



Education and Society: Expectations, Prescriptions, Reconciliations

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NW 29. Research on Arts Education

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Eds.

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University of Girona (2022)

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NW 29. Research on Arts Education

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NW 29. RESEARCH ON ARTS EDUCATION

University of Girona (2022)

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Edited by:

Judit Onsès Segarra & Fernando Hernández Hernández

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Expanding the Approach of the Arts in Education for Redefining the Research Agenda

Introduction by Fernando Hernández Hernández & Judit Onsès Segarra

Reconfiguring Education through the Arts

Arts education is an interweaving of concepts and procedures that pays attention to the role of the arts in education and education in the arts (Hernández-Hernández, 2019). This approach means that arts education is not a discipline parcelled out and closed in institutional spheres that establish its 'must be'. But as an event that breaks into established discourses and practices, denaturalising them and questioning them from other (partial, unfixed and often multiple) points of view. All of this provokes fissures and ruptures in the dominant curricular, disciplinary, cultural, and social narratives, destabilise them and open them to other ways of knowing, imagining, and being.

This movement is related to the differentiation observed in the art system, which situates artistic works in two spheres: that of production and that of distribution (Calderón-García and Hernández-Hernández, 2019). In the former, we find workshops, art schools, teaching institutions, academies, and universities; in the latter, exhibition systems - galleries, museums, fairs, virtual networks, or cultural centres -. These spaces reflect the pedagogical of the art and the artistic of the pedagogical. As the years have gone by, the debate around production and distribution has expanded towards recognising the generation of artistic and pedagogical knowledge, not only in specific curatorial projects but also in international exhibitions such as Documenta or the Biennale, among many others. This situation has led to consider that restricting education through the arts to institutional frameworks is unviable, as it does not respond to how art expands and generates knowledge today.

It pays attention to the conceptual and procedural tools that help to make visible the onto-epistemological, methodological and ethical relationships resulting from the interweaving of an artistic and a pedagogical process. In this context, artistic pedagogies construct transitional social spaces in which knowledge is generated together with and from the sphere of art. But these spaces are not limited to a specific place, if we conceive of the arts and education, after the pedagogical turn (Rogoff, 2008), as hybridised, insofar as they nourish each other, constituting a field defined by the continuous debate that runs through it. Instead of conceiving the arts in education as a restricted field, the challenge is to think of them as social spaces of exchange and fertilisation in all school subjects. For example, artistic strategies and processes are used in different school activities and projects beyond the arts tracing and configuring not only conceptual but also spatial, relational, and, therefore, social implications (Calderón-García and Hernández-Hernández, 2019).

In the case of formal education today, the arts tend to be linked to a transdisciplinary movement that generates bridges with other disciplines and strategies that go beyond the limits of a curricular subject (Hernández-Hernández, 2014). The proposal would then be not only to teach the arts but to teach through the arts, thus recovering the aspiration of those who, after World War II, founded InSEA (International Society for Education through Art) under the auspices of UNESCO, but with a different perspective, foundations, methodologies, and aims.

This movement is about transforming 'education' (in institutions and beyond them) through the arts. And in a movement that would be recursive, it would be about doing the same with the arts from the pedagogical point of view. This integration of the arts in education builds relationships between learning in the arts and learning in the other curriculum subjects. To do so, it is a matter of starting from key ideas

and concepts related to relevant issues characterised by their complexity, ambiguity (so that they do not have a single interpretation), and diversity (of routes and sources). This approach would help to go beyond a technical and formal conception of the arts and education and shift it towards relevant social issues related to the approaches of different disciplines and knowledge.

Deterritorialising the boundaries between the arts and education

This arts education approach pays attention, not to the 'what' (objects, images) or 'how' (how we artistically interpret what we see and experience), but to the space 'in-between': where what we look at and how we are seen by what we look at becomes a place to meet and interact. Thus, in terms of education, in the arts, there is an intersection of networked positions, which allows us to understand how we can see things in society and their effects on each of us. There are images and artistic proposals in this interaction exposed in schools, universities, art institutions, and spaces on the margins. In this framework, an arts-based educational approach can help to contextualise the effects of looking and embodying and, through critical practice, analyse, project, and perhaps bring forth disobedient experiences of the things we look at and that (con)form us (Atkinson, 2018).

This approach implies a deterritorialisation of the arts and education, understood in how Deleuze approaches this concept, taking a territory (that of the arts, that of education) to delimit it differently from the way we find it. In this sense, Deleuze and Guattari (1980/2015) present deterritorialisation as a potential form of singular and collective involvement characterised as multiple enquiries leading to social, political, and personal change. Although the notion of deterritorialisation is also a neoliberal practice, primarily when related to globalisation and the offshoring of labour, it can also be used to open the concept as a fulcrum for arts that contribute to "understanding key processes in the world from an innocent and truthful perspective" (Naughton and Cole, 2018, p. 2). This position leads us to follow Deleuze and Guattari's (1980/2015) invitation to educators and artists to think with concepts, deploy new ones, and constantly exercise imagination from an ever-changing philosophy characterised as always incomplete. One of these concepts is 'affect', which helps to develop the relationship between arts and education that affects and is affected by 'events' that generate movements and displacements beyond limits. Where one is in constant change, where there is no beginning or end, and only transits in the process of becoming.

This event is what Atkinson (2012) points to as the situation of actual learning itself, which projects learning not as an outcome but as something with much broader implications. The 'event' is both "a break from established ways of knowing" and "a movement towards a new ontological state" (Atkinson, 2012, p. 9-10). This thinking framework does not allow us to consider learning as something that starts from the new and cannot be limited to what is fixed or forbidden by curricular standards.

Atkinson (Hernández-Hernández; Sancho-Gil, 2015) considers the pedagogy of the event linked with something that is happening, but we do not know what it is because it is based on the unknown. This position leaves us in that position of not knowing what is happening. In this sense, says Atkinson, perhaps we could replace this pedagogy of the event with the notion of the 'pedagogy of the unknown'. But also faced with a need to respond to it. Not to offer an answer from a position of authority but to seek it together.

From this perspective, learning is less about reproducing a preselected content or procedure and more about fostering a dialogic pedagogical relationship that situates the life of the classroom or any learning

experience as a place to explore and confront the unknown. As Atkinson points out, this would prevent art teachers and educators from devaluing themselves, seeing themselves as purveyors of something pre-established rather than imaginative individuals with innovative practices.

The idea of the event in pedagogy may be challenging for some, as it seeks to bring imagination, thought, and reflection back into the educational process. It prevents the hybridisation of arts and education from becoming a discipline, a territory of exclusivities. As a pedagogical practice, arts in education can affect people's subjectivities, producing a "new alignment of thought and action" (Atkinson, 2012, p 9). This alignment allows them to experience learning through and beyond the arts. In this context, artistic practice becomes part of a process of inquiry that allows for multiple presentations, readings, and interpretations. From this position, arts education is seen as a critical approach that supports subjects in relating to the world around them, to others, and themselves (Hernández-Hernández, 2015).

Implications for Teaching and Research

With this background, and by different paths, we can outline ways of reflecting, investigating, intervening, and narrating that, under the umbrella of artistic pedagogies, place us in modes of knowledge, intervention, activism, and research characterised by:

- To provide spaces for interaction between the pedagogical, considered as a way of articulating foundations and intervention strategies, and the cultural understood as an arena in which both "the politics of representation and the representation of politics" take place (Giroux, 1996, p.20)
- To generate spaces, actions, encounters, and ways of narrating in which social, political, and institutional issues intersect in producing knowledge.
- To shift it to ways of thinking and acting concerning social practices that shape subjectivities.
- To unveil and subvert hegemonic ways of looking at artistic and pedagogical practices.
- To promote modes of inquiry, unveiling, and action in the face of the structures - discourses - that constitute and naturalise us.
- To project ways of narrating - of giving an account - that not only include the participants but also contribute to expanding other senses of understanding and relational experiences.
- To relate the human and the non-human in education through the arts and in research. By going beyond dualisms and highlighting the intra-actions and materialities that link and affect them.

In the end, when we speak of education through the arts, we agree with Mieke Bal that "It is not a question of explaining a method, but of provoking an encounter between various methods, in which the object also participates, and the methods together become a new, though not firmly delineated field... This encounter seeks to foster approaches and ways of intervening from artistic pedagogies. At this point, the journey becomes the unstable ground of cultural analysis" (Bal, 2002, °p.11). This positionality allows making a very uncertain journey that opens paths of hope in difficult times.

Without forgetting that the meaning of the relationship between the arts and education has to do with those experiences that generate disturbances, surprise us, question us, and invite us to leave our comfort and power zones. Artistic and pedagogical practices can open spaces for dialogue and construct a shared world (Helguera, 2011). It also contributes to an opening to the pedagogical imagination that “allows us to invent, experiment and create, isolated from routines and trends” (Hernández-Hernández, 2008, p 56).

The Contents of this eBook

This book presents a compilation of twelve contributions presented at ECER 2021. Although all of them share research and experiences from different countries and fields, we have decided to group them in three thematic sections with four papers each.

1) The first one, Artistic methods in research, presents works in which arts have been used during the process of research with communities. They invite us to reflect in how sometimes art can be very powerful to establish other kind of relations and engagement with participants than with more traditional methods in research.

Thus, Teresa Eça and Angela Saldanha bring a community arts project carried out during the pandemic with volunteer participants within a framework of activism in disadvantaged groups. The results show how arts act as a factor to increase wellbeing in these kind of groups, as well as foster sense of inclusivity and self-esteem in participants. They also share some clues to succeed in this kind of projects: trust, researchers' commitment, and strategies of institutional visibility.

In the second paper, Laura Malinverni, Paula Lozano, Judit Onsès-Segarra, Miguel Stuardo, presents a research done with migrant children in which they used visual and arts-based methods to support their self-narration. The paper contributes to the discussion, reflection and critical analysis of multimodal nature of the activities proposed to participants. Specifically, how they allowed going beyond the limits of verbal and written language by enabling different ways of communicating, specially among children that sometimes do not master the host country's official language.

Following with arts as enabler for other possibilities, Nushin Hosseini-Eckhardt and Leicy Valenzuela presents a paper in which we are invited to reflect about bodies of democracy and how to relate to others through the concept of hybridity. To do so, he proposes several activities to work with participants in which they can get aware of their vulnerabilities and powers, as well as empathize with the others'. In addition, he stresses how important ethics is in these kind of proposals and how much education has to do in this sense.

Finally, during the lockdown in March 2020, all the world was in chaos. And university students showed disengaged and with mental and emotional problems. Facing it, Judit Onsès-Segarra, Verónica Hurtubia and Anna Forés from two different universities in two different countries proposed to their students exchange postcards between them as a creative method to overcome that situation. Thus, postcards became an example of visual methods to foster resilience between students as well as a way to introduce pedagogies of care in teaching and learning experiences.

2) the second section, Innovative strategies for enhancing teaching, allows us to draw a map of current questions and concerns of teachers in their practices and training, proposing advices and recommendations in the fields of visual arts and music.

Tobias Frenssen and Laura Tamassia focuses on an experience of team teaching and how they designed together their lessons from their different positions towards arts and pedagogy. Starting with the 'love' for arts that secondary school teachers feel, a critical ethnography is carried on, leading participants and researchers to unexpected territories linked to the force of the collectivity, the precariousness in educational context and the art potential to create bounds.

In the context of Austria, Michaela Steed-Vamos, Rolf Laven, and Seyda Subasi Singh, provides an initial conceptual reflection on Service Learning through art education in the Austrian context of teacher education. Throughout a research carried out with pre-service teachers, teachers and teacher educators, their first insights relate to the importance to include Service Learning in curriculum although existing challenges related to educational system structure and organization.

Focusing in the field of music, Tal Vaizman and Gal Harpaz presents a study about beneficiaries of online music learning in amateur musicians with the aim to provide an aid for music educators. In this sense, they look for ways in which formal pedagogies in music can incorporate digital technologies and new methodologies of self-learning in their programs. Thus, music educators can offer a better guidance to their students recommending more efficient and suitable music tutorials besides ordinary lessons.

Following with music teaching, Zeynep Bulgulu Asrar invites us to reflect about the importance of talent management in teaching music through a study with school leaders and music teachers. According to the research presented, the fact that talented music teachers feel valued in their schools foster to create a more positive climate school as well as stand out from the rest of schools.

3) The last chapter of this book, called Posthumanism in learning and teaching practices, introduces us to posthuman theories and in which way they are being put at work in research. In this line, Alejandra Pacheco-Costa, Julia Mañero, José Carlos Escaño, José Juan Roa-Trejo, due to the increasing of research in arts and education with a posthuman perspective, have carried out a literature review from the last ten years. They analyze the most common concepts used, which authors appear more often in theoretical frameworks, and which art fields are more akin to this perspective. They conclude that in time more journals are getting more open and sensible to publish papers based on this approach.

In the context of university, Fernando Hernández-Hernández and Marina Riera Retamero share their experience with students in a subject about arts-based research. They explain how the concept of care materialised during the course in different ways, especially in the moment that the class group decided to conform itself as a collective learning device in a moment in which pandemic irrupted and forced virtual teaching.

On another vein, Sara Carrasco invites us to reflect about the potentialities of cartography as a strategy to connect with students' lives by visualizing their thoughts, and positioning themselves biographically, spatial and temporarily. To do so, she explores cartography from the lenses of affects and corporeality as a terrain of entanglements and rhizomatic processes in educational field, proposing experiences of 'real learning' rather than repetition.

Finally, Ana Rita Teixeira and Anna Serra are interested in create collaborative research processes, in which participants become researchers, artists and teachers in a state of becoming. Their contribution to this publication is an example of rhizomatic processes of sharing and learning, in which they explain at the same time the presentation they did during ECER 2021 conference about a virtual workshop they carried out with researchers in Portugal, whilst collecting their colleagues feedback and their own new

reflections about it, ending up with a continuity of their work in a master seminar about arts-based research.

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1. Artistic methods in research

Configuring a Product Manifesto in Times of Isolation

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Abstract

In this text we will describe the findings of the pilot project carried out in Portugal under the “AMASS: Acting on the Margins: Arts as Social Sculpture” during 2020 . We will start by an introduction of the context; following the description of the participant group; methodology and actions conducted during the experiment. The actions, aiming to construct products designed with the voices of the group, were grounded on relational aesthetics applied to participatory design and activist arts education. We will explain the used strategies to achieve collaboration in the design and conduct of the actions; such as the gift; photo-voice and story telling. In the second part we will describe the participatory action research based on cooperative inquiry and collecting tools such as audio and video records, journals and field notes; data were further analyzed using Interpretive Phenomenological Analysis (IPA). In the third part findings will be presented to establish some conclusions reinforcing the contribution of participatory art and design practices and activist arts education methods as a factor to increase well being of disadvantaged groups, providing inclusion strategies and augmenting individual self-esteem through the visibility of artistic products made in collaborative processes.

Keywords. Participatory Action Research, Art Education, Participatory Arts, Participatory Design, Inclusion

The Context

As part of the AMASS Project: Acting on the Margins: Arts as Social Sculpture (870621 — AMASS — H2020-SC6-TRANSFORMATIONS-2018-2019-2020/H2020-SC6- TRANSFORMATIONS-2019) a pilot project was carried out in Portugal with the collaboration of two non-profit organizations - APECV (Portuguese Association of Teachers of Visual Expression and Communication) and ASSOL (Social Solidarity Association for during the period June 2020-December 2020 with 21 participants with mental disabilities; 2 caregivers from ASSOL and 5 researchers-art educators- participatory artists from APECV. The two organizations had already worked together in the past, which facilitated the contact and trusting relationships between the participants, very important for the development of the project, which required knowledge among the group's participants for trust, participation and credibility among all.

The Study

The study was conducted using a methodological approach rooted in participatory action research integrating arts based collaborative tools (Vella & Pulé, 2021), following the main theoretical approaches of both organizations: Freire's pedagogy (Freire, 1972) for APECV and Interdependence Pedagogy (John McGee, 2007). Paulo Freire's Pedagogy is developed in Brazil, in the 60s, with a humanist basis, of adult education, which provides the individual with autonomy, critical awareness and decision-making capacity. This theory is based on respect for the student and the achievement of autonomy. The Interdependence Pedagogy or Gentle Teaching is a method used primarily with people with disabilities, is based on the inherent equality of all people and the use of non-violence and aims to make vulnerable people feel safe, loved, involved in community life and able to love.

The actions, aiming to construct products designed with the voices of the group, were grounded on relational aesthetics applied to participatory design and activist arts education (Vella & Pulé, 2021). The Research questions were:

1. How can we engage participants in the design of a community arts project?
2. How to increase the social impact of an arts community project?

All participants were volunteers. External Artists were invited by APECV and were paid for their work during the workshops, APECV researchers involved in AMASS project were paid for their work; educators who acted as observers and internal evaluators were part of APECV staff. The workshops were held during the ASSOL day care activities for the group of Wednesdays with people who accepted to integrate the project. All participants were explained the objectives of the project and how the study would be conducted. Permission to use real names and photographs and images with persons was sought using specific forms.

All participants were legally entitled to sign consent forms. The used strategies to achieve collaboration in the design and conduct of the actions were diverse including gift; photo-voice and performative storytelling.

Data was collected through cooperative inquiry, focus group conversations using tools such as drawings; audio and video records, journals and field notes of the APECV staff. Data was stored in APECV folders, respecting the ethical guidelines of the AMASS project and APECV Code of Conduct, and interpreted following Interpretive Phenomenological Analysis (IPA).

The Actions

First : The Manifesto

At the beginning and in preparation for the first session, APECV staff made a kit for ice-braking activities under the moto "Isolate with Love". The kit slogan played with the words love and social isolation because the project was carried out during COVID-19 social distance measures, with a community characterized by caring and love relationships. The Kit consisted of a handmade bag and face mask, a container to put water, a disinfection gel for greater immunity), a notebook and colored wax pencils (appealing to creativity, imagination and dreams), and Polaroid camera (for each participant to take their photos to share with the group). In this first session, held at ASSOL's headquarters, we all sat in a circle, with the safety distance, talked about the project, about individual interests, about the pandemic times we were experiencing and about everyone's wishes. ASSOL caregivers told APECV team that the topic for working with the groups during that the year was local folk tales.

Second: Story Telling

The sessions were built gradually and according to the group's wishes, divided into five sessions. During one year, stories were told through the photos taken with the Polaroid cameras; stories about local folk tales were shared and APECV artists helped participants to print products related to the stories that were further exhibited in the local museum by ASSOL. APECV designers created the logo 'Isolate with love' and a brand to produce masks and bags created according to folk tales' drawings by ASSOL participants (with the collaboration of the Portuguese textile company TEXIBÉRICA).

Third: Outcomes Product-Manifest "Isolate with Love"

For three months we built a Product-Manifesto "Isolate with Love" that aims to react to the fragility of our times. A Product-Manifesto filled with symbolism, with characters from ASSOL folk tales that we can symbolically transport with us:

- the drawings, starting from the legends of the places, to add to the images of our shared memories.
- the lace, in the form of a mandala, invoking timeless dreams, to help us keep what is most dear to us.

All the pieces were made with attention, affection, patience, rigor and time that an object made individually and by hand takes. We want to take care of others, dress affections and spread hope.

An exhibition of the process was organized in a Museum of Photography in Porto (Casa da Imagem) and several presentations and articles about the pilot project were made by APECV researchers in Portuguese conferences and webinars (International AMASS dissemination plan) . The presentations and articles were always shared by ASSOL caregivers to the other participants in group meetings.

When we started this project we didn't think it would be such an atypical year, but the COVID-19 pandemic confirmed that changes in the future will be constant and we have to start testing strategies that respond to the different changes needed. Because the methods used in artistic practices in

communities are based on issues inherent to contemporaneity: social problems, minorities, environment, sustainability, etc. with creative tools, the arts are capable of quick adaptation.. The work between ASSOL and APECV has proven that artistic strategies and practices improve the social, professional and human capacities of people with disabilities and those who are part of the group (people without disabilities). The process shows the way and the contributions of each member of the group are valued, giving autonomy and greater dependence to build the project on their own.

Conclusions

This collaborative participation was maintained in all sessions, in which voices were heard, voices from APECV team (researchers, educators and artists) and the voices of ASSOL users of the day center and their caregivers. The collaborative conclusions, were approved in a group conversations with all the participants and reinforced the contribution of participatory art and design practices and activist arts education methods as a factor to increase wellbeing of disadvantaged groups, providing inclusion strategies and augmenting individual self-esteem through the visibility of artistic products made in collaborative processes.

Francisco, during that year used the wax pencils of the kit provided in the first session to draw his own stories he shared with us in the end of the pilot project. APECV staff was invited to participate in the ASSOL activities extra project such as collaboration in the local exhibition about local folk tales; summer festival and cultural week. Links between APECV and ASSOL were strengthened up to achieve more visibility of artistic actions for personal development. APECV staff learned that:

1. Effective engagement of participants in the design of a community arts project needs trust, researchers commitment in the field and work over time and is much effective if it is carried out over a period of years
2. The social impact of an arts community project is increased if the coordinators and staff involved develop dissemination products jointly approved to achieve visibility and through local; national and international exhibitions and publications about the process.

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Reflecting on Art-Based Techniques to Support Children's Self-Narration in Multicultural Educational Contexts

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Abstract

This paper builds on the European project MiCREATE - Migrant Children and Communities in a Transforming Europe- which aims at supporting the inclusion of migrant students through a child-centered approach. Within this context, our research aims at contributing to the discussion on designing art-based techniques for researching with children, by specifically employing a reflexive methodology to examine the different art-based techniques used in the fieldwork carried out in 3 primary schools of Barcelona. To this end, the article is structured in three parts. First, we describe the conceptual and theoretical underpinnings of using art-based methods to support children's self-narration in a multicultural school environment. Second, we focus on contextualizing the research and describing the specific art-based methods employed during the fieldwork in schools. Finally, we will discuss the affordances that each of the employed techniques offered to support (or not) the process of self-narration in children and on the potential qualities for designing art-based methods for researching with children.

Keywords. Child-Centered Research, Migrant Children, Art-Based Methods, Self-Narration

General description

This paper builds on the European project MiCREATE - Migrant Children and Communities in a Transforming Europe (822664 — MiCREATE — H2020-SC6-MIGRATION-2018-2019-2020/H2020-SC6MIGRATION-2018). Its objective is to identify and respond to the specific needs of migrant children and translate them into policy measures for education professionals and policymakers. To respond to this objective, a series of actions were carried out aimed at exploring the migratory phenomenon and its impact on the educational system. These actions built on a multimethod approach, which included the analysis of the media and political discourse, the collection of evidence in the educational context and the inclusion of children's perspectives and experiences.

Research aimed at including children's perspectives had the goal of building an understanding of the children's experiences and everyday life from their viewpoints, by specifically examining four main aspects: educational system, migration experiences, perceptions about their present and future, family and the wider community. To this end, the research was carried out following a child-centered research approach, which aims at moving away from the dominant adult-centric perspective on child experiences to instead consider them as active participants, capable of communicating information about their own lives and, thus, providing competent voices and valid sources of data (Clemence, Riggs & Augoustinos, 2014). This standpoint implies searching for appropriate research methods to dialogue with children in order to get their first-hand views of their migration experiences and current policies. To this end, we decided to adopt visual and art-based methods as one of the main instruments to carry out research with children and support their self-narration.

Previous research has already pointed out the suitability of these approaches to facilitate children's narrations about themselves and supporting dialogue in multi-linguistic contexts. Several studies have used visual methods and artistic approaches when carrying out research with migrant children and youth (Guruge et al., 2015; Kirova & Emme, 2008; Moskal, 2017; Vecchio, Dhillon & Ulmer, 2017; Zhang-Yu et al., 2020). Research in this field showed that students' self-exploration through art-based approaches facilitated children's narrations about themselves and helped researchers in delving into their realities and experiences (Zhang-Yu et al., 2020). At the same time, the multimodal nature of art-based techniques has been recognized as beneficial in multi linguistic and multicultural educational contexts (Chappell & Cahnmann-Taylor, 2013). This research is opening paths for rich experimentations on art-based techniques for working with children (e.g. drawings, photographs, videos, mental maps, performance, poems, photovoice, quilting, digital storytelling, etc.). At the same time, it is opening relevant standpoints to stimulate researchers' reflection and critical analysis of these practices.

In our research, we employed different art-based techniques to scaffold children's self-narrations and dialogues. These different techniques aimed at investigating key aspects of the realities and experiences of the participating children, such as: experience of newly arrived children in the school, experiences on trips and displacements they have lived; perceptions about their present and future, perceptions about their family and wider community.

A total of 10 different researchers, with different backgrounds and at different stages of their academic career, participated in this fieldwork. The wide variety of employed techniques and the number of researchers involved in the project offered a fertile ground to stimulate the debate and reflection on the limits and potentials of the employed techniques and on broader methodological considerations about art-based methods for researching with children. Building on these shared reflections we therefore aimed at tracing the possibilities, tensions and complexities entailed in art-based practices to support children's self-narration.

The main goal of the current communication is, therefore, to describe the techniques we used in order to contribute to the discussion, reflection and critical analysis of art-based strategies for researching with children. Specifically, we address the following research questions: *What are the specific affordances that each technique is offering for researching with children? How does reflecting on these affordances can help in identifying relevant qualities for designing art-based methods for researching with children?*

To this end, we will first describe the context of the research and present three of the employed techniques. Subsequently, we use them to articulate broader reflections on research related to design methods and techniques. Through the self-examination and self-reflection on our practices we aim at keeping the quest for methodological appropriateness in human science “in a state of crisis, where methods and assumptions are continuously questioned” (Polkinghorne, 1983).

Method

The research described in this communication is based on the fieldwork carried out with a total of 59 children between 10-12 years old from 3 different primary schools located in Barcelona. All participating schools were public and were selected according to their migration rate (greater than 40%) and the availability to participate in the research.

As part of a broader methodological design, the fieldwork included classroom observations, interviews and focus groups with different members of the educational community and with children. To facilitate the unfolding of the focus groups with children, we employed different art-based techniques to scaffold their self-narrations and dialogue during the activity. Specifically, this communication focuses on the following techniques: *the Evocative Cards activity, the Family Maps activity and the Lines of Life activity*. All these activities lasted approximately one hour and were carried out as part of the school schedule. Children were divided into groups of four and each group worked with one facilitator.

The *Evocative Cards* activity was based on the use of the Dixit game cards (Figure 1). We asked children to choose one card to describe different concepts, i.e. the school, their friends, their family, themselves, etc. We showed children a selection of the cards and asked them to pick one to describe one of the aforementioned concepts. Subsequently, we start discussing with the child the interpretation that they made of the cards and sharing their opinions and views around the topic.

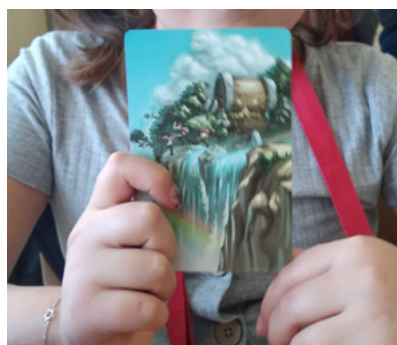


Figure 1. The Evocative Cards activity

In the *Family Map* activity, we asked children to use emoticons to produce a map that represents their families (Figure 2, Figure 3). The researcher provided them with a paper and a selection of emoticons representing different facial expressions. Firstly, we explained the task to the children and subsequently the facilitator also produced a map of her own family. In the meanwhile also the children were invited to produce their maps. Once their maps were ready, each one described its own production and the produced artifacts were employed as material support to further inquiries into specific design choices and composition.

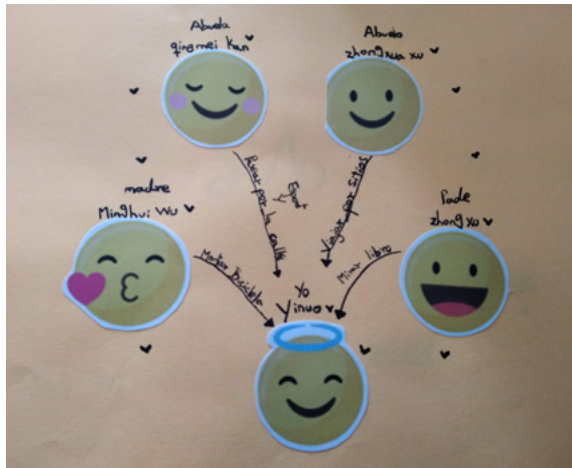


Figure 2. The Family Map activity, child 1



Figure 3. The Family Map activity, child 2

Finally, in the *Lines of Life* activity, we asked children to create a visual chronological representation of the most relevant events in their lives (Figure 4, Figure 5). This representation was then used as a prompt to structure the dialogue with the child around her story and life experience.

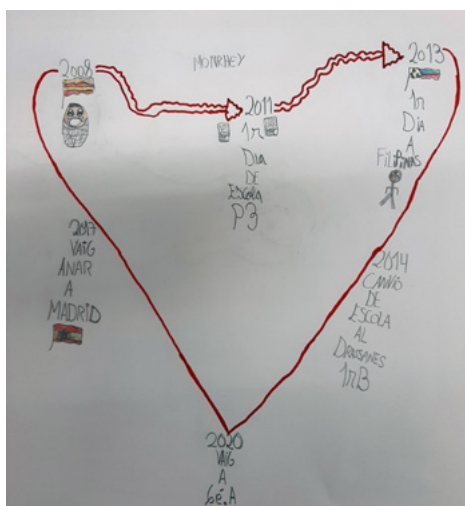


Figure 4. Lines of Life activity, child 3

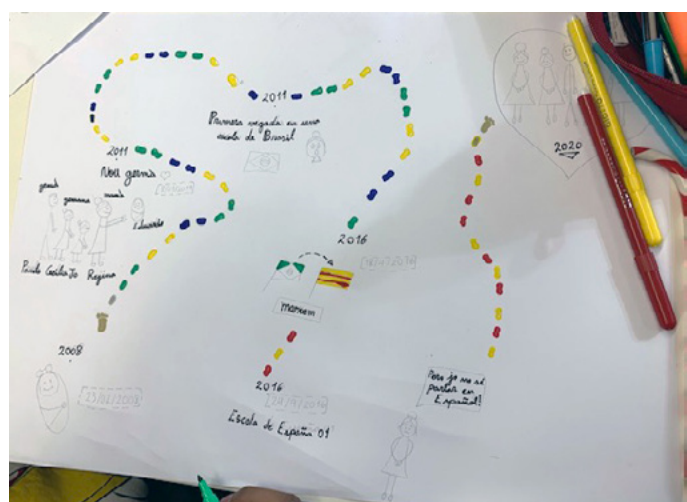


Figure 5. Lines of Life activity, child 4

All activities were audio-recorded for subsequent transcription. At the same time, the artifacts produced by the children were photographically documented. The resulting materials were employed to build an individual sheet for each child in order to merge the narrations elicited through the different techniques.

These materials were subsequently analyzed from two perspectives. On the one hand, following a multimodal approach (Jewitt, 2011), we analyzed children's productions and transcripts in order to better understand their views and perspectives on the research topics. On the other, we employed a reflexive methodology to question and debate on our own methodological approach. For this communication, we will focus on this second layer of research.

Outcomes

The outcomes of the fieldwork allowed identifying some specific affordances of the different employed techniques. From a general perspective, the multimodal nature of the activities allowed going beyond the limits of verbal and written language by enabling different ways of communicating. At the same time, the produced artifacts worked as scaffolding devices in facilitating dialogue, both with the researchers as well as among peers. Furthermore, the open-ended nature of the activities offered students the opportunity of setting their own limits and carrying out their self-narration at their own pace, hence offering researchers with resources to delve into complex topics without being too invasive. However, some specific limits and tensions emerged. First, even if the obtained multimodal data allowed analyzing meanings that are expressed through multiple resources, they presented specific challenges related to their analysis and the complexities related to transforming multimodal data into actionable knowledge for guiding the design of specific educational interventions. At the same time, the multi-layered nature of the obtained data also entails specific difficulties related to bringing back the research to participants and exposing the results to them.

On the other hand, the reflection on the specific techniques allowed spotting out affordances and qualities that may be useful for guiding the design of art-based research techniques for children. The *Evocative Cards* activity, for instance, showed to be a powerful ice-breaking prompt to start the dialogue and set the stage around the theme that we wanted to explore. Furthermore, it allowed introducing visual culture as a way to represent and communicate ideas. Also, the ambiguous nature of the drawings inevitably asked children to use their experience and imagination to "fill the gaps". This feature points out the concept of **"evoking rather than describing"** as a relevant quality for designing tools and instruments for researching with children. We, hence, suggest that further research could be dedicated to deepening more into this concept and eventually developing a broader range of tools capable of eliciting children's fantasies.

The *Family Map* activity was particularly useful to explore the relational bonds of the children and facilitate the dialogue around these topics. Also, it was positively received both by children and teachers which considered it as an interesting tool to better know each other. Two other remarkable elements were the role of the researcher and the scarcity of available elements. First, the researcher, by exposing also her personal life to children facilitated a more horizontal dialogue, in which existing power structures and barriers were at least partially smoothed. Second, the constraints of using just emoticons and spatial distribution to represent the family showed several benefits. First, it allowed children to overcome the barriers related to poor drawing skills. Second, the scarcity of available elements avoided getting lost in minor details to instead focus on structural features. This specificity allowed the use of elements such as spatial distribution as a tool to express meanings in a way that would have been much more difficult to communicate through other media. We, therefore, consider that researchers involved in designing tools

and techniques for researching with children should pay careful attention to the “**modal affordances**” that different resources can offer. In other words, carefully reflect on the selection of the expressive tools available and on “what is possible to express, represent or communicate easily with the resources of a mode and what is less straightforward or even impossible” (Kress, 2009).

Finally, the *Lines of Life* activity was particularly useful to better understand children’s lived experiences and detect the needs and problems that children may face. Furthermore, it could also be helpful for teachers to better understand the story of each child. As in the previous case, a remarkable aspect of this activity was the role of the modal affordance of the representation and its constraints. On the one hand, children need to find a visual metaphor capable of summarizing their story. This graphical choice can offer meaningful views on children’s lived experiences when discussed with them. On the other hand, to build their representations, children need to define and select events that they consider important and exclude others. Discussing with children on their choices allowed us to get insight on what is relevant and important for them and their social and familiar context.

To sum up, we hope that the described techniques and the identified qualities can be helpful for other researchers to design and implement art-based research strategies with children. We believe that all of us, as researchers, should adopt the mindset of the creative craftsman who designs their tools and strategies according to the specific needs of each context. Hence, our goal was not to provide a prescriptive description of recipes that researchers are advised to follow. Instead, we aim at contributing to enriching descriptive research approaches which can help research in human sciences to question and experiment with different methodological assumptions and approaches.

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The Art of Becoming and Non-Perfect Bodies of Democracy. Methodologies of the Corporal and Approaches to Experiences in Democratic Spaces

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Abstract

To start with the main point: We understand that there is nothing that is so much existential and undeniable as the body itself, so we concentrate on it as a core angle to approach learning, especially in democratic spaces. The reason for elaborating on this project is the observation of tendencies of fragmentation, alienation from politics up to narratives of post democratic times, intensified by digital social bubbles. As a philosopher of education and a theatre pedagogue and performance artist we enter this field of methodologies of the corporal from different angles, generally said with a theoretical and practical background. The potential we see in our cooperation derives from the constant lack of finding appropriate ways of translation between the insights of theoretical and practical work. The theoretical approach will introduce three concepts that either focus or imply the concept of corporality. They will deal with the works of the French philosopher Maurice Merleau-Ponty on *The Phenomenology Of The Perception* and his focus on the corporal condition in the world. Beyond that the concept of *hybridity* -as a broader idea of phenomenons of the cross- targets from a postcolonial perspective global and historical inter-lockings due to aspects of hierarchy, power and violence. The third theoretical approach to corporality and democratic learning will be introduced by the concept of *experience* through stages of alienation and reconnections by the philosopher, psychologist and educational reformer John Dewey. Grounded on these theoretical contexts there will be a composition of the methodology of the corporal aiming to sensitize the addressees for the vulnerability and power of the individual and the common social body.

Keywords. Corporal Approach, Experience, Democracy, Vulnerability, Positions

General description

The German sociologist Andreas Reckwitz portrays in his book „Die Gesellschaft der Singularitäten“ (The Society Of Singularities) late modern societies in which extraordinariness became a core value that is both personally sought and socially expected. Thus one of the effects of those tendencies would be the vanishing of the common, the connecting and a crisis of the public (Reckwitz, 2017, p. 434). As we believe that the common, the connecting and public spaces are main carriers of democracies on the social and the governmental level we understand our pedagogical task in finding ways of connecting or re-connecting alienated spaces through advanced particularization. For that we will focus on the concept and methodology of corporality as key pedagogical approach to the idea of difference and connection such as individuality and sociality. Before we introduce some aspects to methodology of the corporal, we choose to portray theoretical foundations to that with phenomenological, postcolonial and democratic perspectives on corporality as a key to didactics.

1. *Phenomenological theories of the body as a chiasmatic figure*

In his theory about the „Phenomenology of Perception“ the philosopher Maurice Merleau-Ponty centers the body (more in a corporal sense) as subject, vehicle and object of understanding oneself in the world. Leaving Edmund Husserl's idea of the dualism of body and mind behind Merleau-Ponty declares the body- as a chiasmatic (Greek word for cross) connection between mind and flesh- as the centre of our perception in the world. Thus the body is both an empirical fact and a symbol of the connection between the transcendental level and one's undeniable being in the world by seeing, hearing smelling and feeling. So our thoughts can never be independent. Or to put it differently: Our thoughts are always inter-locked with our corporal condition and the part of the world we are directed to. Following this logic of the corporal condition in the world the term opacity (nontransparent) makes an appearance. Due to our visual field there will always be things we can not see, but we can imagine it to a certain extent.

An example would be that even if we are in the house and are not watching out of the window, we still have a picture of how the house looks like from outside. But we still don't know what is going on there right now (see Merleau-Ponty, 1966, 91-96). This example shows the potential of our body as vehicle to approach to easy and complex philosophical mindgames about what we can see, understand and if so- to what extent. With that we could ask ourselves: What do I bring with me that makes me understand or not understand the other? And what would that mean for questions of relating to others or solidarising with them for example in cases the of black-lives-matter movement, even if I haven't made the experience of being black myself. How can we put ourselves in relation to those problems without being inadequate?

By stressing the idea of the corporal Merleau-Ponty creates a figure of thought that generates both approaches to philosophical thinking through the body as an undeniable fact of our being in the world and a symbol of phenomenons of the cross-interlockings, just like the concept of hybridity does.

2. *Cultural theories about the banality and complexity of hybridity*

The concept that 'connects things that only seemingly do not belong' together is hybridity and especially as methodological approach to interdisciplinary working. Hybridity works on a banal and a complex level. On the banal level it states the (corporal oriented) fact that as living creatures we are all biological and social cross- products of at least two merging entities. It opens up a view on how many past and

present mergings we consist of due to our chiasmatic becoming in the world (see Hosseini-Eckhardt, 2021, p.15). The rather complex level of hybridity shows itself when we take theories and discourses into consideration that raise questions of power and its effects on people's 'subjectivation' (see Castro Varela, 2016, p. 153 and Reckwitz, 2015, p. 189ff.). On an existential level we are all vulnerable, but seeing this through the intersectional aspects of power it becomes obvious that there are levels of vulnerability depending on one's position in society and the world (class, race, gender, disabilities, direct effects of the climate crisis). The concept of hybridity opens up many perspectives:

- It releases the view for various global and historical dimensions of social intermingling in contexts of dominant and violent power relations in the world, such as slavery, colonization, apartheid, wars (see Foucault, 2008, p. 38, Bhabha, 2002, p. 66ff.).
- It puts into question epistemological 'knowledge' based on traditionally national and racist normative orders of social affiliation and membership (see Adorno, 1977, 674ff.)
- It relocates the view from defining the entities of the inter-lockings to the everlasting process of merging and becoming as a core aspect of life itself, not only in explicit migrant societies.
- Hybridity shows living examples in culture and social life for resistance to binary thinking and definite identification, like social performances of mimicry.

3. *Theories of pedagogy and democracy*

John Dewey, a pedagogue and philosopher of education and democracy states that learning requires different stages of relating to the world. For that he leans his concept of 'experience' on G.W.F. Hegel's dialectical method as he sees for people the necessity of undergoing a temporary crisis. This happens through the confrontation with new and even alien things that provoke processes of alienation in order to search for solutions and a mental and emotional re-connection. In this re-connection there is more than the effect of learning. It has to be understood as an enrichment on the personal level as it describes methods to 'Bildung' (see Dewey, 2000, p. 186-203). Experience means to near the world by feeling frustration, boredom, joy and all other phases of learning. The dealing with 'here and now' problems point to a pedagogy that stresses the corporal aspect in the common space. We think that deep learning happens a lot through experiences that include the whole body in its chiasmatic or furthermore hybrid connection to oneself and others. What makes these theoretical perspectives interesting is the emphasis on the worth of individuality and community, such as the inner and the outer world at the same time. Consequently, it is a pedagogical task to find ways of initiating awareness for them and experience the worth of both.

Methodology

In order to elaborate on the methodology of the corporal we will present three approaches to our didactical idea of the "Art of Becoming" and the "Non- Perfect- Bodies of Democracy".

1. Create a common ethical space (Validation of yourself)

The proposition of all common work, especially in consideration of topics like vulnerability and corporal approaches, are ethical standards that shall be communicated with all participants. If you want people to make connections to themselves and others they need to trust the common shared space. This ethics is based on the paradoxical knowledge that all living creatures are already complete and enough in order to be recognized as those and at the same time also are basically non-perfect and in a stage of becoming. In her practical work with 'vulnerable' schools and refugee communities in Berlin, Leicy Valenzuela states that authentic respect and acknowledgment are the foundations of every cooperation (see Maturana, 2004 and 2008). It is essential to provide the necessary time and space for each being to be able to see and validate him/herself in the first instance.

2. Where am I, where are we? (Awareness for the common space with others)

Common vulnerability

We initiate interviews about scars where the students can choose to tell a story about a probably hurtful experience they had and can talk about. We draw a human body on a big sheet of paper and ask the participants to make a cross on the place of the body where they have their scar. By this common body with all its scars we visualize the vulnerability we all share. In a further step they tell the story of their scar to their neighbor who has to listen to it because he has to present it later to others from the first person perspective. With this the participants practice to take a distant point of view to their own experience by putting it into words to a stranger. The listening person learns to listen with a special sense of responsibility to represent the other person's story as his/her own to the public. Another effect that comes along with this task is the need to ask many questions about the scenery and emotional involvements while listening in order to draw a vivid picture of the moment. This story of a painful situation is a good example for corporal approaches that help to connect to someone else's story and open up to feel empathy with him/her (see Anzieu, 1991, p.45ff). This exercise is very productive in ways of connecting, but also in learning to distance oneself from public pressure. It is an exercise that can make us aware of what we want and can share and what we cannot talk about or even don't have words for. Maybe this exercise can help to add to one's prior experience or find ways of expressing it. With this in mind we can start to think about our own and also other people's corporal and social vulnerability, even to an intersectional level.

Present body

We work on the psycho-physical consciousness of the group, that is, we recognize ourselves as a collective. For this we apply „View Points methods“ which are to be seen as an open process rather than a closed methodology” (Bogart, 2014, p.10).

For example; participants walk through the room trying to have an open unfocused gaze (see Hosseini-Eckhardt, 2015, p. 69ff.) to train their awareness/relationship between 'me-being somewhere with somebody'. After walking for a moment the group stops, closes their eyes and has to try to remember/ identify who is around them.

3. *Who are we as a group and community (recognition of one's dependencies on others)?*

Silent movements

In this exercise the group silently walks at the same time and stops at the same time, without someone giving the signal. The group decides when to move forward and when to stop and hence practices to get a corporal sensitivity with others without words.

Barometer of positions

For groups or circumstances where there is not much time or patience to train the above, we apply games of questions and positioning in space. One side of the space represents 100%/ yes and the other side represents 0%/no. The group positions itself towards questions like "How much do you like chocolate ice cream?" or "Do you feel supported?" aso. Participants seek their own opinion and move towards this position in the room with significant others (see Anselm, 1995, p. 197ff.).

Watch carefully with Soft Eyes

Participants will be sent out into society/nature and take the following analytic glasses with them: „endurance“, „skepticism“, „empathy“, „refusal to be distracted“, "What do your thoughts say about your own cultural and social imprint?" (Ahrens, 2012, p. 164ff.)

They will have to watch a scene of life and take on those above glasses.

Outcomes

Unlike Thomas Hobbes' figure of the Leviathan describing the almighty power of the state, from a present point of view, democracy rather can be shown through various aspects of a body in its fragility, constant failures, trial and errors, but also the power of engaging, acting and resisting. The postcolonial thinker Homi K. Bhabha refers to that power as agency. The non-perfectness (Roselt, 2006, p. 36) of democracy is based on its actual power to deconstruct, construct and evolve.

As education requires and establishes a democratic space in which others are recognized, our being in coexistence is influenced and modified. In this sense, our pedagogy is related to accompanying or mobilizing processes of recognition, contemplation and reflection, so that the person achieves the potential to learn by itself through its experiences.

Performing arts are tools to access philosophies and reflections from and towards bodies, where all share a skin that is fragile, flexible and mutable, as well as structural bones. To reflect from the body means to generate an experience, to ask oneself within it what it means for my existence and then to act from it (see Ahrens, 2010, p.23).

Speaking at the beginning of this paper of tendencies of alienation and fragmentation, we may see those observations with the above theoretical glasses differently. Optimistically, we might be able to assume that the alienations towards politics and from other social groups might not be a sign of post democratic times. Contrariwise, these alienations may be signaling a normal phase of democratic systems that simply

needs to go the next step of (re-)connecting with a broader idea and community. To us, corporal concepts and their methodology is an auspicious concept for applications. It is a key pedagogical approach as it has a banal and complex level and thus can address a heterogeneous group of people who all share the fact that we all are at the same time good enough and in the process of becoming. With that the concepts and methodologies of the corporal, hybridity and experience in democratic spaces can be understood both as figures of thought and methodological approach that open up our view and senses to a perception of our own position. Moving one's body as an existential and vulnerable entity in a shared space with others and performing and speaking out loud about corporal and social questions sets free dimensions of difference, alienation and connection that demand an ethical save space in order to create trust and connection.

This paper's theoretical and practical angle was to show pedagogical impulses and settings through the corporal approach as an acknowledgment of peoples capability to connect to others through their own vulnerability, experiences and becoming. They shall be motivated to watch with ‚soft eyes‘ at what made them become the person they are now. Maybe they come to see the individual and collective worth of their being in the ‚here and now‘ space with others in the world. These theories and methodological ideas of the corporal aim to gather various ways of practicing to consciously see, express and negotiate our relation to others- near and far.

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Resilience in a postcard

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Abstract

Resilience is a concept that is easy to explain, but difficult to promote in society and even more so in the university educational environment. The European lockdown due to covid-19 pandemic affected university students in several dimensions: emotionally, socially, psychologically. That led to disengagement for studies. In this way, we as teachers decided to change our teaching practices and propose creative methods with the aim of weaving bonds between students. This contribution presents a part of qualitative research with mixed analysis methods that explores degrees of resilience of students from the Università Cattolica del Sacro Cuore di Milano and the University of Barcelona through an exchange of postcards during the months of total confinement in Spain and Italy during March and April 2020.

For this paper we focus on one of the creative methods used: postcards of resilience. During two weeks, students from University of Barcelona and from the Universidad Católica de Sacro Cuore Milán (UCSC) were sending postcards between themselves without knowing each other. The results reveal how the postcards worked as visual-textual resilience devices, allowed to create affective bonds between students who did not know each other previously, as well as to activate empathy strategies between them and the situation they were living in.

Keywords. Resilience, Higher Education, Creative Methods, Covid-19, Postcards

General description

In March 2020, at the onset of the pandemic caused by the SARS-CoV-2 virus, better known as COVID-19, (World Health Organization [WHO] 2020) governments began taking various health measures and reducing social contact situations to restrict the risk of contagion. These measures (voluntary and mandatory) involved a radical reduction of social contact interactions, closing many public buildings (such as bars and restaurants, concert halls, cinemas and theatres), even schools and universities. All this led to the emergence of new possibilities for sharing emotions and maintaining social ties, as opposed to policies of physical-social distancing (Hurtubia et al., 2020). In the latter cases, educational communities began to seek new forms of social interaction, avoiding physical contact as much as possible. Thus, classes shifted from face-to-face to virtual teaching.

In addition, the impossibility of visiting family members, the adoption of teleworking and unemployment made many individuals and families feel isolated and without social support. This impacted on both the mental health and well-being of many citizens (Brooks et al. 2020; Goldschmidt 2020). In many situations, these same measures increased symptomatology and/or psychological distress in the population, showing relevant increases in terms of anxious and depressive symptoms (Barzilay et al., 2020; Li et al., 2021).

In this new context, university professors were encouraged by governmental institutions to look for new ways to address the learning crisis (United Nations 2020) and to improve pedagogical practices in the midst of the pandemic (Organisation for Economic Co-operation and Development [OECD] 2020). At that time, three professors from two different universities and countries wondered what contributions the resilience approach could make to improve and adapt our educational methodologies. Especially in university students, where recent studies confirmed that in the two countries involved in the research, 86% of parents observed emotional and behavioural changes in their children (Orgilés et al. 2020). And, according to Save the Children (2020), the lockdown in spring 2020 affected university students in several dimensions: emotionally, socially and psychologically. This caused, among other effects, students' demotivation and loss of interest in their studies.

Faced with this situation, a series of emotional and technological support initiatives were triggered, many of them of a resilient nature. Resilience can be understood as a process of social construction in which personal and environmental variables mediate, and is a powerful strategy for dealing with change and uncertainty. In this case, the uncertainty generated by COVID-19 helps to dialogue with changes and accept them as a functional part of the systems (Forés & Grané, 2008; Vanistendael, 2001).

The subject and his or her educational space are determined by social, cultural, political and religious variables that mark his or her identity (Sen 2007). Furthermore, according to Sara Bonati and Martinho P. Mendes (2014, 165), "educational strategies should promote awareness of the potential capacity of communities to respond and increase individual and collective resilience". According to Boris Cyrulnik (2002), bonding and affectivity emerge as two basic and fundamental pillars of resilience, not only to prevent trauma but also for the full healthy emotional development of people.

On the other hand, in order to achieve resignification and post-traumatic growth, creative languages are a strategy to promote resilience, as they are a channel of communication and expression. According to several authors, creative methods are useful for overcoming life changes and relieving stress (Irwin 2006; Theron 2012); they bring reflective awareness (Archer 2017), and community health (Siles 2019). Art creates internal and external mobilisation: "it keeps distance from emotion and allows us to take charge of the situation (...). Because emotion is transformed, metamorphosed" (Cyrulnik 2010, 73). Within creative

methods, recent studies are exploring the potential of the postcard in research (Gugganig and Schor 2020); for bonding and fostering resilience in historical moments of crisis such as the First World War (Mayhew 2019); and for improving the education system (Archer 2017; Harris and Rawlinson 2020), for example, to catalyse “levels of student engagement, creativity and motivation” (Archer 2017, 92).

Along these lines, as teachers faced with the challenge of introducing changes in our teaching practices that would better respond to the crisis situation, we looked for some attractive proposals for our students. Given that the three of us were teaching in two different countries, Spain and Italy, we thought that a conversation between our students could be interesting. Inviting them to share their discomfort, worries and moods with students they did not know but who were living similar situations, could perhaps help them to overcome the stressful and heartbreaking situation of confinement they were living. Thus, a digital postcard exchange exercise was proposed. The aim of this project was to put into practice creative methods to create affective bonds between university students during the period of confinement in order to develop resilience strategies.

The idea of proposing an exchange of postcards between students from universities in different countries was born from the conjunction between art, resilience and the pandemic caused by Covid-19. Through the creation of digital postcards, students were invited to engage in an exercise of introspection, to understand a complex reality they had never experienced before, and to express and share their emotions through artistic expression.

Methodology

The activity was presented to students from both universities through the following prompt: write a digital postcard to an unknown student from another country sharing with him/her through images and a reflective text how they felt and how were their social relations of the moment of confinement they were living.

The postcard exchange took place during April 2020 between students of the University of Barcelona course and students of the Master in Aid Relations in Development Contexts and National and International Cooperation of the Catholic University of Sacro Cuore Milan (UCSC).

The students exchanged virtual postcards under the coordination of the professors (three in total), who also participated in the exchange. Students from both countries were previously informed of the aim of this activity and agreed to participate in it on a voluntary and confidential basis. The exchange consisted of sending a first postcard and, after receiving the postcard from students in the other country, writing a second postcard in response.

By visually and textually analysing the postcards, we realised that they did indeed function as a strategy to foster resilience among students. In the first postcards, the predominant images were related to windows, screens, natural elements, hearts and hugs, as well as images that conveyed a sense of togetherness and a willingness to build bridges and bonds (Figure 1, Figure 2). As for the text, the tone was one of distress, of things they could not do, and of longing.

As for the second mailing of postcards, the images of natural elements increased, there were fewer hearts and hugs (perhaps they did not miss them so much) and, instead, there were more images linked to covid

in a global way (Figure 3, Figure 4), as well as a message of care and union not between two or three people as in the first mailing, but with people from all over the world. In addition, on a textual level, the messages were generally more hopeful and heartfelt.



Figure 1. Postcard from a student



Figure 2. Postcard from a student

Hola Anna, es un placer recibir tu mensaje y compartir este momento muy complicado contigo.
 Como tu, estoy descubriendo el significado de la palabra "casa" como un lugar donde poder pararse para aprender a estar con uno mismo, y adquirir los instrumentos que necesitamos para volvernos personas mejores y más juntas en un dolor y una lucha común.
 Me gusta pensar a este tiempo de cuarentena, como un largo momento de ayuno donde nuestro espíritu pueda purificarse y renovar, y volver a vivir en el mundo, una mañana, con ojos más hambrientos de amor.
 Un abrazo lleno de amor a ti, y a todo el mundo



Figure 3. Postcard from a student



Milano, 20 Aprile 2020

Ciao Laura,
 Grazie per la tua cartolina, è vero che la salute è un diritto universale che deve essere tutelato però pensiamo anche che un altro grande problema, dato dalla pandemia, sia di natura economica. Speriamo infatti che tutti i paesi trovino il modo per riuscire ad aiutarsi a vicenda. Quando tutto sarà finito anche noi speriamo che il mondo darà il giusto peso alle cose veramente importanti.
 Speriamo di poter tornare presto a viaggiare, a baciarsi, ad abbracciarsi e a stare insieme.
 Un caro saluto,
 Alessandra e Francesca.

Figure 4. Postcard from a student

Outcomes

The postcard exchange functioned as a vehicle for visualising self-transformation and changes in the students' lives, as well as a strategy for fostering resilience. It also made it possible to create a conversation among the students about their lives during confinement, allowing them to attend to their tangible discomforts and to situate their experiences as an embodiment of creative resilience within their sensibilities.

Moreover, this kind of proposal opens up new approaches to explore visual methodologies in educational research, much needed to overcome the "limits of words and things" in research. One of the reasons that led us to make the resilience postcards was to look for strategies for resilience in the health crisis itself.

The use of technology in favour of bonding, from the perspective that all the studies on resilience showed that maintaining links with significant others was key to resilience in pandemics (Benitez, Corona and Tartakowsky, 2021) and that in educational spaces, feeling part of communities helped enormously to generate resilience.

The experience was very meaningful and highly valued by students in the two countries.

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2. Innovative Estrategies for Enhancing Teaching

Collectivities of Secondary School Arts Teachers and Field Researchers in Unpredictable Arts Educational (Research) Practices

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Abstract

One of today's European trends in education puts teacher teams and team teaching in the spotlight, as favorable with respect to individual, 'isolated' teachers (EC, 2015, 2017). Arts teachers, for example, are often employed in interdisciplinary teams because of the expectation that they can make creative and solution-oriented contributions in interdisciplinary projects. While this evolution might be presented under the self-evident motto 'stronger together' inside and outside the classroom, inspection of educational policy documents and observation of practices in schools reveal a multiplicity of functional roles and responsibilities assigned to groups of teachers, in relation to the implementation and control of new educational policy requirements, and to the use of teacher-team dynamics for effectiveness and efficiency-driven innovation (Frenssen, Tamassia, 2020). Today's arts teachers in schools are confronted with this.

Keywords. Research on Arts Education, Arts Pedagogy, Philosophy of the Arts and Education, Team Teaching, Arts as a Subject, Section (Group) of Arts Teachers

General description

Context

One of today's European trends in education puts teacher teams and team teaching in the spotlight, as favorable with respect to individual, 'isolated' teachers (EC, 2015, 2017). Arts teachers, for example, are often employed in interdisciplinary teams because of the expectation that they can make creative and solution-oriented contributions in interdisciplinary projects. While this evolution might be presented under the self-evident motto 'stronger together' inside and outside the classroom, inspection of educational policy documents and observation of practices in schools reveal a multiplicity of functional roles and responsibilities assigned to groups of teachers, in relation to the implementation and control of new educational policy requirements, and to the use of teacher-team dynamics for effectiveness and efficiency-driven innovation (Frenssen, Tamassia, 2020). Today's arts teachers in schools are confronted with this.

Topic

This arts educational research project is a reaction to these practices. We explored the possibilities for being together and teaching together as subject-matter arts teachers in a secondary school. With the arts teachers we started not from external requirements and obligations in relation to policy and innovation, but from the own deep and shared love for the subject of arts (pedagogy).

The research project was a three-year project. These were turbulent years: schools had to impose new curricula, teachers had to implement new teaching objectives in practice and corona provided an adapted school routine. In this paper presentation we look at the way the teachers as a collective started to commemorate their arts classes, and how they decided to develop a lesson together. The process through which the involved teachers went, is accurately mapped and presented in the publication of NW 29 from last year. There is attention for (1) the way their lesson was designed together and (2) the arts pedagogic positions of the teachers (in relation to content, students and colleagues) in the team-taught lesson.

Research Question

How can a collective of eight subject-matter arts teachers, in cooperation with a small collective of field researchers, achieve a collective practice as a form of team teaching, that is initiated from the own deep and shared love for the subject of arts (pedagogy)?

Theoretical Framework

In the theoretical part of this study we were inspired by the work by Jacques Rancière, Gert Biesta, Jan Masschelein, Maarten Simons, Elizabeth Ellsworth and Tyson Lewis. It is also these authors who make us think about the place of research in the practice context of a secondary school.

European/international dimension

Team teaching is currently receiving lots of attention, not only at the level of educational policy, but also within educational research in the European context. This is not new, team-teaching has been a “hot topic” for some time (e.g. Murphy, Scantlebury 2010). The concept whereby different teachers stand in front of the class seems to intrigue researchers. However, the approach in articles about team-teaching is often practical-organizational.

The project we present is innovative because it explores the possibilities of teachers teaching together starting from the figure of the subject-matter teacher, and not replacing it by something else or ignoring it. By considering the possible intertwining of the educational concept ‘team teaching’ with the subject-specific knowledge and practices of a secondary school teacher, we arrived at a different educational concept: the pedagogic collective of teachers.

The teachers and researchers in this study work in Belgium. However, the turbulent educational landscape is not a typical characteristic of education in this country. Our reflections on the unpredictable and precarious character of educational (research) practices in these conditions, and how small collectivities coped with that, are of relevance for researchers in other European countries.

Methodology

Context in which the research method must be placed

- practice-oriented research
- concrete case study
- aim: mapping the explorative route of a collective of teachers in the world of the subject of arts

Method: ethnographic research

Our practice-oriented work can be placed in the tradition of critical school ethnography. We applied this in a project aimed at exposing problems and limitations of team teaching in the context of secondary education. Here we worked with arts teachers. Our focus was on the subject-specific cooperation of teachers in the context of a subject group.

In the initial phase of our research, we started from literature and document study. Gradually, insights were interwoven with field studies. Literature, documents and practices were in constant dialogue with each other. This interplay opened up our research path.

Field work with section groups of arts teachers

The section group of arts teachers is anchored in the fibers of a school culture. We went through a practical cycle with the school-bound section group of arts teachers. During the cycle we refined our answer to the research question. After the literature study, the first versions of the design strategies, teaching positions and actions were created.

Data processing method

The data from the document and literature study is handled according to the method of systematic review. We start from a set of key terms. These key terms are refined and adjusted through confrontation with literature. We process the data from the case study in the secondary school through ethnographic research. We opt for this because there are already many perceptions about the concepts of team teaching and team learning in secondary education. The ethnographic methodology offers us the opportunity to analyze the complexity of a school-bound educational community. The ethnographic approach is in line with the way we work with the section groups of arts teachers. The researcher consciously thinks about his role within the research context, in this case in his work with the section group. The insights that come from this analysis are fed by conscious questioning the activities. In the second phase, the proposed design strategies, teaching positions and actions are explored and used.

Outcomes

- A collective of arts teachers, an underestimated dimension: Within the group of arts teachers, there is a resistance to concepts such as team teaching, as they are often used in schools to achieve external goals. These goals are outside the field of the arts (education). A collective that starts from a focus on content offers opportunities to express the relationship between subject, school and policy from the position of the subject-matter arts teachers.
- Arts as a connecting element: Letting the group work is often forgotten in team teaching. Not from practical considerations, but from content. In this project, the love of art proves to install an unexpected connection between the teachers. Before this project, mainly practical organizational issues were on the agenda in the section. The notion of speaking as a group was not present at the time. The project caused a shift.
- Collectivity gives a voice: The collective dimension is a dimension that offers a lot of security. The collective gives the arts teachers in this school a voice toward the school community and a voice towards school policy.
- The collective as an artistic concept: The concept 'collective' has a tradition in the arts. It is given different interpretations. It is interesting to put the concept within arts education in relation to this concept within the arts. Some artistic collectives give a lot of space to the autonomy of the individual artists involved. Other collectives leave little room for the freedom of these artists. The collective of teachers we have worked with in this school leaves a lot of autonomy for the individual. The collective dimension also arises in working together outside the classroom. There is no obligation for collectivity during the lessons.

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Service Learning in Teacher Education Curriculum: a Study in the Viennese Context

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Abstract

This study aimed to provide a conceptual reflection on Service Learning through arts education at the tertiary level. In Service Learning as in many other areas, the role of art is poorly understood. This study used several methods to reach the attitudes of pre-service teachers toward Service Learning and the inclusion of Service Learning in the curriculum of art based courses in primary teacher education. In addition to pre-service teachers, teacher educators and teachers were included in the study to have a holistic perspective about the promotion of Service Learning through art-based courses in teacher education. The study was conducted in Vienna and the setting of the study was the courses on art-based subjects such as drawing, textile and handicraft where a Service Learning project was implemented.

A questionnaire was applied to 50 pre-service teachers who rated the importance of Service Learning through a rating scale (5 point-Likert-scale) while teachers and teacher educators were surveyed through semi-structured questionnaires. Questionnaires were analyzed to reach descriptive statistics on the rating scale through the SPSS program and the questionnaires were analysed through content analysis. The study showed that pre-service teachers believe that Service Learning offers excellent opportunities for art-based subjects in the field of art education, textile and crafts and it revealed the areas that require improvement in the curriculum. Besides the rating-scale findings, teachers and teacher educators emphasized the necessity of expanding Service Learning to a greater part of the curriculum in teacher education.

Keywords. Service Learning, Voluntary Work, Social Engagement, Arts Education

This Study

Service Learning, also called Engaged Learning or Civic Education, takes place through voluntary engagement outside the classroom in addition to learning in the classroom. Service Learning through engagement is a form of teaching and learning which combines social engagement and subject learning (Seifert, Zentner & Nagy, 2012). It can enhance learning by overcoming the gap between theory and practices, increasing the employability chances, developing job-related knowledge such as teamwork, communication and improving civic responsibility. This definitely supports the achievement of social cohesion and identifying members of the society as valuable assets beyond their potential employability as a workforce (GEAR, 2021).

In educational theory, the demand for social commitment and responsibility in educational institutions is not new. Service Learning has its origins in the educational pragmatism of John Dewey (Sporer, 2011, p.70). The social philosopher Dewey, an important pioneer of modern pedagogy, is regarded as the mastermind of action and experience-oriented `pragmatic learning` (Laven, 2006, p.145.). This was understood to be brought about by the process of globalization, with a particularly strong role of media and telecommunications that bridge the local and global (Jameson & Miyoshi, 1998). This cultural dimension, this clash of cultures` (Huntington, 2015) or as described in the visual and art sciences as the "iconic turn" (Boehm, 1994, p.11-38), can better be questioned through the individual aesthetic/artistic discussion.

Service Learning promotes understanding of diversity and mutual respect among all participants (Reinders, 2016, p.24). Diversity is therefore one approach to Service Learning and linked with the art and culture it provides. However, in Service Learning as in many other areas, the role of art is poorly understood. Concurrently, arts participation is falling among younger adults and with it most forms of civic and social engagement (National Endowment for the Arts, 2009, p.1).

On the other hand, Europe has an increasing interest in Service Learning and its embedment in the school curriculum as a methodology to engage students in activities where they can learn about community needs and develop civic responsibility and social inclusion (EUROSTAT, 2019). The lack of social and civic competencies, especially among the youth, in Europe has been the topic of research, policy documents as well as needs assessment reports, which concluded that the lack of such competencies aggravates the situation for the early school leavers (Brunello & De Paola, 2014; Widmar, 2015). The analysis of several cases from different European countries has proven that Service Learning is, however, effective in enhancing social and civic competencies, especially when achieved in higher education. Hence, transmitting the skills and competencies that guarantee the required professional and personal development is an important task for universities especially for teacher education departments.

In Austria, Service Learning is seen as a didactic method and it is relatively new for (higher) education. Hence, as stated by Fernandez & Slepcevic-Zach (2017), Service Learning is hardly the topic of any publications. However, a growing interest in the Service Learning approach can be observed in line with the renewed awareness of the civil society tasks of universities and colleges following the Bologna process, which may be in the sense of a third mission or the discourse of an "engaged university" (Lassnigg, Trippl, Sinozic, & Auer, 2012). The institutional anchoring of Service Learning in Austria is not bound to a national policy. However, it is subject to that of the individual universities themselves. Recent development related to Service Learning in Austria has put a focus on academic teacher education, where the possibilities and forms of using Service Learning in various modes of university-school collaboration are being discussed increasingly (Resch & Schrittmesser, 2019; Weber et al., 2018).

The present work therefore aims to provide an initial conceptual reflection on Service Learning through arts education in Austrian teacher education. The overarching question is that of the possible link between arts and Service Learning and the integration of Service Learning to the teacher education curriculum (Weinlich, Laven, 2020). Based on the notion that art is changing the potential of Service Learning, this study initially aimed to investigate which attitudes Austrian pre-service teachers have towards Service Learning. Secondly, the study wanted to see if and how their attitudes are shared by practitioners such as teachers. Thirdly, teacher educators were included to investigate the readiness to increase the existence of Service Learning in the teacher education curriculum.

Methodology

The study was conducted in the context of an Erasmus+ Project on Service Learning at the University College of Teachers Training in Vienna. Within SLUSIK Project (Service Learning – Upscaling Social Inclusion for Kids) with partners from Belgium, Croatia Ireland, Slovakia and Spain, the University College is engaged in developing toolkits and training materials for teachers to support the promotion of social inclusion, the acquisition of social and civic competencies as well as scaling up good practices of Service Learning with the help of engagement of teachers and teacher educators already engaged in Service Learning activities.

The participants of the study were teacher educators who include Service Learning in their teaching methods, teachers who work in the practice school of the University College in Vienna and the pre-service teachers who are primary school teacher candidates taking the courses with a special focus on art. Teacher educators and teachers were selected by focusing on their previous experiences in Service Learning context. Teachers and teacher educators who are already engaged in Service Learning projects in their schools and higher education institution were reached and included in the study as data-rich sources. On the other hand, pre-service teachers were selected conveniently from the three art-based courses offered in the primary teacher education curriculum where a Service Learning project was implemented under the guidance of the course instructor. The participation in the study was on a voluntary basis after informed consent and the confidentiality and anonymity of the personal data was achieved through taking ethical steps in line with the regulations of University College.

This study used several methods to reach the attitudes of pre-service teachers, teachers and teacher educators in art-based education toward Service Learning and the inclusion of Service Learning in the curriculum of teacher education. The data were collected through interviews and questionnaires. The setting was three art-based courses, such as drawing, textile and handicraft. The questionnaire was developed after a systematic review of the literature on the integration of Service Learning in the teacher education curriculum. After identifying the main competencies that Service Learning can improve, several items were developed by the authors who are also teacher educators. Three of the authors went over the items individually and together to refine them and decide which items should be included in the rating scale. After deciding which items to include, a questionnaire with questions about background information and 10 items for the rating scale was developed. Pre-service teachers rated their agreement on ten rating scale items.

The questionnaire was applied to 50 pre-service teachers at the end of the semester after the completion of Service Learning projects. Semi-structured interviews were conducted with 10 teachers and 5 teacher educators including questions to systematize and complement the data retrieved from questionnaires. As the course instructors, the authors also included observation through the semester to triangulate the data and to interpret the findings of the questionnaire and interviews. Questionnaires were analyzed to reach

descriptive statistics on the rating scale through SPSS, where data from interviews were analyzed to reach themes rather than smaller chunks or codes. Larger categories, in other words, domains (Spradley, 1980) were generated and the data were not quantified. The domains were semantically related to each other and grouped under main themes to support the data from questionnaires. Three authors' independent domain analyses assured intercoder agreement.

Conclusions

The study showed that pre-service teachers think Service Learning can offer opportunities to improve required teacher competencies and Service Learning can be embedded in art-based subjects in the field of arts education, textile and crafts. In addition, the study revealed the areas that require improvement in the curriculum based on the answers of the teachers, teacher educators and the pre-service teachers. The analysis of the rating scale showed that pre-service teachers believe in the necessity of integration Service Learning in the teacher education curriculum. They strongly agreed that Service Learning projects can help to develop competencies:

- To work with diverse groups and to respond to the diverse needs of society
- To build links between school and community
- To grow not only as a teacher but also as a community member
- To take initiatives to engage in social problems

The items on the scale that pre-service teachers agreed were:

- Participating in Service Learning project can increase one's concern for the well-being of others
- Service Learning projects can help to identify social challenges of disadvantaged groups
- Service Learning can help to develop an appreciation for the world out of the classroom
- Service Learning projects should be included in the teacher education curriculum

On the other hand, pre-service teachers seemed more suspicious about two items by rating their agreement as somewhat. Pre-service teachers were not so sure about the impact of Service Learning in terms of developing leadership skills and reaching different layers of society.

The interviews with teachers and teacher educators revealed that Service Learning is a topic that interests the majority of education professionals however the engagement of the practitioners in Service Learning is very limited due to several factors. The domains reached can be summarized as: lack of support system, issues with teacher education curriculum, inflexibility of the systems. The list of the identified challenges can be listed as:

- Not enough support system for teachers and education professionals on how to implement Service Learning SL
- Not enough explicit focus on SL in the school curriculum
- Not enough efforts in teacher education to train teachers for SL
- Not enough in-service training) for teachers about SL
- Not enough flexibility within the school curriculum to implement SL projects
- Not enough support from the school direction to implement SL projects
- Not enough parental support to implement SL projects

The study showed integration of Service Learning in art-based courses increased the trust level of pre-service teachers in Service Learning and its necessity to be a part of the teacher education curriculum.

After completion of a Service Learning project in these specific courses, pre-service teachers believed in their competencies to address the diverse needs of the increasingly diverse profile of the society. It was found that Service Learning and community engagement of pre-service students can raise awareness about the various intersecting inequalities such as age, disabilities, nationality, gender and others. It can target help aspiring teachers to target the social issues and it can help them to explain diverse and complex structures of co-existing and intersecting social challenges. Based on this study, it can be said that Service Learning's existence in the teacher education curriculum can help to develop teacher competencies to handle social problems. As the SLUSIK project targets, the problem of early school leaving in Europe can be solved by developing social and civic competencies and these competencies can be developed by teachers who had the chance to develop the same competencies in their teacher education.

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Music Self-Efficacy of Amateur Musicians Predicted by Online Music Tutorials Use, Learning Habits and Self-Esteem

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Abstract

The purpose of this study was to examine the connection between music self-efficacy and learning and playing habits of amateur musicians, especially preferences for online music tutorials. Two hundred twenty-two amateur musicians completed the research questionnaires, including distinction between two types of online music tutorials: autonomy (foster independent learners, incorporating context, and background) vs. dependent (offering mainly imitation options and providing little further knowledge). Hypotheses are supported by the results, showing a prediction of high music self-efficacy through the use of autonomy online music tutorials, co-playing, studying with a teacher, and self-esteem as well as a prediction of low music self-efficacy through the use of dependent online music tutorials. Considering that music self-efficacy is an essential part of an effective learning process, we argue that an optimal use of online music tutorials could be presented and suggested to music students by formal music educators, who, by doing so, may foster autonomous learners. Further research is required for establishing causality between amateur musicians' personal characteristics, their learning and playing habits and their music self-efficacy. Moreover, the subject should be further addressed post COVID-19 social effects on online learning habits and co-playing communities.

Keywords. Music Self-efficacy, Music Education, Online Learning, Self-esteem, Learning and Playing Habits, Online Music Tutorials

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Introduction

Reevaluating online music learning and the incorporation of technology as a valid learning method (Crawford, 2017) have become a part of music educators' constant search for improvement and change. Another form is the call for student-focused pedagogy and integration of informal teaching into the curriculum (Vasil, 2015) while claiming that informal music learning requires similar methods to be applied in online formal learning (Johnson & Hawley 2017). There is a certain movement in music education away from 'allowing' the use of personal technologies (mp3, phones, headphones) (Bickford, 2017), toward an inclusion of technologies as a supervised part of music lessons.

Adoption of a more autonomous form of music learning that allows students some freedom and self-direction was suggested by Green (2009), claiming that teenagers can enjoy and benefit from peer learning while receiving the freedom to choose the musical content they engage with during lessons. Her approach was used in British schools (Stowell & Dixon 2014) and reinforced by an Australian conservatory (Lebler, 2008). Popular music cannot be addressed with the same approach and analysis method that characterizes traditional music. It is chiefly self-directed or peer-learning based, and therefore requires proper teaching methods, well-supported independent learning, and self-evaluation (Lebler, 2008, 2019). Though formal pedagogies gradually adopt a more popular musical library and foster more self-directed music-students as well as teachers (Ng 2018), outside the formal field self-direction methods are being used; online music tutorials are easily accessible (Lian, 2016) and formal education is not solely responsible for the learners' exposure to materials, but is in charge, nonetheless, of their professional development. The rapid growth of information might challenge learners in determining quality within the quantity and appreciating the impact of materials on their learning process, music abilities, and music self-efficacy (MSE).

The aim of the present study was to provide formal education with a new guiding tool for students by exploring an aspect of learning habits of amateur musicians. Accepting that amateur musicians – those who choose a leisure activity, such as co-playing and may abandon it if dissatisfied (Stebbins, 1992) – spend a significant time playing in informal learning environments (Lebler, 2008) and that an educational program and positive reinforcements can improve students' self-efficacy (Van Dinther et al. 2011), this study explores the connection between MSE of amateur musicians and their preferences in online music tutorials and playing habits. It is in our best interest to provide an aid for music educators in presenting a new way of incorporating online materials and guidance to music students.

Personal Characteristics: Music Self-Efficacy and Self-Esteem

Self-efficacy refers to one's belief in one's capabilities to organise and execute the courses of action required to achieve a desired goal (Bandura, 1997, 2006, 2010). High self-efficacy is correlated with persistence and reaching high levels of accomplishment (Zimmerman, 2000). Music self-efficacy (MSE) is highlighted as an important factor for musicians (Ritchie & Williamon, 2012), especially regarding performance, anxiety issues (McPherson & McCormick, 2006; Zarza-Alzugaray et al., 2020), regarding learning, motivation, and belief in one's musical abilities (Harasim, 2017). MSE, which is occasionally considered via a distinction between performance MSE and learning MSE (Ritchie & Williamon, 2011; Schunk, 1996), might also be addressed by pointing to similarities between the domains (Hendricks, 2015) or to the influence of one domain over the other (McCormick & McPherson, 2003, 2006; Nielsen, 2004). General self-efficacy has been linked to various personal characteristics: self-regulatory skills; academic

performance; risk-taking behaviours (Pajares & Urdan, 2006); sport performance; coping with anxiety, depression, and eating disorders (Bandura, 1982, 1997). The present study focussed, among others, on the relationship between music self-efficacy and self-esteem of amateur musicians.

While self-efficacy refers to one's actions towards achieving desired goals, self-esteem has been defined as a global evaluative attitude toward the self (Rosenberg, 1965) and as a combination of competence and self-worth (Mruk, 2006). Self-esteem and self-efficacy are both forms of believing in oneself: the first involves judgment and a sense of self-worth, and the latter is a cognitive evaluation of one's own capacity (Dinther et al., 2011).

Moreover, both self-esteem and self-efficacy affect people's ability to deal with difficulty, challenges, and achievements. Examples include the self-efficacy beliefs of teenagers, which were correlated to school achievements and to self-esteem (D'Amico & Cardaci, 2003); self-esteem and self-efficacy were correlated with attitudes towards help-seeking among teachers (Huang et al., 2007); academic self-efficacy mediated the path between self-esteem and anxiety and fostered strategies for promoting psychological sustainability and resilience in the face of challenges (Mao et al., 2020). Self-esteem and self-efficacy have a positive relationship in different contexts and a positive effect on successfully coping with challenges. (Marcionetti & Rossier, 2019). Notably, the present study examined the relationship between self-esteem and MSE of amateur musicians, as well as their learning and playing habits.

Preferences in Online Music Tutorials and other Learning and Playing Habits

A popular way for amateur musicians to learn independently of formal educational systems comes in the form of online music tutorials and considering that informal online technology use can be beneficial for young musicians (Green, 2014) it is, therefore, important to examine how online music tutorials use influences learners. YouTube, in particular, has become a popular channel for users, allowing the benefit of professional and amateur demonstrations (Cayari, 2018), with Vlogs (video blogs) being accessible marketing channels (Bhatia, 2018). Programs like *Hotttabs* meticulously gather and present songs, tutorials, and tablature notations (tabs) (Barthet et al., 2011). Though online materials might challenge the formal educator, a calculated sharing of their benefits with students may aid the latter with the acquisition of lifelong skills (Cayari, 2015).

In this study, we addressed two types of online music tutorials, following Nadler's (1997) theory of autonomy vs. dependent help-seeking orientation, viewing the tutorials as tutors coming to the aid of music learners. Any tutor offering aid, could either provide the solution for a challenge and therefore foster a dependent learner or provide an explanation and different views, thus fostering an autonomous learner who might accomplish a similar task the next time on their own (Nadler, 1997). Accordingly, autonomy online music tutorials promote autonomous learners by offering high-quality knowledge relating to music theory, scales, or harmony, exploring sound, or offering background information, and/or presenting charted music in the form of notes or tablature notations. The comprehensive information provided encourages an autonomous learner and improves their ability to cope with similar challenges in future, beyond mastering a new musical piece, which may also strengthen MSE. On the other hand, dependent online music tutorials offer mainly imitation options and provide little further knowledge, usually zooming in on a player's hands or fingers and taking the learner step by step towards accomplishing the execution of a specific task. They do not address general music understanding nor deliver knowledge or opportunities for similar independent coping in future.

Other music playing habits can also correlate to MSE. Playing with others or co-playing can present a form of escapism, a social opportunity, or even stress reliever for amateurs (Pitts et al. 2015) and was found to be a predictor of MSE (Harpaz & Vaizman, 2021).

Studying with a teacher is also connected to MSE, since teachers have the ability provide their students with tools for fostering their MSE. Informal online learning, chosen as a substitute for a formal approach, might deny learners the teacher's impact on their practicing habits (Barry, 2007). Turning towards alternatives like online and offline co-playing communities may compensate for a lack of formal learning, sometimes denied due to geographical situations (Waldron, 2013). It may also raise the participants' enthusiasm and drive them toward practicing (Bayley & Waldron, 2020).

This study aimed to examine the relationship between preferences for autonomy vs. dependent online music tutorials, other learning and playing habits, self-esteem and MSE of amateur musicians. Based on the literature, we examined two research hypotheses:

- (1) Co-playing experience, studying music with a teacher, years of playing, and hours spent playing per week as well as self-esteem and preferences for autonomy online music tutorials would be positively correlated with MSE, while the preferences for dependent online music tutorials would be negatively correlated with MSE.
- (2) Learning and playing habits, preferences for online music tutorials, and self-esteem would predict the level of MSE.

Method

Participants

Two hundred and twenty-two amateur musicians who use online music tutorials while learning how to play new pieces completed the research questionnaires. The age range of the participants was 16 to 66 ($M = 28.17$; $SD = 10.49$), with 31% aged 21 years and younger, 35% between 22-30, and 34% were 31 and older (148 men, 72 women, 2 others). Participants grouped into three samples: 77 Israeli participants (35%) completed questionnaires in Hebrew; 82 participants (37%) from six Anglophone countries, and 62 participants (28%) from 16 non-Anglophone countries. Overall participants were from 23 countries.

Participants had been playing music for eleven years on average ($SD = 8.93$) and spend an average of four hours per week playing ($SD = 2.71$). Approximately one in four participants (24%) had never studied music with a teacher, the remaining 168 participants (76%) studied with a teacher for four years on average ($SD = 3.66$). The majority of participants (60%) were occasionally involved in co-playing with others, while 190 participants (86%) play one instrument and 32 (14%) play multiple instruments.

Measures

Participants completed the following online questionnaires for amateur musicians:

A General Background Questionnaire Including Learning and Playing Habits. The variables: gender, age, extent of education, country, years of playing, years of studying music with a teacher (if any), hours spent playing per week, co-playing experience, main instrument.

Music Self-Efficacy (MSE) Questionnaire. A general self-efficacy scale (Chen et al. 2001) was used as the basis for MSE measurement and was adapted to situations of learning new musical pieces. Participants were asked to indicate on a 5-point scale - 1 (to a very small extent) to 5 (to a great extent) - the extent to which each of eight statements describes them while learning new pieces. with higher scores meaning a stronger sense of MSE, e.g., 'I believe I can succeed in any endeavour I set my mind to when I'm studying a new piece of music'. Reliability was Cronbach= 0.92.

Rosenberg Self-Esteem Scale. Rosenberg (1965) scale was used, 10-item statements on 4-point scales - 1 (*strongly opposed*) and 4 (*strongly agree*), higher scores meaning a higher sense of self-esteem (e.g., 'On the whole, I am satisfied with myself'). The scale was scored by totalling the individual items after reverse-scoring the negatively worded items (2,4,6,8,10). Reliability was Cronbach= 0.75.

Online music tutorials Users' Preferences Questionnaire. Based on the distinction between autonomous vs. dependent help-seeking (Nadler 1997, 2015) and the help-seeking orientation questionnaire (Komissarouk et.al., 2017), an original questionnaire was formulated to measure participants' preferences for online music tutorials. Participants rated their agreement with 12 statements on 5-point scales - 1 (*strongly disagree*) and 5 (*strongly agree*). Six items reflect autonomy online music tutorials users' preferences (e.g., 'It's important for me to base my playing on theoretical knowledge'), and another six reflected dependent online music tutorials users' preferences ('I prefer a demonstration to reading a musical text'). Exploratory factor analysis with Varimax rotation revealed two factors, as expected: a six-items autonomy online music tutorials subscale – Cronbach's = 0.68 - and a five-items dependent online music tutorials subscale – Cronbach's= 0.63. One negative item that was part of the dependent online music tutorials subscale was ruled out due to lack of reliability ('the chord or sound names are not important for me'). Results of the Exploratory Factor Analysis of online music tutorials the users' preferences questionnaire is presented in Table 1.

Table 1. Results of the exploratory factor analysis of online music tutorials user's preferences items.

Item	Factor	
	1 Dependence	2 Autonomy
In a video tutorial, focus on the musician's hands is most important to me. (5)	.69	
When learning a new piece, I prefer being shown how to play it all the way through. (10)	.63	
I prefer a demonstration to reading a musical text. (3)	.62	
It's important for me to study a musical piece in the easiest way possible. (2)	.62	
When learning a new piece, it's important for me to learn it as fast as possible. (8)	.52	
Other than fingering and positions, it's important for me to know what I'm doing and what to call it. (9)		.70
It's important for me to base my playing on theoretical knowledge. (4)		.66
When I wish to learn how to play a certain song, I prefer getting an explanation about the special sound used in it and how to produce it. (6)		.63
Before learning via a video tutorial, I search the web for a video that seems thorough and comprehensive. (7)		.62

When I'm told how to do something, it's important for me to know why that's the best way. (11)		.52
I often use video tutorials on the web that teach musical scales (playing and using them) and practice that by myself. (1)		.51
Eigenvalues (% of variance)	2.62 (20.79)	1.96 (20.76)

Note. The item numbers according to their appearance in the questionnaire are shown in parentheses.

Procedure

The study was approved by the Institutional Ethics Committee. All participants signed a consent form before answering the research questionnaires. No personal or identifying information was disclosed. URLs of Google forms containing questionnaires were sent using snowballing sampling by email for the Israeli sample that completed Hebrew questionnaires. The English sample was collected by Prolific - Online participants' recruitment for surveys. It took participants about ten minutes to answer the questionnaires, in both the Hebrew and English versions. For the statistical analysis, we used SPSS, version 25. Data were collected throughout September - October 2019 before the spread of the COVID-19 pandemic.

Results

To perform an initial test of the research hypotheses, we calculated Pearson correlation coefficients between all continuous study variables. The results indicated support for the research hypotheses. Specifically, music self-efficacy (MSE) was found to be positively correlated with self-esteem as well as with autonomy online music tutorials with the number of years playing a musical instrument and with weekly hours of practice. Furthermore, MSE was found to be negatively correlated with dependent online music tutorials. Descriptive statistics and Pearson correlations are presented in Table 2.

Table 2. Descriptive statistics and Pearson correlations between the study variables.

Variable	<i>M</i>	<i>SD</i>	1.	2.	3.	4.	5.
1. Music self-efficacy	3.49	.77					
2. Self-esteem	3.38	.33	.51***				
3. Dependent OMT	3.43	.78	-.12*	-.01			
4. Autonomy OMT	3.50	.74	.26***	.12*	.17**		
5. Years playing	10.96	8.93	.12*	.05	-.02	-.02	
6. Hours spent playing	3.93	2.71	.18**	.08	-.19**	.14*	.14*

*p<.05, **p<.01, ***p<.001. OMT – online music tutorials.

Moreover, in order to test if the hypothesis that those who were taught by a teacher have higher MSE than those who were not, an independent samples t-test was conducted. A significant t-test indicated a difference in means between the groups, with a medium effect size. Specifically, those taught by a teacher (were significantly higher on MSE than those who were not taught by a teacher).

Similarly, in order to test whether those who play with other people (co-playing experience) have higher MSE than those who do not, we conducted an independent samples t-test. A significant t-test indicated a difference in means between the groups, with a medium to large effect size. Specifically, those who play with others (had a significantly higher MSE than those who do not play with others).

To test the unique effects of all the independent variables on MSE, an ordinary least squares (OLS) hierarchical regression was conducted in two steps. In the initial step, background variables were inserted into the model as predictors: studying music with a teacher, years of playing, co-playing experience, and hours spent playing per week. In order to control the differences between countries, two dummy variables were calculated and were entered to the first step as well: English speakers vs. others and Hebrew speakers vs. others. In the second step, to test the effect of the theoretical independent variables on the dependent variable above and beyond the background variables, autonomy and dependent online music tutorials users' preferences and self-esteem were inserted into the model.

The results of the first model indicated that the background independent variables accounted for 15% of the variance of the dependent variable. Analysis of the regression coefficients indicated that while controlling for all other variables, those who play with others have higher MSE than those who do not, as well as those who study music with a teacher (compared to those who do not). Additionally, weekly hours of practice have a positive effect on MSE. Lastly, both English speakers and non-English speakers have lower MSE compared to Hebrew speakers.

The results of the second model indicated, however, that the independent variables accounted for 35% of the variance in the dependent variable and that the model was significant. Furthermore, the theoretical independent variables accounted for 20% of the variance in the dependent variable, above and beyond the variance explained by the background independent variables. The results of the second model indicated that when controlling for all other variables, self-esteem and autonomy online music tutorials have a positive effect on MSE, and conversely, dependent online music tutorials have a negative effect on MSE. Both models' regression coefficients are presented in Table 3.

Table 3. Regression coefficients for music self-efficacy

Effect	Model 1.				Model 2.			
	<i>b</i> (<i>se</i>)	β	<i>p</i>	95% <i>CI</i>	<i>b</i> (<i>se</i>)	β	<i>p</i>	95% <i>CI</i>
Teacher (Yes 1 vs. No 0).	.18(.11)	.10	.05	(-.05, .41)	.17(.10)	.09	.06	(-.04, .37)
Years playing	.00(.00)	.02	.35	(-.01, .01)	.00(.00)	.05	.19	(-.01, .01)
Hours of practice (weekly)	.03(.02)	.10	.05	(-.01, .07)	.01(.01)	.05	.22	(-.02, .05)
Playing with others (Yes 1 vs. No 0).	.32(.10)	.21	.001	(.12, .53)	.15(.09)	.10	.06	(.04, .34)
Dummy English (English 1 vs. other 0).	-.01(.13)	-.01	.93	(-.26, .23)	.00(.11)	.00	.98	(-.22, .22)
Dummy Hebrew	.17(.07)	.21	.008	(.04, .30)	.08(.06)	.09	.20	(-.04, .19)

(Hebrew 1 vs. other 0).			
Self-esteem			.98(.14) .42 < (.70, 1.26) 001
Dependent OMT			-.12(.06) -.13 .01 (-.24, -.01) 06)
Autonomy OMT			.22(.06) .21 < (.10, .34) 001
Intercept	2.40(.25)	< (1.90, 2.90) 001	-.84(.55) .13 (-1.91, .24)

OMT – online music tutorials

Discussion

As hypothesised, Autonomy online music tutorials and self-esteem were found to be positive predictors of MSE, while dependent online music tutorials were a negative predictor of MSE. Moreover, MSE was significantly higher among participants who were taught by a teacher and/or had co-playing experience. Weekly hours of practice were also positively correlated to MSE. In addition, a correlation was found between preferences for autonomy online music tutorials and weekly hours of practice. Regarding the connection between long practicing hours and performance abilities (Ritchie & Williamon, 2012), we concluded that long periods spent with one’s instrument are connected to autonomy learning skills.

Our findings highlight the potential behind a professional direction of online music tutorials use. In order to know how to incorporate technology in education, a generally supported action (Johnson, 2017), exploration of how students use it themselves is needed (Henderson et al. 2017). We suggest, that learning about the connections between MSE, online music tutorials preferences, and learning habits may assist educators with directing their students towards a beneficial way of using online music tutorials. We believe that dependent online music tutorials, while a useful aid when time is of essence, might foster learners who remain dependent on online music tutorials and may therefore be associated with low MSE. Amateurs or music students using online music tutorials as a self-directed learning approach, may benefit from educators’ professional point of view on self-directed techniques, including effective use of online music tutorials.

A deeper understanding of autonomy vs. dependent online music tutorials use might aid music educators that acknowledge the amateur field, popular online materials and the preferences of their users. Further research on the subject, as well as on the connection between different learning and playing habits and MSE, is therefore recommended. The issue of the possible moderation of amateur musicians playing alone vs. playing with others should also be addressed.

Data collection for the present study was done pre-COVID-19 lockdowns which were pursued as policy worldwide (Rubin & Wessely, 2020). Social distance has affected the ability to sustain music lessons, forcing some to go online and some to be ceased completely and may have increased online music tutorials use. It would be interesting to explore any reshaping of learning and playing habits following the lockdowns, exploring any change in preferences. Also, the lack of causality between online music tutorials preferences and MSE presents a certain limitation of the study. Another limitation is the ages of participants, spread over a wide range. Focusing on different age groups would be an interesting contribution to the subject.

Music learners use online music tutorials in addition to or as a substitute for formal learning. Since it affects MSE, and since MSE is a vital element for building confidence, perseverance, and excellence in music learning and that, we find informal guidance within the formal learning framework to be beneficial for music students. Presenting students with online learning options allows them to continue autonomously during their leisure time and be more in charge of their schedule (Johnson & Hawley, 2017). Addressing both the need to incorporate more popular music in the curriculum and the advantages of autonomy online music tutorials, teachers have an opportunity to demonstrate their own online music tutorials selection and filtering: picking out a song or two, reviewing some tutorials, and indicating the differences between them, labelling some of them as autonomous and some as dependent, would offer the students some recommendations with structure. This allows substantial freedom for each teacher to use their preferred materials and favoured instrument, their own time, and their own definition of 'proper autonomy online music tutorials' while promoting their students' MSE.

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Talent management of music teachers and its implications for school leaders

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Abstract

Talent management is seen as a critical factor and strategic priority in successful businesses, and it is just as critical a factor for schools. In recent years, the number of private and charter schools has increased because demand for them has increased. These schools claim to offer more with their extracurricular activities or varied subjects than regular public schools. As varied subjects gained popularity and their importance turned out to be more obvious, talent management has become a hot topic for private and charter school leaders. School leaders' critique or evaluation plays a key role in talent management. Individual differences with talent can take music education to a place where it is more effective and successful. Therefore, an administration that can effectively manage teachers' talents can be the most influential in reaching goals set in schools.

This paper presents a qualitative case study in which there were involved teachers and other administrative personnel who in some way shape or direct music education. To understand talent management of music teachers in-depth, semi-structured interviews and field notes were used.

Findings have shown that teachers appreciate and are motivated when they are observed and their efforts are acknowledged. More importantly, they reported they also believe that their "creative thinking" is stimulated. Using teachers' talents wisely keep teachers happy, active and innovative. This, in return, helps the organization. Especially for private schools, it means human capital is well managed.

Keywords. Talent Management, Music Education, Qualitative Research, Charter Schools, Teachers

Introduction

Talent management is seen as a critical factor and strategic priority in successful businesses, and it is just as critical a factor for schools (Davies & Davies, 2010). In recent years, the number of private and charter schools¹ has increased because demand for them has increased (National Center for Education Statistics, 2017). These schools claim to offer more with their extracurricular activities or varied subjects than regular public schools.

As varied subjects gained popularity and their importance turned out to be more obvious, *talent management* has become a hot topic for private and charter school leaders. Talent management can be described as to “ensure the person is in the right job at the right time” (Jackson & Schuler, 1990, p. 235), or it is the systematic effort to recruit, develop and retain highly productive and promotable people (Rothwell and Kazanas, 2004). Talent management is a success factor for human resources and school leaders because it includes hiring a right person, training personnel according to their interests, and benefiting teachers’ talents from (in a case of school).

It is important for anybody to be guided for their careers as it is also important for them to make informed decisions about developing their skills. Whether this individual is a student or a working adult, school leaders’ critique or evaluation plays a key role in talent management. Individual differences with talent can take music education to a place where it is more effective and successful. Music teachers go through lengthy training processes in terms of both education and performing arts. However, they need guidance the most when they start teaching. Therefore, an administration that can effectively manage teachers’ talents can be the most influential in reaching goals set in schools.

Theoretical Framework

Talent management has so many dimensions. Desired talent management activities can vary based on school levels or different types of schools. Budget cuts or pressure to prepare students for standardized tests might impede talent management efforts. Increased competition, shifting markets for private schools, and unforeseen events make it more difficult than ever to attract, develop, and retain the skilled teachers schools need (McCauley & Wakefield, 2006), so leadership and management responsibilities play a vital part in schools’ talent-management processes. Therefore, this study aimed to explore and understand talent management of music teachers at K-12 schools from the perspectives of school leaders and teachers.

Research Questions

This research study aimed to seek answers to the following questions:

- Can talent management be applied in educational institutions?
- How is talent management related to music subject at schools?
- What affects talent management of music teachers?

Methodology

The design of this research study was a qualitative case study. The most distinctive characteristic of case study research is the ability to understand a complex social phenomenon by asking how and why questions and delimiting the object of study (Yin, 2008). Case studies also get as close to the subject of interest as they possibly can (Bromley, 1986). The case in this study is teachers and other administrative personnel who in some way shape or direct music education.

Participants (n=22) in this study were music teachers (n=16), instrument educators (n=3), school department heads (n=3), school administrators (n=5), and other teachers who are related to talent management (n=6). Music teachers were chosen as participants because, first of all, music requires talent. Being an educator and a musician is only possible by developing skills in the right direction and with a rigorous planned process. This systemic approach as a whole must further be supported with talent management. Private and charter schools (no participants from a charter school yet) were chosen because, as mentioned before, they offer more with their extracurricular activities or varied subjects than regular public schools.

To understand talent management of music teachers in-depth, semi-structured interviews and field notes were used. Case studies, often times, cannot be generalized. However, they might present valuable information with its discovery mode and the findings might shed light to other cases. Transcripts from the interviews and field notes were analyzed in an emergent thematic format by two raters with NVIVO qualitative data analysis software.

Findings

Talent management and its impact on teachers, and school climate

Findings have shown that teachers appreciate and are motivated when they are observed and their efforts are acknowledged. More importantly, they reported they also believe that their “creative thinking” is stimulated. In regards to talent observation, for instance, Ms. Thomas said that “a good leader’s first job is to make sure that the team members get personalized professional development. This would create a climate where teachers show loyalty and perform better.” She also said that she would be “honored” if her principal knows of her “knowledge capacity, skills, and tools”

Talent management activities and teacher retention

A school administration (not necessarily only principal, but assistant principals or department heads) that knows teachers’ talents is a step ahead in organizational awareness. Ms. Rose stated that “I am always thrilled to take on new tasks, and to contribute to innovative activities because I learn new things, and I test my potential. This makes me happy. As I am also a department head, I try to think of different tasks for my colleagues for their interests.” Using teachers’ talents wisely keep teachers happy, active and innovative. This, in return, helps the organization. Especially for private schools, it means human capital is well managed.

Identifying individual differences in personnel and its benefits

Subject-specific teachers are basically more knowledgeable with their own subjects than others in a given school. They are 'experts' in their classes, but offering teachers various tasks might help them identify their strengths and weaknesses in different areas. The notion of 'knowing oneself' is one of the fundamentals in education, but it is not easy and it might take years or decades for someone to know themselves. Such opportunities can be offered in schools, and the benefits are rewarding, as principal Ms. Peters stated: "I know I was promoted [to be a principal] because of my managerial skills. Even though I have been a principal, and I like it, I realized I also like music. I had helped teachers organize musical events, but I was never acknowledged. Now, everybody in my school knows that I love music and I encourage teachers to prepare musical events. I even get requests from our department head, and this motivates me greatly. This, in turn, motivates others in the school." Therefore, identifying teachers' talents when hiring and even after being hired promotes organizational justice, trust and effectiveness in personnel.

Music and talent management

Musical talent is personal. Music subject is also diversified, and it applies to schools. For example, a teacher graduates from a department that focused on stringed instruments. This same person can also have skills in playing piano. If this teacher works at a private school, and if this teacher is not given any chances to explore her skills, this would be a loss of opportunity for the organization. Especially, this is true in a competitive market of private schools where "reputation" means a lot. Ms. Ocean explained it this way: "Today, we are asked for many things, such as high achievement at national tests or a rip-roaring end of year musical event. Especially if you care about your brand, this is the case, or this demand is directly from the parents of the students. So, having teachers who are talented in various music instruments and who can teach them becomes very important. I think school administration plays a critical role in this regard."

Talent management in educational institutions

Findings suggest that subjects that are related to talent should be carefully evaluated in terms of their organization and management because it is directly associated with raising the standards and creating a hospitable climate in schools. "We should never forget that talents such as music, speaking a foreign language, or painting might disappear in time if not used. With the help of talent management activities, we can identify those who are looking forward to maintaining their talents or interested in exploring their possibilities." (Ms. Ocean).

Even though there were some diversity in responses especially between those who are experienced and those who are new, but in general, based on the findings we can conclude that:

- a) Human resources departments should be the first to focus on talents, but talent management is sidelined or piled under other managerial tasks.
- b) Some small private schools manage to survive with a small number of personnel with the help of talent management.

c) Most challenges or opportunities in regards to musical talents are applicable to other subjects of talents.

d) Almost all music educators believe that talent management activities in their schools would bring about positive changes.

e) Teachers with 5-10 years of experience think critical of talent management. Novice teachers' responses were more protective of their institutions, and seasoned teachers were able to see the good and the bad in their organizations objectively.

Discussion

While some private schools in the case proved to successfully handle talent management in their schools, some schools admit that they cannot do it. Teachers whose talents were 'managed' in their schools are, in general, happy with the results, and they directly tie this to their school leaders' visions. Whether it is music or any other subject, and whether it is teachers or administrators, appreciation of efforts and promotion based on these efforts make school personnel motivated.

Research also support this idea that Davies and Davies (2010, p.424) said "talented people need to feel valued and that their contribution is making a difference." Schools where teachers can test and develop their talents have strong employee loyalty and volunteerism. This, in turn, helps teachers love their jobs and creates a positive climate in their schools.

Significance of the study

Talent management is used in various institutions such as private companies, nonprofit organizations, and governmental agencies. In most cases, human resources departments are responsible with talent management, but in educational institutions, it is unclear that talent management is properly operated. Interviews and field notes conducted under this study aimed to clarify to what extent and how talent management is utilized.

This study also aimed to contribute to the literature by looking at the issue from school leaders' and teachers' perspectives. When this project is finalized, we believe that schools will greatly benefit from the findings as talent management is rather an unexplored area in educational institutions. This study is also significant in terms of helping school administration adopt new perspectives, raise the school-work life quality, and helping keep promises given to parents in regards to diversified extracurricular activities.

Notes

1. Charter schools are public schools, but they act more like private schools in regards to offering extra curriculum such as arts, music, or technology.

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3. Posthumanism in learning and teaching practices

Posthuman approaches to Arts: A review of literature

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Abstract

In the last ten years, posthumanism has become a relevant theoretical approach in arts education research. This research has found a way of dissemination through scientific journals, and has spread from visual and digital arts, to other artistic fields, such as performative or sonic studies. The wide range of concepts, trends and approaches embedded under the idea of posthumanism makes it necessary to review the last ten years of research. The PRISMA model for literature review has been applied, and adapted to the particularities and aims of this review. The final corpus of analysed articles has reached 56 publications, which have been subject to content analysis in order to identify the main theoretical approaches to posthumanism, the reference authors, the artistic field of the research, and kind of actions implemented in them. Our results show how key concepts such as affect have been widely used, with an increasing accuracy in their definition. The results show the preference for certain authors, such as B. Massumi, K. Barad or Deleuze and Guattari, and the differences between the amount of research depending on the artistic field, where this new path was initially opened by visual arts research, and contributions from sound and performative arts have experienced a later arousal. This review shall be completed in the future with the review of books and book chapters.

Keywords. Arts, Education, Posthumanism, Post-qualitative, Review

Introduction

The concept of posthumanism encompasses a diversity of concepts ranging from new materialism to diffraction (Barad, 2007), affect (Massumi, 2015), new materialism (Bennett, 2010) or intra-action (Barad, 2007). As proposed by Barad (2007), Jackson and Mazzei (2012), or MacLure (2013), posthumanism is more than a theoretical concept and has become a research method. As a method, it relies on the denial of the subject-object duality and the role of the researcher as a source of knowledge, which may be presented to the reader using verbal language as the fundamental tool for gathering data and for the representation of reality. The rejection of a representationalist use of language (Barad, 2007), considered as a form of manipulation of reality from the outside, has led to a search for new ways of obtaining research “data” (MacLure, 2013). In this context, posthuman methodological approaches tap into the so-called “crisis of data” and post-qualitative research methods, and arts have become a key source for researchers, as it offers clues to transcend the representational use of verbal language.

Aiming to redefine the foundations of research according to a posthuman approach, Jackson and Mazzei (2012; 2017) propose the term “thinking with theory”, which they describe as “something that is to come; something that happens, paradoxically, in a moment that has already happened; something emergent, unpredictable, and always rethinkable and redoable” (Jackson & Mazzei, 2017, p. 720). This shift in the power relations that define the research process within a posthuman lens leads to new ways of understanding research, considered as a process and a “dynamic becoming” (Jackson & Mazzei, 2017). Therefore, research acquires the capacity to unsettle (MacLure, 2010). Poetry, sound, movement, play (Boldt & Leander, 2017; Hackett & Somerville, 2017; Hackett & Rautio, 2019) become ongoing ways of enacting research, based on creative forms of human and non-human assemblages. The dynamic nature of this concept of research, therefore, opens the door to ‘actions’ that can be carried out from arts and creativity. In them, intra-action of matter takes place and a new world is defined through experiences that combine visual arts, music, sound and any other forms of creation (Hackett, Pahl & Pool, 2017; Rousell & Fell, 2018).

Due to the increasing amount of research in arts and education with a posthuman perspective, we have carried out a systematic review of literature from the last ten years. Through this review we aim to offer an overview of the main trends and challenges in this field, and the multiple ways in which the posthuman body of theory is reconfigured and rebuilt. Our review of literature has focused on a descriptive analysis of the current posthuman approaches to research in arts within educational contexts. In this sense, we have to keep in mind that posthumanism has been present in arts from some years before, as in other fields such as environmental studies, or gender studies. Which is new is to connect this approach to education, and to particular artistic fields, such as dance or music.

Methodology

Our research may be described as a systematic review, bearing in mind that this term designates both the process of conducting a systematic review, and the product itself of the review, which is analysed and synthesized in a methodical, logical, and transparent manner (Alexander, 2020, p.8). Our method has adapted the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) model, developed by Moher, Liberati, Tetzlaff and Altman (2009). This method is structured in four phases:

1. Identification
2. Screening

3. Eligibility

4. Inclusion

Identification

Our first stage was to identify the research about our field of interest in databases and bibliographical sources. We focused on research articles in WoS (Web of Sciences, including its different databases) and Scopus, since they represent a compendium of relevant scientific research. This first search was based on the key concepts “posthuman” AND “arts” AND “education” AND “visual” OR “sound” OR “sonic”, within the time span running from 2010 to 2020. We refined the selection and chose Scopus database as the single source of study, due to the richness and breadth of the results in the first search. In this second search we applied the filters of English language and the Scopus areas of knowledge “Arts and Humanities” and “Social Sciences”. This search offered 298 articles, which were analysed in the second phase of the review.

Screening

The screening phase incorporated the application of a checklist applied to Title, Abstract and Keywords of the 298 articles selected. The checklist was adapted from PRISMA, and focused on the methods, aims, and the arts and posthuman approach of these contributions:

Table 1. Checklist - Screening phase

Checklist - Screening phase	
Title, Abstract and Keywords.	
Educational stage	1. The research takes place in the educational setting. 2. The research is focused on children from 3 to 8 years of age.
Literacy	3. The concept of literacy (literacy, literacies or multiliteracy*) appears.
Posthuman	4. The concept of posthuman appears
Fundamental concepts	5. One of the following concepts appears: Diffraction, Affect, Entanglement, Apparatus, Rhizome, Materialism/New materialism, Post-digital, Intra-action.
Research through the arts	6. The concept of research through the arts appears. 7. Research is empirical.
Art/Sound/Visual	8. The arts, sound and/or visual are the basis of research.
Implications for teaching	9. The study has implications for teaching 10. Implications for teaching have an ethical approach. 11. Implications for teaching in the conclusions have a post-human or post-digital approach.

Eligibility

As a criterium for the eligibility in this phase of the review, we chose those papers accomplishing six of the items contained in the described checklist. The 56 articles matching this criterium configured the final body for our review. In this process, it is significant that the first documents are dated in 2014. In other words, even when our review aimed to cover a ten-year time span, only the most recent research fulfilled at least six of our criteria.

Included

Finally, we developed the last phase of this systematic review. The selected 56 articles were analysed in full, attending to the authors and concepts in their theoretical and methodological approach, their methodologies and their approach to arts.

Results

A quantitative analysis was developed upon three different topics: the posthuman concepts or ideas on which each article draws, the authors of reference in the theoretical frame and approach, and the arts field in which the research was performed. A descriptive analysis of each field was carried out in order to highlight the different results, and to try to build relations between them. Data obtained have been represented in three different line graphs.

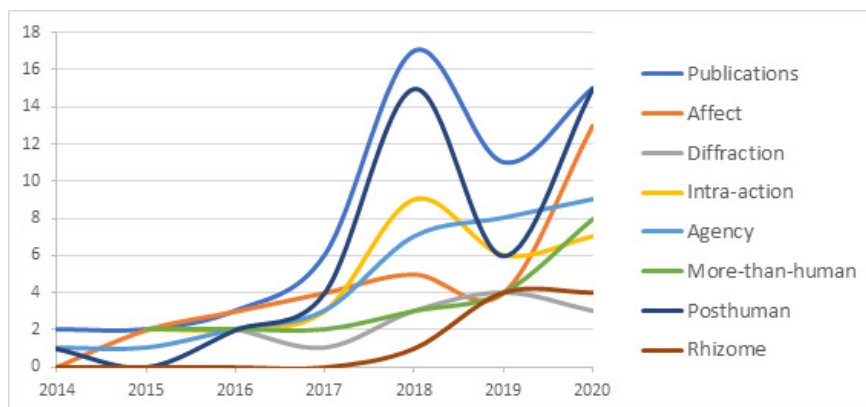


Figure 1

In Figure 1, we can observe how “posthuman” is the most general term used for referring to this way-to-look-at, faced to “more-than-human”, whose use has increased in the last two years. While the concept of “agency” has remained stable along the two-thousand-tens decade, the concept of “rhizome” as stated by Deleuze & Guattari (1987) has been used rarely.

One of the most common concept is “affect”. A closer attention to the way in which this term is applied shows that, especially in the earlier articles analysed, affect is a term used in a variety of senses, not only the most common among posthumanist, which draws on the conceptualisations by Brian Massumi (2015) and possess neo-Spinozan and Deleuzian roots (Hemmings, 2006).

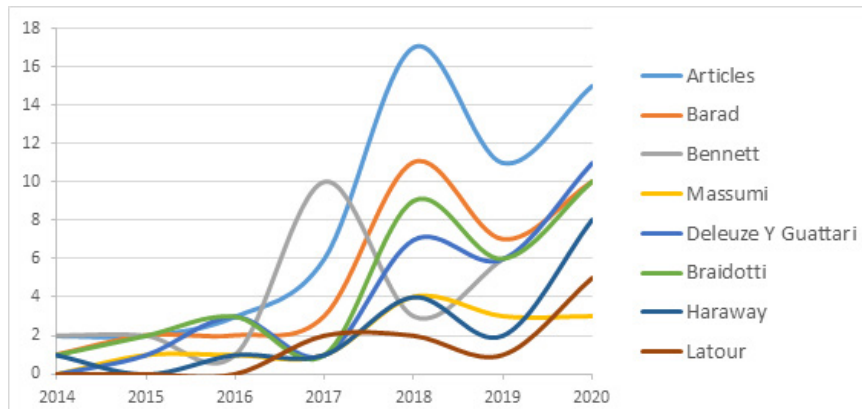


Figure 2

Regarding the authors' graph, as shown in Figure 2, Massumi is not one of the most referred authors, even when affect was one of the most popular concepts (Figure 1). This fact reinforces our initial surmise that, despite affect is one of the most common concepts in these researchers, its presence does not necessarily mean that its conceptualisation is directly linked to Massumi or a posthuman approach. The conceptualisation of affect draws also, and with more intensity in the last three years, on Deleuze and Guattari's approach, even when their work is more complex and focused on linguistic field. Aside from this, our analysis shows how a considerable amount of articles are based Braidotti's and Barad's theoretical works, although some of Barad's theorised topics, such as agency or intra-action, are not the most frequent in the analysed articles.

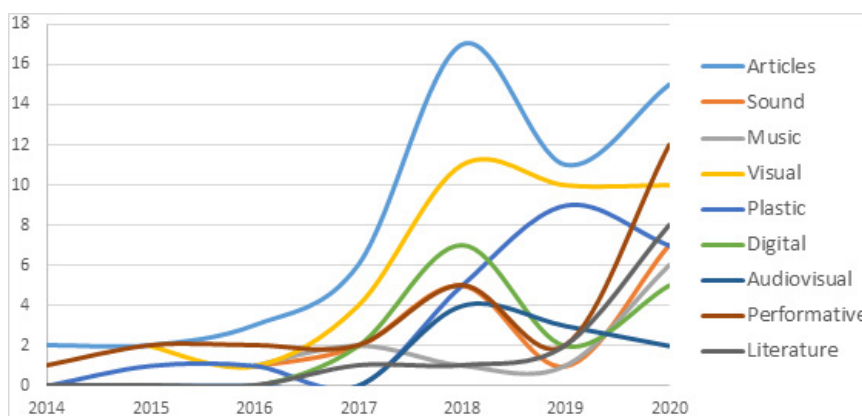


Figure 3

Figure 3 shows the artistic field where the analysed researches were carried out. Visual Arts is the most recurrent area, followed by Plastic, which has been used to refer to the area where crafting and sculptures experiences are included. In this way, it is possible to link visual and plastic arts because the mode of communication of both is visual.

A similar parentage could be applied to sound and music fields, which lay far behind visual and plastic arts in the analysed articles. Hence, we have highlighted the lack of studies that delve into the intra-action between sound and posthuman ideas, although interest in aural topics has increased in the last few years, along with performative arts, which have been incorporated into the posthuman approach to arts as a

mean of gathering non-representational data. This way, drama and other performative arts have been turned into an abstract concept and method, offering new perspectives to researchers. Finally, we can observe in all graphs a significant rise of the number of articles after 2017. This rising interest may be explained by the permeability of academic journals to qualitative and post-qualitative research, the multidisciplinary approaches carried out in recent years, and the ability of research in arts to provide divergent answer to educational issues.

We have also performed a qualitative descriptive approach of the records collected. This analysis was conducted with the aim of highlighting the main methods or artistic actions carried out within the analysed articles. This analysis was carried out through an inductive coding of the methods or artistic actions most relevant to the field of posthuman and educational knowledge. Inductive coding allows the most significant categories to emerge during the analysis, which implies that there are no previously defined categories.

Table 2. Most relevant codes by frequency and percentage

Codes	Frequency	Percentage
Artistic installation	2	3,45%
Crafts	1	1,72%
Collective cartography	1	1,72%
Dancing	1	1,72%
Digital ethnography	2	3,45%
Ethnography in artistic spaces	3	5,17%
Ethnography in literacy classes	4	6,90%
Ethnography through drawings	5	8,62%
Nature activity	1	1,72%
New approaches	17	29,31%
Stories/Illustrated books	3	5,17%
Sound/audiovisual ethnography	5	8,62%
Sound creation	2	3,45%
Theater play	4	6,90%
Videocreation	1	1,72%
Visual essay	2	3,45%
Visual resources	4	6,90%

Table 2 shows the 17 categories that emerged during the analysis, the number of segments coded for each of them and their frequency as a percentage. These categories refer mostly to theoretical studies or reflections on the potential of artistic practices in the educational and posthuman field, ethnographies through artistic processes or the creation of musical, visual or audiovisual artifacts from a posthuman perspective.

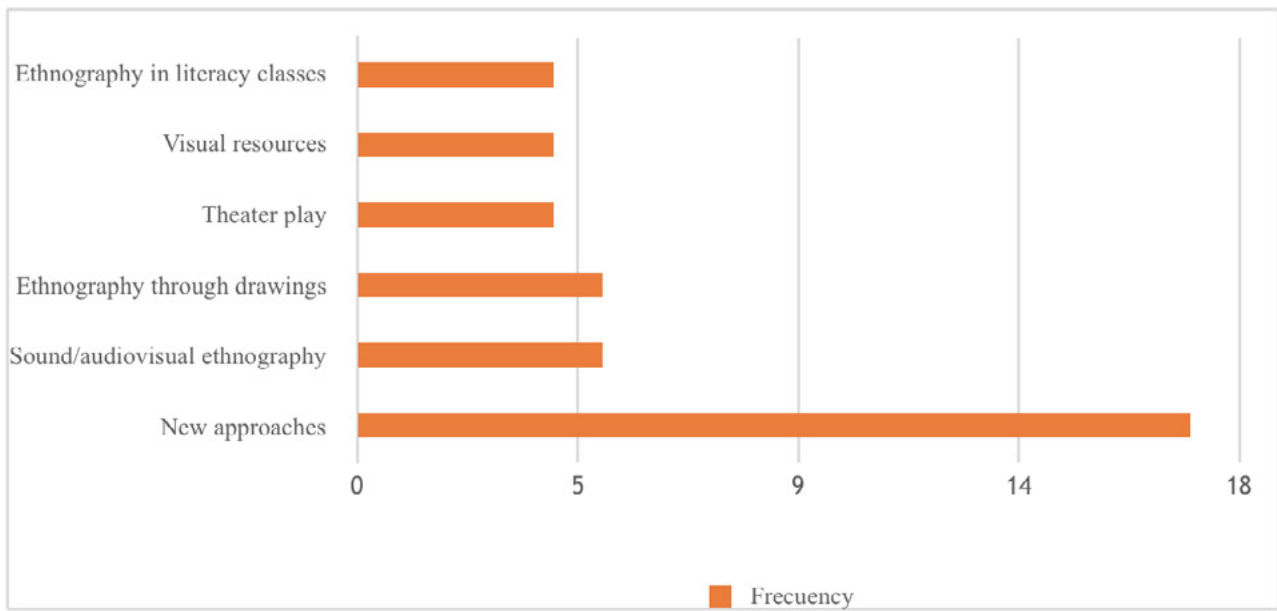


Figure 4. Distribution of codes by frequency

As it can be seen in Figure 4, the most popular categories were examined according to their frequencies. First, the category “new approaches” refers to those articles that present theoretical reflections or reviews of relevant studies in the field of education, the arts and the posthuman perspective. An example of this would be the appearance of the concept “Entanglement Art Education” to refer to what happens in artistic actions through intra-actions. Secondly, there are two more frequent ethnographies based on artistic processes: either through drawing or sound creation with musical instruments. These two types of ethnographies are followed by ethnographic research conducted in literacy workshops or lessons. In relation to the artistic resources or actions, the most important ones are the performative ones such as plays and visual resources.

Finally, from a visual point of view, the following code cloud is presented in which the codes are grouped in relation to their frequency (see Figure 5).



Figure 5. Tag cloud

Conclusions

Our descriptive analysis has showed an increasing interest in posthuman research on arts in educational settings, specially in the last five years, and a clearer definition of key concepts, such as agency and affect, with an increasing appeal to Barad and Massumi as reference authors. This shift is especially remarkable in the field of sound and performative studies, which are becoming more present in this field in the last five years. It is also significant that research on arts from a posthuman approach is finding a way to be incorporated into the more relevant forums for disseminating research in academia. Scientific journals are increasingly more porous and sensitive to arts and qualitative, ethnographic, and non-representationalist research.

Our review points that posthuman approaches, both theoretical and methodological, offer a suitable frame for arts research, and it facilitating its incorporation to academic channels of dissemination. However, our study still has to be completed with the review of books and book chapters, which constitute a big part of all the research published in this topic.

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Reconstituting collective and care spaces in a context of social estrangement in a university course of arts-based research¹

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Abstract

During the 2020-2021 academic year, all teaching plans were disrupted by the virtual teaching format. As soon as the academic year began, our university decreed to move to an online format due to the pandemic situation. Starting from Michel Foucault's notion of care of the self, this proposal aims to give an account of the pedagogical dynamics that took place in an Arts-Based Research subject taught at the Faculty of Fine Arts of the University of Barcelona during the virtual learning format. Both authors of this proposal teach in the mentioned course. What is this self that we must take care of as a collective of students and teachers to be able to take care of others? This question made sense in the praxis of care that unfolded in the course, insofar as taking care of oneself is fundamental not only in terms of the singularity of subjects but also in terms of others. How this displacement took place last year, with the encounter between relationships, bodies, and knowledge blurred by virtuality, is the subject of this communication. Specifically, we will focus on three movements carried out by the students in which care was evident: 1) the creation of a collective blog; 2) the organisation of informal (virtual) meetings outside the classroom space; and 3) a collective inquiry around the notion of exceptionality.

Keywords. Care Spaces, Arts-based Research, Collective Inquiry, Virtual Teaching, Higher Education

What are we talking about when we talk about care?

Our approach to care is based on Foucault's (1994) notion of care of the self, a notion that defines a way of being, an attitude, forms of reflection linked to the history of the practices of subjectivity. This concept interests us because pedagogical relations, as practices of subjectivity between students and teachers, must do, as Lanz (2012) points out, "with training not to learn something external, a body of knowledge, but an education to foster the exercise of reflection of the learner - and of the teacher - with respect to oneself, with respect to one's experience of oneself" (p. 40, paraphrased).

But this self-care is not only about our actions, about how we behave with respect to ourselves, but also with respect to others. In this sense, Foucault situates care around an attitude that unfolds with respect to oneself, with respect to others, and with respect to the world (Foucault, 2001, p.28). The individual who cares for himself, is at the same time capable of caring for others. But to reach this situation it is necessary to deliberate and reason about what one wishes for oneself (Lanz, 2012, p. 40). Therefore, self-care is something we are always obliged to think about if we want to educate others and want to educate ourselves with others.

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We have taken this obligation to the teaching experience that we report on here, through the question that has crossed us during the weeks in which we stood in front of the computer screen: what is this self that we must take care of as a collective of students and teachers to be able to take care of others?

This question made sense in the praxis of care that unfolded in the course, insofar as, as Foucault points out, taking care of oneself is fundamental not only in terms of the singularity of subjects, but also in terms of others. But as Pagni (2012) states "it is not by learning to care for others that these subjects establish their connections with ethics, but it is precisely because they care for themselves" (p. 3). Maria, a student on the course, exemplify the importance of this approach to care when she says to us: "in order to learn I first need to take care of myself". Taking care of oneself entails a knowledge of oneself that unfolds in the care of others. In this way, the pedagogical relationship from the perspective of care is configured on the basis of listening to oneself and to others, attention to oneself and to others, reciprocity that articulates the care of oneself in the entanglement with the care of and with others, and in the recognition—in our case—of care through affection (the awareness of feeling affected, displaced from our place of departure) that is generated in the collective and its materialisation through strategies that make it possible to "show" the circulation of care.

Arts-Based Research as part of a collective learning device

Arts-Based Research (ABR) is an optional subject offered in the university degree in Fine Arts. This course is presented as a collective learning device, where we try to dilute the dichotomy between teachers and students and work together in the process of a shared enquiry. To this end, students are invited to participate in a collaborative enquiry project (which can become self-managed) in which, horizontally

and from different positions, histories and knowledge of each person emerge. Moreover, pedagogical relationships are woven in which we have shifted the first and Freirian sense of this notion ('we learn when we teach') to 'we learn when we teach ourselves'.

During the term, we experimented with strategies and methods that establish bridges between post-qualitative research and artistic praxis, such as visual cartographies, relatograms, narrative writing, theory performativization, and photo- and video essays. As we approach the foundations and genealogies of ABR, we experiment with its possibilities in the development of a collective course project, weaving together shared interests through the consolidation of a common framework of understanding. The main characteristics of the course are the following:

The notion of "collective learning device" to which we allude is inherited from Paul Preciado's approach to the Womanhouse project, in connection with the re-editing by the curator-activist collective *le peuple qui manque* of Johanna Demetrakas's video documentary *Womanhouse* (1974, 47m) on this pedagogical, curatorial, and artistic project. Although our proposal does not employ theatrical and performance techniques, it does take up some of the premises enunciated by Chicago and Sarachild (the word as a collective action, breaking the theory-practice dichotomy, the articulation of autobiographical narratives) to develop a pedagogical, artistic, and experimental proposal.

The irruption of virtuality. Collaboration and lockdown: expanding the meaning of caring for oneself, for others

During the 2020-2021 academic year, all teaching plans were disrupted by the irruption of the virtual teaching format. As soon as the academic year began, the University decreed to move to an online format that would be extended into the second semester. This situation presented us with the challenge of reconfiguring the shared space of the classroom, which we were beginning to sketch out, through a virtual format. This movement contributed to shaping an experience of care based on the exchanges, contributions and listening that the members of the group carried out. And we did this by letting ourselves be carried along by the group's movements and asking ourselves: what strategies can we develop to maintain the collective space and care of the classroom in the virtual classroom? In this sense, we learned to 'take care of ourselves in virtuality', first through collaborative strategies and then through self-management in which 'the collective' was the referent that guided us as we groped our way through silences, claims, listening relationships, and discoveries. We went step by step, without following a predetermined path, as reality made us rethink where to move to at each meeting.

In this displacement, first the classroom and then the relationship marked by virtuality became a place for the exchange of knowledge and experiences in which the hierarchy that defines the relationship between teachers and students is diluted in a collective lab. In this transition, we considered Hard and Negri's (2003) conception of the political hegemony of immaterial labour to explore how academic spaces—now restricted and redefined by virtuality—usually destined to produce knowledge, are shifting towards what Sheikh (2009) has called spaces for thought. In the academic and cultural field, this relationship has been consolidated under what Kauffman (2011) has called the logic of cognitive capitalism. In the face of this she proposes to elude the determinism of knowledge production in spaces for thinking, that are generated—we say, and we try—in relations of care.

In the case of ABR, this displacement can be seen in the idea of artistic praxis that we activate in the

classroom. The artistic is not conceived as an object to be produced or as an end to be achieved, but as a series of gears that are activated during the processes of learning and inquiry. The arts configure modes of experimentation and thinking that disrupt the structures traditionally conceived to produce knowledge, based on the systematic acquisition of content. In this way, the arts can contribute to the construction of common spaces, introduce the sensitive dimension (beyond the cognitive) in the processes of inquiry and learning, and encourage the strategies inherent to creative processes, such as intuition, openness, and improvisation.

How this displacement took place last year, with the encounter between relationships, bodies, and knowledge blurred by virtuality, is the subject of this communication. As what happened was rich in contributions, we will focus on three movements in which care was evident.

Some movements articulated as pedagogies of care

Movement 1. Based on the text Beatriz Preciado (2013) “Back to the Womanhouse”, guest blog of the *Jeu de Paume Peau de Rat*:

Students made a collective blog inspired by the Womanhouse project where they shared questions, referents, ideas, and concerns related to the course.

The aim of the group was to transfer the principle of the “collective learning device” of Miriam Shapiro and Judy Chicago’s project to the virtual format that we were experiencing at the time:

<https://thewomanhouse.hotglue.me/>

Movement 2. Based on the text by Eva Lootz (2020, “Entre Königsberg y Tlatelolco” (review of the book “Crónica visual del saber solitario” by Aurora Fernandez Polanco, at the cultural web page Campo de Relámpagos: <http://campoderelampagos.org/critica-y-reviews/9/2/2020>):

The students organized a series of informal (virtual) meetings outside the classroom space, under the name “Tertulia del Vacío” (the void chat room) which the group proposed “as a space of care where we learn to live as the wound through the collective sharing of our bodies damaged by the logics of capital”. Usually organized over the weekend, it functioned as a hinge between experiences in and out of class, and as a space for socialization and trust in the midst of a context of social distance:

<https://tertuliadelvacio.hotglue.me/?start>

Movement 3. A research process around exceptionality made it possible to move an investigation based on the personal and common experiences of the group. Our trajectories and gazes were put in relation to a genealogy around the notion of exception and we traced a tentacular structure from the thought of Giorgio Agamben (2004) projected towards multiple lines of flight: visual, aesthetic, conceptual, philosophical, and performative proposals. These contributions interweave experiences, socio-political contexts, spheres of thought, and sensorial practices, generating an assemblage from a collective voice that allows aspects that otherwise remain invisible to be made visible.

To assemble what Agamben's text allowed us to think about, we proposed that each person in the course should produce a multimodal narrative outlining possible answers to two questions: how does the notion of exceptionality resonate with you? and how does it affect you? Figures 1, 2, and 3 show four visual strategies that enabled sketches of responses.

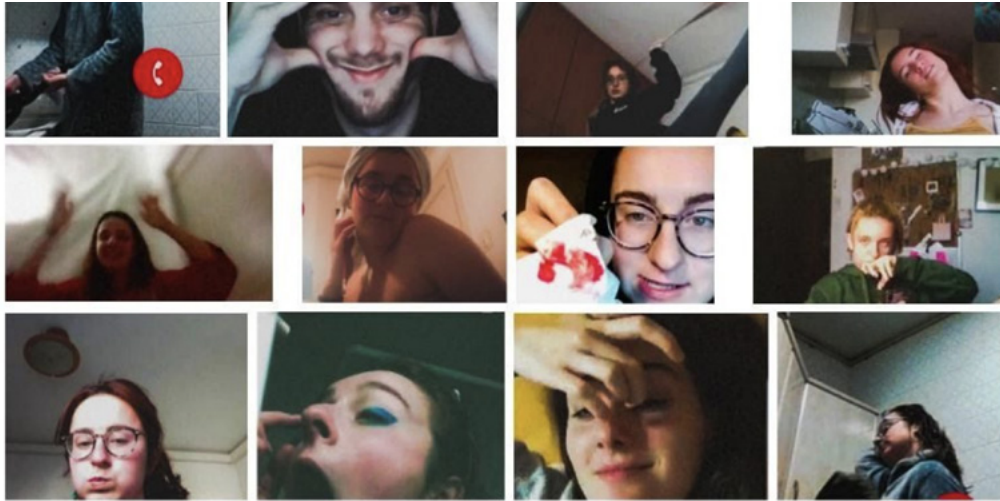


Figure 1 (Anna Pallerola, 2021)



Figure 2 (Anna Pallerola, 2021)

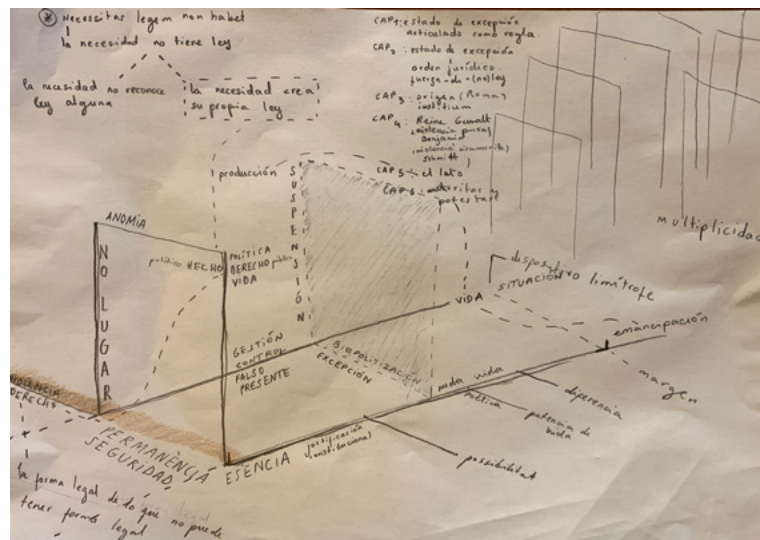


Figure 3 (Mikel Iniesta, 2021)

During the virtual classes we went to the faculty every Monday and Tuesday. We asked for the key and sat on a platform, in front of a computer, in an empty classroom. Being together was our way of sharing before, during and after the meetings with the students. It was a way of reacting to the isolation to which the measures taken by the university authorities forced us. In these spaces we shared our doubts about the progress of the course, the movements of the students, the changes that were taking place in the life of the group, the surprises that were offered to us in the form of decisions ranging from collaboration to self-management. Also, the day they all returned to the classroom to decide on how to carry out the evaluation in a course that ended, as we have pointed out, in a self-managed way.

Final reflections

In the minutes of 18/01/2021 of one of the meetings that the students held in parallel to the classes, they shared the following:

During the course, a collaborative way of working has been put in place. Beyond the collective nature of the final project, we have tried to maintain a dialogic learning proposal throughout the course that has affected both the class dynamics and the organization of the contents. How do you value the experience of collaborative work? What possibilities and tensions do you find?

- It has helped us to be more transparent and we have found emotions and feelings.
- Discovering new possibilities and ways of working in a group and generating a common environment.
- Finding academic knowledge and care in the same space.
- The working process is slower, but the result is richer. (Not wanting to continue with the dynamic of producing, producing, and producing).
- We have been finding the middle ground between talking and listening.
- We were able to redirect the moments that went into a loop by complaining (the concept of exceptionality also came out of this).

Deconstructing dynamics.

- As a teacher being involved in the collaborative process is an exercise in constant re-adaptation (putting yourself in standby mode, even if you want to redirect it).

Working as a group involves a different pace, you must adapt to the tempo of the group.

Tension: who speaks more and who speaks less. Listen, try not to repeat yourself in collaborative work. Learn to speak from me and not about me.

Obligation to participate like the others (there are those who can speak in a group but have felt obliged to work individually).

We pick up the thread we have left to approach, from relationships and in the pedagogies of care, what happened in the course and what the students wrote, and we see that they managed to crystallize a sense of care based on the recognition and well-being of the other and of themselves join a network of relationships. Weave in which, as Luigina Mortari (2016) suggests, threads are entangled that have to do with: a) being available on a cognitive and affective level; b) having empathy, understood not as projection but as receptivity, as a feeling that allows us to perceive the other; c) being attentive, considering attention as a deliberately intense concentration. It follows that attention is an ethical stance linked to the availability and may involve; d) giving security; e) being discreet (stepping aside, having a constant but discreet presence so that the other takes responsibility for the task of caring for his or her life); f) being able to wait; g) cultivating positive and healthy feelings; and h) being reflective. This is what the students seem to reflect in themselves and in us, and it is what moved during a course that offered isolation, withdrawal, and silence.

Notes

1. This paper is related to the teaching innovation project “ Promote collaborative learning strategies based on creative methods to encourage the active participation of students in group actions”.2020PID-UB/021

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Cartography: An Artistic Method to Promote an Affective and Meaningfully Learning

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Abstract

This proposal introduces the experience lived in a workshop carried out in the department of Art Education at Concordia University as part of my postdoctoral research. The project “Cartographies of Affects. Learning Trajectories in Art Education Students” carried out with eleven grad students sought to understand how students build their trajectories as artists, teachers and emerging researchers, both inside and outside of university. By employing artistic methods and visual cartographies, we pay attention on how affects are activated in this process, taking account cultural and social contexts. This Arts-based research project was conceived from a post-qualitative perspective and the new materialisms based on rhizomatic relationships. There were three central ideas involved in this process: 1) Affect/affection; 2) The corporeality; 3) Artistic cartography. This project took three months and involved three different stages: the first one, including three training sessions on the cartographic method; the second one focus on the production of artistic cartographies and the third one where we carried out two artistic exhibitions as part of the dissemination of the project. Finally, the dissemination of such artistic methodologies is very important to show how to put into practice other ways of understanding formal education, the learning process and researching. In addition, to build another kind of academy based on respect, care and affection that brings a meaningful learning that affects us and displace us moving beyond the traditional idea that learning is about accumulation, repetition, and purely cognitive and academic skills.

Keywords. Cartography, Affect, Meaningfully Learning, Artistic Methods, Body.

General description

The purpose of this paper is to present a project that attempts to trace alternative paths to understand the learning process within a higher education institution, at graduate degree level, since it represents the beginning of the research career and the introduction to the academy world. These alternative paths to understand the students' learning process are based on some ideas. On the one hand, that learning is an affective and embodied process. On the other hand, as Dennis Atkinson (2011, 2012) proposes, learning by reception and repetition and then reproduce to measure it is not the same as a meaningfully learning. Dennis Atkinson's notion of Real Learning "implies a movement toward a new ontological state; it confronts a problem of existence, in contrast to normative learning" (Atkinson, 2012, p.9). That is, the experience of learning is a slippery notion (Fendler, 2015) that fades when you get close to it by trying to quantify it and turn it into data. The real (meaningful) learning is neither measurable nor quantifiable.

This proposal introduces the experience lived in a workshop carried out in the department of Art Education at Concordia University as part of my postdoctoral research project. The project entitled "Mapping Affection in the Learning Process" aimed to understand how university students are learning and build their trajectories as artists, teachers, and emerging researchers, both inside and outside of university. For this purpose, I focused on a group of graduate students to explore and analyse their learning experiences by Arts-based research. By employing artistic methods and visual cartographies, we pay attention on how affects are activated in this process, taking account cultural and social contexts.

The main objectives were: 1) Mapping the environments in which students learn; 2) Detecting learning experiences and what kind of learning notions emerge; 3) Identifying and reveal affections activated in the learning process; 4) Carrying out teacher training activities using cartographic method to promote and contribute to improve Art Education; 5) Disseminating results through artistic exhibitions, papers, and conferences.

There were three central ideas involved in this project. Firstly, **affect/affection** (Camps, 2011; Massumi, 2015; Rivera de Rosales, 2011) refers to the emotions activated in the learning process. Learn is a process that affects us. It's related to the potency of the body to affects and how the body it is affected by human and non-human forces. Learning process is something that involves bodies, affects, movement and displacements. So, we learn in a meaningful way when something affects us, moves us to another place, when we see ourselves reflected in other people or in some significant personal experience. This affectation enables the inquiry process to be configured as a relational process where we are attentive not to what we expect to find, but to what is happening in a process that is not lineal, but full of bifurcations, doubts, and unknown places. A process that makes it possible to face a sense of research that reviews and interrogates some principles and practices about what is normalized as research (Hernández, 2019).

Secondly, **artistic cartography** (Guattari, 2000; Guattari and Rolnik, 2006; Guyotte, 2017) as an entanglement in which all elements –bodies, matter, materiality, texts, situations, ideas, affects, ways of doing, spatiality, geography, and so on remain assembled. In others words the human, non-human and more than human. Cartography is not only a way to visualize our thoughts (what we want to say) and mapping, but also It reveals strategies that allow us to position ourselves biographical, spatial, and temporarily, and makes possible narratives, reflection, and possibilities to connect with situations and experiences inside and outside educational institutions. So, cartographies allow connections with the lives of students.

Thirdly, the presence of the body. Here, the notion of **corpor(e)ality** (Grosz, 1987, 1994, 2004) becomes central for educational process because the body is understood beyond the physiological, symbolic, cultural, and biological feature. The body as matter connects with the world, so corporeality focuses on the areas of proximity between the body and the world. Corporeality recognizes the body dynamics within and beyond the human expressed by Deleuze and Guattari (2007), and “shifts the focus of theoretical investigation from the human being (subjectivity and subject) to reality (the world, ontology, life itself, materiality) through concentrating more on relations, entanglements, and connections than on individuals” (Rogowska-Stangret, 2017, p. 63).

I believe that these three flows of the project can help us to reinvent and rethink our position as teachers, researchers, and artists from an unstable and unknown place to be open to what may arise from the experience of learn. Also, trying to construct another kind of Academy based on care and affection that takes us away from individualism and the hegemonic and mainstream thinking. The presence of affect, cartography and corpor(e)ality in teaching process constitutes entanglements by relationships, friction, and mediations within the constitution of become teachers, artists, and researchers.

Methodology

This postdoctoral project, under the supervision of Dr Anita Sinner, was held at the Concordia University, specifically within the Department of Arts Education with 10 graduate students. The participation was voluntary, after a formal invitation extended to the students and the presentation of the project and activities to be developed. The criteria for participation were very broad because they had only to be graduate students (MA or Ph.D.) of Art and Education Department.

The project took three months and included three principal actions: the first one, was the training sessions on the cartographic method. The second, the production of individual cartographies. And the third one, the performance of two artistic exhibitions to show the individual cartographies of the students and a final one elaborated in a collective way.

Employing *artistic methods and production of visual cartographies* I intended to understand how this group of art education students were learning; and how they were building their research, artistic and teacher trajectories, both inside and outside university; paying special attention to the affective process. That is, how affects are involved in the educational process, taking account cultural and social contexts. Understanding that meaningfully learning is when we feel affected. For that, was important to a support this process with conversations and dialogue based on what cartographies allow us to think and sharing our experiences relating to movements and personal biographies. To gather data, *audio and video recording* were made.

This project was conceived from a **post-qualitative perspective** and the **new materialisms**. Both perspectives allow to access to ‘places’ of learning and research trajectories, which are defined in terms of processes and rhizomatic relations. I articulated this project about mapping affections understanding the body from the perspective of New Materialism, that is, not as a social construction that only depends on human forces, but also as Karen Barad, 2012; Elizabeth Grosz, 1994, 2004; and Monika Rogowska-Stangret, 2017 proposed, an experience and a zone of indeterminacy, connections, movements, and relations. Because of that, the production of cartography as an artistic method was fundamental. Cartographies are visual thinking strategies that help us explore issues and experiences, mapping and representing physical,

mental, and emotional territories. It helps to visualize our thoughts by means of metaphor, abstraction, and translation, but, especially, it does not present hierarchies, it is rhizomatic. Therefore, cartographies are not units but relational. Cartographies are also versatile, since they express meanings through different mechanisms: written language, visual, sonorous, spatial, gestural, performative, corporeal, etc.



Figure 1. Working process. Linking experiences



Figure 2. Cartography as a gestural, performative, and corporeal process



Figures 3, 4, 5, 6. Different formats and materials to produce cartographies

Arts-based research (ABR), as an interdisciplinary methodology, use different production processes (audiovisual, artistic, literary, performative, media) to investigate through artistic practice and human experience. ABR allows us to generate ruptures with traditional ways of doing and thinking about research; it is the search for critical positions against hegemonic discourses. In this way, new possibilities are produced within the creative practice (Nava, 2005). Regarding that, the decision to carry out cartography as an artistic method to research opened a wide range of possibilities.

From this cartographic process emerged, at least, five main notions:

- **Notion of sharing.** Cartographies are not made to us, but to put them in relation with others.
- **Notion of transformation.** Cartography is always movement and transformation. Here emerges the relevance of the process, the becoming and affection.
- **Notion of learning.** The learning as an unexpected process and as a space of/for conversation.
- **Notion of collaboration.** Collaboration and share allow to understand our cartographies in a different way.
- **Notion of possibility.** There are no instructions, there are no obligations, but possibilities. The cartography is a field of/for experimentation.

As can be noticed in these ideas that emerged from the very process of doing and researching, artistic research acts as a place of denormalization and is related to the production of embodied and collective

interdisciplinary knowledge. Artistic research places us in a state of tension and invites us to be in a permanent questioning. It encourages to inhabit the spaces of not knowing as a relational space.

However, this requires exploring not how to analyses the cartographies but how to consider them as spaces of encounter that allow us to think through them about concepts related to learning: affects, corporeality, personal experience, biography, etc.... This implies paying attention to the movements, the entanglements, the gestures, the 'planes of reality' (Jackson & Mazzei, 2012) that intersect the cartographies and the narratives that the students have constructed in their thinking about how they learn.

Outcomes

The dissemination of such artistic research methodologies is very important to show how to put into practice other ways of understanding formal education, the learning process, research, and, in addition, to build another kind of academy based on respect, care and affection.

As part of the dissemination of the project, two artistic exhibitions were carried out to show what had been done during the workshop regarding the production of individual cartographies on how they learn, and a collective cartography carried out by all of us together based on a process of conversation and collaboration.

In addition, several ideas arising from the research process were very relevant to think about the learning process and formal education from other points of view.

- Learning is a process that affects us. It is related to the power of the body to affect and how the body is affected by human and non-human forces. The learning process is something that involves the body, affects, movements and displacements.
- The rhizomatic logic (Deleuze & Guattari, 2003) that characterizes cartography allows to develop an educational encounter grounded on diversity, complexity, movement, and disruption.
- Considering affections, personal experience, the body, and the artistic methods as central elements of an educational relationship, set up different kinds of relationships in the university and other ways of understanding educational processes.
- The cartographic method improves due to a great variety of materials (images, documents, quotes, narratives, spaces, things, etc.) to visualize our thoughts. The diversity of material and media helps to experimentation and to more fertile, interesting, and varied visualizations.
- The importance of philosophical discussions: space of conversations, reflections, and debate. As we were talking about the concepts and ideas arising from conversations, we were thinking about theoretical relationships that allowed us to think and generate ties between the different experiences of all of us. At the same time, this helped us to shape more complex ideas behind the production of cartographies.

Finally, to carry out an educational process from affection, body and visual methods involves:

- Moving in company, sharing processes, and creating knowledge in a collective way, encourages a continuous rethinking.
- Collective and bodily processes activate affective forces.
- When students feel recognized and appreciated, learning is most significant.
- In the thinking process, it is not important who makes the decision or how it is made, but rather how we think in relation, how we construct knowledges.
- Cartography allowed us to go beyond the text. The importance of connecting and subsequently understanding.
- It allowed to go from theory to practice, while still allowing us to create places of thinking.
- These kinds of processes help to shape positionalities in relation to others, in a specific space and time.

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Research Experiences Workshops in Higher Education. Bodies and Books as Places of Creative Learning

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Abstract

Our purpose is to share a research-experience workshop at the Study Group on Participatory and Artistic Processes in Research and Education (GEPPAIE) at Instituto de Educação, Universidade de Lisboa, developed by the two authors in the scope of their research PhD projects, in arts education.

Playing Scenes is a research-experience workshop that anchor on a creative and collaborative process of learning inspired by arts-based research practices, specifically *a/r/tography* (Bickel et. al. 2011; Irwin, 2013), combing visual and non-visual methods.

With the passage from physical to digital presence we had the opportunity to explore Playing Scenes in the context of GEPPAIE using digital platforms, stimulating the group collaboration on each other's research purposes and meanings, as a space of creative learning.

Led by the question: how could we co-create a spatial cartography of the process of playing back meanings within research-experience workshops, combining the idea of bodies and books as places of learning?, our aim in the specific context of ECER communication (happening online) is to, explore a visual narrative to perform a live research-experience of playing-back meanings of learning.

Keywords. Research-experience; Arts Education; Arts-based Practices; Collaboration; Creative Learning

General description

Along this paper we move through the research-experience workshop *Playing Scenes*, emerged from the synergy between the authors PhD projects, within the study group we belong.

Problematizing learning according to everyday experiences and the role of arts education to mediate it's connection, we reflect on how our learning processes were reshaped by the need to use digital platforms. Athwart arts-based research practices, the reader is led to focus on our ECER 2021 communication, where we explored a visual narrative to perform a live research-experience, based on *Playing Scenes*.

Finally, we make some notes about the conversation with our peers from the discussion panel, and disclosure our collaboration with Judit Ònses and her students, derived from our participation at ECER 2021.

Our encounter started with the co-creation of this piece of research upon on our study objects, bodies and books, as places of creative learning (figure 1).

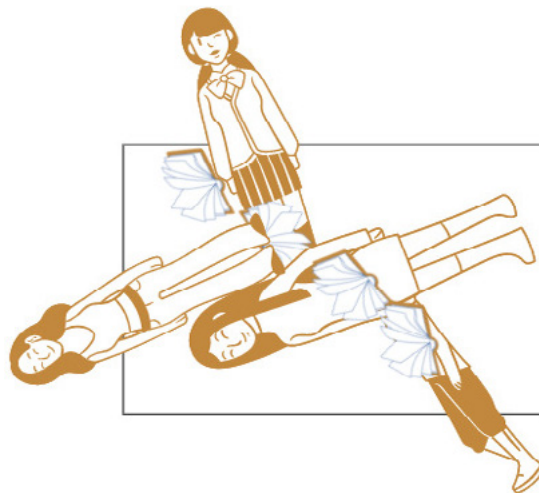


Figure 1. (Teixeira & Rocha, 2021)

Teixeira develops her research project about symbolic creativity, participative and collaborative processes of learning and embodiment theory at Instituto de Educação, Universidade de Lisboa, as a cycle of workshops with students, invited researchers and the teacher of the curricular unity, Education and Artistic Dynamics, where the workshops take place.

Rocha's purpose of research is related to *The Book experience as a place of epistemological reflection in art education*. How can arts based research be introduced at the art education Ph D course? The author extends her work using Seminars and Conferences to implement research workshops for her investigation, doing scientific writing afterwards.

During our research-experience(s) we come across reflections about how we stand at Arts Education and learning. To think education in relation to situated sociocultural experiences, addresses learning into a "commitment to a way of being in the world" (Irwin, 2013, p. 201). Considering this premise, the idea of learning through experience issues an invitation to: reflect on what we mean when we talk about experience; how and by whom the experience is called upon to ground learning processes. According to Dewey (1997) "the central problem of an education based upon experience is to select the kind of present experiences that live fruitfully and creatively in subsequent experiences" (pp.27-28). In this regard, we

think and problematize the learning process in research-experience as a movement that continuously enhances potency for curious action, opening critical understandings in relation with oneself, others and the contexts we take part and belong. That very notion of a continual and relational process guides us to the awareness that, although experience is situated in the social, cultural and educational environments and relations where it happens, it is sensed, perceived and embodied by each individual involved in the process of learning. Thus, as Teixeira has been studying in her research, to be an active and reflexive informer of our own experiences, is a central key to empower individuals to become participants-researchers of their learning processes, to find and create critical meanings. Pointing out the meaning of participation and collaboration, we step back from notions and practices that undertake learning as a reproduction of knowledge frameworks, and interrogate how can we come closer of a “learning that emerge centripetally from the spatio-temporal configuration of the learner and which produces a new alignment of thinking and action” (Atkinson, 2012, p.9).

Arts-based research, while creative practice by the exploration of different artistic languages, has advanced “perspectives that look at the individual and the narrative that accounts for the experience”¹ (Hernández-Hernández, 2008, p.90). These proposals have been contributing to sow questionings in education, of how to envisage learning methods based in the everyday experiences of individuals, and how this same experiences is what enables it’s continual relational inquiry (Bickel et. al. 2011). More than supporting the learning of an artistic language or the production of an artistic object, we are interested in the practices of research and reflexivity carried out in artistic experience (Hernández-Hernández, 2008). Our privileged space to understand and discuss our research-experience(s), has been the Study Group on Participatory and Artistic Processes in Research and Education (GEPPAIE), from which professors and researchers (masters and PhD students), of education, arts education and teacher training participate, at the Instituto de Educação, Universidade de Lisboa, Portugal. The group gathers twice a month, and some encounters are organized according to each own research needs, curiosities, doubts, challenges, upcoming events, etc.

We can consider that our common ground is to learn and understand how to develop participative research processes. Something that is important to consider is that like every relationship we needed to co-create a space of trust and respect within the group, taking into account “a situated ethics, which accepts singularity”² (Caetano, 2019, p.55). We believe this has been happening by our commitment to participate and collaborate in the encounters, but as well to self-reflect and be vigilant about the ways we have been developing the multiple meanings and values of what a participative research process is or can be to us; the ways we communicate between us; how we use the materials we co-create or the ones each participant-researcher shares in the group; how we are sensitive and aware of the different hierarchical traditions of knowledge that influence and constrain our possibilities, to use alternative ways of thinking and producing research (figure 2).



Figure 2. Frame 12 (Teixeira & Rocha, 2021)

Once GEPPAIE was created just before the beginning of the pandemic, almost all of our encounters happen online. To enrich our online meetings we decided to use digital platforms (Padlet, Canvas), something totally new to all of us. Therefore it became very important to stand in the position of an *apprentice* “capable of giving an account of learning experiences that transition within, beyond, through, and around formal educational settings” (Fendler, 2013, p.787). That’s how we started to appropriate and (re) position learning in relation to our everyday social and educational experiences.

Methodology

Playing Scenes is a workshop that can support researchers to deepen understandings about their study objects, but it can be experienced based on different themes and contexts. As a research inquiry that combines visual and nonvisual language, from body movement dynamics, drawing and writing, the materials created offer the potential to compose visual narratives, combining concepts, experiences, ideas and subjects within places of creative learning.

We first explored Playing-Scenes with(in) GEPPAIE (february 2021), between researchers from areas of arts and education, somatic education and education and training, and was presented on the 8th Encounter of Practices of Research in Arts Education (may 2021) in Faculdade de Belas Artes - Universidade do Porto, Portugal.

During ECER presentation we guided the participants through a/r/tography (Bickel et. al., 2011; Irwin, 2013), performing a live body dynamic supported by a storyboard, inviting the participants to play with us (figure 3).



Figure 3. (Teixeira & Rocha, 2021)

Just follow our movements (figure 4).

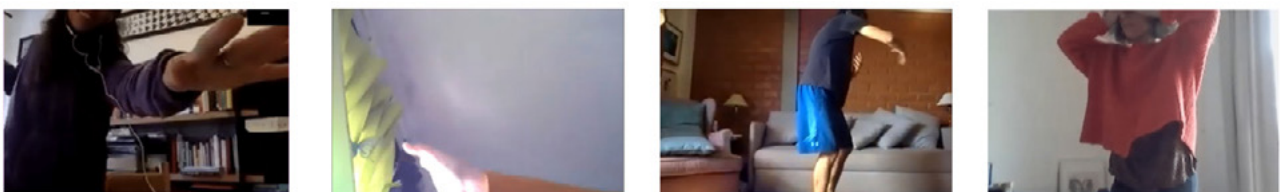


Figure 4 (Teixeira & Rocha, 2021)

Nick Sousanis inspired us with his PhD thesis, “Unflattening: A Visual-Verbal Inquiry into Learning in Many Dimensions” (2015), presented as a comic book. We intended to reveal our ways to do and feel research, as a performative and dialogical act, to discover new ways of seeing and incorporating a body of knowledge, recalling Atkinson’s (s/d) disruptive sensitivity of the event to, “accommodate unpredictable or unexpected directions in learning” (p.3). That’s why during the presentation participants could see us inside, outside and in between frames (figure 5).

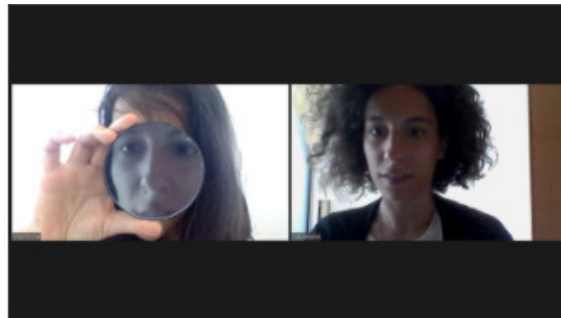
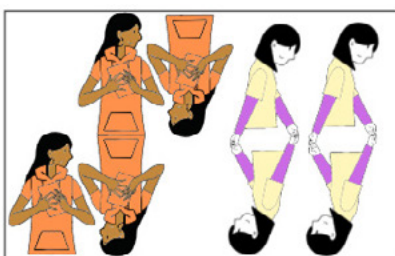


Figure 5 (Teixeira & Rocha, 2021)

By performing our understandings (Cosson et.al., 2003), through body movements, we recall and signify our research study objects and purposes, creating visual narratives (figure 6).



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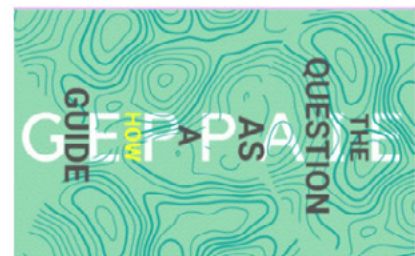


Figure 6 (Teixeira & Rocha, 2021)

In this sense, we get in line with Fendler and Hernandez (2013), “From a pedagogical perspective, we consider visual culture as not so much a thing (objects, images...) but as a relational site where meaning is constructed” (p.286).

We are interested in the “capacity to affect and be affected through the dynamic movement of events” (Irwin, 2013, p.206) in the relational views and spaces (figure 7), between the identities of artist/researcher/teacher, but more than that, between the ambiguity of meanings co-created with the participants, that become researchers, artists and teachers during the research process, “complicating the notion of an authorial singular voice through interactive co-writing” (Bickel et. al., 2011, p.88).

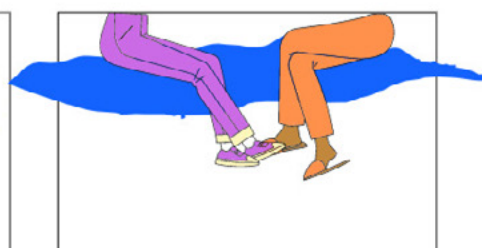
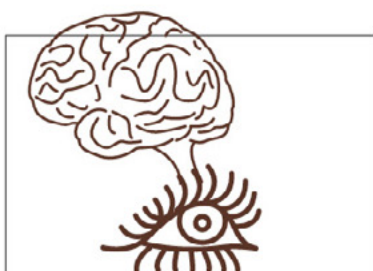


Figure 7 (Teixeira & Rocha, 2021)

The premise and awareness of the mixtures of meanings within arts-based research practices, and specifically collaborative a/r/tography (Bickel et. al., 2011), allows Teixeira in the scope of her research to understand how critical meanings of learning can be developed and re-signified through body movement, drawing and writing. And in the context of Rocha's investigation, once "artography is concerned with the creative invention of concepts and mapping" (Irwin, 2013, p.198), supports the development of a new method, cardography (Rocha, 2021), that came up as a learning event (Atkinson, s/d) from this research-experience workshop.

The analyses of the workshop focus on understanding the contagion and composition process of the exploration of the movements and drawings as, "forms of representation of reality that allow us to show - from their complexity - experiences and relationships that normally are rendered invisible by the traditional ways of reporting the evidence and the analysis that underpin the narrative of investigation"³ (Hernández-Hernández, 2008, p. 87).

At the end of the workshop we facilitate a dialogue with the participants to share the paths undertaken in the web of the re-significations of their meanings of learning. When this is not possible we ask the participants to write some feedback notes, reflections, doubts and suggestions, to be retrieved by us to keep (re)thinking our research questions and practices.

Outcomes

Our discussion panel struck us with the question: "What do you expect students to learn and what's the researcher's ethical responsibility in the learning processes?" (Anniina Suominen, 2021). The desire to reframe the question as our own, provokes a turning point on a pedagogical perspective, as all participants assume to be researchers: What do we expect participants-researchers to learn, when we don't know what to expect to learn from the research process?

The concern with the artistic experience as an investigation, is shared with our colleagues during the presentations (figure 8).

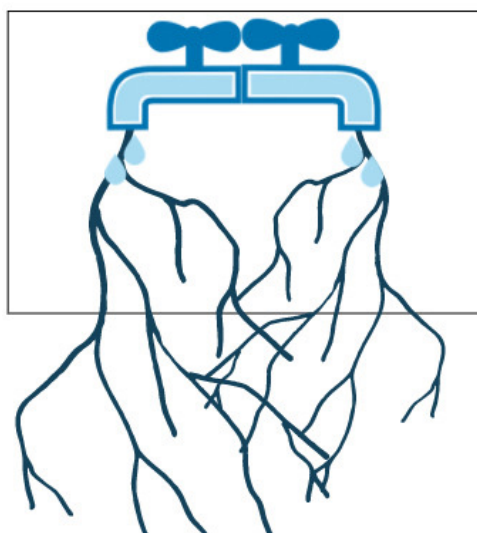


Figure 8 (Teixeira & Rocha, 2021)

Vansieleghem (2021) in her visual work considers “camera practice (...) as an operation that installs a space in which what we look at invites us to look, and urges us to investigate what we see”. Pahl and Pool (2021), focus “on the idea of what emerges within the act rather than driving research aims and objectives through predefined questions”. Riera and Hernández-Hernández (2021), search for knowledge “in relation, collaborating and co-creating dialogically with our interlocutors”. In this regard, we might account that our ethical responsibility cares more about abandoning a stance that constrains the possibilities of knowledge construction and its results, coming to a shared compromise to co-create research processes. Entangle the interests of the academics and the participants, opened to include themes, questions, desires and thoughts that emerge in its course and in relational dynamics (Caetano, 2019).

However, as Caetano (2019) makes us think from Taylor’s work (2009), affirming a participative and collaborative research approach presupposes that “all participants are called to take responsibility for the decisions and actions carried out on behalf of the community, building a shared horizon”⁴ (p.61). Therefore, researchers are requested to be willing to reflect about decisions that can motivate tensions, between the individual projects of each participant-researcher and the aims of institutional projects (Caetano, 2019). Something that caught our attention during the discussion was the fact that the children that participated in Pahl and Pool project, didn’t give the consent for them to share images of the visual work they created collaboratively. In this case, negotiations between power and control in taking decisions about data dissemination need to be mediated through an ethical sensibility to the other, to respect participants and sustain confidentiality (Banegas & Vilacañas-de-Castro, 2015; Caetano, 2019). As Banegas and Vilacañas-de-Castro (2015) state, interpreting Campbell & McNamara (2007), “participants can be open to us and tell us their stories in confidence but refuse to allow us to use their data” (p.63).

But when our research findings are the visual compositions itself, how to find solutions to share data with the scientific community?

From the encounters with researchers and professionals during ECER 2021, we were glad to be invited by Judit Ònses to collaborate with her and her students on the seminar, Investigación Based en las Artes, where she is the responsible teacher, in the scope of the Master’s in Artes Visuales y Educación, in Barcelona University. Since one of the goals of NW29: Creative Methods in Educational Artistic Practices and Research, where this communication was presented, is to create networks between researchers, it shields some of the collaborative issues we reflected upon. The need for a pedagogy of care and act that see “students as drivers of their learning processes” (Judit Ònses), on the recognition of the importance to encourage new pedagogical collaborative events, that can rely on the autonomy, curiosity and willingness among peers.

The seminar collaboration took place in november 2021, during four sessions of four hours each, in a blended learning mode, with 15 students from different nationalities. Guided by the question “Why do we think and visual document what we think and visual document?” (Judit Ònses), each day was dedicated to a specific colour connected with an artist’s work, and a scientific article, to: introduce and learn about arts-based research by doing a participative and collaborative cartography as a visual mapping of the process; explore body dynamics as a mediator to embody theory.

Since then we have been expanding the rhizomatic movements created.

Notes

1. Free translation from “miran al sujeto y a la narrativa que dá cuenta de la experiencia” (Hernández-Hernández, 2008, p.90)
2. Free translation from the original “uma ética situada, que aceita a singularidade” (Caetano, 2019, p.55).
3. Free translation from the original “formas de representación de la realidad que permitan mostrar - desde su complejidad - experiencias y relaciones que normalmente quedan invisibilizadas por las maneras tradicionales de dar cuenta de las evidencias y los análisis que sirven de fundamento a la narrativa de la investigación (Hernández-Hernández, 2008, p. 87).
4. Free translation from the original “todos os participantes são chamados a assumir a responsabilidade pelas decisões e atos realizados em prol da comunidade, na construção de um horizonte partilhado” (Caetano, 2019,p.61).

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