometimes for an hour or so, to reflect, illustrate and express their journeys of becoming and being educational researchers, using a variety of media including film, sound, clay, collage, paint, poetry, sculpture and drawing.

The precise role of the artist was to create an open ended, fluid, exploratory and non-judgemental space, within a number of different locations in the faculty building, (an in-between space) for others to use artistic forms of self-reflection, self-observation, reflexive investigation and subjectivity to explore the researcher's experience and processes. Susanne, together with students and staff, explored diverse creative processes and practices, which culminated in creating a vibrant body of reflective work in the form of a film, a sound piece, sculptures and reflective research journeying and mapping by students and staff.

These reflective practices explored a range of themes including happiness, research journeying and connections to wider educational and cultural experiences. The residency was documented on an online blog (see www.facult-art-em.net). The residency culminated in a film installation, open to the faculty community for 2 days, and the launch of the ANABLOG, a beautiful and impressive eight-metre long printed scroll featuring the activities and work of the art residency. This scroll hangs through three floors of the faculty building. These artefacts leave a lasting legacy of this unique and valuable project for future students.

Data generated from the living enquiry programme featured participatory research. This data included collage portraits, happiness films, transcriptions and photographs from pop-up sessions involving 'self in place' and wool winder messages. There was a great deal of art making included as part of lesson plans, art making in response to lectures, art making in response to research journeys, creative minute taking, field recordings (Can I have a word?), clay work, end-of-year party mandala making (Circles of Influence), documenting feedback and collating material, developing installations, event and pod building, designing the ANABLOG and engaging in mapping journeys.

The impact of arts activism, which was about advocating arts as a valued pedagogical tool, in this institution is still to be fully understood and realized. We have illustrated the generative capacity of artistic creativity. This is about being-in-relation in classrooms, which become spaces for possibilities derived from the alternative approaches employed. These are subjective, interdisciplinary, embodied spaces in which a type of translation occurs, where experience can be deconstructed and where other forms of arts activism can be created; where boundaries can be dissolved between self and other. The impacts, responses and outcomes of the residency can be found in the report at www.facult-art-em.net.

All academics are potentially artist-educators and leaders in that all can create arts-based pedagogies and followers by influencing those around them, whether as academics or heads of department we need to actively advocate that all academics are leaders in their occupation. We also need to advocate that all academics can engage students uniquely through the use of arts-based methods as a form of empowerment that empowers and tries to resist hegemonic structures and neo-liberal discourses. This was the message embodied in this practice.

CONCLUDING THOUGHTS

Embodiment, as described in all these practices, formed a central part of the experience of arts activism as with the diverse creativities that were rooted in the environmental issues and education (Canatella, 2015). What was learned is the capacity of the arts and artists to feel out the connections and complex relationships between art and activism was intrinsically located in the arts as social, inclusive, humanising, and thereby significant for human development in society. As such, the arts retain their legitimacy as specific and equally valuable perspectives on the world. Instrumentally, literature also talks of the arts as valuable in that they support pupils' learning, and motivation to pursue learning, in areas such as STEM subjects, where the arts are evidenced as giving learners a more positive view of interlinking STEM subjects, continued engagement, and involvement beyond post-compulsory education.

Our intention was to characterise how arts activism practices as research might be used in diverse education settings. Interwoven in these practices, as research is a broader concern with the potentially diverging purposes of arts education. These are generally recognised as pertaining to two main sets of concerns: education of arts specialists, and education that includes the broader, ethical, and intellectual development of children, as persons and citizens. These concerns lead to different curriculum designs and pedagogies where arts education is for individual moral and intellectual growth – the goals we have always sought for developing citizens – looks (and should look) different from an arts education for technical competency and disciplinary expertise.

There is a tension in the literature between accounts of arts which foreground a commitment to a more humanizing education linking arts to the changing contract between science and arts and society (see CLA, 2014), and those who emphasise the value of arts to excite and motivate and engage learners as artists.

This chapter has foregrounded what is a global socio-political concern with, what some say is a crisis in, the relationship between people and their environment, people and building interdisciplinarity into arts-based environmental practices in primary education and for enhancing wellbeing in higher education. Such crisis finds its roots in culturally seated ideas of Nature, which have given rise to enlightenment epistemologies (see, for example, Bateson, 1974; Van Boeckel, 2015). They argue this debate exemplifies the complex and challenging relationship that science has with society, and the need for science to change in order to meet the challenges that lie ahead. As Raven states:

We need new ways of thinking about our place in the world and the ways in which we relate to natural systems in order to be able to develop a sustainable world for our children and grandchildren. (Raven, 2002, pp. 239–240)

Arts activists are developing new and lucrative means for engaging with economic sustainability and growth, engaging with a vast range of useful discoveries, that

can best serve the needs of society to meet future challenges. This argument arises from two interconnected concerns about the nature of the global problems facing the world. Firstly, that scientific and technological developments have provided new opportunities, but it is also important to recognise that such developments have also provided the means by which humans have impacted significantly on Earth (Gray & Colucci-Gray, 2014). As Gray and Colucci-Gray (2014) state:

While these global issues provide a focus for the attention of science and politicians looking for ‘solutions’, another side of the coin is the fact that the increasing scale and power of science and technology, coupled with huge financial investment, has actually contributed to many of these problems. (p. 20)

This chapter has provided practice as research which shows how the body allows one to consider not simply how practices are infused by diverse creativities but also how these practices construct certain types of body with particular kinds of power and capacity to change our world through the arts in society.

This chapter was designed to stimulate reflection and discussion by teachers, students, artists, researchers and policy makers interested in what it might mean to live the arts-as-political-as-embodiment in our work as arts teachers, researchers, artists and learners bringing together new practices through the development of arts activism, diverse creativities and embodiment in arts education.

ACKNOWLEDGEMENTS

Seeding funds from the University of Cambridge supported the projects presented in this chapter. The authors wish to thank the participating University of Cambridge Primary School community, its Headteacher, Dr. James Biddulph and eco-artist Nicola Ravenscroft whose installation found its home at this site for 2 terms. We also wish to thank Birgitte Bauer-Nilsen and members of her dance company, Yggdrasil Dance.

NOTES

- ¹ See <http://www.un.org/sustainabledevelopment/sustainable-development-goals/>
- ² To view the film of the dance see <http://bibacc.org/performative-project/>
- ³ See more information www.yggdrasildance.dk
- ⁴ For the full account of this project (see Burnard et al., 2017). Commissioned by the late Anna Craft (see Craft, 2015) a posthumous publication dedicated to her legacy.

REFERENCES

- Barad, K. (2003). ‘Posthumanist performativity’: Toward an understanding of how matters comes to matter. *Journal of Women in Culture and Society*, 28(3), 801–831.
- Barad, K. (2007). *Meeting the universe halfway: Quantum physics and the entanglements of matter and meaning*. Durham, NJ: Duke University Press.
- Bateson, G. (1974). *Steps to an ecology of mind*. San Francisco, CA: Chandler.

CONNECTING ARTS ACTIVISM, DIVERSE CREATIVITIES AND EMBODIMENT

- Boeckel, J. (2013). Angels talking back and new organs of perception: Art-making and intentionality in nature experience. *Visual Inquiry: Learning and Teaching Art*, 4(2), 111–122.
- Bourke, C., Bourke, E., & Edwards, B. (1994). *Aboriginal Australians*. St. Lucia: University of Queensland Press.
- Brooks, R., & Waters, J. (2018). *Materialities and mobilities in education*. London: Routledge.
- Burnard, P., Cook, P., Jasilek, S., & Bauer-Nilsen, B. (2018). Performing arts activism: Conceptualising an intercultural choreographic practice and dance performance called ‘melting ice’. *Choreographic Practices: Special Issue Performing Ecologies in a World in Crisis* (in press).
- Burnard, P., Dragovic, T., Jasilek, S., Biddulph, J., Rolls, L., Durning, A., & Fenyvesi, K. (2017). The art of creating possibility spaces for fostering STEAM practices in primary education’. In X. Du & T. Chemi (Eds.), *Innovation and change in education cross-cultural perspectives special issue: Arts-based methods in education*. Gistrup: River Publishers.
- Burnard, P., Holliday, C., Jasilek, S., & Nicolova, A. (2017). Artists and arts-based method use in higher education: A living inquiry of an academic programme in a school of education. In T. Chemi & X. Du (Eds.), *Arts-based methods in higher education*. London: Palgrave.
- Canatella, H. (2015). *Why we need arts education: Revealing the common good: Making theory and practice work better*. Rotterdam, The Netherlands: Sense Publishers.
- Chi’XapKaid. (2005). Decolonizing through storytelling. In W. A. Wilson & M. Y. Bird (Eds.), *For indigenous eyes only: A decolonisation handbook*. Santa Fe, NM: School of American Research, Native American Series.
- CLA (Cultural Learning Alliance). (2014). *STEM + ARTS= STEAM*. Retrieved February 13, 2017, from https://www.culturallearningalliance.org.uk/images/uploads/STEAM_report.pdf
- Craft, A. (2015). *Creativity, education and society: Writings of Anna Craft selected by Kerry Chappell, Teresa Cremin and Bob Jeffrey*. London: IOE Press and Trentham Books.
- Danalis, J. C. (2009). *A true story: Riding the black cockatoo*. Crows Nest: Allen & Unwin.
- Ellsworth, E. (2005). *Places of learning: Media, architecture, pedagogy*. New York, NY: Routledge.
- Fraleigh, S. H. (1987). *Dance and the lived body: A descriptive aesthetics*. Pittsburgh, PA: University of Pittsburgh Press.
- Fraleigh, S. H. (1999). *Dancing into darkness: Butoh, Zen and Japan*. Pittsburgh, PA: University of Pittsburgh Press.
- Gatens, M. (1996). *Imaginary bodies: Ethics, power and corporeality*. London: Routledge.
- Gouzousais, P., Irwin, R., Miles, E., & Gordon, A. (2013). Commitments to a community of artistic inquiry: Becoming pedagogical through A/r/tography in teacher education. *International Journal of Education and the Arts*, 14(1), 1–23.
- Gray, D., & Colucci-Gray, L. (2014). Globalisation and the anthropocene: The reconfiguration of science education for a sustainable future. *Journal of Education*, 2(3), 14–31.
- Hickey-Moody, A., & Page, T. (Eds.). (2015). *Arts, pedagogy and cultural resistance: New materialisms*. Washington, DC: Rowman and Littlefield.
- Hunter, M. A. (2017). Artists, presence and the gift of being unteacherly. In C. Naughton, G. Biesta, & D. Cole (Eds.), *Art, artists and pedagogy* (pp. 31–42). London: Routledge.
- Inghorn, S., & Street, J. (2013). “You’re an American rapper, so what do you know?”: The political uses of British and U.S. popular culture by first-time voters in the United Kingdom. In N. Love & M. Mattern (Eds.), *Doing democracy: Activist art and cultural politics* (pp. 177–201). Albany, NY: SUNY Press.
- Jokela, T. (1995). Inuit and scientific perspectives on the relationship between sea ice and climate change: The ideal complement? *Journal of Climate Change*, 78(2), 407–444.
- Leach, M., Rockstrom, J., Raskin, P., Scoones, I., Stirling, A., Smith, A., Thompson, J., Millstone, E., Ely, A., Around, E., Folke, C., & Olsson, P. (2012). Transforming innovation for sustainability. *Ecology and Society*, 17(2), 11. Retrieved from <http://www.ecologyandsociety.org/vol17/iss2/art11/>
- Mackinlay, E. (2015). *Teaching and learning like a feminist*. Rotterdam, The Netherlands: Sense Publishers.
- Mendick, H., Berge, M., & Danielsson, A. (2017). A critique of the STEM pipeline: Young people’s identities in Sweden and science education policy. *British Journal of Educational Studies*, 65(4), 481–497. Retrieved from <http://dx.doi.org/10.1080/00071005.2017.1300232>

P. BURNARD ET AL.

- Naughton, C., Biesta, G., & Cole, D. (2017). *Art, artists and pedagogy*. London: Routledge.
- Raven, P. H. (2002). Science, sustainability, and the human prospect. *Science*, 297, 954–958.
- Spry, T. (2011). *Body, paper, stage: Writing and performing autoethnography*. Walnut Creek, CA: Left Coast Press.
- Westley, F., Scheffer, M., & Folke, C. (2012). Ecology and science reconciling art and science for sustainability. *Ecology and Society, Special Feature*, 17(4), 48.

Pamela Burnard
Faculty of Education
University of Cambridge
Cambridge, UK

Tatjana Dragovic
University of Cambridge
Cambridge, UK

Peter J. Cook
Southern Cross University
Queensland, Australia

Susanne Jasilek
University of Cambridge
Cambridge, UK

LEON R. DE BRUIN, PAMELA BURNARD AND SUSAN DAVIS

18. PROPOSITIONS AND PROVOCATIONS FOR ADVANCING LEARNING AND TEACHING THROUGH CREATIVITIES AND THE ARTS

Creativities Conclusions and Ongoing Considerations

The research chapters contained herein provide consider a multifaceted, diverse and critical analysis of some of the issues, debates and perspectives the future of learning and teaching will negotiate. In mindfully preparing teachers, students, higher education and policy administrators of the current concerns, erosions, developments, triumphs and ongoing educational and creative questions arts education poses, we aim to equip workforces, governments, practitioners and arts educators to consider an arts ‘present’ and arts ‘future’ and how arts creativities might be practised and researched anew.

We offer these chapters as rhizomes of practice and conceptual models of arrangement that uproot ideals of linearity, singularity and hierarchy. Understanding research through idiosyncratic rhizomes, or plateaus (Deleuze & Guattari, 1987, p. 22), this collection provides engaging ontological frames through which thinking and analysing practice as research might respectfully be explored through contextualised spaces, territories, locations, points of stasis and lines of illumination, movements of deterritorialization and stratification.

Through drawing together these concluding remarks, we are future-focused but cognisant of the continuation of present political and economic orders by suggesting that something else, something better, more fulfilling, rewarding and humanistically nourishing is possible. We affirm that there are multiple and diverse ways of creating and that these creativities are not folded together but unfold as differentiated forms of authorship. Deleuze and Guattari (1987) emphasise ‘the significance of lines that move between planes of coexistence according to an ontology of ‘historical creativity’ – a fluid combination of intensive emergence and the universal-contingent. The processes of investigation, whether being the material agency of arts practices or of scientific invention, shape the worlds in which we live and shape our work as artists, arts researchers and arts educators. The changing shape of arts education requires learning and teaching approaches that profile the development of creativities at their core; that nurture adaptable, innovative learners within interconnected, yet diverse global societies, and that assert their importance and connection to the domains of science, technology, mathematics, engineering,

and how arts-based practices, thinking and intellect illuminate into and through other domains of learning.

Critical discourse in education and creativity urges for the rethinking and revisioning of the way we prepare learners and those who teach and lead in a world of fast changing specialisms and diversities. This book has argued that the arts and arts-based learning are essential to fostering innovation and adaptation, and as the fulcrum through which imagination rich activity can coalesce with domain specific functional analysis that makes wider learning visible, malleable, and doable. These emerging practices and research repudiate dominant global generalisations beliefs and ideals, blurring boundaries, challenging old assumptions and forging new opportunities for innovation that signal a reflexive turn from more globally general approaches to nation-based and localised understandings that dynamically transform social, cultural and educational landscapes.

Arts creativities assert the differentiated, multiple, diverse, situated, and temporal growth experienced through thinking, doing, and being in the arts. This book argues that education that allows arts thinking to be engaged, challenged and nurtured uproots ideals of linearity, singularity and hierarchy, and fosters connections between arts, sciences, engineering and design applications essential for 21st century learners. This book urges that arts practitioners can be messengers of critical thinking, creativities education, interdisciplinarity, and even resistance to policies and educational fashions that enervate the qualities and creativities replete within the arts. It implores that diverse arts making environments can be opportune sites for asserting the power of arts-based learning as central to mathematical/engineering/technologies (STEAM) teaching and learning. Immersion in arts learning brings to the surface and makes visible and doable the problem-solving and critical thinking essential for the progress of future life-long learners. It urges teachers, practitioners, and educators across primary, secondary, and higher education sectors to attest the skills and knowledge the arts nurture, and promote the arts' ability to enhance other domains of learning; how arts-based practices spark and facilitate the cognitive, kinaesthetic, collaborative and entrepreneurial growth mindsets that industry demands of engineering, technology, design and science oriented workforces.

It implores arts-based teachers and practitioners – often a minority within institutions of learning to unite socially, politically and professionally, and argue for both the value of domain specific intelligences within the arts, but also of propelling new visions of understandings and practices. The book urges that through uniting arts voices, educators, practitioners and researchers – across visual, fine arts, drama, dance and theatre, and music worlds apply and develop this knowledge and practices to develop interconnected adaptable ecological pedagogies that interconnect domains of learning. By utilising engaging, authentic, and highly responsive improvisational and reflexive practices, arts teacher capabilities can be the fulcrum through which the development of high quality thinking, reflexivity and learning outcomes can occur in all students.

PROPOSITIONS AND PROVOCATIONS FOR ADVANCING LEARNING AND TEACHING

It locates practice as research in stimulating reflection and discussion by teachers, students, artists, researchers and policy makers interested in what it means to live the arts-as-political-as-embodiment in creating practice as research. This book offers current teachers, artists and practitioners scope to develop and imagine how arts learning brings to life multi stranded and multi-creative, reflexive action and thought that transforms thinking and practice about how we shape learning and teaching now and in the decades to come.

REFERENCES

- Antonio, A., Astin, H., & Cress, C. (2000). Community service in higher education: A look at the nation's faculty. *Review of Higher Education*, 23(4), 373–398.
- Baldwin, R. G. (1996). Faculty career stages and implications for professional development. In D. Finnegan, D. Webster, & Z. F. Gamson (Eds.), *Faculty and faculty issues in colleges and universities* (2nd ed.). Boston, MA: Pearson Custom Publishing.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia*. New York, NY: Bloomsbury Publishing.
- Morison, S. E. (1936). *Harvard college in the seventeenth century*. Cambridge, MA: Harvard University Press.

Leon R. de Bruin
RMIT University
School of Education
Melbourne, Australia

Pamela Burnard
Faculty of Education
University of Cambridge
Cambridge, UK

Susan Davis
School of Education and the Arts
Central Queensland University
Rockhampton, Queensland, Australia

NOTES ON CONTRIBUTORS

Christine Bottrell is a Director of Breaking New Ground Learning, an organization that facilitates creativity for young people, grown-ups and communities. She currently works on research across Australia with partnerships from University of Canberra, LaTrobe University and Victoria University; and projects across the Victorian, NSW, Qld and Northern Territory Departments of Education.

Pamela Burnard, PhD, is Professor of Arts, Creativities and Education at the University of Cambridge. She specializes in advancing creativities research, interculturality, arts practice, arts activism, and arts-based methodologies. Her primary interest is diverse creativities research, including creative teaching and learning, for which she is internationally recognised.

Peter J. Cook is a Lecturer in The Arts at Southern Cross University (SCU), Queensland, Australia, in the School of Education. He is also the Academic Coordinator, for all Initial Teacher Education. Peter has a long record of successful creative arts teaching experience and curriculum implementation with students from selective, performing arts and comprehensive schools in primary, secondary, tertiary and early childhood sectors. In all of these settings Peter has merged his expertise in choreography, directing and teaching developing students in, with and through the Arts, with a particular focus on Dance. His experience has included choreographing original and commissioned works, and directing for stage and television within a variety of performing arts genres and with a range of performers. Peter is a PhD candidate at SCU and his topic is Understanding the choreographic presence in an artful, digital Dance education

Susan Davis is Deputy Dean Research at Central Queensland University for the School of Education and the Arts. Her career spans extensive experience as a secondary drama teacher, Performing Head of Department, Senior Policy Officer, as a lecturer in primary and early childhood teacher education programs and more recently as Deputy Dean Research.

Elizabeth Dobson is a senior lecturer in music technology, and National Teaching Fellow at The University of Huddersfield where she is also co-founder of The Yorkshire Sound Women Network. She received a BMus(Hons) and BMus (Hons) from Bangor University, and a PhD in social psychology of music technology education from the Open University in 2012. Her research interests focus on, the mediating interrelationships of practice and audio technology and the influence of society and collaboration on learning and creativities.

NOTES ON CONTRIBUTORS

Leon R. de Bruin, PhD, is a  Research Fellow at RMIT University in Melbourne, Australia. He is an educator, musician and researcher in the fields of creativity, meta-cognition, improvisation, musical performance and interdisciplinary teacher education. Leon has over 20 peer reviewed scholarly articles, book chapters and edited books. He has been a recipient of the 2017 Monash University Vice-Chancellor's commendation for excellence, the 2017 Australian Society for Music Education Callaway Award, and the 2016 Monash University Postgraduate Publications Award.

Tatjana Dragovic is a doctoral educator who works across different disciplines, sectors and industries and is recognized as an international educator and researcher.

Martin Fautley, Professor, is director of research in the School of Education and Social Work at Birmingham City University in the UK. After many years as a classroom music teacher, he then undertook full-time doctoral research in the education and music faculties at Cambridge University, investigating teaching, learning, and assessment of classroom music making. He has authored ten books, including *Assessment in Music Education*, published by Oxford University Press, and has written and published over fifty journal articles, book chapters, and academic research papers on various aspects of music teaching and learning. He is co-editor of the *British Journal of Music Education*.

Robyn Heckenberg is a practicing artist, working as an educator and in the natural world, combining traditional value systems and community aspirations. Her PhD is in Fine Art from Monash University Caulfield; graduate degrees from La Trobe University, Newcastle University and Batchelor Institute. Her writing covers broad areas of Reconciliation, community art, gallery curation, place pedagogy, Indigenous education, women, and Indigenous people in creative industries. She has led projects in family violence, strategic planning for Indigenous cultural sustainability and visual art pathways into higher education. As Creative Director, she was part of a team which resulted in the Yindyamarra Sculptural Walk, Wagirra Trail on the Millawa Billa, Bungambrawatha (Albury). She has a Wurreeker Award and Betty Watts Indigenous Research Award. Her recent sculptural installation is the Seven Sisters story; Darngidyal Whirligig Beetle, father who begets; and visual project of print and sculpture as a dialogue on Aboriginal missions as Associate Researcher for ARC Centre of Excellence.

Susanne Jasilek is a multimedia artist/practitioner researcher, and educator. She is a member of experimental video art group *Neuf*, a collective of artist/film-makers; *Edges*, a collective of artists from a range of arts disciplines exploring practice and approaches, and is a former trustee and current artist/graphic designer/filmmaker of Cambridge Curiosity and Imagination.

Fiona King is a tertiary arts educator, researcher and professional musician. Following two decades of performing arts teaching in primary, secondary and tertiary settings, she now delivers arts education units specifically for pre-service teachers and Master of Teaching students in face-to-face and online environments. Fiona completed a Master of Education by Research in 2016. She is currently a doctoral candidate and a sessional academic at RMIT University in Melbourne. Her main research interest area is arts education, specifically creative processes and music education in primary school settings. Fiona acknowledges the support of an Australian Government Research Training Program Scholarship and she would like to thank Professor David Forrest for proof-reading this chapter.

Sharon Lierse is Lecturer in Education at Charles Darwin University (Melbourne). Prior to her appointment, she was Associate Professor in the Faculty of Music and Performing Arts in Malaysia where she was founder and Managing Editor of the Malaysian Music Journal. Dr Lierse has also lectured at the University of Tasmania, and was Manager of Professional Learning at ACER. She has published widely and has given conference presentations around the world including keynote presentations in Europe and Asia. Her research interests include instrumental music, lecturing face-to-face and online, and the characteristics of excellence in teaching in a university setting.

Shari Lindblom is an accomplished classical pianist, singer, accompanist, teacher, researcher and consultant. She received her PhD in 2017 from Griffith University, within the field of music and creative education. In addition to her musical academic background, she has over 25 years of practical teaching experience with children. She has worked in Europe, U.S., Asia and Australia and also holds a B. Science (Applied Mathematics and Music) and M.A. (Research) in Creative Industries. Shari is director of Magic Tree of Music, a company which offers cross-cultural music and art education programs designed to inspire children's creativity development.

Megan McPherson is a practising artist, educator and researcher. She is interested in practice led and arts-based research and methodologies, feminist and queer theory, and professional practice education in the arts. Megan is a PhD scholar in the Faculty of Education, Monash University where she is conducting a transdisciplinary research study of the role of the critic in studio pedagogies. This PhD study is supported by an Australian Government Research Training Program Scholarship.

Sarah Jane Moore is an independent creative artist. She has a PhD from the University of Sydney where her research explored Reconciliation through Music and Art. She has a creative arts degree from the University of Wollongong where she developed skills in interdisciplinary art forms. Her research positions the use of creative arts as having healing and transformative possibilities for learning.

NOTES ON CONTRIBUTORS

Sarah Jane has been involved in developing creative arts projects in early learning, primary, high school and tertiary sectors as well as within the community and youth arts context. She is a creative arts practitioner with experience in performance art, poetry, printmaking, ceramics, sculpture, installation, sound design and song writing. She lives and works in the foothills of the mountain kunanyi in Tasmania. www.sarahjanemoore.com.au

Amy Mortimer has taught as a primary school teacher in both Australia and England. She graduated with a doctorate in 2016 from the University of Sydney, investigating the role and place of creativity and creative writing in primary education and continues to work in schools and universities to grow educators' understanding and implementation of creative pedagogies. She has extensive experience teaching pre-service teachers both at undergraduate and Masters levels across a number of Sydney-based universities. Amy's research interests include the beneficial use of artistic modes of inquiry in educational research.

Alison O'Grady is the Program Director of the Combined Degree in Education and Lecturer at the University of Sydney, Sydney School of Education and Social Work. She teaches across a range of subjects including Pedagogy and Practices, English Curriculum and Creativity and Teacher Artistry. Her abiding interest in drama, literacy and social justice education began in her formative teaching years in schools with high migrant and refugee populations. Alison's PhD examined the teaching philosophies of pre-service and graduate drama teachers and how they use language to orient to theories of social justice. Alison's current research looks at the role of historical consciousness and drama to develop empathy and critical thinking in curriculum and investigating the potential for embedding a human rights approach informed by drama pedagogy into a 21st century university curriculum.

Mark Selkrig is a Senior Lecturer who works in the fields of Art and Creativity Education, Identity and Educational Research Methods and Design. He is currently the Blended Learning Coordinator in the College of Arts & Education and has previously coordinated the Master of Education program in the College. As well as working in Higher Education, Mark's professional experience includes working in both primary and secondary schools in various roles, as well the health sector in sexual health education. Mark is a practicing artist, having held over 10 solo exhibitions in Australia, Europe and Asia. He has also participated in over 40 group exhibitions and several community-based arts projects.

Susan Wright is the Chair of Arts Education and Director of the Melbourne UNESCO Observatory of Arts Education in the Graduate School of Education at the University of Melbourne. Her research focuses on semiosis (meaning creation and communication through signs/symbols) and how the arts liberate the transmediation of meaning across various modalities (i.e., visual, musical, narrative, embodied).

NOTES ON CONTRIBUTORS

With a particular interest in arts-based learning environments, Susan has co-designed an early learning centre for the Singapore Ministry of Education and integrated visual and performing arts studios at the Queensland University of Technology. More recently, a new learning environment has included the architectural award-winning integrated arts studios called *studioFive* at The University of Melbourne, which address the ontology of S.P.A.C.E. (Space, Pedagogy, Artistry, Community and Engagement). Susan is the Australian member of a UNESCO-endorsed international consortium of researchers, UNITWIN, which focuses on cultural diversity and sustainability through the arts.

