



Arts and Research in Education: Opening Perspectives

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NW 29. Research on Arts Education

Judit Onsès Segarra
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Eds.

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University of Girona (2023)

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NW 29. Research on Arts Education

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University of Girona (2023)

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An Invitation to Explore a Posthuman Art Educational Research

Introduction by Fernando Hernández Hernández & Judit Onsès Segarra

In some educational and artistic contexts, to speak of a posthuman arts education may seem an oxymoron. Especially if one shares the humanist vision that considers art an essentially human practice. However, art, in any of its modalities, cannot be realised without 'materiality', that is, without the non-human, which makes art 'materialise'. This fact means that in addition to human action, artistic practice cannot be conceived without the 'agency' of matter, that is, of the non-human. Nowadays, the matter is a target of interest since the 'new ontology' began to pay attention to the 'posthuman'. In this introduction to the Proceedings of the 2022 edition of the NW29 Research in Art Education, we will focus on the relevance that posthumanism may have for art education and research in this field.

The Posthumanist Turn

Rosi Braidotti (2013) links humanism to a universalised notion of the subject (white, male, strong) and proposes a critical posthumanism focused on revising the notion of this subjectivity. The posthuman subject she refers to is relational, constituted in and by diversity and is simultaneously embodied and located, not only geographically but also effectively, along hierarchies of gender, race and class. This critical posthumanism implies interconnections between humans, non-humans and the environment. Consequently, this subjectivity is more chaotic than controlled, distributed rather than autonomous. This questioning enables new kinds of subjectivities that we find in cultural miscegenation and in the ongoing spread of a diversity of genders and sexualities, as well as in the interconnections between humans and non-humans.

In this sense, posthumanism relates to some of the themes explored by New Materialism, especially the interrelationships between technological, biological, environmental, and social processes and human action. The main difference between the two theoretical currents is the new materialists' emphasis on the dynamism and 'agency' of matter. This view questions and rejects the traditional notion of the material - matter - as inert and predictable, which is now understood as active, self-generating and unstable. In this framework, phenomena emerge and develop as a multiplicity of interacting systems and forces that make ontological distinctions between the organic and the inorganic, the animate and the inanimate, the human and the animal, the individual and the environment untenable. Consequently, like many posthumanists, the new materialists reject traditional notions of subjectivity, unilinear causality models, human dominance over nature and other non-human entities, and separate intentionality from the agency.

Under these conditions, posthumanism invites us to consider how politics, in its narrow, humanist sense, cannot conceptualise the most pressing problems in today's world of neoliberal, neo-imperialist and globalised capitalism. As Wolfe (2012) has pointed out, we need a new political vocabulary that opens politics to non-human subjects and implies opening politics to those deemed 'less than human' by modern imperialist states. Posthumanism is a space for reconfiguring the essentials of the human and rethinking our relationship with other human and non-human agents. Thinking about the posthuman leads us to reflect on and reconceptualise what characterises our species, our politics and our relationship to the planet's other inhabitants (human, non-human and object). Finally, posthumanism offers us new possibilities for thinking about posthuman subjectivity by configuring posthuman as a compass for navigation and engaging with the present in a non-reductionist and non-binary way.

Thinking about educational research from the perspective of posthumanism

Taking what has been said so far to the field of education, it should be noted that posthumanism does not represent and propose a rejection of humanism but rather a critical ethical questioning of the limitations imposed by humanist thought, especially concerning what has been called humanist education and educational research (St. Pierre, 2014; Eton, 2016). This vision is reflected in the collection of papers in the book 'Posthumanism and Educational Research' by Snaza and Weaver (2015). In this book, Weaver refers to posthumanism as "a new ground for thought" (p. 189) and Snaza as "an intellectual assemblage connecting diverse expressions of political and affective engagement in rhizomatic ways" (p. xiii).

The different authors who participate in this publication invite us to question the objectives and limited definitions of education, asking again from a posthumanist positionality: what is education? How has it been defined? What are its objectives? For whom is it intended? Questions we could extend to research in arts education: what is arts education nowadays? What does arts education do? Which are the connections with the current movements in the arts which are inquiring more than human phenomena? Which subjectivities are expended in these approaches to arts? How could these movements affect the onto-episte-methodology and ethics in arts educational research? Trying to answer these questions challenges traditional notions of education as a humanist disciplinary project, reduced only to a concern with the "human". This approach is an invitation to question the humanistic assumptions embedded in current educational structures and approaches to (arts) educational research: the 'subject', learning, thinking, linear causal relationships, limited educational spaces, thinking as a uniquely embodied human endeavour, and 'knowledge' as the outcomes of 'educational research'. Recognising the humanist limitations of these referents leads not to normative answers but to a series of provocations - fractals or rhizomes - that lead to positing (arts) educational research and school education in a posthumanist space/time. Therefore, the invitation is not to look for answers but to ask more questions.

Posthumanism as an opening and possibility for other research in arts education

Posthumanist discourse, which has been manifesting itself in the humanities and social sciences, has not yet entered (arts) education studies, despite some attempts (Lewis & Kahn, 2010; Snaza, 2013; Wallin, 2010; Weaver, 2010, Hernández-Hernández, 2017, 2020). Extending this interest could be an opportunity to reframe the foundations of (arts) educational research because posthumanism can transform thinking, practice and research related to school education in three ways. First, it allows us to reveal how decidedly humanistic almost all the philosophy that guides school education and school education research is. Second, it allows us to reframe education to focus on how we relate to animals, machines, and things in life, in schools and the university. And thirdly, if we keep these two ideas in mind, we can explore new posthumanist directions in pedagogical research and practice.

This is why it is important, as Petitfils (2015) does, to remember that posthumanism is not about cyborg or transhuman ("biologically enhanced humans") (p. 32), but about the multiple subjective possibilities that circulate in a world increasingly mediated by digital technologies. Petitfils uses this approach to point out that educators and researchers have a responsibility to "decenter" and "recenter" the human subject in (arts) educational research and pedagogical practices. Decentering implies looking beyond the human, including the analysis of technological devices' role in the configuration of schooled subjectivities. For its part, re-centring the human implies working with students by navigating between what could be called digital identities and embodied identities. From these foundations, Petitfils imagines the future of

education and (arts) educational research rooted in philosophical enquiry, where “seeking multiplicities in our theorising” (p. 36), involves surfacing open and hidden notions of what is taught and learned, and challenging traditional classroom practices by embracing technologies of the self (a Foucaultian idea) among the possible multiplicities of the educational.

All the above has implications for (arts) educational research if one intends as Stephanie Springgay (2015) - one of the authors linked to A/r/tography (Springgay, Irwin, and Kind, 2005) does - to conduct educational research from posthumanist approaches. Taking what she calls a “deleuzeguattarianmassumimanning” (Deleuze, Guattari, Massumi) perspective (p. 78), she offers three proposals that can serve as a reference for posthumanist education researchers and for thinking another approach to arts education research. First, the sense of movement, which takes a stand against the use of pre-established ‘methods’ in favour of procedures that emerge “in the midst of the research process” (p. 81). Secondly, adopting a processual construction, which sees research not as rigid or limited by a method, but as an “ongoing construction” (p. 84) that can only lead “to approximate rigorous abstractions” (idem). This approach implies challenging traditional notions of research centred on linear causality. Finally, responding to Elizabeth St. Pierre’s (2013) invitation, Springgay asks (arts) educational researchers to consider the idea of research without pre-set, fixed, concrete and isolated data, as posthumanist research pursues what is relational and processual. Finally, it is important to remember that posthumanism braids alliances with the political-pedagogical projects of feminism, postcolonialism, anti-racism and queer activism. And it does so, given that they all confront the systematic dehumanisation of people that takes place under the hegemonic practices of economic and social neoliberalism, and that is reflected in public policies and in the individualisation of social life and labour relations.

The Contents of this eBook

This book presents a compilation of ten contributions presented at ECER 2022. Although all of them share research and experiences from different countries and fields, we have decided to group them in three thematic sections with three or four papers each.

1) The first one, Arts-based research and embodied learning, presents three papers that use arts-based practices and theory to think about learning as embodied. How humans are beings that feel, and learn through the body. Thus, Sofia Ré, Ana Rita Teixeira, Cinayana Silva Correia, Ana Lúcia Paixão e Silva, Ana Isabel Augusto, and Ana Luísa Paz present a workshop that lays on the concepts of (un)learning, learning as an event, and pedagogy as tactics of resistance. They proposed several activities to participants, from an arts-based approach, with the aim of enhancing intersubjective reflection, and how we position ourselves about our own desires to nurture processes of (un)learning about our own research projects, while contributing to pursue co-creative ways to expand our peer learning community and preserve its sustainability.

In the second paper, Anja Kraus takes the concept of ‘kinaesthetic musicality’ to, from a philosophical perspective, develop the idea that musical metaphors can serve as a method to investigate pedagogical relationships. According to her, philosophy is very useful to explain the relationship of pedagogical theory and practice. Throughout her paper, she presents different musical metaphors to reflect about learning, sensitivity, tactfulness, responsiveness and the relations between human corporeality, embodiment and learning.

Finally, Judit Onsès-Segarra and Ana Rita Teixeira presents a workshop that introduced possibilities to theorise and embody arts-based postqualitative research. To do so, they start from the Irwins’

conceptualization of Becoming A/r/tography to propose and experiment with research practices in teaching-learning as a collaborative living inquiry. The aim was to build a collaborative space to develop and share experiences, from which participants could get involved with several actions, framed in an ontology of becoming, and connected to an arts-based methodological approach. The workshop consisted in the creation of a collective visual place by performing theory.

2) The second section, Arts for social change, brings different research that seeks to understand complexities of learning processes and ways in which the world would be better. Margarida Dourado Dias understands textbooks as cultural objects and pedagogical instruments. From this, she proposes to analyze the educational system through the textbooks' images with the aim to identify codes, messages and views of the world that can influence attitudes and ways of being in readers/viewers. Specially, she approaches from gender and racism perspectives and the relations between images and text in these textbooks with the aim to make visible stereotypes as well as who are visible and who invisible.

Nagima Sarsenbayeva, Nasibahan Iskakova and Lubov Isataeva present an action research about the impact of students' research method assessment on independent exploratory research skill development during the lessons of an elective course. They worked with two groups of students aged 12-16 years by conducting interviews and observations. The study shows that students can not conduct effective research without special training and usually their skills are influenced by the methods and techniques their teachers use.

In the following paper, Michaela Steed-Vamos, Rolf Laven, and Seyda Subasi Singh stress the importance of teaching Engaged-learning or Civic Education in pre-service teaching through art education in order to developing civic skills and competencies that can guarantee the required professional and personal development for a better future. In this way, they present a study whose aim was to reach the self-perceptions of pre-service teachers about service-learning. The study showed that service-learning offers excellent opportunities for art-based subjects in the field of art education and it revealed the areas that require improvement in the curriculum.

In the last paper of this section, Corinne Covez brings a research that involves very interdisciplinary participants such as teachers, students, educational assistants, theater artists, and engineers. The aim was to study the concept *ancrochage* through theater practices and see to what extent artistic partnership may represent a situation for an educational change by creating a common space of discovery and understanding. The paper also provides how the lockdown due to the covid19 affected this research.

3) The last chapter of this book focuses on Music education. We find three different approaches to processes of music teaching and learning. Vytautas Žalys analyzes the possibility of applying digital audio-visual technologies in assessing students' musical abilities and the process of music education in general. The aim of the study is to evaluate the suitability of focused and video ethnography and Computer Assisted Qualitative Data Analysis (CAQDA) technology to assess students' musical abilities in the process of music education. To do so, he works with a group of students aged 11-12 years. The aim of using analysis methods based on artificial intelligence was to reduce the subjectivity of the study.

Since the pandemic was very recent, the following two papers also make visible how it affected the research. Tal Vaizman approaches how the pandemic provoked by covid19 transformed our relations with people and culture, placing music in a new position as a tool for self-exploration and socialization. Specifically, he delves into how the lockdown affected music mentoring and music teachers. To do so, he presents qualitative research based on interviews with music teachers and teenagers, presenting

some insights related to how pandemic and the advances in algorithms to listen and recommend music challenges teachers in their methods and strategies of mentoring.

In another vein, Mario Mallwitz and Sonja Nonte bring research on cultural education in rural areas. They focus on music teaching and the collaboration between cultural institutions such as theaters and music schools. Since the research was carried out during the pandemic caused by covid19, the project was forced to change its methodology and also include in the research the effects of the lockdown in the context and topic of research.

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1. Arts-based research and embodied learning

Arts Education Research: Pedagogical Tactics to Rip the Desire to (Un)Learn

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Abstract

This paper aims to present and discuss the workshop *Pedagogical Tactics to Rip the Desire to (Un)Learn*, held at *ECER Plus 2022*, designed upon the collaborative work that has been developed within the non-formal University Study Group of Participatory and Artistic Processes in Research and Education (*Grupo de Estudos sobre Processos Participativos e Artísticos em Investigação e Educação*, GEPPAIE).

Based on a theoretical framework that intertwines events of learning (Atkison, 2011, 2015) and (un)learning (Baldacchino, 2019; Biesta, 2014), we sought for research practices that could enable and expand tactics of resistance (Certeau, 1988). This was motivated by our common experience, during the pandemics, of facing restrictions on our educational and research activities, set by governmental and sanitary regulations. Methodologically, our research follows a qualitative paradigm, within a participatory and arts-based approach. The workshop was developed along six phases: 1) Opening presentation on digital platform Canva; 2) Invitation to rip a personal book, instigating an emotional dilemma of (un)learning; 3) Interference with the ripped page in order to build an aesthetic object; 4) Challenge to rip the object re-created, raising discomfort; 5) Collaborative visual reflection using Canva, suggesting participants to interfere with our presentation by manipulating and adding images, resignifying words, or creating meanings; 6) Conscious breathing exercises, giving opportunity for all of us to integrate what we had experienced and created together, and in a way to assimilated it.

Arts-based research is thus summoned to defy prescribed pedagogies through (un)learning, in a democratic and shared process that envisages to act as a pedagogical tactic of resistance.

Keywords. (Un)learning, Pedagogical tactics, Participatory methodology, Aesthetic object, Arts-based research.

General description

This proposal recalls the collaborative work developed within the non-formal University Study Group of Participatory and Artistic Processes in Research and Education (GEPPAIE)¹ at the Institute of Education of University of Lisbon (Portugal).

The group was created in 2019, a little before the pandemic, which came to alter the way we envisaged this project initially, thinking how it could take place in the new educational environment outlined by sanitary restrictions and telematic media. Despite this unknown territory we were still determined to (re)search tactics drawn within participatory processes, in the scope of our own research projects. At first, pedagogical strategies were predominantly aimed to restrict and prohibit, as if traditional practices had become the motto and the model. The group seemed to align in this tone, but as collective work began, soon we created *resistance tactics* to revitalize learning perspectives “grounded in the notion of the not-known and the idea of subjects-yet-to-come” (Atkinson, 2015, p. 44).

By force of this resistance we bring Certeau (1988) to the discussion when referring that we had to *make do* with the conditions imposed, and through *uses* which the author describes as “‘actions’ (in the military sense of the word) that have their own formality and inventiveness and that discreetly organize the multiform labor of consumption” (p. 30). Stripped from the classroom space of proximity, we supported ourselves instead “on a clever *utilization of time*, of the opportunities it presents and also of the play that it introduces into the foundations of power” (p. 38-39). That is to say we were left with the power of Certeau’s tactic and “because it does not have a place, a tactic depends on time (...). It must constantly manipulate events in order to turn them into «opportunities». The weak must continually turn to their own ends forces alien to them” (p. xix). These forces, that Certeau calls strategies, are conducted and manipulated by power relations that intend to make us simple consumers and passive learners. In this sense, as an opposition to strategies, a tactic is a way of interfering in the system, in this context relating to government guidelines for either the interruption of learning and research activities or the stillness of bodies and environments in presential encounters to avoid physical contact. This constraint / opportunity opened up new possibilities against the state (Atkinson, 2011), by installing particular ways of creating, experiencing and sharing knowledge.

Although the group was limited to virtual interaction, it became a collaborative incubator where members fruitfully reflected on their singular and collective practices by proposing and exploring different pedagogical tactics: dialogical gatherings, workshops, presentations and even a collective in-evocative visual-writing production (Teixeira et al., 2021).

As we planned this workshop to revolve around the question *how to rip the desire to (un)learn?*, it was inevitable not to emerge ourselves within learning processes rooted in doubt, which always triggers uneasy feelings (Figure 1).



Figure 1. Slide from our Canva presentation navigating in the questions: What do you mean by doubt? Where do you want to go? (GEPPAIE, 2022, ECER Plus 2022)

In order to prompt an embodied gesture to express doubt, that could entail both hesitation and uncertainty, and at the same time allowed us to create upon what those feelings had left open within us, we came up with the verb *to rip*.

To rip has shown to be indeed a good verb to start, once it constitutes an aporia of the kind Derrida (1993) proposed: not a point where one gets stuck, not a passage as a matter of fact, but the eventual possibility of coming to pass “trying to move not against or out of the impasse but, in another way, according to another thinking of the aporia, one perhaps more enduring” (p. 13), where the outcomes depend more on the transformation of the subjects and their thinking, than the decision to rip or not to rip.

This same desire to deinstitutionalize learning, incorporating unexpected ways of thought, is brought by Baldachino (2019) when he compromises the term unlearning with the possibility of imagining what it could mean to undo Leonardo Da Vinci’s *Monalisa*. He focuses on “how education could happen beyond the assumption of actively producing or passively receiving a destination that has already been reached” (p. 6), either we refer to the value of a masterpiece, the meanings of the contents discussed or the learning and research methodologies to be followed.

Despite being aware that unlearning is an old discursive promise to seduce curiosity “that we have destroyed ... because we have stopped ourselves from [questioning what] unlearning [can invoke]” (Baldachino, 2019, p. 6), our intention was to underline the need to keep pursuing places in education where we can bump “into something that was not meant to be there” (p. 7).

Triggered by Baldachino’s and Certeau’s thoughts we recalled some of GEPPAIE’s *events of learning* (Atkinson, 2015), developed in the pandemic, with the willingness to unpack further potential to collaboratively reflect with ECER Plus 2022 participants. Our aim was to stress the ways in which arts-

based research can enhance intersubjective reflection, but also on how we position ourselves about our own desires to nurture processes of (un)learning about our own research projects, while contributing to pursue co-creative ways to expand our peer learning community and preserve its sustainability.

Understanding that knowledge and intra-relations, in its multiple forms, tend to be materialized and embodied in generic objects (Arendt, 2001), will thus imply a radical putting into crisis the materialized state of (embodied, objectified) knowledge (Biesta, 2014). When we perceive created or interfered objects as continuous ongoing actions that keep affecting us, this reveals a temporal dimension, which promotes a contemplative time for apprehension, connecting these objects directly with our emotions and ways of thinking. Therefore we enter into an inner listening, reflecting on how experiencing new ways of learning to 'unlearn' can influence our ability to apprehend new information.

One way to achieve that is to assume the place of discomfort and uneasiness that the rip action exposes, taking us to unknown places, outside the usual prescriptive pedagogical strategies which conveniently foster a comfortable and passive posture.

Methodology

This research workshop envisaged the creation of an aesthetic object by the transformation of materials and their learned conceptualizations, to invoke "a certain play ... through a stratification of different and interfering kinds of functioning" (Demirpolat, 2021, p. 358).

The proposal was anchored on a semi-structure, intending to unfold in a democratic and participatory process, guided by the question "Would you be willing to unsettle your subjectivity, as well as your knowledge assumptions, by thinking through an object in participatory terms and expecting the object, like the rest of the participants, to make you think back?"

We followed an arts-based research approach that, as according to Barone and Eisner (2012), "makes our conversation more interesting" (p.6), for the mixture of languages, tools and modes in meaning construction, but also because it can support fluctuations between an aesthetic and expressive inquiry, (in)evoking understandings that cannot be attained through traditional scientific objectivity (Barone & Eisner, 2012; Charréu, 2018; Springgay et al., 2005).

In an intertwined movement the workshop was composed by six phases:

1. Supported by the digital platform Canva we initiated with a framework contextualization to broaden the conceptual and methodological perspectives that anchored our proposal, encouraging participants to reflect about their ongoing projects;
2. Inspired by a fragment of the film "Dead poets club"² where the teacher ask the students to rip a page of the book, we provoked participants to take action (Figure 2):

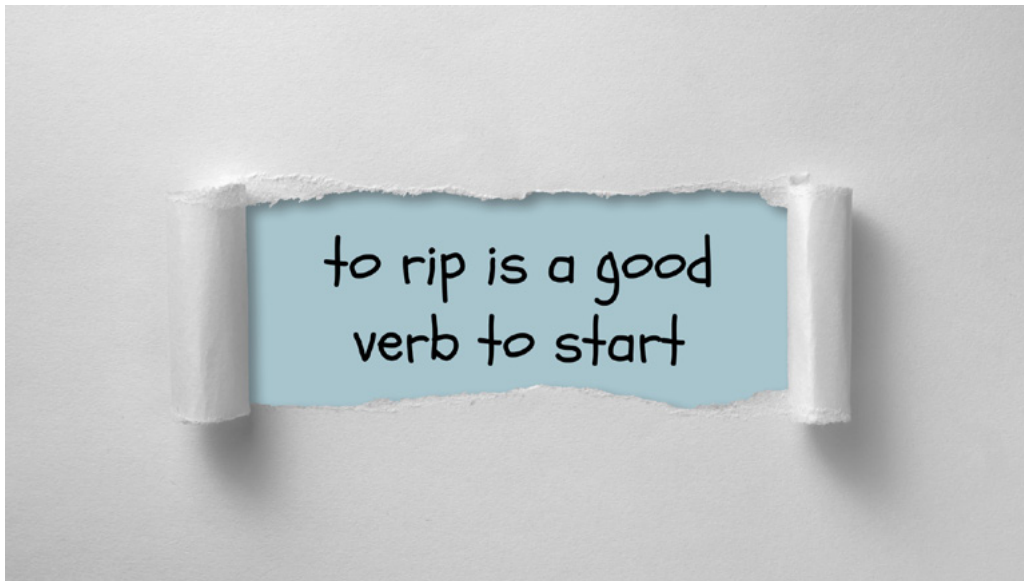


Figure 2. Slide from our Canva presentation: to rip is a good verb to start (GEPPAIE, 2022, ECER Plus 2022).

With the motto “To rip is a good verb to start” our intention was to motivate a sensory and emotional experience which could induce participants to confront themselves with the embodied idea of how “education has often been forced to reject: our need to forget and our ability to unlearn” (Baldacchino, 2019, p. 1).

Using personal diaries and books as metaphors, for being seen as deistic objects, we invited each participant to randomly rip a page of a diary or a book that was significant to them, instigating an emotional dilemma of (un)learning how to intra-relate with those objects by undoing internal conceptualizations;

3. Then the participants were asked to interfere with that page in terms of a material and graphical transformation in an “Order [that] is not imposed from without but is made out of the relations of harmonious interactions that energies bear to one another” (Dewey, 2005, p. 13). We started to give form to a childhood object, the “Cootie Catcher”³ or origami “Fortune teller” (Figure 3) - a children’s play transversal to different countries -, to continue to transform the undone meaningful object, this time composing it by different hidden entries.

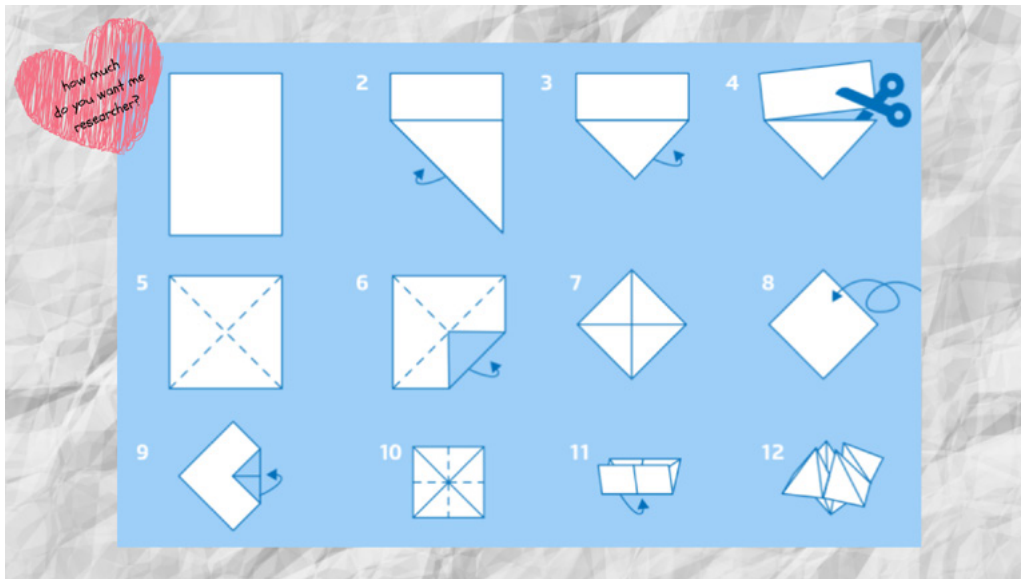


Figure 3. Slide from our Canva presentation: Instructions⁴ to build a cootie catcher with the inscription “how much do you want me researcher?” (GEPPAIE, 2022, ECER Plus, 2022).

The entries created by each author, through writing or visual composition, could address a personal desire, doubt, uncertainty, challenge or curiosity about the specificity of each participant’s research. What was hidden in each entry could be the touchstone for further exploration.

4. “To build a house you need to create a hole” (Tavares, 2015), was another landmark used to attract the discomfort of emptiness that can give way to the fullness of (in)evocative desires, by inviting the participants to rip again the object re-created to the point of destruction (Figura 4). What might have been sensed once more as pedagogical restriction and an uneasy feeling could be transformed into change, in a process mediated by pedagogical tactics yet to be discovered, materialized by objects that instigate researchers to continually produce meaning over time.



Figure 4. Deconstruction of the aesthetic object (Sofia Ré, 2022, ECER Plus 2022).

5. Then we suggested participants to interfere in our Canva presentation, whose link was shared to create a collaborative visual reflection by manipulating and adding images, resignifying words, creating new meanings, (un)learning what we knew about those objects. Our aim was to enhance “particular ways of communicating with people’s perceptive, emotional, cognitive, [and] intuitive ... capacities” (Kenski, 2007, p. 38), favoring the discovery of creative and artistic modes to actively include participants of different places and times (Figure 5).



Figure 5. Slides from our Canva presentation: joint reflective process through collaborative visual compositions (GEPPAIE & workshop participants, 2022, ECER Plus 2022).

6. “Shall we wrap it up with a relaxation?”, was the last layer of our research workshop. Due to the awareness of the emotional stimulation that the dynamics could arouse, one of us facilitated a moment of conscious breathing exercises, giving the opportunity for all of us to integrate and assimilate what we had experienced and created together.

Outcomes

Along the research workshop, and now as we bring some reflections about it, the question is more than just to produce or interfere with an object. At some point we had to ask ourselves “What are we doing and undoing?” (Baldacchino, 2019, p. 5), knowing that this constant questioning is somehow left unanswered. The focus was precisely to instigate participants to a “willingness to be undone” (Butler, 2005), which in Atkinson’s (2015) terms means to abandon prescribed subjectivities and, hence, pedagogies (Figure 6).

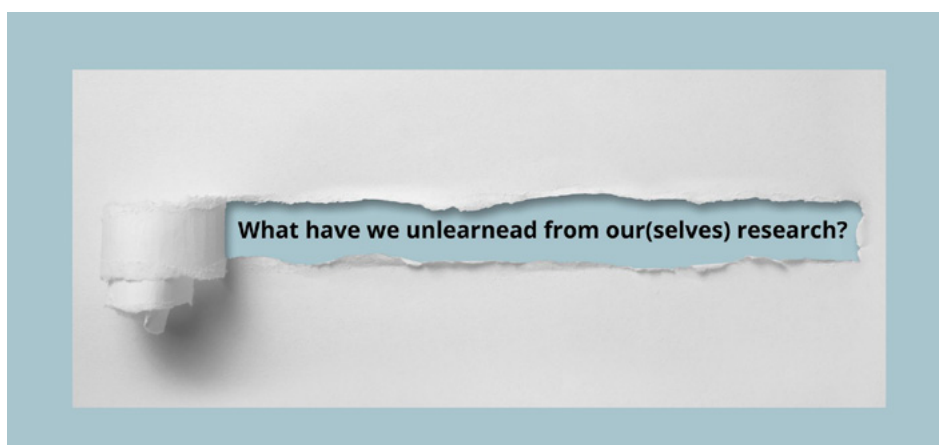


Figure 6. Slide from our Canva presentation: What have we unlearned from our research? was the original question presented to the participants. Someone later added “(selves)” to interfere with the initial meaning (GEPPAIE, 2022, ECER Plus 2022).

To rip an object that is meaningful to us evokes the subtraction of something in our perceived reality: more than belonging to us we consider that it tears apart something that constitutes our identity as subjects, researchers, as well as a collective. This inner movement, not needed to be expressed by words, was sensed in the reluctance of the participants either by choosing from which book or diary to remove a page, or by letting their hands, randomly, to show them which page would be torn apart.

This sheet of paper became a significant other through which each one of us was forced to drift away from what we had stabilized in our understandings. In this sense, by reconfiguring its materiality we unveiled another potential image of the object itself but also new structures of knowledge, one that “it is not vinculated to a discourse, it is trying to keep floating in the whirlpool of existing discourses, which the researcher summons to his [/her] craft to assemble an apparatus with them”⁵ (Henriques, 2021, p. 529).

According to Saarni (2000), the most appropriate way to achieve what we desire depends on emotional consciousness, expressing emotions in the intra-relations with others involved in shared social contexts, considering the community well-being. Open and participatory artistic processes can allow subjects a pulsating creativity, but it can also be somehow distressing because they are unpredictable and can deeply impact participants. That is why we focused on bringing awareness during this workshop, to take care of our sensory and emotional dimensions as participants and researchers.

The continual transformation of the aesthetic object and the visual reflection acted as a writing process, revealing the tactics of resistance of the subject’s thinking in the folds of the paper, but also on the resignification of Canva’s presentation (Figure 7 to 9).

Due to the violence that this process can trigger, it is possible to restore all the bits and pieces of paper, as well as collect our initial doubts and beliefs, but one could never be the same again, as the folds in the paper denounce (Figure 10).

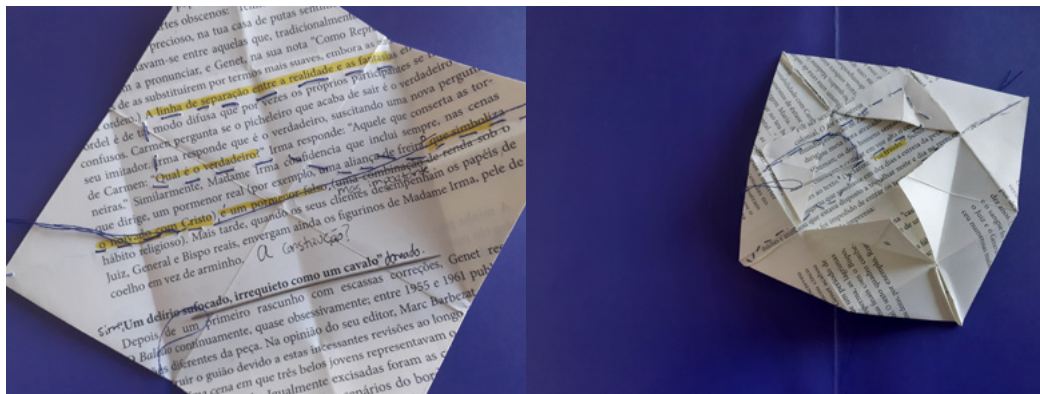


Figure 7. Aesthetic object in transformation, from the program notes of the theater piece “The Balcony”, of Jean Genet, interpreted by the theater company of the National Theatre of São João in Porto. “The line of separation between reality and fantasies / Which one is true? / The one that symbolizes Christ’s engagement. / It’s a false but important detail. / The construction? / Yes, a smothered delirium, restless as a tamed horse. / A first draft with few corrections.” (Art, 2022, ECER Plus 2022).

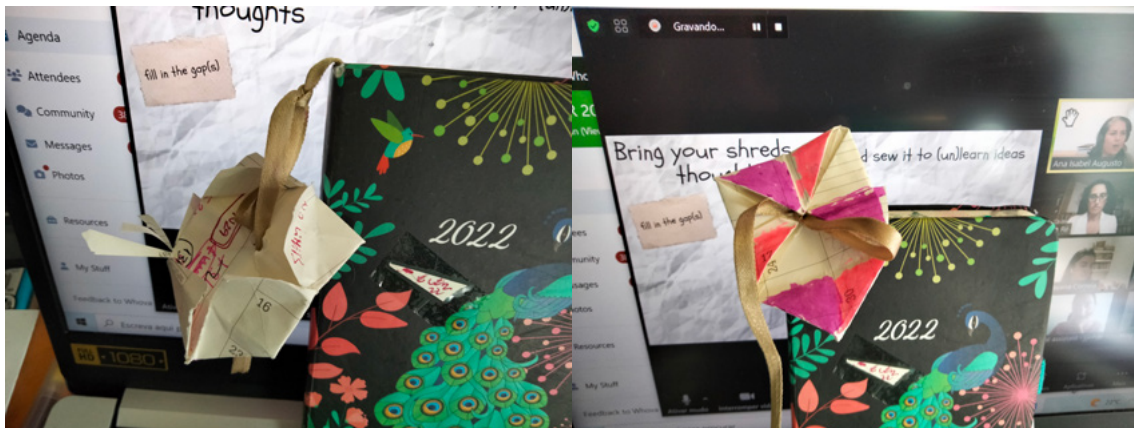


Figure 8. Aesthetic object in transformation. I write on my days' destiny (Paz, 2022, ECER Plus 2022).

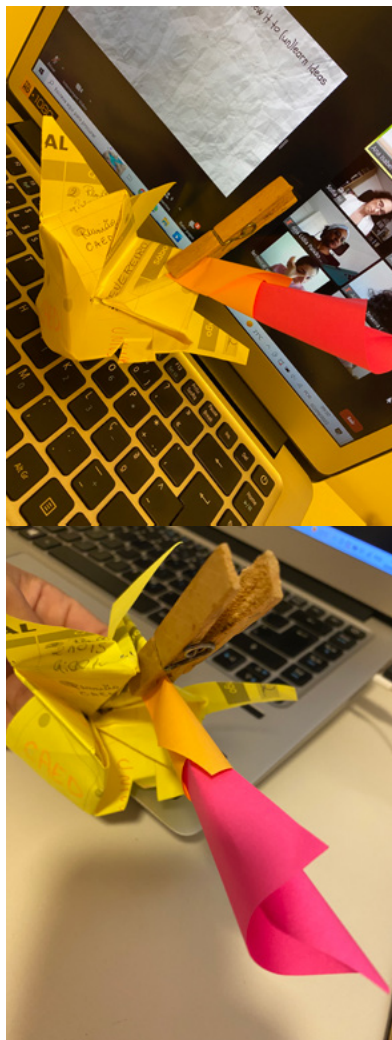


Figure 9. Aesthetic object in transformation (Cinayana Correia, 2022, ECER Plus 2022)

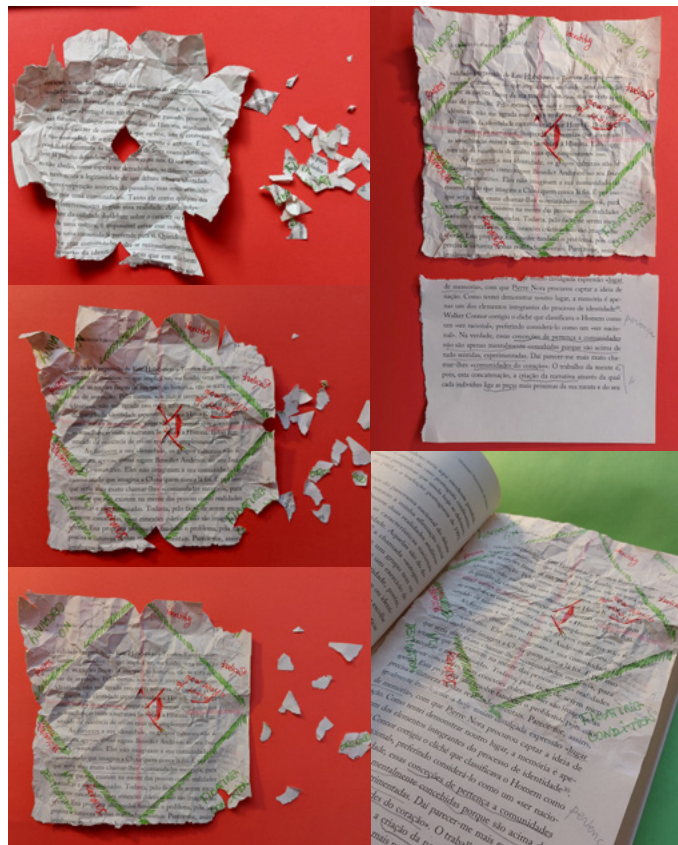


Figure 10. *Crime Reenactment*, later reconstitution of the ripped, folded, written, cut and painted page (Sofia Ré, 2022).

Our intention was not to dock at a pier of answers, as colonial forms of pedagogical power always strive to achieve, but to remain on the margin of that platform to collectively allow and sense the fluctuation of signifiers, what reinforces Certeau's (1988) words when he refers that "The space of a tactic is the space of the other" (p. 37) and that "tactic is an art of the weak" (p. 37). However, being vulnerable and in resistance is far more powerful than being passive or even authoritarian.

By sharing some of our pedagogical tactics with a new public, we wanted this workshop to be turned into a research process itself, of how we can ground as a learning community to collaboratively learn about the network that brought us here together: Research on Arts Education. Thereby, far from being mere consumers and passive learners we, the researchers who proposed this workshop and the participants-researchers that put our callings into movement, have provided evidence once again to Certeau (1988), whose words we dare to graphically and meaningfully interfere, by the force of our line of thought, and that is here materialized in the strike through: "they [we] made it function in another register. They [we] remained other within the system which they [we] assimilated and which assimilated them [us] externally" (p. 32).

Notes

1. Portuguese acronym for *Grupo de Estudos sobre Processos Participativos e Artísticos em Investigação e Educação*.
2. <https://www.youtube.com/clip/Ugkxms--l4qzarDLIc9IJd41r5sOPiLXrxN8>
3. English translation for *Quantos queres?*, the Portuguese name of the game.
4. Retrieved from: <https://www.alimentaabrincadeira.pt/brincar/criar-um-quantos-queres/>
5. Free translation from the original by the authors: "não está vinculado a um discurso, está a tentar manter-se à tona no redemoinho dos discursos existentes, que o pesquisador convoca para o seu ofício para com eles montar um aparato" (Henriques, 2021, p. 529).

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Metaphors for the Pedagogical Relationship: 'Kinaesthetic Musicality' and 'Pedagogical Tact'

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Abstract

A pedagogue enters a scene that is already orchestrated by the children through their bodily participation in the world. – How to grasp the practices at hand? How can individuals be supported in expanding comfort zones to experience learning? How can the teacher develop a collective learning environment? How can violence be prevented?

In this contribution, the concept of 'kinaesthetic musicality' (Theorell 2021) will be explicated as a metaphoric explanation for aesthetic learning. From a philosophical perspective it will, more generally, be argued that musical metaphors can serve as a method to investigate the difficult-to-grasp pedagogical relationship.

Keywords. Pedagogical relationship, Tact, Corporeality, Embodiment, Metaphor

General description

Preamble

According to the ‘European Educational Research Association’ (EERA), there is much concern on “[...] the impact of global realities on the prospects and experiences of educational research” (EERA 2022, online). At the same time, a more situated perspective on education is identified: “The demand that local and national academic and cultural particularities be given special consideration when discussing issues in education and educational research is emerging as an increasingly important theme.” (Ibid.) In pedagogical contexts, global sustainable development is displayed as sustainable learning. Sustainable learning is about a collective learning scenery, as well as about situated learning (Koditek et al. 2021). The personally framed experiences and understandings of one’s own position in concrete situations are the preconditions for independently acting in a globally sustainable way. Thus, sustainable learning means that the knowledge to be learned is to be related to the ability of connecting and applying it to challenges at hand. One needs insight into key themes, i.e. different cultural, social and natural contexts, and the awareness of the vital significance of species and things, forms of living, and actions. Such insights can only be gained through close and emotionally positive interaction; i.e. for acting sustainably, it must be possible to see the world as a meaningful and liveable organic whole (de Haan 2010, Wulf 2016, Kraus 2017, Koditek et al. 2021). It is up to the pedagogue to support the individual by providing for such learning.

– How can one get an understanding of one’s own position in a concrete situation? How to relate the knowledge to be learnt to the ability of connecting and applying it to challenges at hand? How can vital significance of key themes be taught within close and emotionally positive interaction? How to prevent violence?

The Pedagogical Relationship as Part of Pedagogical Practice

Within research, pedagogical practice is frequently described e.g. as ‘applying theory to practice’, ‘employing best practice’, ‘implementing an educational model’, ‘leadership.’ (cp. Grootenboer et al. 2017). Contrarily, descriptions of pedagogical practice such as ‘maneuvering under uncertain conditions’ (e.g. Bilstein & Kneip 2020), ‘coping with uncertainties’ (Böhle et al. 2004) and ‘acting on the base of tacit knowledge’ (e.g. Polanyi 1966, Neuweg 1995, Kraus 2016) indicate that one cannot educate someone with guaranteed success.

In all these descriptions it is expressed that it is possible to, occasionally, ‘apply theory to practice’, etc., but knowledge and attitude cannot simply be transferred to students’ minds; a teacher cannot build it into a person in the same way as a house is built on a ground. Due to pedagogy’s ‘technology deficit’ (Luhmann & Schorr 1982 [1979]), there is no guarantee for a learning success. Pedagogy’s ‘technology deficit’ describes pedagogical practice as not completely controllable.

Thus, there are several possibilities to put educational theory into practice (cp. Kraus 2016). According to the leading hypothesis in this contribution, we need philosophy to explain the relationship of pedagogical theory and practice as it bears the consciousness that ideas can be put into practice in different ways. Theory-praxis-transfers within pedagogy can be modelled e.g. through the perspective of instrumentalism, pragmatism, phenomenology, discourse-analysis, by referring to the performativity approach, to other methodologies and/or by relating to the concept of Bildung, etc. Each approach unfolds a logic of arranging a setting for learning. E.g. can the above-mentioned maneuvering under uncertain conditions etc. be further explained.

The Pedagogical Relationship as Part of Pedagogical Practice

Pedagogues themselves describe their professional acting in many ways, i.e. as organizing, listening, mediating, going into a dialogue, taking a stand, assessing, etc. Teachers will also plan a lesson. However, they would, for sure, agree upon that they always enter a scene that is already orchestrated by the learners in their bodily participation in the world. – Wilhelm von Humboldt ([1792] 2015, VIII, s.71f.) explains all education, *Bildung*, thus, learning, subjectivity, and skills of judgement as being initiated by a certain spontaneity:

“The impressions, inclinations, and passions which have their immediate source in the senses, are those which first and most violently show themselves in human nature. They constitute the original source of all spontaneous activity, and all living warmth in the soul. They bring life and vigour to the soul.”¹

Accordingly, pedagogy departs from unprompted corporeality and embodiment (cp. Merleau-Ponty 1968). Phenomenologically seen, the body is a sensorium, as well as a responsorium – bodily responses to the outer world range from feelings, etc. to spontaneous judgment (cp. Waldenfels, 2002, 2011). Even certain ethical and moral standards can be grasped in bodily terms (Kraus 2017). Bodily awareness and perception of the practices at hand, and more impulsive than reflected action forms are volatile and fluctuating in nature. Spontaneous bodily reactions follow tentative, even fuzzy logics. For the most part, they retreat from linguistification (i.e. from strict definition, grammatication, rules of syntax, etc.). In this sense, a pedagogue will primarily try to orient their own actions to those of the learners. Here, we recognize descriptions of a pedagogical coping with uncertainties, etc. – The systematics of didactics and goal-oriented education in a situation at hand can thus be put into operation only after having got an (maybe only vague) idea about the circumstances at hand. In this contribution, such spontaneous reflection and thoughtfulness will be outlined by applying the metaphors of music and dance, and under conditions of violence.

Methodology

Metaphores

Pedagogical engagement can be philosophically circumscribed by metaphors, i.e. by a figurative instead of a literal use of words and expressions (Derrida 1997, Riceour 1995, van Manen 2002). George Lakoff & Mark Johnson ([1980] 2003, §4) write: “metaphors are that structure how we perceive, how we think, and what we do.”

The wide variety of everyday life and language is reflected by metaphors. Lakoff & Johnson (ibid.) give the example of descriptions of argument that revolve around the topic ‘war’; - they write: “Imagine a culture where an argument is viewed as a dance, the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way.” (Ibid., §4)

Metaphors create structure in an unstructured field by providing for an understanding of an issue in need of better explanation by triggering another, more explored domain of activity. “We have found that metaphors allow us to understand one domain of experience in terms of another.” (ibid., §117).

This is especially promising in regard of their generative potential. One can expect from metaphors that one can take hold of the difficult-to-grasp, spontaneous, corporeal, and uncertain aspects of the pedagogical relationship.

Kinaesthetic Musicality

Ebba Theorell (2019) introduces kinaesthetic musicality as a description of aesthetic learning. In her investigation of “body-worlding in boy’s war play”, (ibid., abstract) she explains kinaesthetic musicality by ‘rhythm’, ‘orchestrating space’, ‘fictional characters as spaces for exploring the qualities of movement’, ‘the movement canon of play’, ‘phrases and aesthetic attention’.

In this contribution, the metaphors of music are transferred to those pedagogical skills of judgement, subjectivity and learning that are related to corporeality and embodiment; music is a possible denominator of metaphors for (aesthetic) learning and teaching as acting on the base of tacit knowledge etc.

Music is fluent in, and forms time. Musical attention demands an aesthetic sensibility that is realized via principles like harmony and ‘tamed’ dissonance, rhythm and melody, synchronicity and asynchronous transfer modes. Musicality in the field of pedagogy is about the sensitivity and body-tuning, responsivity and well-balanced interplay, improvisation and fine-calibration that arise within a personality, between people and the world around them. The wide range of music (or even dance) metaphors that express how pedagogues and learners respond to their social, material and cultural surroundings includes other metaphors such as ‘responsivity’ (Waldenfels 1994), ‘choreography’ (Kraus 2016), ‘poetic gap’ (Freytag & Kraus, online), and ‘kineasthetic musicality’ (Theorell 2021). In these metaphorical denotations, the relationship between human corporeality, embodiment and learning is expressed in personal and existential regards. ‘Pedagogical tact’ is, since Johann F. Herbart ([1802] 1997) later Muth 1969; van Manen 2002, Suzuki 2010; Burghardt & Zirfas 2018, Friesen & Osguthorpe 2018 etc., applied in describing the core of the pedagogical relationship.

If music and dance metaphors can serve as methodology to understand learning and pedagogical practice, such practice will be observed in terms of harmony and ‘tamed’ dissonance, rhythm and melody, etc. (see above).

Outcomes

As mentioned above, the pedagogical ethos always requires a sense for the individual; i.e. it comprises the feeling for acting considerately and sensitively for the state of mind of somebody who is supposed to learn. By referring to the concept of pedagogical tact, Max van Manen (2015) calls attention to the sensitivity and active thoughtfulness in the immediacy of the moment: He explains tact as the quality of mindful reflection and perceptiveness, which he declares as the bodywork of thoughtfulness in the unique situation of being with and acting with a child: “Tact is the active embodiment, the body-work of thoughtfulness.” (Ibid., 105)

Etymologically speaking, tact derives from the Latin *tactus*, meaning ‘touch,’ from *tangere*, ‘to touch.’ In the context of pedagogy, this turns to a figurative sense, namely ‘to handle in order,’ ‘to interfere with,’ ‘alter,’ or otherwise ‘affect another person,’ it means ‘to come into,’ or ‘be in mutual contact with somebody.’ Related terms are ‘intact’, meaning untouched, uninjured, and ‘tactile’ that refers to handling

or feeling something with the intent to appreciate or understand it in more than an intellectual manner. Tactfulness can e.g. happen in ritual settings and dynamics in terms of cultural staging and actions, involving “[...] the scenic-mimetic expressivity, the performance and staging character and the practical knowledge of social action” (Wulf & Zirfas 2005, 12).

From the pedagogical tact point of view, attentive presence and learning can be seen as steadily holding a sensitive balance between child and content, and withdrawing from influence (pathos): “tact involves a holding back, a passing over something, which is nevertheless experienced as influenced by the student to whom the tactful action is directed” (van Manen 2015, 102).

Pedagogical Tactfulness and Violence

In pedagogical contexts, the sensitivity and a sure instinct for social values shall avoid offense, defense, or power games. On the one side, in a pedagogical situation, as just explained, one needs pedagogical tact in order to prevent violence. However, on the other side, van Manen gives account for a violence that may be performed within actions that are explicitly declared as pedagogically tactful: “we should notice that touch can also imply violation or harm.” (van Manen 2015, 103).

Thus, there seems to be a genuine ambiguity in the confidential relationship of pedagogue and learner. At the first go, especially in the classroom, three forms of such violence can be identified (cp. Kraus 2016): acting under time pressure (1), manipulation (2) and rebellion (3).

(1) Under classroom conditions, pedagogical tact towards each individual is done under time pressure. Van Manen (2015, 103) refers tactlessness to time pressure: “[...] someone who is tactless is considered to be hasty, rash, indiscreet, imprudent, unwise, inept, insensitive, mindless, ineffective, and awkward. In general, to be tactless means to be disrespectful, ill-considered, blundering, clumsy, thoughtless, inconsiderate, and stupid.” Here, pedagogical tact becomes manifest not only as successful sensitive handling with certain unavailability, but also as a paradox, i.e. implying pedagogical aporia.

(2) Tact can be placed in the position of being closed off to strategy and manipulation, which – e.g. in the context of sexual assaults etc. – can be inhumane. I cannot go into this complex theme here.

(3) Someone is especially tactless, or out of tact, if his/her action implies violence, deriving e.g. from ethnocentrism or racism, sexual harassment, or harm. According to Michel Foucault (1995), social control, authority and violence subliminally inscribes to the human corporeality. He sees such bodily inscription as the most effective instrument of authoritarian violence. – With the sign of human civilization, thus, “[...] the rebellion against dominance, which due to its subtle institutionalization and shifting from physical torture to civilized discipline has become increasingly invisible and thus less transparent and eventual radical, continues to be topic of critical thinking” (Meyer-Drawe 1990, 41, own transl.).

Waldenfels (2002, 174, own transl.) shows that violence, quasi-anonymously, creates an impersonal social situation, which makes it difficult to react to it: “Violence cannot be traced back to the initiative or property of individuals or groups, nor to a mediating authority, nor to encoded rules.”

Violence breeds violence; violence, being met by the individual, evolves as an escalating spiral. That is to say, violence acts in a manner of its own and degrades all those passively affected, and even its active participants, to its statistics. Even if the offenders are the initiators and bear the social guilt for it, there is no possibility of winning over violence in its self-dynamics if not inhibiting it. And non-violent acting is not just a question of exercising the will to suppress one's urge to perform inner aggressions; it is rather an active battle with cultivated forms of compulsion, which takes physical and collective shape (Butler 2015).

At the same time, there are no other means than tact for entering a well-cultivated dialogue again. In order to do this, one must, according to Waldenfels (2002), respond to the violence at hand by a certain pathos, i.e. by stripping it of authority and limiting its sphere of influence. When expressing the helplessness of everybody in the face of violence, at the same time, it is to be resolutely condemned and inhibited.

In terms of musicality, this can be seen as tuning a social polyphony. Responsivity, in terms of tone, volume, and pitch, perceptively expresses the hope of making dialogue and a coherent choreography possible again. By this, conjunctive experiential spaces or sociality as 'belonging' are created (Gurwitsch 1979).

Notes

1. He continues (ibid., p.72): "[...] when not satisfied, they make it active, ingenious in the invention of schemes, and courageous in their execution; when satisfied, they promote an easy and unhindered play of ideas. In general, they animate and quicken all concepts and images with a greater and more varied activity, suggest new views, point out hitherto unnoticed aspects, and, according to the manner in which they are satisfied, they react on the physical organization, which in its turn acts upon the soul in a manner which we only observe from the results."

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Becoming-wolves: a collaborative living inquiry workshop

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Abstract

This paper presents and discusses the research-workshop, *Becoming-wolves: a collaborative living inquiry*, developed in *ECER Plus 2022*, facilitated in an online format. Inspired by a master seminar about arts-based research, carried out previously, in this workshop we introduced possibilities to theorise and embody arts-based postqualitative research.

The theoretical framework was based on postqualitative research, linked to arts-based research, and new materialist perspective, driven by Irwin's (2013) article proposals *Becoming A/r/tography*. One of the focuses was to search for research practices in teaching-learning as a collaborative living inquiry. We wanted to envisage an experimentation process supported by two methodological focuses: 1) performing theory by proposing actions that entailed movement for an embodied learning; 2) include body awareness in arts-based practices carried out online.

In this way, we thought about theoretical-practical postulations that could allow the construction of a collaborative space to develop and share experiences, from which participants could get involved with several actions, framed in an ontology of becoming, and connected to an arts-based methodological approach. The workshop consisted in the creation of a collective visual place by performing theory sustained by three main concepts, namely, *becoming-intensity*, *becoming-movement* and *becoming-event* (Irwin, 2013). For each concept a body dynamic movement was proposed.

Keywords. Collaborative living inquiry, Arts-based postqualitative research, Embodied learning, Performing theory, Ontology of becoming

General description

The present contribution emerged following an encounter between a teacher from the Faculty of Fine Arts at the University of Barcelona (Judit Onsès) and two doctoral-researchers from Instituto de Educação, Universidade de Lisboa (Ana Rita Teixeira and Ana Rocha), during *ECER 2021, NW29. Research on Arts and Education*. With the willingness to keep expanding our inquiry paths about the potentialities of arts-based research (ABR) from a postqualitative and new materialist perspective (Barad, 2007; Lather & St. Pierre, 2013; St. Pierre, 2011), we interweaved our research experiences and doubts to contribute to what became a new thread in the masters seminar about ABR (Barcelona University), lectured by Onsès, to unsettle educational research attachments based on a representational logic.

In this situated context, the need to follow an educational lens based on a participatory and collaborative intervention gained particular relevance as the masters favours transdisciplinarity, concerned with the development of an educative offer that supports students informed by their interests in arts-education. So these guidelines sustained our search for a movement in teaching-learning as a living collaborative inquiry, where students were invited to become researchers of their own meanings of learning.

Among the different ABR approaches, *a/r/tography* (Irwin, 2013; Springgay et. al., 2005) commits itself with a living inquiry, as a process that considers that research and learning understandings are not disengaged from the ways by which subjects live their own personal and professional lives. Therefore “research is subjectively informed and subjectively coproduced” (Springgay et. al., 2005, p. 903), and because it is sustained by this fluidity of embodied encounters, is driven by a continual state of interrogation and reflection between theory, practice and relationality (Springgay et. al., 2005).

From postqualitative research propositions we find ways to expand the conceptualization of living inquiry, once it assumes that everyone is an expert of their own lived experience (Springgay et. al., 2005). Furthermore, intending to democratise the notion of who can conduct research, it also recognises that the research process cannot be fully controlled or contained. It is a term that values the journey of a research process and the transition that researchers, and the research itself goes through, as a living organism.

Although the fact that in some ways it still refers to a humanistic world rather than a posthumanist one (Jagodzinski & Wallin, 2013), the openness to an ontology of becoming unfolds an ongoing world, where the human and the non-human can affect each other, and allow for the creation of new realities. Moreover, it also challenges us to think of the subject as a multiple self in relation and in constant change, moving in a multiple and contingent reality. Thus, this ontology presents an unfinished, indeterminate and unlocked reality (Coleman & Ringrose, 2013), which takes into account for research specially the processes, intensities and movements that affect and force other ways of thinking, living, feeling, moving and saying.

In this sense, it has been important for us to explore the entanglements between ABR and postqualitative research in educational and research contexts. Arts-based postqualitative research (ABPR) invites to create a space “to act, resist and reinvent the limits and possibilities of research” (Hernández-Hernández & Onsès-Segarra, 2020, p. 204);¹ by creating situations where different spacetime-matterings (Barad, 2010) are put at work. It is about to go beyond artistic disciplines and understand reality in its entanglements and intra-relations (Irwin et al., 2006) in which the subject is understood as a multiple-I-in-relation and approaches to research with the aim of understanding a phenomenon in a contingent and indeterminate reality in becoming (Onsès & Hernández, 2019; Onsès & Forés, 2020). ABPR is not only about sharing and understanding experiences and doing so through artistic methods and strategies, but about understanding these experiences connected with theory within an ontological, epistemological, methodological and ethical framework.

From this position, we proposed the master seminar as a rhizome, a network in which “any point . . . can be connected to any other, and must be” (Deleuze & Guattari, 2004, p. 13)². A space from which to connect “very diverse forms of codification, biological, political, eco-nomic, [artistic, educational] links, etc..., bringing into play not only regimes of different signs, but also statutes of states of affairs” (Ibid., claudators of the authors)³.

In this line, we consider that when researching for teaching-learning practices is also important the combination of the notions of *learning through experience* (Dewey, 1997), *learning in the making* (Ellsworth, 2005), and *embodied experiences in learning* (Ellingson, 2017; Ellsworth, 2005), focused on the pedagogical implications of start to walk with students athwart a sensory and bodily experience (Hegna & Ørbæk, 2021). Ellingson (2017) affirms that bodies can't be dissociated from the act of meaning construction in and of the world, once it is in this living organic material (although technology has been problematizing this issue) that senses are felt and placed, that we exert the importance of endeavour a theoretical embodied approach, in order to perceive how movement triggers and develops cognitive functions, that can open to the (re)signification of subjectivity and its situated contexts.

Irwin' (2013) postulations dialogue with Ellingson when the former affirms inquiry as an “unfolding to the possibilities of knowing in the movement and intensity of the events” (p. 200). The author enriches her theoretical-practical alignment supporting the process of becoming upon three layers: 1) *becoming-intensity*, strongly connected with the development of the capacity to be aware of body senses in connection with the context and the others, in a situated moment and place; 2) *becoming-movement*, inviting us to see and feel body movement in relation to potential and to understand through motion; 3) *becoming-event*, as an opening of spaces for improvisation within learning processes that “does not reside in a single personal encounter: it resides in a multiplicity of events that are social and collective” (Irwin, 2013, p. 207).

These perspectives made us pursue “embody ... practices in ways that make bodies a meaningful presence in ... research” (Ellingson, 2017, p.1). Therefore, we let ourselves be affected by Edwards' (2021) invitation in order to guide our practical proposals: “how do we create embodied forms of knowledge, with our body and mind in action?” and by Ellsworth's (2005) doubt, “How does the fact of human embodiment affect activities of teaching and learning?” (p. 2).

Methodology

Prelude: The ABR Master Seminar

The seminar was developed between October and November 2021. Counted with the participation of fifteen students from different nationalities, with experience in the field of social education, architecture, arts and arts-education. Planned in a collaborative way between the teacher and the invited doctoral-researchers, the seminar was carried out in four presential sessions, at the Faculty of Fine Arts of Barcelona University.

Following an ontology of becoming and the concept of living inquiry from a/r/tography, we wanted to challenge ourselves and the students to entrust the process at a continual ressignification stake. Therefore, in each session students were invited to perform the theory, that is, put the theory to work (St. Pierre, 2011), “to move and be moved in search of meaning, conceptually, artistically, physically and relationally” (Lee et. al, 2019, p.681). To this regard some readings about arts-based research were shared with them, and in class premises were deepened in a performative and embodied way.

The workshop practices, although planned, were thought to be developed through a quality of listening to research (Springgay et. al., 2005), not only in what concerns the presential exploration of the practices and its affectation on the subjects, but as well in what could emanate from the collective involvement. So, as premisses where being set in motion students were embodied engaging within the practices as they opened themselves “To render, to give, to present, to perform, to become— [other] offers for action, [for] the opportunity for living inquiry” (Springgay et. al., 2005, p. 899). In other words, in a continuum and integrated process each dynamic was being reframed and ressignified by each singular participant, in a “commitment to negotiating personal engagement in a community of belonging” (Irwin, 2013, p. 201). During each session a cartography was continually created, as an artistic impression of the meanings co-constructed along the learning process.

During the seminar, there were two moments where participants enhanced the in-between-spaces through an active and participative involvement in the translation of meanings (Ranci re, 2010) of the practices proposed. Here we share those two moments in order to support the reader to understand the links between the master seminar and the preparation of the research-workshop presented at *ECER plus 2022*:

1. A first moment happened during one of the warm up dynamics. Consisting of moving in a diagonal varying the qualities of movement in different levels, by the second time we tried it a student asked: “What if we would do it again pretending to be wolves?” (figure 1).



Figure 1. Becoming-intensity-becoming-a collective other (Ons s, 2021).

Another active entanglement, that disrupted the course of the action planned, was the proposal of one of the students from Mexico, where she is a teacher, to invite her students to connect to the seminar via online platform, in order for them to facilitate a dynamic to the class. Each one of the new members guided us through the creation of a visual place, within the contexts they inhabit, inspired by some of the images of the cartography sent previously to them (figure 2).



Figure 2. Becoming-movement-across-virtual- spacetimematterings (Onsès, 2021).

These two moments were challenging for several reasons. Firstly, because the proposals were very different from those we had prepared for. It meant the group had to leap in a more performative and uninhibited state. Secondly, it entailed entering in a more creative and experimental way of following with the practice. For us, those moments were definitely insightful in the way that students really engaged in the becoming of the class, feeling free to share their ideas, propose variations and confident to perform them within the group.

The ECER plus 2022 Research-Workshop

The research-workshop presented in *ECER plus 2022* meant a continuation of Onsès's and Teixeira's inquiry, about the potentialities of ABPR in an educational context. The aims and the pedagogical methodology were thought in accordance with the guidelines of the master seminar, namely: "attend[ing] to the process of creativity and to the means through which one *inquires* into an educational phenomena through artistic and aesthetic means" (Springgay et. al., 2005, p. 898); and discuss the pedagogical implications of the sensory nuances of performing the role of a learner that assumes to be an emancipated spectator (Ranciére, 2010).

In this sense we proposed participants to create a visual place by performing theory, based on Irwin's (2013) article proposals "*Becoming A/r/tography*, that had supported us within the seminar, focusing on the concepts, of becoming-intensity, becoming-movement and becoming-event. Motivated by the

question: *How can we, in a digital environment, collaboratively embody the experience of setting concepts into motion?*, for each concept a body expression dynamic was suggested to be explored, in order to give support to the composition of participants' visual places.

In the first part of the workshop, we shared a theoretical introduction about ABPR, by contextualising the master seminar, giving some insights from it and exposing the experiences that had inspired the creation of the proposal for *ECER Plus*. In the second part, the performative and embodied experiences started. We began with the moment-concept *becoming-intensity*, where participants were invited "to pay attention to their senses by slowing down and being aware of one's surroundings and one's experiences" (Irwin, 2013, p. 204). The question "How am I feeling right now?" intended to guide them into conceiving an inner mapping, by naming and renaming sensations and feelings in their bodies, identifying the places where they were feeling its pulsation. They could play with different tones of voice, from normal, outloud, whisper, etc. The option to leave the camera on or to turn it off was left open to consideration, although we asked them to leave the microphones plugged, as we wanted the group to become attuned both in the beginning of the dynamic and as well into finding an end, following the sound of each voice (figure 3).

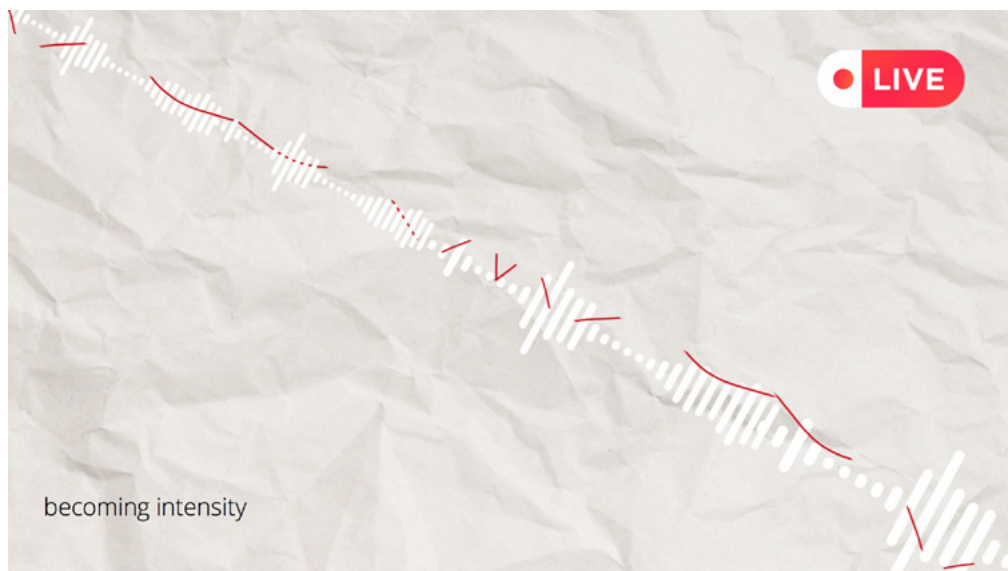


Figure 3. Becoming-intensity, ECER Plus 2022 slide presentation. (Onsès & Teixeira, 2022)

We continued with the moment-concept *becoming-movement*, inspired by the proposal of the student-teacher from Mexico and her students. The embodied experience of walking in a space, either if we are referring to a physical space, the inner listening map or a theoretical framework, can allow us to become aware of the fluctuations of the breathing walking inside one's body, and to start to understand the potentialities of our surroundings in interconnectedness. In this alignment, and by being conscious of a sense of integratedness of the dynamic experience previously, the creation of a visual place was addressed, from which each participant explored his/her singular context in that moment of time, engaging with the materials available to them and the human and non-human world around (figure 4).



Figure 4. Becoming-movement, ECER Plus 2022 slide presentation. “Each subjectivity is expressed to get to know the world together. To express, to register, to think oneself, to understand, to create, to know, to act, art. Networks and nodes” (Onsès and Teixeira, 2022)

The last moment-concept *becoming-event*, consisted in an entanglement of the visual places created. Aiming to give an opportunity into coming in what Atkinson (2012) stated as a learning event, characterised by an improvisational movement that influences and beholds the potential to transform the course of action and significance of the learning process, participants were asked to perform each visual place at a time, in front of the camera, from which its continuation would be entailed in the one that preceded (figure 5).



Figure 5. Becoming-event, ECER Plus 2022 slide presentation. (Onsès and Teixeira, 2022)

Outcomes

The present workshop, and the seminar that enlightened it, had as its main focus to be an experimental place to collaboratively explore practices that could allow teaching and learning to become immersed in a research process, from which “embodiment addresses our one-to-one relation with others or in small groups and our experience of living in a shared world with specific others” (Hegna & Ørbæk, 2021, p.3).

Participants in *ECER plus 2022* engaged in an active and committed way with each proposal set. A first insight relates to the importance of reflecting about responsibility in the teaching-learning process, once to be collectively immersed in a living inquiry movement, from the perspective of an ontology of becoming, implies, a shared responsibility. So, although we (Onsès and Teixeira) were leading the workshop, all the participants took accountability into the creation and (re)searching for places of (des) localization, according to their process on (re)signifying experience. They were also responsible for the workshop opening course of action, which means that they had to become willing to “embrace discomfort as part of the path and as a learning opportunity” (*ECER Plus 2022* participant reflection) for the proposals to be set into motion. This entailed an understanding of the process of “questioning [research as] “the translation of amazement into action” (Tavares, 2013, p. 23)⁴.

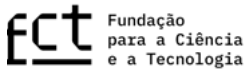
Another topic that arose from the workshop was regarding how to introduce experiences in research and in academia that go beyond logocentrism and logical thinking. How can researchers identify and expose in academic language experiences that create knowledge based on sensible and embodied actions? How to talk about something that happens in the leaps between the words turned into movement? Although arts-based research has been reflecting on these questions, it still remains a challenge for those that are trying to research based on the principles we brought to discussion in this article. The difficulty to assume a disposition to be in-the-between-spaces with others and oneself was informed by one of the participants as she disclosed her willingness to experiment with her students some of the practices we explored in the research-workshop. She pointed out that although she already knew some of the dynamics, somehow she stopped herself from bringing it inside the classroom. The improvisational aspect amongst “conceptual premise and partially unpredictable realisation” (Bishop, 2012, p.33) is still one of the stimuli and defiance for those who want to delve into arts-based research.

Notes

1. Translated by the authors from the original: “actuar, resistir y reinventar los límites y posibilidades de la investigación” (Hernández-Hernández & Onsès-Segarra, 2020, p. 204).
2. Translated by the authors from the spanish edition: “cualquier punto ... puede ser conectado con cualquier otro, y debe serlo” (Deleuze & Guattari, 2004, p. 13).
3. Translated by the author from the spanish edition: “con formas de codificación muy diversas, eslabones biológicos, políticos, eco-nómicos, etc..., poniendo en juego no sólo regímenes de signos distintos, sino también estatutos de estados de cosas” (Deleuze & Guattari, 2004, p. 13).
4. Translated by the authors from the original: “Questionar [a investigação] “é a tradução do espanto em ação”” (Tavares, 2013, p. 25).

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CIÊNCIA, TECNOLOGIA
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2. Arts for social change

Naturalizing Attitudes on Others Through Images in Portuguese Primary Textbooks

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Abstract

The Portuguese textbooks, accessible, common and individual objects since 2017-2018, are cultural objects and pedagogical instruments (of *trust*) for specific consumers that allow us to study and analyse the educative system through the cultural, educative, political, ideological and curricula choices since they mark conceptual options in the education. Since their contents are legitimated “*in and for*” the school (Castro, 1999, p. 189), the study of the images can allow the drawing of thoughts in order to understand codes, messages, views of the world and artistic expressions that are intended: to influence their readers/viewers; and to naturalize attitudes and ways of being or not being.

Past and contemporary Portuguese research on the analysis of textbooks and several issues such as racism, gender, and reinforcement of stereotypes, is focused mainly on the contexts and texts, paying almost no attention to the images and the relations they establish with the texts. In this article, starting from a prelude that is based on exposing the importance and impact of images in textbooks, I present a research where the aim is to enter into a different methodology, focusing on images and their relationship with the texts, exploring the representation or not of identities of people/groups of people. The examples offered by the images in textbooks are a support for the (re)cognition of self and the other. (Re)cognition of who is mirrored and serves as a model, but also of who is invisible. The (non) presence of visual representations of identities influences the way in which the past-present-future is constructed.

Keywords. Textbooks, [In]visible Identities, Images and Representation, Anti-discrimination.

Starting point

“Seeing comes before words. The child looks and recognizes before it can speak.

[...]

We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach - though not necessarily within arm’s reach. [...] We never look at just one thing; we are always looking at the relation between things and ourselves.”

—John Berger, 1972, chap. 1 of *Ways of Seeing*

“When I was growing up, I was taught in American history books, that Africa had no history and neither did I. That I was a savage about whom the less said the better; who had been saved by Europe and brought to America and of course I believed it. I didn’t have much choice. Those [are] the only books there were. Everyone else seemed to agree.”

—James Baldwin, 1965, 30:35-31:05 of *Debate: Baldwin vs. Buckley*

“As I move through my daily life, my race is unremarkable. I belong when I turn on the TV, read best-selling novels, and watch blockbuster movies. I belong when I walk past the magazine racks at the grocery store or drive past billboards. I belong when I see the overwhelming number of white people on lists of the “Most Beautiful.” I may feel inadequate in light of my age or weight, but I will belong racially.”

—Robin DiAngelo, 2018, chap.4 of *White Fragility*

Following these three speeches, the thoughts that come to my mind are (a) the ways of seeing and the importance of images, (b) the belief in what the textbooks present as truth, (c) and the importance of belonging in order to feel safe in life. These thoughts led me to primary textbooks because images, carriers of information, are used as a primary tool to get the attention of students and, as several authors point it, as a main pedagogical resource in the first years of school learning (Carvalho, 2011; Choppin, 1992; Gérard & Roegiers, 1998; Richaudeau, 1979). The visual impact of images, as examples of dominant understandings of a particular time, of particular ways of learning and the type of knowledge/behaviour to be promoted (Luís Vidigal, 1994 (Pinto, 2003)), interferes directly with the sense as each person learns how to see the world and the place that is imposed to each one.

The western society relies greatly on books, as carriers of knowledge and truth. These books intend to present the structure, nature and history of the society, giving examples of what is expected or deserved to be followed. For example, if in the school textbook we see images, where there are only two genders and the role between these is detached by the type of activities and responsibilities – such as taking care, cleaning, cooking, washing and being beautiful/ presentable for girls and studying, learning, playing, eating for the boys – the viewer learns to “accept naturally” and replicate the ways of being that are proposed or imposed (depending on the point of view of the learner/viewer) (Fig. 1).



Figure 1. Page 49 of the Portuguese textbook called “Iniciação da Leitura” organised by M. Subtil, F. Cruz, A. Faria & G. Mendonça, and illustrated by Eduardo Romero in 1931 (2nd Ed.)

If a school textbook shows that there are “current people of the primitive life” (Fig. 2), using images supported by explicit words (“current indigenous people making fire by a primitive process”; “primitive house of today”; “primitive transport still used by American natives”; and etc.), a border is drawn between “we” and “other”: the “civilized people” and the “others” that are still in the past. Aren’t these depictions being used to confirm that there is only one way of evolution and that there is a “natural” advantage of being part of a present/future? Aren’t these textbooks contributing to legitimate who is better, who needs help to evolve and justifying, by so, colonization, oppression, sexism, classism, ableism, racism, ageism and other types of discrimination? The school textbooks aren’t innocent objects. As Alain Choppin argued, they carry “moral, religious and political values”, directly related to the society that engenders them (1992, p. 345). Why is it that nowadays textbooks continue to give stereotyped examples of being? Is it possible to “feel” the belonging of everyone in the images (and texts) of textbooks?



Figure 2. Page 9 of the Portuguese textbook called “Novo Livro de História da 4ª Classe” by António Branco and illustrated by Eugénio Silva in 1973

If a school textbook continues to show currently that there is a binary distinction of genders (Fig. 3), where the physical practices (football, basketball and swimming for boys; gymnastics and ballet for girls), the colours and the type of dressing (pink tutus and tight-fitting suits for girls standing out their body, while the body of the boys remains hidden) are determinant characteristics of a person, what happens with the people who do not identify themselves with these depictions? Where do they include themselves? If there is a representation of “normality” and the viewers don’t see and read themselves in the images of textbooks, what kind of feelings and reflections are being passed and produced?



Figure 3. Page 14 of the Portuguese textbook called “O Mundo da Carochinha - Matemática - 4º Ano - Manual”, by C. Letra and F. G. Freire and illustrated by Espiral Inversa and Nónalinha in 2014



Figure 4 Colours of the characters on the covers of three Portuguese textbooks for the 4th year (Portuguese, Maths, and Social & Environmental Studies), published by Gailivro in 2014

Where are the “others” (people and expressions) if textbooks show only light-skinned people who are always smiling and happy (Fig. 4)? Aren’t these books teaching (giving an idea) that there are only two ways of being: the good and the bad; the happy and the sad; the lightened people and the “invisible” people; the rich white western people and the poor coloured non-western people? Aren’t these books imposing a point of view where there are people and ways of being that deserve to be depicted and

desired, while there are others that remain hidden, out of view, because they are not “normal”? Aren’t these books contributing to the setting up of the white people in the centre of the world and the coloured people in the margins, as Grada Kilomba (2020, p. 180 [2008]) could say, contributing once more to racism? Aren’t these books giving an idea of only one possible truth, naturalising attitudes on “others”? And if the depiction of the “others” exists, how are they represented and what words accompany them? With this naturalisation, the question about where a coloured person comes from becomes “almost” natural.

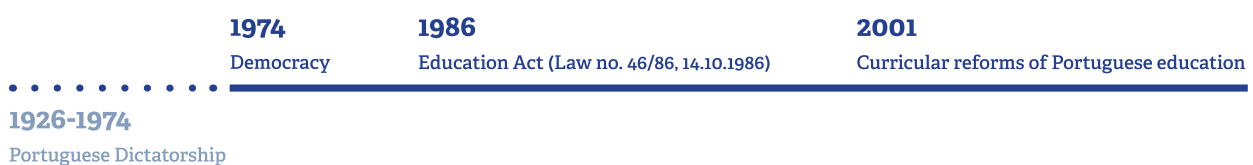
“From an early age, the white people around her confront her with questions about her body and her origins, reminding her that she cannot be «German» because she is black. These constant questions about her origins are not an exercise of mere curiosity or interest; they confirm the dominant fantasies of «race» and territoriality.”

—Grada Kilomba, 2020, p. 117 [2008]

Why is it so “natural” to doubt that a coloured person is European and not to question if a white person is from Europe? As Grada Kilomba said, these kinds of actions contribute to “everyday racism” and racism is nowadays being explained in terms of territoriality.

Looking to the path

The intention of my research is to create and critically analyse an archive of images that are being used in textbooks of the first grade in Portugal since the independence from the dictatorship - from the 25th April 1974 until nowadays (2022) -, and to verify if these textbooks mirror the governmental educational policy. Questioning the Eurocentric narratives – that “romanticize Portuguese colonialism, silence racism and depoliticize the resistance of colonized peoples”, summarizing an interview with Marta Araújo (2017) –, the aim of the project “[in]visibility of identities in Portuguese 1st grade elementary textbooks of Social & Environmental Studies after 1974”¹ is to draw a perception of the cultural realities that are being designed institutionally in Portugal, and through the presence or absence of images of people and groups of people in textbooks, think about their contribution to the racial and social inequalities.



Three moments in Portugal are important in this research:

- the establishment of democracy in 1974;
- the approval of the Education Act, matching with the entrance of Portugal into the European Economic Community in 1986;
- and the curricular reforms of Portuguese education in 2001. New programs were designed for all levels of teaching and new methodologies were introduced with the aim of creating critical and active citizens.

Following a qualitative, quantitative and comparative methodology, based on a decolonial conceptual basis, the analysis of the images, supported by several authors (Anstey, 2008; Doonan, 2008; Nikolajeva & Scott, 2001; Painter, Martin, & Unsworth, 2012), will follow the next steps:

- data collection of Portuguese textbooks for students since 1974;
- content/visual analyses of the images regarding the representation and the absence of representation (races and ethnicity; ages; social status; gender; ableism);
- textual analysis of the texts associated with the images and their relationship with the visual narratives.

Although through any textbook it is possible to show visually and textually the impositions of identity stereotypes, in this research the focus is on the textbooks of *Social & Environmental Studies* of the first grade of elementary school because there is a direct representation and non-representation of identities, regarding cultural diversity, social status, ages and disabilities. These different categories are analysed because of the intersectionality in discrimination, and it would be difficult to close eyes and mind, giving privilege even in the discrimination.

The textbooks that are being chosen to be analysed are from the years of their approval and release in the market. For the period between 1974 and 1991, it is difficult to collect information about the release of textbooks, although it is important to notice that the end of the dictatorship did not interfere immediately with educational change and that the textbooks continued to be used for several years. From 1991, it is already possible to highlight the following years: 1995, 1999, 2003, 2007, 2010 and 2016. For a long time, textbooks were not kept in libraries, which makes collection difficult. Could it be that this difficulty is related to the fact that textbooks were/are dischargeable at the end of the school year, since they were very often out of date in the next or following years? The contrast between the use of a unique textbook for decades during the dictatorship and the commercial use of a textbook for a single or a few years influenced the relationship between the school community and these books.

The focus on the first grade textbooks was set up because of the use of images: they are used as tools to reach goals of learning since at this age, children are still very comfortable with what they see (there is a belief in vision: “if I can see, then it exists”). As the image in the textbook is a key element at the beginning of schooling, for an “attractive” multimodal learning, and with increasing use since the beginning of the 20th century (Sammler, 2018), it deserves an attention that will complement the studies already carried out and extend them to the national reality.

Further questioning

“Necesitamos – como investigadores, educadores y educandos, pero sobre todo ciudadanos – hacer visibles mundos invisibles que necesitan ser visibles” [We need - as researchers, educators and learners, but above all citizens - to make visible invisible worlds that need to be visible]

—Carlos Escaño, 2019, p. 192

Talking about the naturalisation and normalisation of attitudes is talking about “natural” and “normal” facts as justifications as if there is no logic or rational involvement in the matter, as if images and words are neutral. The researchers Marta Araújo and Silvia R. Maeso showed, for example, that in Portuguese history textbooks slavery is viewed as the “wrongs” of European history, related only to the times of the Portuguese expansion and thus forgetting intentionally the racism as a historical product of the colonisation (Araújo & Maeso, 2012).

Considering that it is possible that the images in school textbooks are used with a decorative purpose to embellish and attract the students to the learning process (more than with an arts education purpose), how can they inform the world, directly involved with them, about the (un)equal representation of people? No image is neutral. No language is neutral. Which differences can be verified through the last decades in the representation of different identities? Summarising the project issues, these are:

- In what way do the images in the post-1974 textbooks of Social & Environmental Studies highlight or hide identities and, consequently, social and cultural values?
- Which representations and stereotypes are present in (in)visible identities?
- Do these Portuguese textbooks reflect the educational intentions regarding the goal of inclusive education?

Naturalizing violence

Imagine that the identities depicted in a textbook are replaced by those that usually are invisible. Imagine that in the textbook there are only or mainly:

- non-white people;
- people with different cultural identities;
- people from diverse social status;
- non-binary/genderqueer people;
- people organised in different familiar structures;
- people with disabilities (physical and mental).

Imagine that the textbook shows and talks about identities where you don't fit. Imagine that you have to accept this information without complaining or without your point of view being heard.

"...notice the violence which that transformation does. Not to the image, but to the assumptions of a likely viewer."

—John Berger, 1972, chap. 3 of *Ways of Seeing*

Notes

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Developing students' independent research skills by evaluating research method relevance

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Abstract

This paper presents an action research that determined the impact of students' research method assessment on independent exploratory research skill development during "Local History of the Zhambyl Region" elective course lessons. The study took place in the 2020 and 2021. The effect of group conversation and formative assessment on independent research skill development, were investigated using a quasi-experimental design. The participants were selected naturally, the study setting was partially controlled and pre- and post-test measures were used. Descriptive data was generated in the pre- and post-intervention assessments. The result showed that while the experimental and control groups had similar skill levels at the beginning of the study, the experimental group improved higher than the control group over the study period. The intervention involving group conversations and independent skill research assessment can be applied in similar settings across grade levels and subject domains to boost students' independence in investigating problems scientifically and developing new knowledge.

Keywords. Research method relevance, Group conversation, Independent exploration, Validity, Diagnostics, Choice of methods, Effectiveness criteria

General description

This action research determined the impact of students' research method assessment on independent exploratory research skill development during "Local History of the Zhambyl Region" elective course lessons. The study took place in 2020 and 2021 in a school in Southern Kazakhstan. The problem investigated was the failure of students to conduct independent exploratory research. In modern times, students of the school are genuinely interested in research activities allowing them to learn, understand and master new concepts, express their own thoughts, make decisions, invent, and discover the unknown. Previously, it was assumed that they independently learned how to research as they organize and conduct investigations. However, practice during the elective course at the research location revealed the inconsistency in this assumption. Teaching during the elective course showed that students could not conduct effective research without special training. This study concerned how independent exploratory research develops due to group conversation and students' assessment of the relevance of the research method. The effect of two variables, group conversation and formative assessment on independent exploration, were investigated using a quasi-experimental design. The participants were selected naturally, the study setting was partially controlled and pre- and post-test measures were used.

Research Question

This study answers the question: How do group conversation and students' assessment of the relevance of the research method contribute to the development of their independent exploratory research?

Research Objectives

The aim was to determine the impact of group conversation and research method relevance assessment on the development of students' independent search skills. The specific objectives of the study were to;

1. Collate the already accumulated experience of developing the skill of independent exploratory research;
2. Measure the pre-existing level of formation of research skills among students;
3. Develop and implement an intervention comprising tools and methods for developing students' skills of independent exploratory research;
4. Measure the impact of assessing the relevance of the research method on the development of students' skills of independent search;
5. Compare the before and after measures.

Theoretical Framework

The concept of research skills and abilities is interpreted differently by different authors. An analysis of various definitions and classifications made it possible to identify several approaches to its definition (Savenkov, 2019, p. 15). Under the development of research abilities in students Savenkov (2019, p. 15), explains the acquisition of special knowledge, skills and abilities of exploratory research. He includes the following: see problems, raise questions, put forward hypotheses, define concepts, classify, observe, conduct experiments, draw conclusions and conclusions, structure the material, prepare the texts of reports, explain, prove and defend ideas. According to Seredenko (2014, p. 32), a student with research skills and abilities can and does perform intellectual and empirical actions constituting investigational activities leading to new knowledge discovery. Kortnev & Shusharina, (2006, p. 17) argue research skills can be developed to: cover the problem as a whole; correctly set the research task; evaluate methods for solving the problem; plan research activities; search for the optimal solution to the problem, and implement the chosen research methodology. Consequently, it is hypothesized that preparation in

meaningful group conversation and assessing how relevant the chosen research methods are can develop students' independent exploration skills.

Methodology

Methods

This study concerns how independent exploratory research develops due to group conversation and students' assessment of the relevance of the research method. A quasi-experimental design was employed. The intervention effect was measured for the experimental and control groups in which the participants in the same school cohort were selected according to their natural form groupings. The study involved an experimental group of ten (10) students and a control group of nine (9) students. The groups were naturally selected and the study setting was partially controlled.

Collective conversation and assessment of the relevance of the research method of the results obtained were applied in the intervention. The method of collective conversation in plenary involved discussing the situation with the usual problematic issues, for example, "What should we do first?", "What do you think a scientist starts with?". During the collective discussion, students usually name the main methods: "Read in a book", "Observe", "Test in practice", "Measure", "Find out how it is done on a similar object", etc. So gradually, during the conversation, a chain of research methods is built up. At this stage it was very important to bring students to the point that they began to name the research methods themselves. Those methods that students do not name during the conversations are prioritized. The selected methods including historical and typological, complex measurements, analogy, historical modeling and enabled monitoring are shown in Table 1.

Table 1. Rubric for student self-assessment of independent research skills

№	Selected method	Analytic review	Task 1	Task 2	Task 3	Significance
	Historical and typological	+		+		Much material collected for analysis.
	Complex measurements		+		+	Much material collected for analysis.
	Analogy	+	+	+		Helps in knowledge transfer
	Historical Modeling				+	Only used for historical study tasks
	Enabled Monitoring					Relevant but unused material collected

In order to assess the relevance of the chosen method of research, the approach of analyzing the results obtained was applied. Furthermore, the student's propensity to risk corresponds to the independent choice of methods of object research, one of the most difficult stages for students in conducting research activities (Fetytskin et al., 2014, p. 2).

The choice of creativity as a proxy for independent research was guided by (Leontovich, 2003; Poddyakov, 1999; Savenkov, 2004, pp. 12–50), who identified three (3) levels of formation of research skills in schoolchildren. In the most advanced form, the students pose the problem independently, look for ways to solve it and find the solution. This last level reveals the ability to learn, the basis of this study. Fetyskin et al. (2014, p. 60) was used to gauge the level of development of the skill of independent exploratory research among students.

Individual interviews, an observation sheet, a method for diagnosing personal creativity (Tunik, 2002) cited in Fetyskin et al. (2014, pp. 42–46) were used as research tools. The latter method of diagnosing personal creativity consists of 50 questions distributed according to four (4) factors of creativity: curiosity, imagination, complexity, and risk-taking. The test-taker chooses one of four possible answers: “Mostly true”, “Partly true”, “No”, “I can’t decide”. These factors of creativity most accurately correspond to the criteria for determining the skills of independent research search.

Guided by the recommendations of Savenkov (2004, p. 50) that the diagnosis of research skills “can be successfully carried out in the course of observations”, an observation sheet was developed for students in situations requiring research behavior as depicted in Table 2. The focus was on the manifestation of the following skills: see problems; ask questions; put forward hypotheses; define concepts; classify; observe; conducting an experiment; draw conclusions and conclusions; structure the material explain, prove and defend their ideas.

Table 2. Rubric for student self-assessment of independent research skills

Criteria	Check if skill is observed
I. The student cannot independently:	
– See the problem.	
– Find solutions.	
– Work with the teacher’s help to solve a problem.	
II. The student with some independence can:	
– Find methods for solving the problem.	
– Make decisions.	
– Not see the problem without the teacher’s help.	
III. The student independently:	
– Formulates the problem.	
– Looks for ways to solve it.	
– Reaches conclusions and decisions	

Perspective

The “Local History of the Zhambyl Region” elective course has been offered at the study site since 2015. Each cohort electing this course takes it for two (2) years. The course is intended to develop research skills in students. The lessons of the course are practical as students worked on scientific projects. At the conceptualization phase of this study, it was projected that the developed tools and methods would help students improve their independent research skills.

Participants

The study involved 19 students aged 12–16 years with ten (10) in the experimental group and 9 in a control group taught by other teachers, in the same school, who were not involved directly in the study and who did not have primary access the research resources and methods. The level of independent research skills in the two groups were similar at the beginning the study as shown below in Table 3 after the analysis section.

Analysis

Descriptive statistics were used in the analysis process. Data generated from a Tunik rubric applied during the pre-study and post-study measurements was analyzed using MS Excel software. Direct comparisons of attainment were made within and across for the experimental and control groups for the years 2020 and 2021. Informative tables and charts were generated.

Outcomes

Results

Table 3 shows the diagnostic results for the two waves of measurement.

Table 3. Diagnostic results for the pre- and post-study measurements

Factors of creativity	Pretest score	Experimental post-test score	Control post-test score	Experimental change	Control change
Curiosity	5.9	10.2	7.3	4.3	1.4
Imagination	6.8	11.6	8.8	4.8	2.0
Complexity	6.4	9.1	7.2	2.7	0.8
Risk appetite	2.3	5.4	3.2	3.1	0.9
Total	21.4	36.3	26.5	14.9	5.1

Analysis

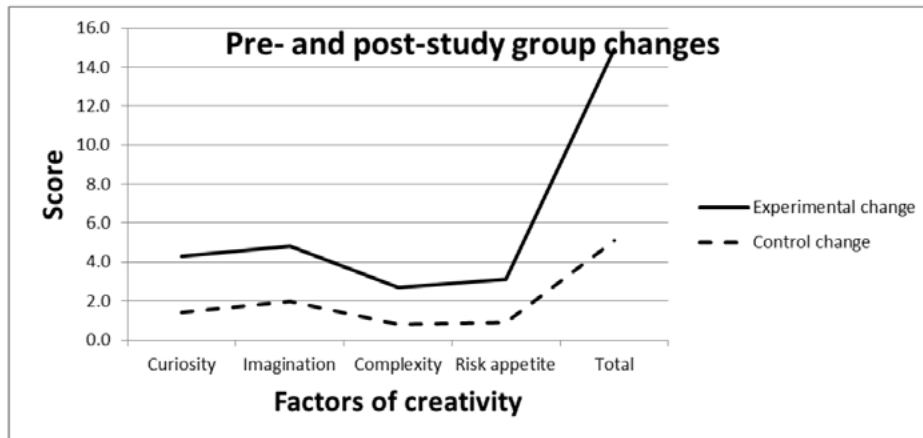


Figure 1. Change relative to baseline score by the experimental and control groups

The data collected during the diagnostics of conversation groups showed that the use of collective conversation methods and the assessment of the relevance of the research method contribute to the development of students' independent exploratory research skills when conducting research.

Insights

The results in Table 2 show an increase in the development of students' independent research search skills of students in the experimental group after applying methods of collective conversation and assessing the relevance of the chosen research method. In contrast, the similar skillset for the control group showed tiny increases in comparison. The results of the study led to the conclusion that with the use of the intervention, the level of independent exploratory research for students increased after training in an elective course. The results of the research can be applied in elective classes to develop students' research skills.

Moreover, they can be used in the classroom for students to determine the methods of assessing learning goal achievement. Strategies have been established to increase the effectiveness of developing students' independent research skills during research. These include mastering the methodology of applying the assessment of the relevance of the research method; using the method as a system at each stage of the lesson, and confirming a method of evaluating the relevance of research in the development of skills using goal-setting, forecasting, correction, self-regulation. The conducted research has shown that the development of students' independent research search skills is influenced by what methods and techniques the teacher will use. The tested methods have had an effective impact on the level of independence of students during research work.

Students experienced the following difficulties in assessing the relevance of a research method: relying entirely on teacher assessment; perceiving the assessment uncritically (even in the case of a clear underestimation); not perceiving the argumentation of the assessment; not assessing their capabilities in relation to the solution of the task. In the future, it is necessary to teach students to plan research activities, search for the optimal solution to the task and Implement a chosen research methodology.

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The Integration of Service-Learning in Art Teacher Education

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Abstract

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 in recent years. The lack of such competencies aggravates the situation for early school leavers and marginalized groups of students who suffer from diverse vulnerabilities. Schools and the teaching force should be well-equipped to cultivate these skills and support students. Developing civic skills and competencies can guarantee the required professional and personal development for a better future.

Here, there is an important task for universities especially for teacher education departments. The cultivation of these skills should be included in teacher education if teachers are expected to support their students in their future careers. This study aimed to reach the self-perceptions of pre-service teachers about service-learning, also called Engaged-learning or Civic Education. Through a rating scale, pre-service students rated their engagement in service-learning projects during teacher education in art-based courses. A questionnaire was applied to 34 pre-service teachers who rated the training module that covered service-learning theory and implementation in schools. The study showed that service-learning offers excellent opportunities for art-based subjects in the field of art education and it revealed the areas that require improvement in the curriculum.

Keywords. Service-learning, Art education, Teacher education, Social engagement, Civic education

Introduction

Service-learning is a form of learning which can combine civic engagement and subject learning (Seifert, Zentner & Nagy, 2012). Service-learning projects engage students in delivering a service to the community such as associations for the disabled, elderly or refugees offer multiple benefits. They can enhance learning by increasing employability chances, developing job-related knowledge such as teamwork, communication and improving civic responsibility (Furco, 2009). School teachers play an important role in developing the social responsibility of children and service-learning can be very beneficial to achieve this. Through service-learning projects, students learn how to apply the skills that they learn in schools and they develop a sense of special responsibility and belonging to their community.

Another value of service-learning is its favourable outcomes in terms of overcoming the gap between theory and practice. A way to connect theory and practice is to allow students to engage in a project that targets meeting the community's needs. Through such projects, special responsibility can be promoted and the connection between academic learning and community service can be enhanced. On the other hand, teachers also benefit from the partnership in the frame of service-learning in terms of their professional development (Aguiniga & Bowers, 2019).

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 early school leavers (Brunello & De Paola, 2014; Widmar, 2015). 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 addition, the implementation of the service-learning projects can provide teachers with feedback in terms of their students' learning of what the curriculum offers. Especially, in teacher education, the connection between theory and practice should be emphasised and coursework should be planned thoughtfully. 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). Similarly, including service-learning in the academic curriculum at the tertiary level is seldom and the content of service-learning is unknown to the majority of academicians (Resch & Dima, 2021). However, including service-learning in the teacher education curriculum would have an impact on the academic development of teacher candidates and also on their future careers as service-learning facilitators.

With this study, the aim is to reflect on the efforts of integrating service-learning in teacher education for art education. These efforts have been made in the context of a project on service-learning at the University College of Teacher Education in Vienna. Within the Erasmus+ Project SLUSIK (Service Learning – Upscaling Social Inclusion for Kids), service-learning has been introduced in arts education courses such as design, textiles or handicrafts at the University College of Teacher Education. The main concern is the possible link between art and service-learning (Weinlich, Laven, 2020). As Taylor (2002) explains, proposing service-learning in art education can nurture social and emotional learning as the social character of service-learning is transformative and socially reconstructive. Based on the hypothesis that art is changing the potential of service-learning, this study initially aims to investigate which potential can be put into practice; based on the experiences of teacher candidates in the art education department.

Methodology

The context of the study was the art education department at the University College of Teacher Education in Vienna, Austria. Within the scope of an Erasmus+ Project, the project team, who are also teacher educators in that department, developed training that introduces the basic principles of service-learning to pre-service teachers. This training was offered at the beginning of the semester to students who are enrolled in the art courses such as design, textiles or handicrafts. This training aimed to emphasise the promotion of social inclusion, and the acquisition of social and civic competencies as well as to engage teacher candidates to become role models for the teacher education department in terms of engaging in cooperation with practice schools and civil society organisations /non-governmental organisations to develop service-learning projects. After the training, pre-service teachers started their cooperation with partner schools and acted as role models to plan and implement service-learning projects with schools and community partners identified based on the interest of the students.

This paper introduces the content of the training and it shares the findings of a study conducted within the scope of this initiation. Teacher candidates who were engaged in this training and the following cooperation with the schools and community organisations were surveyed after training and after the implementation of the cooperation with schools. To establish the effectiveness of the training as well as to reach the aspirations of teacher candidates in engaging service-learning projects and making service-learning a part of their future teaching career was the aim. A questionnaire was applied to teacher candidates who rated the training through a rating scale (5-point-Likert-scale). The data analysis was conducted by the SPSS (Statistical Program for Social Sciences) program to reach the descriptive statistics for each item. For each item, the mean score (M) and the standard deviation (SD) was calculated. The highness of the mean score points to the agreement level of the pre-service teachers with the item.

Participants

There were in total 34 pre-service teachers who participated in the study via rating scale. The average age of the participants was mid-twenties (M 24.85). The distribution of the age of participants can be found in Table 1 below. The majority of the participants were female pre-service teachers with 85% while 12% were male and 3% identify themselves as diverse. Pre-service teachers who were registered in the bachelor level of primary school teaching were the majority of the participants. Almost 71% of the participants were enrolled in the bachelor level of primary school teaching while 5.9% were enrolled in the master program for primary school teaching, 23.5% of the pre-service teachers were enrolled in the bachelor program for secondary school teaching. The distribution of the study program of the participants can be found in Table 2 below.

Table 1 Age of Participants (N 34)

	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>M</i>	<i>SD</i>
Age	34	20	43	24.85	4.9

Table 2 Study Program of Participants (N 34)

	%	<i>f</i>
Primary Level BA	70.6	24
Primary Level MA	5.9	2
Secondary Level BA	23.5	8

Findings

Pre-service teachers agree that service-learning can help to practice their future teaching jobs in a more competent way. This competency can support them while working with diverse groups and responding to diverse needs. They believe that they can build links between school and the community; and thanks to the skills they develop during the implementation of service-learning projects. The score on the rating scale for all items can be found in the Table 3 below.

Table 3 Descriptive Statistics of the Rating Scale

No	Item	<i>M</i>	<i>SD</i>
1	SL helps me to recognize the overlapping and thus increasing social challenges of disadvantaged groups	3.94	1.15
2	Participating in SL increases my understanding and appreciation for people with different backgrounds and life situations	3.91	1.05
3	SL helps to develop skills for our future work with different groups	4.09	1.24
4	SL helps to identify different needs of society	3.97	1.00
5	SL helps to respond to different needs of society	4.18	1.16
6	It is important to learn how to develop a school SL program during teacher training	4.15	1.10
7	SL helps to perceive the layers of society that are not very visible	3.71	1.22
8	SL helps develop an appreciation for the world outside of the classroom	4.35	.88
9	SL helps to develop leadership skills	3.44	1.28
10	SL encourages to take the initiatives to solve social problems	4.18	1.06
11	The teacher training curriculum should focus more on SL	3.56	1.05
12	It is important to participate in an SL program during teacher training	3.79	1.25
13	SL can strengthen my belief in my ability to make a difference	4.00	.98
14	My participation in SL increases my concern for the well-being of others	3.56	1.13
15	Participation in SL helps to strengthen the sense of community	4.24	1.05

The study showed that teacher candidates developed an understanding of the main features of service-learning as well as its potential impact and benefit for their future careers. The rating scale could reach the points that should be included in teacher education upon better planning. The reflection and evaluations of teacher candidates for the service-learning project revealed how the integration of service-learning can be enhanced with special relevance to art-based teacher education. On the other hand, this study targeted to show how cooperation with community partners offers opportunities for art-based subjects. These findings showed the necessity that the integration of service-learning should be expanded to a greater part of the curriculum.

During and after implementing the projects of service-learning, pre-service students reported that thanks to these projects they could experience a democratic environment in the classroom where students had the opportunity to decide the steps of the projects. This was found very promising in terms of improving the social competencies of students and increasing awareness of their surroundings. However, the lack of support from the school directors and the teachers during the projects was found problematic by pre-service teachers. They reported that the success of such projects require teamwork where all stakeholders are part of the planning and implementation.

Implications

This study showed that service-learning offers 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. On the other hand, the study showed the necessity that the service-Learning module should be expanded in the teacher education curriculum. With this paper, we suggest that the methods to use in service-learning should have quality criteria: real need, curricular connection, student participation, engagement outside university, reflection and recognition.

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Theatre Practice Partnership Contribution to *Ancrochage*

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Abstract

This research in partnership education was carried out during the troubled time of COVID19 confinements. It took place in a western France high school belonging to the French Agricultural Training System. The partners involved were teachers, students in a professional section, educational assistants, theatre artists and engineers of the National Support Disposal working in the nationwide *Institut Agro*. The aim of this study by creating a theatre practice mixing educational practitioners and students. The *ancrochage* is an emerging concept coming from a national action-research that conceives the framework to enable high schools to keep their students coping with difficulties and avoid quitting. This national educational system rather small compared to the National Educational System is already known for its high exam success rate and insertion levels. The hypothesis was that this activity develops orality skills. Nevertheless the organisational and relationship dimensions were a lot impacted by COVID19. The analysis of meeting minutes, interviews and activity observations, showed contradictions that lead to blockages that were mostly overpassed by students whereas the practitioners showed more reluctance. This study finally revealed that taking into account the risks and values of sensitivity might improve *ancrochage* and “working together to find an agreed solution to a common problem”.

Keywords. Collaborative work, Cooperation, Sensitivity, Artistic practice, Disengagement

General description

From Pr V. Baumfield definition, we wished to explore “Working together to find an agreed solution to a common problem or problematic situation”. This situation comes from the students’ disengagement in a French high school belonging to the French Agricultural Training System FATS in *Bretagne*. The we was made of teachers, the direction of the *lycée*, and a study-engineer of *Agro Campus Ouest-Rennes-Angers*. The diagnostic (2019-2020) led to the creation of a student/teacher theatre practice so as to develop relationships, shared common situations and non-violent communication. The action, with the theatre company *Après le mur*, had already started in sept 2020, when a research engineer of the *Institut Agro* in *Montpellier-Florac* joined the partnership. Meanwhile, the collaborative group was showing some difficulties that increased with the re-confinements (2020-2021).

The partnership aim was defined within the frame work of *Ancrochage* which is a major concept coming from a nationwide action-research (2015-2019) in the FATS that refers to different ingredients such as social relationships, socio-cultural insertion, and collective projects, reinforcing the social climate, and the team teachers spirit in order to respond to disengagement and fix relationships with youth (Audenet-Verrier, 2017). The theatre practice nevertheless brought a slightly different feeling and understanding of the situation. It enlightened that, on one hand a common basis of the project was not shared and on the other hand, the practice was not only a matter of language. It actually also meant, all together creativity, facing others, sharing ideas equally positioned, risks of unbalance and self-exposition, difficulties of making up a group... Finally it came to awareness that theatre practice was a bit more complex and tended to approach one’s own sensitivity and individuation. (Kerlan, 2004). This impacted the partnership as most teachers felt not to participate on. These risks belonging to partnership (Otrell-Cass, K. & alii, 2022) were increased because of prolonged confinements, amongst them we found out differences in institutions, positions, and the exciting or discouraging of need to transforming relations to the self, the other and the definition of education in a high school.

The question was “Does a theatre practice partnership contribute to *ancrochage*?”. Actually the theatre practice within educational system is often thought as responding to a need: of improving expression, writing, foreign language... essentially for oral reasons and exceptionally considered through to what it brings to a person “in oneself”. Our point of view is to bring back to knowledge that artistic practice belong to humanity and has an impact on the individual, the group, and the partnership. A deepen understanding of its issues such as “new skills desire”, “self-construction or realisation” or “projection on the future” has been studied (Hugon & alii, 2011) as well as the sensitive impact of a classical music orchestra on partnership (Covez, 2015). The sensitive subject emergence has been enlighten showing a reinforcement in listening to and taking risks of partnerships.

The first hypothesis was that artistic partnership represents a situation for an educational change. The second hypothesis was that student/teacher activity can represent a shared experience creating a common space of discovery and understandings. A situation of co-learning if not co-educating.

The confinement context led teachers, artists, direction, engineers to adapt themselves and save the project within only 8 sessions. Besides, the research-engineer mission, involved after the start of the project was a bit risky to accompany, co-organise and co-evaluate, as living far from *Bretagne* without being able to be physically present during the practice and meetings. So the troubled time created a tense situation, that teachers had to deal with. On the contrary, the students felt rather well in the theatre activity and kept on practising. The research then focused on a comprehensive approach to understand the process in partnership that led to the situation. One of the issues was to accept that the sensitive process inside a person enriches but also provokes some unbalance that was not so easy to live in front of and with

others. Another issue was to accept to be on the same basis as the students and co-create, without any interfering professional status. Finally, some issues that had not been thought before, had to be faced.

Methods/methodology

The methodological approach is exploratory and a first step as we are submitting a national project based on student/teacher theatre practice organised on regional levels (*Bretagne* and *Grand-Est*), thanks to the national *Institut Agro* (Dijon-Clermont-Ferrand, Rennes-Angers, Montpellier-Florac) accompaniment. Currently, the National Support Disposal represented by the *IA* engineers is facing an institutional change, which stimulates inter-agencies partnerships and will allow new national collaborative groups to develop experiments in high schools, on regional or national scales. Therefore, a national formation proposal has been made on student/teacher theatre practice with the aim of developing new practices for agro-ecological transitions.

The action-research belonged to an “artistic support territory mission” disposal based on a partnership between the agricultural high school, the municipality, an artistic company and engineers support. The regional agricultural authority was also part of the project, following the experiment from diagnostic to evaluation. The action objective was to improve the students’ ancrorage in facilitating teachers work, social climate and professional inclusion. The partnership has mostly been structured on meetings and debriefings, interviews and personal diaries, but also video recordings and e-journal notes. This range of elements (one meeting every two weeks) was chosen to observe as much as possible the action and to keep the flow alive.

Meanwhile, the *écoute sensible* (Barbier, 1997) has been developed through action. Such a dynamic allows the partner to meet up with the other with empathy so as to feel the presence of the other and make the process of sense emerging possible (Berger, 2009) taking also into account the ethical sensitivity (Hall E. & alii, 2015). Following Barbier, in considering sensitivity at the core of education, as engineers, we tried our best on an empathic way to welcome students as well as teachers, letting disruptive moments pass by and connecting back to work in progress. In fact trying to establish and make living on a partnership project, specifically in theatre meant to go back systematically to ethics.

Besides, the 6 “circle-times” allowed taking notes from sessions (9) that lasted from 2 hours to a day long. These sessions benefited to 20 students and finally 3/8 teachers and assistants. The final representation of the work has not been achieved thanks to a written script, because the practice was based on funny and creative exercises to make people meet and authorise themselves to act on a different way, feeling more free. In fact, the practice was more emotionally and socially axis developed. The research methods also consisted in practice observing, co-participating thanks to the studies engineer in *Bretagne*. The whole process consisted then in understanding how and in which conditions such a project can occur, through minutes’ meetings (12), interviews (5) and the artistic report written by the artists. Finally, the interviews with teachers, artists, administrative staff and students helped to better understand their project and partnership evaluation, its complexity, affects or effects. The collected information enabled exploring the emotions, from opening oneself to resistance or even distress due to COVID19 effects.

Expected Outcomes/results

The partnership between artists, teachers and engineers has been qualified as essential to co-organise and evaluate the experimentation. The most difficult points were the troubled time of confinements and the lack of coordination between teachers and direction. It also showed that teachers did not measure the need of engagement that such an activity can demand, beyond the only capacity of language. So most of them became afraid of the practice and finally did not show on. In fact, it seems that they felt difficulties to pass from the *ancrochage* written project to actively participate to it. The danger of losing their authority image in front of students let them out of the common game. The two teachers who actually participated discovered the practice and improved their students' relationships and classroom ambiance. Better knowing each other and experiencing together developed a sense of learning together. They accepted the sensitive dimensions experienced through physical movement, voice or drama interactions. They found out that it leads to a more human way "which is what the students wish to create: a relationship to study". This means that teachers could benefit from this action in empowering themselves and their *professionalité*. Some considered they benefited of the situation, reviving their sensitive part in the process. The students seemed to have benefited the most of the action, as their "why not position" was part of the process. Actually, the challenge was to feel free and empowering themselves in overtaking their fears was valued as positive.

This enlightens the constant contradictions that occurred during the project whereas the ambition and aim were constantly to find out a way to get out of the usual institutional routines to create an "empty space" that was completely in contradiction to the focus made by adults on practising theatre only to the service of schooling or professional work. The self-exposition question was the most important part of difficulties. The teachers could feel like "making a fool of themselves" without losing their status in front of students. And more than this, they felt some difficulties to express themselves and interact with others in exercises or creativity. They did not write their journal unlike the students. Nevertheless, 2 teachers declared they had a great experience that led them to completely change their way of considering work classroom climate, to put the emphasis on the quality of listening to, relationships and create a welcoming work feeling, based on better knowing each other. Besides, only 2/20 students quitted school, and most of them appreciated that time and the opportunity of self and other expression it offered. The positive general feeling was that theatre not only asks for more than talking, showing the importance of the body, but also that it's worth getting out of the social security zone so as to transform and a multiple partnership and involving activity helps.

The sensitive artistic practice partnership contributed to youth apprenticeship and deepened their *ancrochage* within time of confinement, which meant a big deal! We found out that not taking into consideration the sensitive part of the artistic practice could put in danger the partnership, the educational comprehension, but also encourage the teachers' disengagement! So the partnership allowed discovering the sensitivity as a relevant part of education and *ancrochage* process. As the dominant interpretation of theatre in French educational system is still that it can only help students express themselves in school or professional lives, we tend to think that this partnership project contributed to think of students more as youth with a sensitive and living human. And trying to reach this dimension, can facilitate education.

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3. Music education

Computer-Assisted Qualitative Data Analysis in Assessment of Music Training Process CAQDA

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Abstract

The paper analyzes the possibility of applying digital audio-visual technologies in assessing students' musical abilities and the process of music education in general. The possibility of applying focused and visual ethnography in qualitative research is analyzed, and the coherence of Computer Assisted Qualitative Data Analysis (CAQDA) technology with the qualitative research strategy is evaluated. The aim of the study is to evaluate the suitability of focused and video ethnography and CAQDA technology to assess students' musical abilities in the process of music education. To achieve the aim of the research observation by filming was performed. Seventeen students (aged 11-12, 5th grade, 11 boys and 6 girls) and the music teacher of the class took part in the filming. A systematic review of scientific articles on qualitative research strategies, focused and video ethnography (the year 2001-2020), and CAQDA technology in the databases of Web of Science and EBSCO was performed. An analysis of the scientific literature has shown that focused and video ethnographic methodologies can be used to assess students' musical abilities. The form of presenting and analyzing the data of the study described in this work, and putted in the Transana program reminds researchers of the well-known data tree model. The material filmed and included in the Transana program can be viewed an unlimited number of times and is increasingly reinterpreted to reduce the subjectivity of the study.

Keywords. Music training, Focused ethnography, Visual ethnography, CAQDA

Introduction

Musical education is an enrichment activity involving multiple senses, including auditory, visual, somatosensorial, attention, memory, and executive function, all of which are related to cognition (Shen et al., 2019). However, music education is not a subjective phenomenon, but an active, demanding process of internal and external efforts of the student and the educator. These external features of the music education process provide an excellent opportunity for assessment by observation of the short-term music activity of students. Such observation in participation as a description of people and their way of life is well known in the field of ethnography. It is concerned with culture, shared practices and beliefs, and how the social context shapes, and is shaped by, individuals (Patton, 2014; Ingold, 2017). Research, during which the learner is observed in his/her daily activities becomes close to the methodology of ethnographic research. However, its short-term nature already mentioned seems to violate the principle of long-term observation inherent in traditional ethnography. In such cases, more applicable focused ethnography (FE) in which researchers must be present in the setting, get close to the individuals and collect original data about events as they are happening in their social setting. Qualitative fieldwork, FE, in particular, is a useful and accessible tool to accomplish this goal. FE emphasizes fast and intense data collection, sometimes this means that the importance of fieldwork is neglected. Capturing complexities within a sub-culture is the core of FE. (Marghalara, Hodgson, Luig, 2019).

Considering the important role of the pupil's emotions and their expression in music education and especially in the expression of musical abilities, the verbal narration of experienced emotions poses problems. With the advent of video capture equipment, the use of video cameras in ethnographic research has led to the introduction of visual ethnography as a reflexive, situated, and collaborative practice. (Leon-Quijano, 2017) During filming, the filming plans, angles, positions, etc. that best represent the research objectives are selected, i.e. not a real, but a pre-planned image of the process is created, leaving many process characteristics invisible. This loses the objectivity of the investigation. The situation is fundamentally changing with the development of new digital technologies. 360-degree video cameras are used to record the learning process in distance learning (Shadiev, Yang, Huang, 2021; Zhanga, Zheng, Zu, 2020), musical instrument management learning podcasts, and classroom video (Herrera, Hayes, 2014; Bautista et al., 2019).

New opportunities are provided by the ever-evolving technology of artificial intelligence. Algorithms for image recognition and analysis based on it are also applied in computer analysis of qualitative data (Gupta, Shah, 2014). A schematic of the video data analysis process is shown in Figure 1.

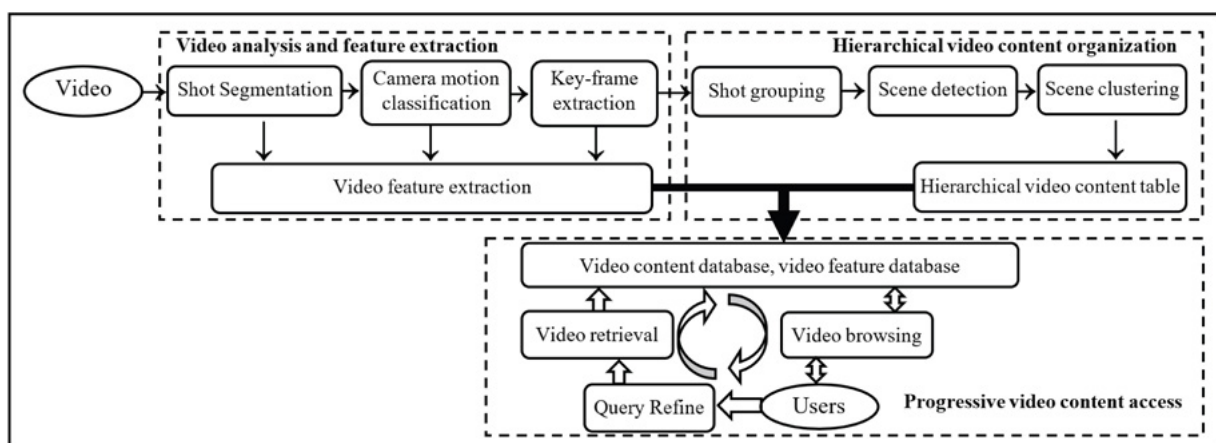


Figure 1. System flow for insight video (Gupta, Shah, 2014).

Video analysis is basically how the computer interprets any video. The algorithm for video analysis analyses the essential features of a video-recorded process. By capturing the recurrence of these features, video analysis acquires the characteristics of quantitative data analysis. Text analysis of the same video material by transcribing (Meredith, 2016) gives the research the characteristics of qualitative research, so we have to talk about a mixed research strategy. The integration of quantitative and qualitative approaches in research design pretends to reconcile both paradigms and overcome the traditional confrontation that has existed over centuries. On one hand, they pointed out how quantitative and qualitative methods needed each other in order not to lose their meaning. On the other hand, social science researchers attempted to foster the development of adequate mathematical patterns of analysis since they normally work with qualitative data. (Pinto-Llorente, Sánchez-Gómez, Costa, 2019; Björk et al., 2021). This type of observation research by video recording is successfully applied in medicine (Lee, Chan, 2007), in the training of athletes, the filming and analysis of the process are gaining ground in the education of people with autism spectrum disorders (Žalys, 2021).

Observation remains one of the most important data collection methods in organizing a qualitative study. It is one of the oldest methods of data collection used by sociologists, educators, and particularly suitable for collecting data in studies of human behavior and organizations. Usually, the unit of observation is not an individual person, but a group of people (Rupšienė, 2007). It is now possible to organize the monitoring of the educational process by filming with several video cameras at once, capturing all the details of the ongoing process, and processing the obtained material with special devices. Computer-Assisted Qualitative Data Analysis software (CAQDAS): NVivo, Text Analysis, MaxQDA, Transana, etc., the researcher is given the opportunity to delve deeper into the details of the process, the subjects' body language, emotions, secondary subjects, and the expression of musical abilities. A multidimensional image helps to avoid researcher bias and to produce valid conclusions and summaries. Video editing capabilities help maintain the privacy of subjects of research.

The aim of the study is to evaluate the suitability of focused and video ethnography and CAQDA technology to assess students' musical abilities in the process of music education.

Methodology

Methods and participants

A systematic review of studies on focused ethnography, video ethnography, and CAQDA applications to education was carried out. The Meta-Analyses of items were followed. Selected for analysis websites Web of Science and EBSCO that provides access to multiple international databases with comprehensive citation data for many different academic disciplines. Informed by the previous review, the following search terms were selected: Qualitative research, Focused and visual ethnography, CAQDA, Transana. In May 2022, each database was searched with keywords based on a Boolean search string, i.e. (CAQDA and music training OR CAQDA in music training) AND (education or training or learning or teaching or instruction). The time span for the search for usage of CAQDA was the last five years (i.e. 2015–2020) and the time span for literature about music education, qualitative research, focused and visual ethnography was – 2001-2021. The search process produced a list of articles matching the search terms (n =130). The concept of FE is discussed in 78 publications, the place of VE in qualitative research is discussed in 41 sources and the focus on VE is focused on only 11 articles. It can be concluded that CAQDA applications to education are not the easiest method to use in qualitative research.

After a theoretical analysis of the application of FE and VE in qualitative research, a study of their suitability for evaluating the music assessing process was carried out: a rubric of features characterizing the process of music education was prepared, and a music lesson of one general education school class (5th grade) was filmed. Seventeen students (aged 11-12, 11 boys and 6 girls) and music teacher took part in the filming. Three music teachers from other general education schools additionally participated in the assessment of the rubric of the external features characterizing the quality of students' musical activities and in the evaluation of the filmed material.

Materials

The method of phenomenological research was used to analyze the process of music education and the difference between TE and FE (Morkevičius et al., 2008, 43). After the analysis of the scientific literature, the suitability of FE for computer analysis of qualitative data and differences and similarities between FE and TE were evaluated. Comparative data for FE and TE are presented in Table 1.

Table 1. Comparison of Focused Ethnography to Traditional Ethnography

Factors of creativity	Pretest score	Experimental post-test score	Control post-test score	Experimental change	Control change
Curiosity	5.9	10.2	7.3	4.3	1.4
Imagination	6.8	11.6	8.8	4.8	2.0
Complexity	6.4	9.1	7.2	2.7	0.8
Risk appetite	2.3	5.4	3.2	3.1	0.9
Total	21.4	36.3	26.5	14.9	5.1

Analysis of CAQDA software - ELAN, NVivo, Text Analysis Suite, MaxQDA, Atlas.ti was performed. The time-based synchronicity of multiple video files methodology (Silver, Patashnick, 2011) was also followed in the analysis of music education filming. With respect to audio-visual data analysis specifically, certain tools may be more or less useful. In this context, we distinguish between data handling tools, data analysis tools, and data representation tools as these are three key considerations when working with such data. Figure 2 places selected CAQDA software tools that are particularly relevant to the analysis of audio-visual data within these three groupings, illustrating that there is interconnectivity between them and that many tools can have multiple purposes (Silver, Patashnick, 2011).

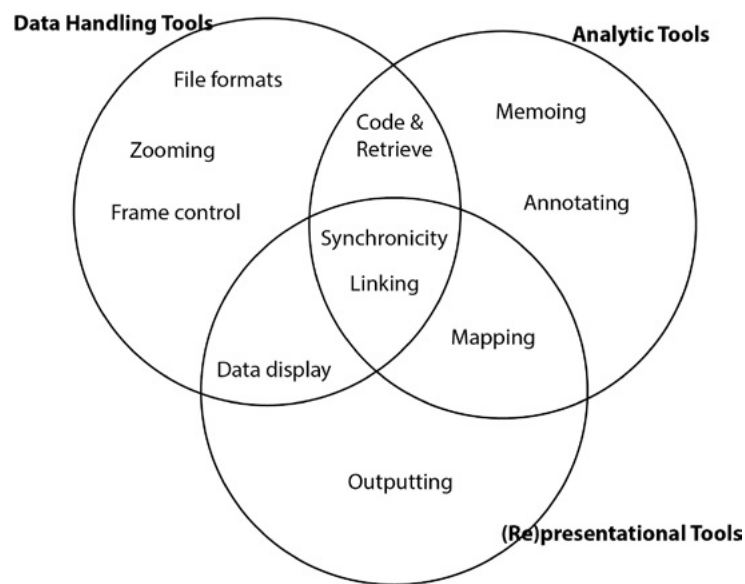


Figure 2. Analytic tools for analysing audio-visual data (Silver, Patashnick, 2011)

Data were prepared for analysis in Transana (software for CAQDA): transcription, manipulability, slowing down, segmentation, etc. As can be seen from Figure 2. the research model of Silver and Patashnick (2011) focuses only on data analysis. The model of the suitability of our program to qualitative analysis was combined with the strategy of qualitative data analysis like is applied in medical research (Busetto, Wick, Gumbinger, 2020). The key elements of this strategy are:

- Data collection – document study, observation, interviews
- Data analysis – checklists, reflexivity
- Sampling and saturation
- Piloting – co-coding, member checking, stakeholder involvement, interrater reliability, variability, and other „objectivity checks“.

Procedure

A pilot study of the suitability of the CAQDA program Transana for evaluating the process of music education and assessing the music abilities of students’ was conducted in October 2021. Filming of the music education process was organized based on the Visual Ethnography (VE) method. Filming followed the strategy typical of phenomenological research, where the focus of the process is not on individuals (as, for example, in narrative research), but on the phenomenon and how that phenomenon is experienced by different individuals. It sought to find out what was common to the different experiences of individuals, what all individuals experience when confronted with a phenomenon (Creswell, 2007).

Before the experiment, the consent of the school administration and the parents of all students who participated in the shooting to participate in the experiment was obtained. According to Busetto, Wick, and Gumbinger’s research strategy two lessons from the classroom were observed before the experiment, with the teacher checking the authors’ use of and adherence to the relevant reporting checklist (Standards for Reporting Qualitative Research (SRQR)) (Busetto, Wick, Gumbinger, 2020) to

make sure all items that are relevant for this type of research are addressed, the plan of the experimental lesson, the intended audio-visual equipment and its layout in the classroom are discussed. 4 cameras (smartphones) and 1 directional microphone Sennheiser Pro Audio (MKE600) were used for this purpose. The signal from the main microphone was recorded on the Portable Digital Audio Recorder Tascam DR-100. The layout of the equipment is shown in Figure 3. After filming, the video and audio were transferred to Adobe Premiere Pro v. 14.3.1. Video data were prepared for analysis in Transana for transcription and manipulability (slowing down, segmentation, etc.). Data files managed within Transana.

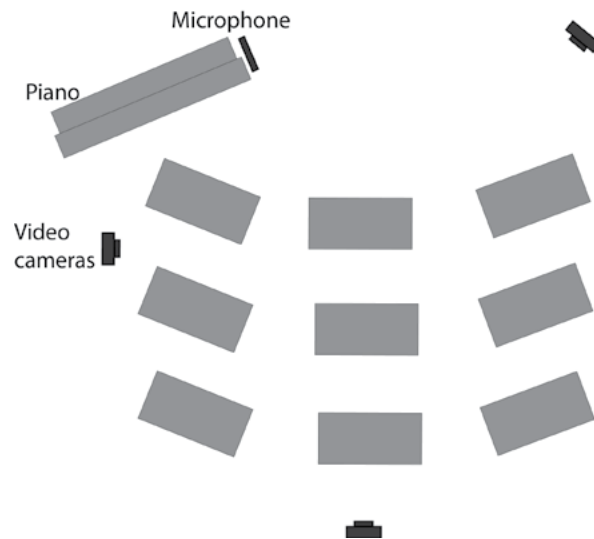


Figure 3. Room layout plan for audio-visual equipment

Results

Students' Emotional interaction, Operational interactivity, and Precision were investigated in this work. The video material was transcribed and the selected video episodes were coded. The data tree model (Gervais et al., 2016) was used for material analysis in the Transana program (figure 4). For the purpose to make sure that codes are applied consistently to the research data. The process of co-coding was made with the teacher of the experimental class.

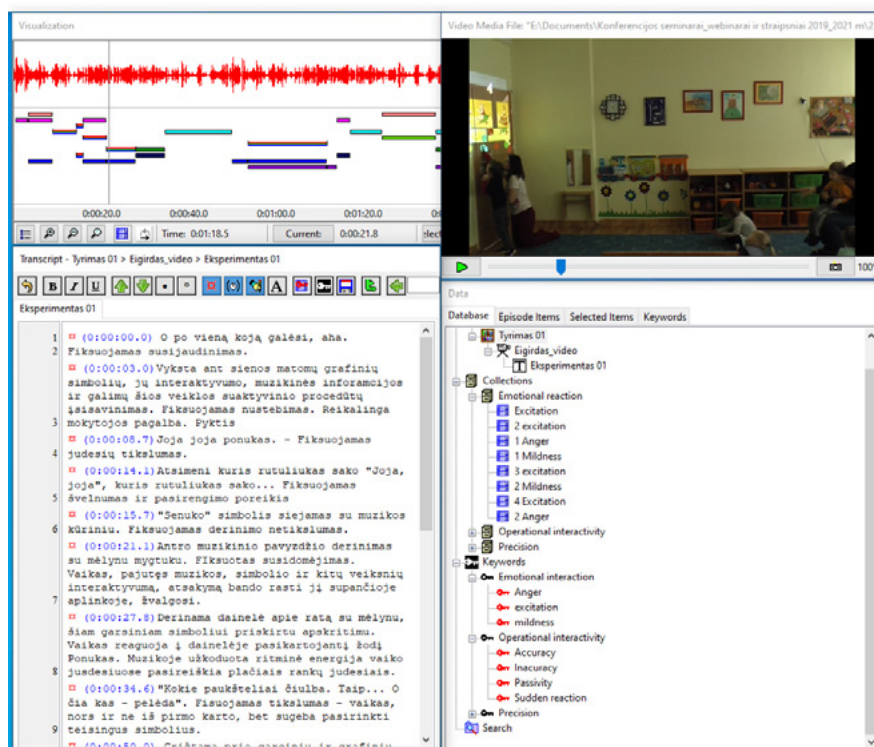


Figure 4. The main window of the Transana application with uploaded footage

Data transcription as well as keywords and video episode creation are not finite. You can add or refine a text transcript at any time, assign a new keyword to it, and mark a new episode in the visualization window of Transana that the program will place in the collection subfolder. Such multiple analysis of textual and video material minimizes the researcher's prejudice and gives the research objectivity. Piloting and member checking were performed after data analysis, the research process and the results obtained were discussed with the participating educator, students, and other educators at that school.

We have tried to look at the assessment of the music education process by evaluating the latest possibilities of digital technologies but not by assessing the suitability of the music education system for developing a child's musical skills in this work. The researcher's intervention in the educational environment is understood as a short-term fixation of the entire educational environment that is typical for focused ethnography. The choice of specific visual technologies also led to the selection of visual ethnography. Admittedly, while filming is quite popular in long-term video anthropology, it is avoided in short-term research. The most common reason for this avoidance is the possible subjectivity of the researcher. However, with the rapid development of digital audiovisual technologies and the use of research with many camcorders filming from different angles, the subjectivity of research data is diminishing. In addition, such multifaceted video material provides the researcher with additional opportunities to capture more aspects of the research activity through a re-review of the material.

How showed in paper, based on the comparative analysis of the qualitative research and the data tree used in CAQDA technologies, the limitations of the technology should be mentioned: a) the researcher has to manage the mentioned technologies at least elementary, and b) the protection of subjects' personal data is problematic. However, watching the rapid development of digital technologies, one wants to believe that these problems will soon be solved as well.

Conclusions

Traditional ethnographic research is increasingly being replaced by focused ethnography using digital audio-visual media as well. The process of music education is characterized by assessment according to the external characteristics of students' activities, so it can be considered as an appropriate tool for monitoring and evaluating this process.

The form of presenting and analyzing the data of the study described in this work is not new, the layout of the database in the Transana program reminds researchers of the usual form of the data tree. However, unlike qualitative research, which does not use audio-visual media, the material filmed and included in the Transana program can be viewed an unlimited number of times and is increasingly reinterpreted to reduce the subjectivity of the study.

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In the Age of Streaming: Music-Listening, Music-Learning, and Mentoring During COVID-19

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Abstract

Music listening is a constantly changing activity, affected by technology, popular leisure activities, and culture. Though acting as a tool for socialization, from music concerts to background atmosphere during social gatherings, music consumption in recent years was affected by both the streaming era and the COVID-19 pandemic. While the streaming era supplies endless listening possibilities, from devices to content, making music mobile and approachable for any social occasion, the pandemic was characterized by social distancing, affecting music consumers' daily conduct as listeners, and placing music in a relatively new position as a tool for self-exploration and socialization. While music's function, as a commodity, in the construction of the self and in creating bonds is highly known, not always is it considered part of education – by parents or music teachers. 38 teenagers from Israel were interviewed post the first Israeli lockdown (April-June, 2020), and 14 music teachers were interviewed post the third Israeli lockdown (April 2021). Discussions revolved around music consumption in routine times and during social distancing, music mentors (influential figures), music exploration, and integration of music listening into lessons. Results suggest that peer mentoring, most effective during a routine, decreased during COVID-19, and was somewhat replaced by family mentoring. Music teachers were rarely regarded as music mentors and listening, in online or face-to-face lessons, was not a routine practice.

Keywords. Music listening, Music mentors, Music lessons, The Streaming era

Introduction

Covid-19 lockdowns worldwide have affected the daily approach to music consumption and studies. The decrease in concerts, commute to work, social leisure time, and popular activities have placed the responsibility for any musical engagement on the individual. The study explores the seizing of opportunities to expand individual taste and musical influences via algorithmic or human music mentors, who are influential figures recommending new content (Vaizman, 2022), asking the following questions:

1. How was the musical consumption of teenagers affected by lockdowns?
2. How were music lessons and exposure to new repertoire affected by social distance?
3. How effective are music teachers as mentors, exposing their students to new musical content?
4. To what extent are algorithmic apps useful or damaging for the mentoring process of students by music teachers?

Background

Music listening is a significant part of average teenagers' lives, creating spaces around them, changing scenery and moods, being involved in their socialization, and shaping and presenting one's identity (DeNora, 2000). Only a little over a decade ago, the MP3 was in such common use that Sterne (2006) referred to it as a "cultural object" affecting the mobility of music, while Bull (2007) referred to the era as the first time in history in which almost every modern person from developed countries can create their own private audio world. By using music players while moving around in the city, users can design the space, location, others, and themselves (Simun, 2009; Lasen, 2018). Changes risen by the streaming era affected the listener, formerly isolated by using their music player, making music more public via phone speakers and portable speakers, creating an abundance of content (Hagen, 2015), adaptable to any social situation.

However, while the streaming era offered vast options for both the private and the social listener, COVID-19 had a different effect. The lockdowns forced by the Israeli government have affected teenagers' daily interaction with music, both as listeners and as learners. Music teaching also demanded accommodations, some being direct, instructional approaches while others were more constructive and supporting ones, encouraging the student to create a personal interpretation of the materials (Bautista et al., 2010).

Social distance and transitioning to online lessons have the potential to change the teacher-student relationship, which could either be rebuilt completely based on the new conditions, reshaped, contain positive functional adaptations, or become a detached relationship with no adaptability (Philippe et al., 2020). A collaboration may be created between teachers and their students in creating an accomplishable learning method, relying on raising dilemmas, difficulties, and successful approaches (de Bruin, 2021). Online learning affected music students and teachers since music is embedded in a social context and teacher-student relationships are important for a genuine opportunity for improvement (Philippe et al., 2020). However, Music education and private teaching in particular are directed, consciously, towards performance and skill and less towards the emotional and experiential extraction of music, which is promoted through listening and imparting of value (Hallam, 2010). Moreover, it is argued that the more virtual the educational environment, the more disconnected students become (Laura & Chapman, 2009). Considering the tendency to focus on performance, neglect listening, and also going online – the potential for an emotional distance between teachers and students during a pandemic is high.

Little is known regarding Israeli teenagers' use of music, both as a social tool via listening and discussion within interpretive communities (Regev, 2011) and as an available tool between young musicians. Though music regularly accompanies many actions, listening is also associated with mobility and freedom (Low & Smart, 2020; Lehman, 2020), which was restricted during lockdowns. The role of teachers as inspiring figures on the road to a richer musical spectrum is also little researched, especially considering the availability and impact of the algorithmic engines (music apps) which occasionally lead to dependence and emotional attachment to them (Nowak, 2014, 2016).

If algorithms create most social connections and we are becoming an algorithmic society (Striphas, 2015; Seaver, 2018), actual human impact and connections should be explored, as well as the balance between them and algorithmic influences, especially regarding student-teacher relations. The music teacher, besides being a channel for knowledge or technique, may act as a mentor, exposing students to a richer world. A mentor is characterized by three things: having experience and knowledge, offering assistance and guidance designed to empower the mentee and assist in their development, and maintaining an emotional connection with the mentee (DuBois & Karcher, 2005: 3). As for an algorithm underlying the recommendation set, one can argue about its data as an array of knowledge, or assume a kind of emotional connection between the consumer and the app, which may act as an extension of the self (Karakayali et al., 2018). While it is doubtful whether the algorithmic recommendation is intended to empower and assist the development of the consumer, during social distancing and online lessons it might be a favorable option for the young consumer.

Method

The study was done in two stages of interviews, concentrating on teenage participants in the first stage and music teachers in the second. Thirty-eight Israeli teenagers (female-21; male-17) participated in the study. Participants were avid music consumers, half being music students and half having no musical background. The teenage participants were all from the north Hasharon area in Israel, from semi-agricultural settlements, all living in attached or semi-attached houses, and all belonging to the middle or upper-middle class. Participants' ages were between 14 and 18.

Fourteen music teachers (female-8; male-6) participated in the study. Participants were Israeli instrument and vocal teachers, of either popular or classical backgrounds. The teachers interviewed were from different areas in Israel, between Tel-Aviv and Kiryat Tiv'on, with an age span between 34 and 56 and their professional experience spanning between 10 and 40 years.

The research is based on a qualitative method, focusing on two stages of interviews. The first stage was done between April and June 2020, immediately after the first Israeli lockdown was lifted. The second stage was done in April of 2022, immediately after the third Israeli lockdown was lifted. The teenage participants were interviewed face-to-face, except for one who was interviewed online. The topics discussed included music consumption during times of social distancing, exposure to new content via mentoring systems, preferred apps and listening devices, and lessons going online.

Interviews with the teachers were done online, using Zoom, Skype, or WhatsApp. The topics discussed were changes in teaching methods due to online teaching, challenges, and leveraging. Also discussed was the use of music listening as a methodical part of the lessons and whether it was affected by online lessons and current-day algorithmic options.

All interviews were recorded using two separate recording devices. Online interviews were recorded as videos as well. The interviews were then transcribed and analyzed using coding under the principles of comparative analysis (Strauss & Corbin, 1998), while comparing elements within the categories, in an attempt to obtain a wide scope of the personal situations of the participants, using the “reading between the lines” method, and following body language and tone (Gill, 2000).

This study was conducted in accordance with the Declaration of Helsinki (World Medical Association, 2013) and The University of Haifa Ethics Committee for Human Research granted ethical approval for data collection. All participants signed a consent form before taking part in the study.

Table 1. 1st study participants

Corpus A – musical background					Corpus B – no musical background			
Participant no.	Name (altered)	Male/Female	Age	Instrument played	Participant no.	Name (altered)	Male/Female	Age
1	Tammy	F	15	Piano	20	Danit	F	16
2	Orel	M	17	Piano	21	Aiden	M	16
3	Tziki	M	17	Cello, Piano	22	Gad	M	16
4	Nofar	F	16	Guitar, Violin	23	Nora	F	16
5	Shane	F	17	Piano	24	Orit	F	17
6	Nadine	F	15	Saxophone	25	Tillie	F	17
7	Uriel	M	17	Vocal, Violin	26	Nash	M	17
8	Johnny	M	16	Guitar	27	Oleg	M	17
9	Benn	M	17	Guitar	28	Amram	M	18
10	Adar	F	16	Vocal	29	Offira	F	16
11	Shirley	F	17	Piano	30	Razi	F	16
12	Benjamin	M	17	Trumpet	31	Ethan	M	17
13	Nona	F	17	Piano	32	Asa	M	14
14	Nicole	F	14	Drums	33	Eddie	M	14
15	Darla	F	15	Piano, Vocal	34	Ruth	F	15
16	Mickey	F	14	Guitar	35	Mona	F	15
17	Dalia	F	14	Guitar	36	Goldie	F	16
18	Yovel	M	16	Guitar	37	Baruch	M	18
19	Gill	M	15	Guitar	38	Nirit	F	15

Table 2. 2nd study participants

Participant	Gender	Age	instrument	experience (years)
Ada	Female	45	flute	20
Perth	Male	57	viola/piano	27
Lavie	Male	41	drums	15
Serg	Male	39	vocal	12
Ossie	Female	51	piano	30
Orna	Female	48	flute/Bansuri	15
Offira	Female	42	vocal	19
Yali	Female	40	piano	24
Toni	Female	39	clarinet	20
Or	Male	34	saxophone	8
Noff	Female	42	vocal	13
Saul	Male	56	drums	40
Sheva	Female	34	vocal	10
Kadan	Male	45	guitar	20
N(female)=8		Mean=43.78		Mean=19.50
N(male)=6		SD=7.13		SD=8.63

Results and discussion

Teenage participants reported that the change in routine led to a decrease in daily listening time (bus-shuttle to school, gym, gathering events), lack of band practices, and occasionally created an emotional distance between students and their teachers. However, time away from school and routine activities were used by many of them to explore new musical content or favorite artists. For those choosing to pause their music lessons during lockdowns, the teachers had little contribution to their musical exploration. Avid music seekers among teenagers reported consulting music teachers to expand their taste.

Most teenage participants, regardless of musical background, reported relying mostly on algorithmic music mentors (music apps) for musical recommendations during the lockdown. Many found themselves separated from their most influential mentors – their peers. However, many reported an enhanced influence of family mentors due to increased family time, allowing the exploration and acquisition of different tastes – a unique opportunity in times of multiple private listening options.

Students and teachers alike reported the low significance of teachers' mentoring, even during a routine, claiming that in popular music studies, students are highly involved in choosing the repertoire and that in classical training, they spend a lot of time on one piece perfecting its execution. However, distant learning has boosted the use of methodic listening and exposure. Teachers also addressed struggles, technical difficulties, and creative leveraging in structuring lessons online.

Since not explained by the interviewees, and not yet researched, these results suggest the need to explore music listening integration within popular music lessons. A hypothesis could be made regarding the little concentration on music listening during lessons as another effect of the streaming era. Perhaps current students, constantly exposed to new content, with little patience for intent listening (or so it seems), who are highly in charge of their musical exploration due to algorithms and abundance, cause a certain lack of confidence among teachers. Teachers might feel out of touch, not updated with what's popular, and combined with competition in the market, may feel that unless being able to supply young students with a curriculum to their liking – they might lose them. Therefore, de facto, they forfeit the option (or the privilege) to become music mentors, exposing their students to content that they highly appreciate, not only as methodical but as a product of cultural consumerism, as a tool for the construct of the self.

On the students' part, COVID-19 seemed to have little effect on their tendency (or lack of it) to approach music teachers for recommendations. Mentoring relationships among teachers and students happened almost organically within lessons in high schools' music departments, but less so during private lessons, and what wasn't established during routine was not boosted during social distancing. Geographical proximity had the highest effect on teenagers' acquisition of new mentors. During lockdowns and restrictions, family members became a prominent social group, replacing peers, and music in the common spaces (living room, kitchen, back yard) was a tapestry of co-mentoring.

Further research is recommended to assess the mentoring potential of music teachers along with the algorithmic ones, exploring teaching methods combining listening, searching for content, and analyzing the contribution of a recommendation from a mentor devoted to the mentee's development. A comparison of the expansion and exploration of music students' musical taste during social distancing and post-Corona times is recommended.

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Potentials of Schools for Enabling Cultural Participation in Rural Areas Under the Impact of the Covid 19 Pandemic

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Abstract

Cultural Education is an important school policy issue for some quite some time. While current research focuses on influences such as the socio-economic background of pupils on cultural education, the influence of a rural location of schools and cultural institutions has been a less studied research area. Nevertheless, it can be assumed that the design of cultural education programs is subject to different conditions (Beetz, 2020). Based on this, the project *Periphere Regionen, Teilhabe und Schule* (Peripheral Regions, Participation and School) takes these preconditions as an opportunity to take a closer look at cultural education in rural regions. For this purpose, semi-structured interviews were conducted with cultural institutions, such as theatres and music schools, as well as with school headmasters and music teachers. Since the pandemic dissemination of COVID-19 started shortly after the project's beginning, it was decided to investigate the effects of the pandemic on educational institutions as well. The data collected indicate that personnel, financial and infrastructural problems in particular have a negative influence on the realization of cultural education. At the same time, it was possible to identify potential synergies that could benefit schools, pupils and cultural institutions. With regard to the pandemic situation, it is evident that cultural activities in schools and also in non-school areas have been severely restricted due to hygiene restrictions.

Keywords. Cultural Education, Rural Areas, Covid 19, School development

Theoretical Framework

This article is partly based on Mallwitz & Nonte (2022, in press).

Cultural Education in rural areas

Cultural education and participation are seen as important for equal opportunities and social cohesion (Brütt, 2020). In Germany, cultural education has been a prominent (school) policy issue for some time (Fuchs & Braun, 2018). This is expressed in various offers and initiatives that are financially supported by federal state governments and foundations, occasionally with large sums of funding (Brauns et al., 2022). The fact that the opportunities for cultural participation processes are still unequally distributed in Germany (but not only there) is not surprising and has been described in various research works (Autorengruppe Bildungsberichterstattung, 2012; Lehmann-Wermser et al., 2010; Nonte et al., 2014).

International studies also show that there is a significant negative correlation between unequal income and participation in cultural and sporting activities. Countries with lower income inequality have higher participation in such activities across all socio-economic groups (Veal, 2016). “Contrary to participation in formal education, participation in non-formal education is not regulated by law and therefore subject to amplified mechanisms of selection” (Fobel & Kolleck, 2021, p.325). Therefore, particular educational institutions can act as facilitators of cultural education from the perspective of increased equity, as they have the chance to provide opportunities for pupils, regardless of their socio-economic background (Lehmann-Wermser et al., 2010; Nonte et al., 2014). However, studies on school profiling indicate that (musical) cultural emphases are less common in schools in rural areas than in urban areas (Lehmann-Wermser et al., 2010; Weber et al., 2021). The regional distribution of schools is not consistent. In a recent study, Weishaupt (2020) found no significant differences in the provision of music lessons in elementary schools. On the other hand, Keuchel (2013) criticized on the basis of an analysis of cultural offers, that there was a fundamental lack of cultural education measures which also involved rural regions. Further studies regarding cultural education tend to treat the geographical location of schools rudimentary although rural areas present specific problematic situations (Kolleck et al., 2022; Sixt & Aßmann, 2020).

For example, numerous jobs have been lost due to structural changes in the agricultural sector, as there has been a significant decline in agricultural businesses in the past. In addition, there are declining birth rates, a resulting ageing population and migratory movements (Höflechner & Meyer, 2016). Such structural changes pose special challenges to educational actors (Beierle et al., 2019). In any case, it can be assumed that the realization of cultural education programs in rural areas is subject to fundamentally different conditions (Kolleck et al., 2022).

The Covid-19 Pandemic

The Covid-19 pandemic had a deep impact on many levels and nearly all schools worldwide were disrupted by this disease and many had to be closed for some time (UN, 2020). The impact of these closures has been evaluated in several recent studies. For example, there are findings that suggest that there are learning losses among students, especially for those with a low socio-economic status (e.g. Schult et al., 2022). Furthermore, a meta-analysis by Racine et al. (2021) shows that mental illnesses such as depression and generalized anxiety symptoms are likely to have doubled in the pandemic. Especially rural and lower-income populations had difficulties due to the lack of digital connectivity and resources (WIPO, 2022). With regard to the research project, there were also major restrictions in the cultural field due to the

pandemic. It was precisely the loss of cultural offerings that reminded people of how important they are for social cohesion and well-being (European Commission, 2021).

The project *Periphere Regionen, Teilhabe und Schule* (Peripheral Regions, Participation and School – PreTuS; funded by the Federal Ministry of Education and Research (BMBF): 01JKL1919) is a collaborative project of the University of Osnabrück and the Hannover University of Music, Drama and Media. The project takes these preconditions as an opportunity to take a closer look at cultural education in rural regions and asks about access to and the significance of formal, non-formal and informal musical-cultural educational opportunities in peripheral regions (Brauns et al., 2022). The present sub-study of the project (University of Osnabrück) asks what measures can be taken at schools in peripheral regions to enable their pupils to participate in musical-cultural educational processes under possibly more difficult conditions and what effects the Covid-19 pandemic had on cultural education.

Methodology

The study started in 2019 and began with a mapping of the Harz region and its surroundings, which can be defined as a rural area. Those areas can be described as “a location far away from the centers, with which they are only insufficiently connected in terms of transport and function. As so-called problem areas, they show deficient infrastructural facilities and structural economic weakness as well as disproportionately high population losses” (Maier, 2008, p.16, translated by authors). Within the framework of this mapping, all schools and cultural institutions such as theatres, museums, choirs and other associations were entered on a map.

The original study design planned quantitative surveys of various groups of people in the context of schools using standardized questionnaires. At the beginning and in the further course of the Covid-19 pandemic, the response rate turned out to be insufficient, which is why the methodology was adapted to this new situation. Based on the guiding research interest, guideline-based semi-structured expert interviews were conducted with nine local cultural institutions as well as with seven school headmasters and music headmasters.

The guidelines used were generated in a team with research assistants in order to ensure multi-perspectivity and were created according to Kruse (2015). The maxim “as open as possible and only as structured as necessary” (p. 219, translated by the authors) was followed, so that the interviewees could tell their stories as unbiased as possible, while still keeping the interviews comparable. Subsequently, two sample interviews were conducted on the basis of which a final adaptation of the guidelines took place. It is important to note that the interview guide did not define the term “cultural education”. The intention was to achieve a high degree of openness and at the same time to find out what the respective actors understand by the term.

The sample of cultural actors consists of three choir members, three theatre employees, one music academy director, one orchestra director and one cantor. Among these, five stated that they cooperate with schools. On the school side, six headmasters and two music directors from different types of schools who agreed to be interviewed. The interviews took place online due to the pandemic and also at the request of the participants.

The interviews were analyzed according to the framework of content-structuring qualitative content analysis (Kuckartz & Rädiker, 2022) and were computer-assisted using MAXQDA 2022. In an iterative procedure, the transcripts were coded consensually in a team of two researchers. The categories emerged

deductively from the guidelines and were inductively enriched by the material. The evaluation of the results was then carried out within the framework of individual case summaries as well as category-based reductions and comparisons.

Findings

Pandemic

The interviewees in the school context reported not only performance losses due to the pandemic and a change in social interaction, but also restrictions regarding cultural education at school: “So we did everything we could, but I’ll say that 90-95 percent was simply no longer possible at that time”¹ (Mr. B, pos. 65). Thus, music lessons sometimes had to be cancelled completely or were conducted differently, as for example, the pupils went outside to sing together. In addition, school festivals were cancelled, including, for instance, Christmas concerts. Furthermore, the school administrators mentioned an increased workload due to the pandemic, which is why no new cultural offerings could be generated. Due to these restrictions, losses in the quality of instrumental playing could also be observed. While most of the interview partners report that social and learning losses have to be counteracted, one headmistress states: “(...) [E]veryone thinks we have to teach a lot of school material and let the other stuff fall by the wayside. (...) [We] have to think the other way round again. The children need beautiful experiences again and not just the teaching of school material” (Ms. T pos. 36).

Of course, cultural institutions in the region were also affected by the hygiene restrictions. Theatres had to close, concerts and rehearsals had to be cancelled. At the same time, it was reported that some offers were transformed into digital formats: “We definitely have to take a giant step towards digitalization (laughs), we’ve found that out” (Ms. T, pos. 42).

Rural area

The interviews revealed various challenges due to the location of educational institutions in a peripheral region. The school headmasters reported infrastructural problems. For instance, one participant outlined that extra transport has to be ordered if they want to go on an excursion, as the regular buses are not available at the right times. In addition, it is not possible to organize activities at a school in the late afternoon, because there is no transportation by bus available for the pupils to get home.

The structural weakness of rural areas described in the theoretical framework is also reflected in the interviews, as the region is described as financially weak: “Well, the municipality is really, we say it actually, poor” (Ms. T, pos. 62). This is often the reason why cultural offers cannot be further developed. Additionally, the staffing ratio is mentioned as a limiting factor for implementing cultural offerings, which are mostly carried by music, arts, or language teachers: “With the manpower we have, we cannot achieve more” (Mr. K, pos. 13). The cultural actors interviewed also reported similar infrastructural problems: “Without parents as chauffeurs, I can pack up and go home, nothing works” (Ms. G, Pos. 52). Moreover, some respondents reported that the acquisition of young talents is a challenge for cultural institutions in rural areas, which may be related to demographic change and inward population movements.

Cooperation

As described above, five of the nine cultural institutions interviewed stated that they have school collaborations. Some of the schools also reported numerous collaborations. During the interviews,

questions were asked about the conditions for success, challenges, and the influence of the rural situation. In general, the lack of financial and human resources as well as public transport were mentioned as the three biggest challenges for realizing cooperations. These factors can be attributed not only but partly to the rural location. How the problem with a poorly equipped public transport can be counteracted is exemplified in an interview. Here, teachers from a music school offer instrumental lessons in the premises of the schools in the afternoon. In return, the music school supports the school at school festivals. In addition, the pandemic meant that cooperative offers could not be implemented anymore or could only partly. Regarding one interviewee mentioned concerns of cooperation partners to go to the schools at the beginning of the pandemic.

Conclusion

In summary, rural schools need to be better funded and staffed, public transport needs to be expanded and offered at low cost and moreover, synergies in the region need to be promoted. This is necessary to enable pupils to participate culturally regardless of their socio-economic background. In order to achieve this, a policy is needed that places a high value on cultural education and supports projects financially, which would also have a positive effect on the personnel development. Moreover, the regional infrastructure, for example the public transport as well as the availability and quality of internet needs to be addressed and improved.

Notes

1. All direct quotes from the interviews were translated by the authors.

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