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Acknowledgements

This journal together with projects carried out at the Instituto Politécnico de Viana do Castelo offer the students and staff the possibility of reflecting on both national and international theory and practice about art, culture and education in interdisciplinary, cooperative ways. They define cooperation and cultural network as a form of cultural activism that necessitates acting on problems and sharing actions and experiences. Cooperation and cultural network is successfully accomplished when all the participants' objectives are shared and the results are beneficial for everyone. In practice this requires constant dialogue using a common language and ensuring relations in educational programs, projects, community interventions, artistic and cultural training are transversal and even in professional technical support.

PREFACE

Many of us live our lives with hope mingling with fear. This doesn't always happen at the same time, although it can. Every time somebody attempts to make art, there is risk and for some the very sight of a blank sheet of paper can be intimidating. Sometimes, as adults, we envy the way young children embrace artmaking with no apparent fear of failure and regret that moment, as they grow up, when they become self-conscious and hesitate to take the necessary risks.

In recent years, arts education itself seems to exist in this constant state of hope and fear. The message we want to give out is a hopeful one about the numerous benefits it can deliver. At the same time, there is a well-founded fear of losing its place. There are parts of the world where people can be more hopeful and others more fearful. While trying to be hopeful, there is no doubt that there's plenty to be fearful about. The old prejudices don't go away and again and again we find we're up against those who think arts education is some sort of expensive, optional luxury which can be easily dispensed with.

The same yo-yoing between hope and fear exists in society in general. Politicians are often skilled at exploiting people's hopes and fears. Looking back now to 25th April 1974, it is surely more than nostalgia that causes the time of this gentle revolution in Portugal to appear much more hopeful than our own. In her article on contemporary Portuguese tapestry, Ana Maria Gonçalves recounts how the period of the revolution was one in which women were able to swap their roles in the home for ones where they could enter a range of professions. Her paper concentrates on Portuguese women working in tapestry through the 1970s and 1980s. It serves as a salient reminder of the inroads made at that time by women in a patriarchal society. The moment we assume such gains are made forever, we risk losing them.

The risks to arts education are real enough and this colours what several authors write about. The background to the article by Moura and Ogier is the current threat to arts education in Portugal and the United Kingdom. Through a case study of two art teachers and one artist-teacher from each country, they reveal the pressures and questions of identity, more so for the teachers, who struggle with an outcomes-based pedagogy they are obliged to implement.

Banerjee gives an account of introducing problem-based learning in an elective, performing arts course within the context of an undergraduate programme in India, leading to a bachelor degree in Business Administration. As the author reports, there is ample evidence of the benefits for learners of this more active way of learning, however the context and interdisciplinary content of this elective (called Globalisation of Performing Arts), makes the study of particular interest. While reporting its successes, Banerjee doesn't shy away from also discussing the difficulties along the way. Whereas problem-based learning proved to be successful overall, for those who were used to an education delivered through passive learning, making the necessary adjustment took them well out of their comfort zone.

Mason also reports an interdisciplinary project, in this case where teachers from six European Union countries introduced citizenship education through the vehicles of contemporary art and craftivism. Reading about the hopeful ideals of citizenship of this project makes one mindful of current political

developments in the West, which have alarming similarities to what happened in Europe between the two World Wars. In view of this, the need for this kind of curriculum development and the activism and engagement it encourages becomes ever more pressing. Exactly the same could be said about the project described by Serjouie-Scholz. She explains how teaching about intercultural education through art to primary school children can complement and enhance creative learning. Like Mason, she provides vivid examples of how this can be done, as well as of the children's reaction and positive engagement in these activities.

Houghton's article is about how issues around sustainability have been introduced into United Kingdom Higher Education art and design programmes. Sustainability in this context includes not only environmental issues, but also civil engagement. He describes different stages of a single project through to total integration and illustrates this with examples. He concludes that this will only succeed if the message is hopeful. Sustainability is also the topic of the article by Iva Rita. She presents case studies of the Argentinian artist Tomás Saraceno and of the Antarctic Biennale, in which Saraceno participated. His distinctive work, such as *Black Widow*, based on the appearance and technology of spiders' webs, both uses and propagates environmental sustainability. The Antarctic Biennale draws attention to the fragility of this pristine ecology at the very time when at the other pole of this planet, the arctic is under ever greater threat from human activity. The effects of this activity include climate change and, ironically, the desire to drill for ever more fossil fuel, so producing a vicious circle.

There can be virtuous circles. One such is when a plethora of design graduates brings about a completely unexpected spurt of sustained, economic growth. This fact came to mind reading Serrano's article. In common with several other authors in this issue, she describes learning about civil engagement. In her case the context is design education at institutions, such as the *Escola d'Art i Superior de Disseny de les Illes Balears*, Mallorca, Spain. She also writes about an initiative to discover how, in this context, design can contribute to the creative economy and the issue of employability: identifying and teaching the skills needed for a future career. It has to be noted that if the future can never be predicted with any certainty, this is even truer when it comes to something as various and unstable as the careers of design graduates. The creative economy often emerges despite, rather than because of official policies. All the same, for a country still suffering from the effects of the severe economic setback from 2008 to 2012, what Serrano describes has to be welcomed.

Vieira also writes about a virtuous circle, in this case changes she has brought about in music education in northern Portugal. For ten years she has been working with generalist, kindergarten and primary school teachers in order to increase their levels of music literacy. This can bring about a permanent change through the development of their performing and listening skills and an encouragement of self-directed learning. This bears fruit as this gives them the stimulation to continue their own music education as well as in the way it gives them the skills and confidence to then help those they teach to learn music.

The virtuous circle Laven writes about are art symposiums, some of which he himself has participated in. Founded by the Austrian sculptor Karl Prantl (1923-2010), these bring together a number of artists to a specific place where they can live and work together for a limited time with the aim of completing an art work or project. Although the projects are individual, there is considerable scope for interaction. Not only do these symposiums help the artists, they are also valuable for the location where they take place. Sometimes the work produced by the artists will

remain in that locale. Whether or not that is the case, the locality is given a long-lasting boost through having held the symposium, while the artists return home invigorated by the experience.

It is a vicious circle which is presented by Quadros. This article explains how the economic development of China in the last 30 years has been dramatic, rapid and almost constantly accelerating, which brings about displacement, uncertainty and with the economic fruits very unevenly divided. One way to understand this is through film and the focus of this article is an analysis of the 2003 film *Blind Shaft* directed by Li Yang. This shows the almost hopeless plight of gullible, itinerant mine workers through a plot which includes murder, innocence and betrayal. If the themes are as old as human nature, they are given a special urgency by the context of the far-reaching changes in Chinese society as its own version of modernity sweeps all before it.

Guan's article also analyses a film, albeit a very different one both in style, mood and length (it is a short film). Called *Globe Trot*, the overall director was Mitchell Rose, who was responsible for a montage of footage shot by 50 different film makers in 23 countries, with a single dance tying it all together. Guan bases her analysis on the theory of gift economy and social relations. Dance is also the topic of the article by Fiala, who shows how dance performance can connect the personal with the social realm. Using a cross-cultural and transcultural lens, she studies contemporary performances of the Indian classical dance form of Bharatanatyam. Agarwal concentrates her article on another ancient Indian classical dance form: Odissi. Based on practice-based research, she analyses the filming of this dance form. When we watch live, we, the spectators decide where we should focus our gaze. On the other hand, when filmed, those behind the cameras make these decisions for us. Moreover, the camera can show a range of viewpoints and perspectives, including intricate close-ups and subtle movements, which might well be missed when viewed live. Therefore, when it comes to looking at classicism through the lens of the camera, the choreographer's role becomes paramount in directing the viewer's gaze, challenging dominant representations of the body and negotiating issues of identity and ethnicity.

Sen-Podstawska also based her investigation on Odissi classical dance. In her case she concentrated on sensory-somatic awareness. This multidisciplinary approach to researching dance combines the socio-cultural construction of the body-mind with the actual experience of the senses: the ways dancers perceive their senses. An important finding of this ethnographic study is that it leads to a freedom from social gender biases and it provides a model for inclusive performing and learning.

Indian classical dance is just one of an almost countless number of cultural traditions which are confronted by a drive towards standardisation, driven by the forces of globalisation. In recent years, this onward march towards ever greater globalisation has been facing a number of challenges and the whole debate has been charged with fear and hope. The adage used to be that we should think global and act local. Whereas we should have solidarity with our fellow humans wherever they are, the best way to make meaningful change was to start within one's immediate vicinity. However, the free movement of vast amounts of capital around the globe has proved to be detrimental to many a locality and one reaction is to oppose globalisation in all its manifestations. This is not only an economic process, but also cultural, although the two are linked. For example, the economic forces that bring about the construction of a shopping centre in one vicinity which looks exactly like all other shopping centres everywhere is an example of how these forces trample on local cultural heritage, make private what had been public and rob every place of the very things that gave it its own identity.

A sustainable approach will not only redirect the economic forces but also strive to foster communal engagement as a vehicle to cherish cultural heritage. One such initiative is described by Pereira and Braga. This project used ethnographic photography to document one of many festive rituals dedicated to Our Lady of Good Health in Portugal. Cardoso also tackles these issues of local, cultural heritage through research carried out in Barcelos (northern Portugal), which focused on the extent to which a range of local bodies have it within their means to influence the direction of local development. The study surveyed 176 organisations and found that they differed a great deal. While some had a large degree of autonomy, others were being loosely regulated by institutions such as the Catholic Church or national government, while yet others were firmly rooted in their community. From this, the author was able to discover their needs, hopes and fears.

An echo of the globalisation versus local debate can be found in the art world, where an international mainstream of 'art superstars' obscures from view a hiddenstream. This disjunction is often characterized by social class and is deeply gendered, for the mainstream still bathes in the glow of the nineteenth century myth of male genius. To the extent that some women have managed to break into the mainstream, it has often been through aping the men. Cruz and Magalhães examine the concepts of mainstream and hiddenstream in art through an analysis of work by the American artist Robert Rauschenberg (1925-2008).

Much of the content of this issue shines a light on what might otherwise be hidden. As long as this keeps happening, then we can continue to have hope. But what they also show is that hope is not enough and it has to be turned into deeds. We can use hope as a catalyst for action. These articles demonstrate some of the ways this can be done.

1 Contemporary Portuguese Tapestry an history about artistic associations

Ana Maria Gonçalves

Abstract

We present *ARA – Cooperativa Portuguesa de Tapeçaria* (1975-1977) and their mentors, the Italian painter Gisella Santi (1922-2006) and the Portuguese sculptor, born in Spain, Maria Flávia de Monsaraz (1935). The first arrived in Lisbon in 1957, years later she began to manufacture and teach Contemporary Tapestry. The second, an emigrant also, went to Paris to study decorative arts, returning to Portugal in 1969, and soon began to make three-dimensional tapestry. The *ARA* dream led to *Grupo 3.4.5. – Tapeçaria Contemporânea Portuguesa* (1978), whose initial composition included women who had been working as members of the *ARA*'s cooperative. Over three decades, this new artistic group, in collaboration with local authorities and other institutions, contributed greatly to the cultural decentralization of Portugal in the transitional period from dictatorship to democracy (*April 25*).

Keywords: Contemporary Tapestry, Artistic Associations, *ARA*, 3.4.5. Group, Women.

Introductory Note

This paper was presented at the XII International Arts Meeting (2016), held in Viana do Castelo. It's the result of an approach to the Contemporary Portuguese Tapestry (CPT), based on the ethnographic method, through two associative movements relevant to this category of art. We have chosen as arrival point the *Grupo 3.4.5. – Tapeçaria Contemporânea Portuguesa*¹ (1978), and as a starting point the Artistic Associations in Portugal, through the *ARA – Cooperativa Portuguesa de Tapeçaria*² (1975-1977), a project undertaken by Maria Flávia de Monsaraz (1935) and Gisella Santi (1922-2006). The first graduated in sculpture by the Superior School of Fine Arts of Lisbon (1959) and the second graduated in painting by Institute of Art of Venezia (1944) with training in tapestry restoration.

Contemporary Tapestry is based on the classic tapestry woven in wool, silk, linen or cotton on high looms or low heald, that is, on the ancient techniques of two-dimensional tapestry. In the mid-twentieth century, volumes were introduced. Less conventional materials and other techniques (besides weaving), resulted that these pieces, created and executed in workshops of artists, acquired three-dimensional quality, becoming spatial and sculptural objects. As for the association, we can say that dates back to the nineteenth century, and its major growth took place after *April 25* (1974). The

¹ 3.4.5. Group – Contemporary Portuguese Tapestry

² *ARA – Tapestry Portuguese Cooperative.*

Portuguese Constitution of 1976 defined *association* as a collective person without a lucrative purpose, formed by people with a common purpose.



Fig. 1 - Music, Brussels, a. 1520 and Abakan Étroit, 1967, Magdalena Abakanowicz (1930);



Fig. 2 - Maria Flávia de Monsaraz (1970) and Gisella Santi (the 1980s).

1. Artistic Associations in Portugal in the Twentieth Century

The period leading up to *April 25*, called *Marcelista Spring* (1968-1970) allowed "... the gradual emancipation of the Portuguese woman which translates, in art, in the largest number of female artists to emerge in this period acting on an equal stand with men ... "(Pelayo 1999: 40). It was also the birth of a new category of art in Portugal.

Maria Flávia de Monsaraz, in the revolutionary times post *April 25*, as a driving force in the constitution of the *ARA*, played a pioneering role in terms of artistic associations. She learned about this kind of experience in the II International Tapestry Biennial (1965), where the large tapestries were made by Polish women working in cooperatives supported by the State. Monsaraz thought this it could also work in Portugal – forming a cooperative with participants that would become artists working for the State.

Artistic associations weren't new. Portugal had three associations for the defense and promotion of artists and fine arts, institutions based on the major Portuguese cities – Lisbon, Oporto and Coimbra. The first, the *Sociedade Cooperativa de Gravadores Portugueses – Gravura*³, opened in Lisbon in

³ Cooperative Society of Portuguese Engravers – Engraving

1956, the year that the general exhibitions of Fine Arts at the *Sociedade Nacional de Belas Artes*⁴ (SNBA) ended. Two years later the *Círculo de Artes Plásticas de Coimbra*⁵ was created by the Students Association of Coimbra. In Oporto the *Cooperativa ÁRVORE*⁶ (1963) only managed to get temporary facilities in 1971 (*Id*, 66 and 67). This cooperative later (in 1976) organized the traveling exhibition of PCT with ARA.

2. ARA – Tapestry Portuguese Cooperative

What was innovative about ARA was the fact that its members were only women – the artistic association of women. The first exhibition at SNBA (Lisbon) in November 1975 showed the works of Maria Flávia de Monsaraz; Maria José Risques Pereira (1934-2009); Gisella Santi; Helena Lapas (1940); Graça Delgado; Cristina Siopa (1952); Teresa Campanha; Ana Isabel Miranda Rodrigues



(1951); Mizette Nielsen (1941); Nazaré Ferreira; Cristina Zuzarte.

Fig. 3 – ARA's Headquarters– Artists Courtyard: 69 Rua Coelho da Rocha and ARA's inaugural exhibition invitation.

At the time, the Constitution of 1933 was still in place. Women only had relevance as part of the family unit, restrained to the role of housewives - A caretaker at the service of home. One of the members of ARA, Siopa gave us a picture of the times between the fall of *Estado Novo*⁷ (1933-1974) and the months preceding the approval of the democratic Constitution (1976): "... we all sign with our husbands, mine, Mizette`s, also the Graça Delgado`s. It was still in the time when the husbands had to go to give authorization." Santi, the Italian who, since 1957, restored antique tapestries in Lisbon and in the early 1970s had begun to run tapestry through his own cards, was monitoring an evening course at IADE – Instituto de Arte e Decoração⁸ (1969). Upon completion of the course, some people wanted to do something related to tapestry, coinciding with the time when Monsaraz,

⁴ National Society of Fine Arts

⁵ Fine Arts Circle of Coimbra

⁶ Cooperative TREE

⁷ New State (political regime)

⁸ Institute of Art and Decoration

the Portuguese born in Spain and, that since 1969 was dedicated to *Nouvelle Tapisserie*⁹, had the intention of bringing people together to form a cooperative. The two artists met, associated and founded *ARA*. According to Cristina: "Maria Flavia was pure contemporary art while Gisella was classic."

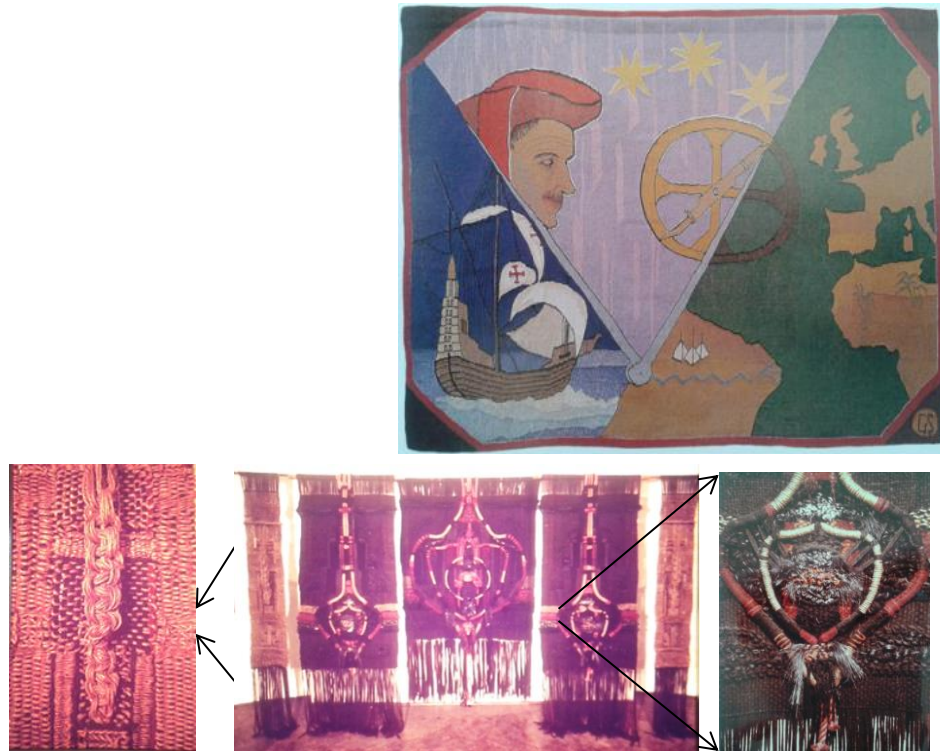


Fig. 4 - Gisella Santi, *So We Opening Those Seas ...*, 1992, Gobelins wool, linen, silk cord.; Maria Flávia de Monsaraz, *Portuguese Heart*, 1978 weaving and macramé with wool, jute, sailor cord.

The interior decorator Paulo-Guilherme d'Eça Leal (1932-2010) introduced Monsaraz to Nielsen, dutch, who was in Portugal since 1961. Nielsen, about the short existence of *ARA* stated that as usual in ten/eleven people group, not all could participate in the same way. Siopa, recalling the *ARA* days, told us: "The tapestries were expensive, imagine what \$100,000¹⁰ meant at the time, they bought Maria Flavia's because she had a name." The financial difficulties of *ARA* were largely related to the ignorance of Contemporary Tapestry as an artistic category. These women, who worked with wires and looms, wanted to make art and at the time someone who was dedicated to tapestry was seen as a professional rug maker, a designation they rejected.

9 New Tapestry

10 Around €500. In 1975, the minimum salary it was €18,5.

Monsaraz announced she wanted out and said that she would be happy if the project continued, but it did not, despite Santi's efforts to continue, urging support from the Calouste Gulbenkian Foundation, responsible for granting many scholarships and financing many artistic projects but did not accept this dream of CPT. A dream which was delayed and implemented without relying on any institution but only on the strength and hard work of its members. The dissolution of *ARA* represented the end of an area of education for citizenship in the Portuguese capital. On the plus side, Monsaraz and the *ARA* dream undertook six exhibitions, started a trend and another movement "was already on the way". Madalena Braz Teixeira (1938), who throughout her career as Director of the National Museum of Costume (1983-2008) was a great enthusiast of textile art told us: «*ARA* existed for a short time but" was the starting kick to tapestry" because it had a very good acceptance from the start.»

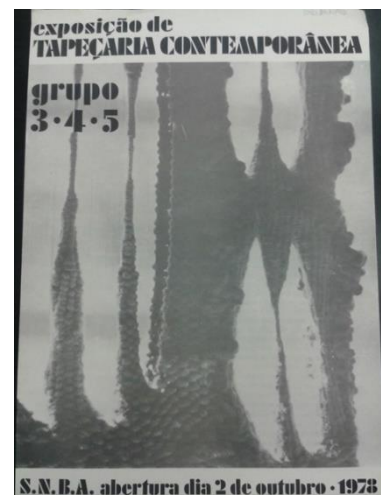
3. 3.4.5. Group – Contemporary Portuguese Tapestry

Established in Lisbon – Avenida Infante Santo, building number 345 (2nd floor right), the *3.4.5. Group* was an associative movement which, over twenty-four years, was dedicated to the implementation and dissemination of textile art in general and of Contemporary Tapestry in particular. About the beginning of this artistic movement, Nielsen stated: "The group started with us, we were working in the same space and the other people in the studio were students of Gisella."

At thirty-nine years, Maria Delfina Macedo (1933) was studying at IADE, later she went to AR.CO¹¹, met a colleague that had a studio where she set up a loom. Macedo was trying and "made a tapestry." One day, she went to a fair in Lisbon held in front of the National Gallery of Modern Art (1966-1981) and contacted with *Infante Santo's Studio*, that she decided to visit and attend. According to Macedo in 1977/1978, Santi told the people attending the workshop about her idea to constitute a Group. Then they had to come up a name, one of the students – Collete Villate – said it could be the *345 Group*. Macedo said no but it could be the *3.4.5. Group*.

¹¹ Non-formal artistic teaching, since 1972.

Fig. 5 - Building n.º 345 Avenida Infante Santo and Flypaper of the inaugural exhibition of 3.4.5. Group.



The first exhibition of *3.4.5. Group*, made at the time exclusively by women (nine), inaugurated on October 2nd 1978 at SNBA. Four of these women had been part of ARA: Maria José Risques Pereira, Mizette Nielsen, Ana Isabel Miranda Rodrigues and Gisella Santi. The remaining elements were working as apprentices in that textile laboratory: Maria Delfina Macedo, Colette Villate, Maria Luisa Costa, Nicole Rathey and Maria Cândida Correia Marques (1939-2014). The same work capacity she showed in her pieces, Santi also showed towards the promotion of *3.4.5.*, a group that was preparing the Itinerant Exhibition of Contemporary Portuguese Tapestry (1980-1982). This roaming in the spirit of social and cultural action of post *April 25*, subsidized by the Ministry of Culture, toured thirteen Portuguese cities.

Teresa Pavão (1957), after making some tapestries, was invited by Santi to take part of *3.4.5.* The artist told us that the main objective of this group was the promotion of CPT. She recalled that Santi and other members applied for to International Tapestry Biennials (1962-1995) in Lausanne (Switzerland) and Miranda Rodrigues participated (1981). There were several group elements listed to participate in the International Triennial of Tapestry in Lodz (Poland), the oldest (1972) and most important global event dedicated to textile art.

Lena Horta Lobo (1947) was born in Sweden and graduated in Humanities, in the 1960s, lived in Paris where she married a Portuguese man and came to Lisbon (1976). A creator who, in the words of Braz Teixeira, was part of the hardcore of *3.4.5.* from the early days (1980). Horta Lobo shared her opinion on the tapestry in Portugal: "I think for the 1970s and 1980s, contemporary tapestry was quite unknown in Portugal. The best known was that of Portalegre, where they reproduce paintings from renowned artists. Gisella did a remarkable and pioneering work..."

The *3.4.5. Group* uninterruptedly conducted and released Contemporary Tapestry in the last three decades of the twentieth century. Many of the learners, who attended the studio, became the ones

(nearly fifty) that magnified this associative project. A movement that organized around sixty exhibits distributed throughout Portugal, Europe, Africa, Oceania and Asia. The number of participants in these exhibitions were very flexible, ranging between nine and eighteen members, including even other artists – guest artists.

Thirteen years later, the 3.4.5., with nine of its elements, returned to show its work in an exhibition along with two other nuclei. The first gathered teachers, investigators and former students of the Faculty of Fine Arts of University of Lisbon (FBAUL) and the second Portuguese and foreign students (*Erasmus*) attending Tapestry Course, a part of the Painting degree from the same college. Entitled *ArtLab: UR – Trilogy Worlds*, this temporary exhibition was held in Portalegre Tapestry Museum – Guy Fino, from October 30th, 2015 to February 28, 2016, under the curatorship of Museum Director (Dr. Paula Fernandes) and the head of the Tapestry Course (PhD Hugo Ferrão). Following the success of the exhibition came the invitation to sail to Viana do Castelo.

Bringing together eighteen of 3.4.5 Group elements, the *ArtLab exposure: Myths and Rituals of Contemporary Tapestry*, curated by the teachers Hugo Ferrão and Francisco Trabulo (School of Education of the Polytechnic Institute of Viana do Castelo – IPVC), inaugurated on April 21st, 2016 in IPVC Exhibition Gallery where it stayed for about two months. Something possible because "... of the friendship that join all of us." Words of Manuel Alves Dias (1952) who joined 3.4.5. in 1989. A meeting of artists that can also be understood as a recognition to Gisella Santi's vision. According to her son – Orenzio Santi (1957) – Santi always considered that groups of people in a official situation would find it easier to acquire visibility and find more opportunities to expose their work. It also would be a way to get more counterparts when negotiating new working opportunities.



Fig.6 – Catalogs of Exhibitions *ArtLab: UR - Trilogy of Worlds* and *ArtLab: Myths and Rituals of Contemporary Tapestry*.

Conclusive Note

It was recent history, and yet, with few protagonists but the CPT at the end of the 1960s, it already had three-dimensional tapestry works. It was by the way of painting, weaving and sculpture Maria Flávia de Monsaraz had begun. The work of Monsaraz, in light of what Deleuze (2000) calls "her preaching," was a hymn to the present that was also a link to the Baroque – for Monsaraz filled with memories of Parisian life – a time that did not want to be connected to the past or utopias. On the other hand, with a strong connection to French society, to *May 1968* and the freedoms that it reclaimed. "The philosophical reason merges well with the poetic reason and social reason, in a present full of past and pregnant with future." (Perniola, 1994: 23).

It was the 1970s and with the advent of democracy in 1974, the associative movements had spread across the country and the CPT was not isolated from this reality. Lisbon formed two associative movements that gave great impetus to this textile art, the pioneer *ARA* and the *3.4.5. Group*, an associative movement with a rich history and a present that inspires because it shows us that, with friendship and solidarity, dreams give way to projects.

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2

Creating an Artistic Identity for Teachers: conflict or harmony?

A comparison between art-education for teachers in Portugal and England

Anabela Moura
Susan Ogier

Abstract

As art teachers we are frequently faced with questions such as: Are we artists, art educators, researchers, or can we be all three? This paper shares the stories of two art educators that live in different European countries, who have worked together on two international art education projects: *Images and Identity* (2010) and *Creative Connections* (2014), which addressed the topic of culture and identity through the arts. The current collaboration comes at a moment in both the UK and in Portugal, when a politically ideological National Curriculum has been implemented, and Art and Design education in schools appears to be under threat of diminishing levels of importance and status. Therefore, challenges arise about the sustainability of inspiring and enabling experiences, such as those that were made possible by *Images and Identity* and *Creative Connections* only a short time ago: The pressure is now on teachers in schools to ensure that children achieve prescribed goals in specific 'core' subjects, which do not include Art and Design.

Keywords: Research; Art Studio; Habits of mind; Self-Identity; Artist-teacher

Aims

- To discuss teachers' experiences of working as artists, as teachers and researchers;
- To exemplify how a group of Portuguese and English teachers have used the arts to challenge the ways in which they articulate their sense of self-identity in a wider social and political context;
- To reflect on how art-studios and studio thinking can serve to strengthen existing arts curricula

Introduction

At this moment in both the UK and in Portugal, a politically ideological National Curriculum has been implemented, and Art and Design education in schools appears to be under threat of diminishing levels of importance and status. Therefore, challenges arise regarding the sustainability of inspiring and enabling experiences for teachers and children, when the pressure on teachers in schools is to achieve prescribed goals in specific 'core' subjects, which do not include Art and Design. In this paper two researchers, one in Portugal and one in England, will explore notions of artist-teacher identity within this hostile educational climate. The researchers were involved in creative projects that linked primary and secondary schools across Europe, *Images and Identity* (2008 -10) and *Creative Connections* (2012-14), both of which were funded with EU Comenius money, and the current research draws upon the findings from these projects. The terms of reference in the context of this paper are that: *Research* is being used to mean '*some form of systematic enquiry, which reported to*

the field in which it is located in a form which renders both the methods and outcomes of the enquiry accessible to others' (Allison, 1988:26); *Art-Studios* are defined as sites for raising theoretically profound inquiries, using visual methods that can contribute to critically grounded and individually transforming outcomes (Sullivan, 2004, p. 811); *Identity* is formed by a combination of three elements: "one's biological characteristics; one's own unique psychological needs, interests, and defenses; and the cultural *milieu* in which one resides" (Kroger, 2000, p. 9).

Current issues for artist-teachers

Art and design is often hugely misunderstood by many generalist teachers, especially within primary education, and this was one of the results of the Images and Identity project (<http://www.image-identity.eu/>). Significantly there is a great deal of anxiety surrounding art teaching for those who have not had sufficient training in the subject, either in their initial teacher training courses, or subsequently when they are teaching as qualified staff, during in school CPD. In some of these cases art and design as a subject can be treated purely as a form of entertainment from which there is nothing significant to be learned, which highlights a lack of understanding of the subject. Miraglia (2006), suggests that factors contributing to anxiety in making art, craft and design include a fear of negative feedback and responses to outcomes from their peers or from other teachers, and a fear of making mistakes, and this continues to be an issue for art educators in both countries. In fact, contrary to these fears and beliefs, very much can be learned from how art functions as a subject, and from the way it can be taught, using enquiry processes, from a pedagogical perspective (Hickman, 2010). Several questions therefore arise regarding ways in which art education can shape the identity of specialist art teachers as well as generalists, and highlights what we are at risk of losing, if the trend to negate the importance of the visual arts continues. Research questions include: What has happened in our two countries (Portugal and England) in the last two decades? How does this influence pedagogy? How were we influenced by this pedagogy in relation to teacher identity and artist-teacher identity?

Much has been said during the last four decades by artists, researchers, art teachers, and curators about the bridge between thinking and making, as Louise Parsons mentioned in her article written in 1999 *Critical Theory and*

Visual Practice in the Art School. According to Parsons (1999) the arts give us an opportunity to invent new ways of thinking and seeing, and can play a role in the process of renewal and change. She understands artists as 'agents of change'. Célia Almeida, a Brazilian teacher also researched these issues related to the fusing of roles of the artist as teacher. Her research investigated art production in visual arts training at Higher Education level, based on daily experiences of artists, who also assumed the role of teachers. She reflected on the beliefs and myths surrounding art education,

and this gives voice to artist-teacher to ask what they think about their practice and how they relate their practice to educational institutions.

Studio-thinking as pedagogy

Much research from across the world, such as that by Lois Hetland and colleagues at Harvard's Project Zero on the *Studio Teaching* project, emphasised that for teachers working within the same ethical paradigm as an artist has a positive impact upon teaching more generally. They sought to define the elements of studio teaching more precisely, and so defined what teachers who subscribe to a studio pedagogy actually do in practice. They also looked at other educational approaches to teaching and learning within non-arts disciplines, 'in a deliberate attempt to look more broadly at the concept of studio teaching' (2007:57). Hetland et al defined Studio Teaching as having the following eight features that they call 'Habits of Mind':

- 1) *Developing craft*: to learn to use and care for tools; materials; conventions
- 2) *Engage and Persist*: To embrace problems of relevance, in the wider and personal worlds; develop focus and concentration
- 3) *Understanding art-worlds*; historical and contextual learning; interacting and collaborating.
- 4) *Stretch and explore*: Learning to reach beyond expected capacities; learning to take risks; remove capped outcomes.
- 5) *Envision*: Visualise and imagine
- 6) *Reflect*: Question and explain; think and talk; evaluate; judge and make decisions.
- 7) *Express*: create works that convey an idea, emotion or message
- 8) *Observe*: looking in detail, and in new ways

(adapted from Winner et al, 2006:189-205)

These habits of mind are clearly conducive with sound social-constructivist teaching pedagogy, which are underpinned by principles that permit pupils to take ownership of their own learning, and allow teachers degrees of autonomy to devise projects that will be appropriate and interesting to their pupils (Claxton, 2012). Art and design education offers teachers the opportunity to reclaim key principles for learning, that enables them to reflect upon their own teacher-identity, no matter what the political and educational landscape dictates. The above 'Habits of mind' promote a high degree of interactivity and child focused methods, and they can be a useful, theoretical base for art teachers, who are not always bound by the curriculum prescription felt by many other subject areas (Haberman, 2011). In order to discover what aspects of identity the teachers in the two focus groups, from Portugal and England, understood to be key to their success as teachers of art, it is important to mention the historical perspective of art education in each country.

Brief History of Art Education in Portuguese and British Schools

Portugal

The new educational developments in Portugal are currently at an early stage and a great deal of work still needs to be carried out to relate the theoretical foundation, which has been substantially drawn from work in other countries, to the practical situation in Portugal. Until relatively recently, the professional requirements for teachers of art in general in Portugal, as was historically the case in many other countries, consisted solely of studies in fine art, which were very studio based, and there was no requirements to undergo any form of pedagogical training. As part of the establishment of the Polytechnics in 1985, the Schools of Higher Education (equivalent to Teacher Training Colleges in Britain) became responsible for the training of teachers in general education in all subject fields and it was less studio-based in terms of art education. The first MA in Art Education was developed in the Polytechnic of Viana do Castelo in collaboration with Surrey/Roehampton University (Roehampton University), between 1997 and 2006 and much research undertaken since then has been very much influenced by British specialist literature on art education. In 1984, due to a lack of qualified teaching staff, the educational system accepted or acknowledged various academic degrees that did not include any sort of pedagogical training. This was done to accommodate the existing needs of the educational system at the time. Portuguese teachers made reference to the systematic reforms that took place and related this to their lack of confidence in the education system. During the 1990s, several research projects began to be developed in Portugal, which aimed at developing a research culture in art education at the Basic and Secondary Education level and Higher Education.

The supervision of many dissertations since then, have offered an idea of art teachers' practices and issues regarding the development of their professional self-identity. The two last decades a radical social change gave place to a body of knowledge that has accumulated, which is about strategies and curricula methods.

England

Art schools were more formally introduced by the instigation of the Royal Academy of Arts in 18th Century London, when a new generation of artists were trained, largely to compete with other European countries, who were seeing a resurgence of artistic activity. Artists themselves being schooled in this way, led to the first use of the term *artist-teacher* by the artist George Wallis (1811-91), who developed teaching strategies and methodology for drawing, although today there remain tensions between the two identities within mainstream education. This notion is explored and questioned by Daichnedt (2013), who questions whether an artist teacher is a professional who endeavours to balance a career consisting of art practice and teaching, or whether the duality of making and teaching art becomes a more complex area for investigation. He acknowledges the

complex thinking processes artists utilize when teaching, and promotes artists and educationalists as complimentary to one another.

Currently the picture for art and design in education is not a bright one in England. Under a National Curriculum reform initiated by the Coalition Government (2010-14), all arts subjects have been devalued, and eliminated from the English Baccalaureate, which is the new benchmark for tests at age 16. The National Society for Education in Art and Design (NSEAD), the leading national organisation for art, craft and design in the UK, published a report that highlighted the negative impact of this (NSEAD, 2016). In January 2016, the Minister for Culture, Ed Vaizey, stated that:

“The creative industries are one of the UK’s greatest success stories, with British musicians, artists, fashion brands and films immediately recognisable in nations across the globe. Growing at almost twice the rate of the wider economy and worth a staggering £84 billion a year, our Creative Industries are well and truly thriving and we are determined to ensure its continued growth and success.” (DCMS, 2016)

With such a supportive message from one department of the English government, it is rather surprising to find that another department, The Department for Education, have actively discouraged children from taking up arts subjects (Garner, 2014), with the result that many schools are continuing to reduce the amount of time that children spend on ‘making’ and on creative subjects, where they can find their personal preferences and talents (NSEAD, 2016; Williams, 2014). Crossick and Kaszynska’s (2015) Warwick Report, *The Value of Culture*, highlighted the systematic removal of creativity and culture from the education system, as it noticed dramatic falls in the number of pupils taking up in art and design and craft-related subjects. Perhaps a most concerning finding of their report is that the arts have become the domain of the white middle class, and there is a lack of diversity in arts participation and audiences.

Comparison: Portugal and England

Comparing the above with what has been happening in Portugal, it is clear that art education is developing differently, but has common issues. The separation of art and design from other subjects in school curricula over many years has resulted in an impoverished understanding of what art and design is for by many non-specialists teachers. It is very far from the paradigm advocated by Hetland et al, of ‘Studio Thinking’ (2007) as pedagogy.

The two EU funded projects, *Images and Identity* (2008 -10) and *Creative Connections* (2012-14) were two school-based, research-focused projects that involved collaborations with artists and class teachers. The creative work that was experienced by the teachers enabled them to reflect upon the value of art-studio practice that the artists brought to the school. The children were able to work as artists, and the teachers learned to give up some control so that the children were able to express themselves and their ideas in a visual way without predetermined outcomes (Collins and Ogier,

2012). This way of working through a studio-approach was key to the projects successes. The position, identity and status of the artist-teacher is therefore a vital aspect to explore. The perception of their self-identity is an important area to examine in order to begin the track back to understanding what is important for art education within the general education community. It has been important to identify what special value artists and artist teachers bring to the education of children and young people, and to reflect upon what would be missing if art, craft and design was missing from the educational experience. The notion is that for teachers working with artists, there is a possibility that they can pick up on some of the pedagogy that relates to enquiry processes, rather than using didacticism as a teaching strategy. For children working with artists, it means that they also see themselves as artists in their own right. As Vella (2016) states: “The artist-teacher and the artist-learner, or artist-public would co-exist within a system that is much bigger than the school’s physical confines, populating a dynamic social sphere in which art’s mediation happens in a way that does not presuppose the public’s ignorance (Vella 2016:xiv).

Methodology

In the two participating countries, a small research group was formed and from this, one primary or secondary teacher, and one artist educator from each country were invited to be interviewed for the study. A code was developed so that the identity of the individuals was protected: Portugal Primary teacher (PP1); England Primary Teacher (EP2); Portugal Secondary teacher (PS1); England Secondary Teacher (ES2); Portugal Artist-educator (PA1); England Artist-educator (EA2). It was explained that their experiences would be analysed for the purposes of exploring their personal stories and self-identity. The focus was on their experiences of art in their present situation, as well as what influences they believed came from their own childhoods and current working practice and situations. The following table is an example of their responses to the interview questions (see Table 1):

Interviewee	How does teaching children or young people impact on your self- identity as an artist?	Reflect on your own art experience as a child - how does your childhood experience of art influence the way you approach teaching?	Do you believe art and design as a subject is valued in your school ?	How does the curriculum in your country support your work as an artist teacher?
Portugal : Primary teacher (PP1)	I don't consider myself as an artist. In my case, this search is related to the expression through visual language.	In my childhood, the need to express myself through visual arts (drawing and painting, essentially) has emerged as a reflection of a kind of lonely living experience. I use to spent my	The value is relative. Overall, the School entity adopts an attitude of respect and encouragement for the arts. There is an educational project that includes and promotes the development of activities in the artistic context. In individual terms, the view of many teachers that teach	The national curriculum provides learning that promotes the harmonious and balanced development of the students, covering different areas of knowledge. The distribution of these areas for the weekly workload of students is uneven, with priority given to the theoretical disciplines.

		<p>days locked in a large house with very high ceilings (while my parents use to work in Lisbon) surrounded by adults (an authoritarian grandmother, an aunt spinster and obedient servants?? maids??) who cut me all the freedom to act or dream.</p> <p>Accompanied by a cat I used to refuge me in a lit pantry by a skylight where I use to draw. It became my place. As a student, my study preferences were obviously centred in the arts. In the first year of school I was prevented from writing or drawing with my left hand.</p>	<p>different subjects, is that the arts continue to be regarded as a poor educational relative.</p>	
<p>England: Primary Teacher (EP2)</p>	<p>As I was an art specialist during my degree, I don't really consider myself as an artist as such, but because I love it and I see how important it is I think I am developing a kind of artistic identity – I think colleagues see me as that too</p>	<p>My mother used to encourage us to make things all the time. We didn't have much money so we would be really imaginative with what we had. We couldn't afford big days out or loads of things that other kids had, so we made our own world through making – it did have a huge impact on me</p>	<p>I am very lucky because it is valued but this is not the case in all schools. But even though it is valued sometimes it is hard to get all the teachers to do art, and it is mostly the ones who enjoy it that will do it with their classes</p>	<p>There is so little in the current guidelines I look elsewhere when I need resources or ideas to help my colleagues. It concerns me that there is not someone with passion for art in every single primary school</p>
<p>Portugal : Secondary teacher (PS1)</p>	<p>As a citizen who is integrated in the world and in the society, external factors are inherent in this creative process.</p> <p>The opportunity of engaging systematically with arts students, following the development of their creative and expressive work and observing their results leads me to constant analysis and reflection which impact on the development of my personal way of learning.</p>	<p>I had some teachers a little distant and rigid in their approach and others (many) who respected the individuality of students, giving space to their personal creations. The latter model was that one I adopted in my classroom.</p>	<p>There is no curricular educational work that is useful to the artist's creative process, except in specific cases. The pedagogy is for the artist a basic and essential building block at a specific time of his/her life. It was essential at a time when the artist had to put into practice his/her creativity. The artist frees himself from the learned, so he/she can use what he/she needs so the development of the artistic process and new languages can be discovered.</p>	<p>In recent years, the time devoted to the visual arts disciplines was further reduced and the students regret this decision. The work of art teacher became more difficult. There has been a large number of unemployed teachers qualified to teach the visual arts.</p>
<p>England : Secondary teacher (ES2)</p>	<p>I started to volunteer in a school and saw a lot of energy and creativity going on with the kids. I thought this has a purpose, this has a reason, you can still have these amazing creative conversations and it is really fulfilling. So it re-instilled my own creative practice really. I still consider myself as an</p>	<p>My parents were very focused on exams and studying, so art was like an escape for me – a way I could be my true self, relax as well. I used to revise by drawing! I had my studio in the top of the house and soon</p>	<p>It is valued because the school knows how important it can be to engage and motivate learners of all abilities. The E-bacc has altered things though and the children seem less encouraged to take this further than age 14.</p>	<p>To be honest I don't feel like I know enough – I know lots of people feel like that. I think the curriculum is a bit limiting, especially as an artist as there are things you have to do – rather than having opportunities for the kids to be really creative and find their own solutions and ways with art</p>

	artist first and foremost but a parallel identity as a teacher is there.	that's what took over for me.		
Portugal : Artist-educator (PA1)	<p>Artistic knowledge is no longer confined to academic studies and personal training. It is extended to new forms of expression, sometimes surprising or disconcerting?? upsetting, and it becomes a factor of permanent renewal?? renovation??</p> <p>The purity of a child's line and his/her creative capacity is something fascinating and impressive and it can even influence the individual creative work of an art teacher.</p>		<p>Artistic creation is individual, with specific techniques and processes and aesthetic values. An artistic work is only useful pedagogically after having been historically evaluated as a whole. The same goes for the science. Both the artistic language as a science only after this systematization systematized and be evaluated as a whole at different levels, are pedagogically revealing. The teacher should realize the artistic problems of each student in every moment of their learning. This perception of the pedagogue who fulfills a program as well as the student that reflects their creativity, has nothing to do with the individual creative process of an artistic creator, who is a pedagogue. The student is in a conceptual process of training, which involves practice and basic technical information. On the other hand a pedagogue (teacher) must be, preferably, by option, in order to be able to answer to the individual and creative process of students, so they can improve their different skills, and approach artistic language. The teacher shall develop their awareness about what they want to communicate, using curricular learning. The creator of art can have a pedagogic function, being able to talk about methods, techniques, processes, aesthetic and historical explanations of his/her own artistic work</p>	<p>The curriculum really helped me little either as a teacher or as an artist. Some theoretical disciplines, helped my philosophical and aesthetic reflection about being an artist and what I want to search in terms of search/meeting language. However as a whole the curriculum also lacked to reflect on the political, social, cultural and educational context of different historical periods (VPC)</p>
England: Artist-educator (EA2)	<p>For me it is the natural world that inspires me and teaching is communicating and it seems for me - it makes sense for me to do it through the art – this is what I have seen, this is what you have seen – through lessons and workshops art education is teaching you to look at important things in new ways.</p>	<p>I was the youngest of three siblings so by the time I came along my parents were not so strict with me and let me just get on with things on my own. I think I had a sense of independence from a very early age and I loved anything practica.l</p>	<p>I'm applying for a residency in a school and they want five images of work – and I think...I don't have five images of recent work but then I think put in some of the work I've done in schools. So now I'm going to put in 3 images of my own work and 2 images of my workshop work and I'm going to say, "This is my work" – so the lines are blurred for me between my work as an artist and as a teacher – but I think a lot of schools I work with don't see it like that – they want me to come in and 'do' art so that they can tick a box.</p>	<p>I only do what I do, and that is the curriculum. Really good practice doesn't change and the important thing is getting children to be imaginative and explore with materials and make stuff</p>

Table 1: Interviews in Portugal and England

Findings of the Study

There are shown to be distinct differences in motivation for teaching amongst the small sample. For some of the participants, it was clear their identity as an artist could be recognised as influential on their motivations to teach, especially those whose identity was essentially that of an artist first and teacher second (PA1 and EA2). One example of this is EA2, who was very clear that he had no desire

to become a class teacher, or an art teacher in a secondary school, and this was because of his commitment to the role of artist-teacher. He stated that he preferred the opportunity to visit different places, meet different people and be on his own for some of the time. He viewed his role as trying to engage more people with creativity, rather than to teach something that might be dictated by a set curriculum, as he viewed this as uncreative. This participant's work is mainly with children and young people, however he did mention that he had become interested in also finding a way to work with adults, and felt that he would not have the flexibility to do if he trained to work as a class teacher or art teacher. He stated that he thought '...that everybody seems to be starved of creativity these days, but we should all be doing it – making things with your hands is very good for your brain.' All of the participants acknowledged that their childhood experiences were influential in their feelings about their abilities and motivations as artists, and their determination to give the pupils they teach a good or better experience than they themselves had as children.

The primary teachers in both countries specified that they did not perceive themselves as artists, although one was involved in the research project, Creative Connections (2008 -10), and the other had specialised in the subject during her initial teacher education course. This finding is consistent with the literature and research, such as that by Pavlou (2004), which highlights nervousness and lack of confidence in art and design amongst preservice primary teachers. However, as further dialogue suggests there was some evidence of developing and deepening of understanding in relation to what constitutes the label of 'artist', as both the participants were passionate and committed to a studio approach when teaching art, but found that this was not easily transferred to other subject areas (EP2).

The secondary teachers had stronger self-identities as artists than the primary teacher, as they had both trained in Fine Art before becoming art teachers. They both stated that their childhood experiences were influential in their decisions to both study in art and design and to become a teacher of the subject. PS1 stated that her childhood experience of being taught influence her attitude towards how she wanted to be perceived by the children, and clearly a model that promotes creativity in the paradigm of the studio-approach, stating that: 'I had some teachers a little distant and rigid in their approach and others (many) who respected the individuality of students, giving space to their personal creations. The latter model was that one I adopted in my classroom' (PS1).

The teachers stated that they felt constrained by curriculum restrictions (EP1; ES2; PS2). The experiences of teaching, therefore, can be seen to have had a negative effect on the identity of the participants in this study, as these teachers felt that their professional judgment was not always valued. Wenger's notion that 'participation shapes not only what we do, but who we are', was appropriate here to all the artist's and teacher's experiences (2004:4), as these teachers did not feel

a good sense of being able to participate in curriculum design. The respective artists' and teachers' interviews demonstrate pedagogic qualities and beliefs that clearly show that there are some qualities that are more common in the practice of artist-teachers that other educators could benefit from understanding more deeply, and this would fit closely with the Studio-teaching approach, as outlined earlier in this article. The eight 'Habits of Mind', as described earlier, were acknowledged as 'good practice' pedagogy by all participants, but the two artist-educators stated that these habits were just natural to them, and they did not feel they had to make any special effort to employ the features. As one of the artist/educator participants in this study stated, *'The pedagogue of art does not need to be a creator. In the previous answer I have mentioned this almost impossibility. The creator seeks a language that differs from the established language, although he/she keeps a contact between both (by learning the language and artistic aesthetic of their predecessors) to give it continuity in historical and philosophical terms: i.e. aesthetic'* (PA1). This highlights that the artist/teacher identity is one of non-conformist: one that is always striving for something new and better, and that does not always fall within the remit of school curriculum.

Conclusion

It was noted that the developments in art education on an international level, as well as in Portugal and England, indicate a change. However, in order for the change to be positive in Portugal and England specifically, it is considered necessary that studio-teaching approach should be more emphasised as a way of understanding and development of the students through art education. In this study, the challenges of identity expressed by the teachers at both secondary and primary level are not quite the same as those encountered by artists who teach. The school system in both countries seems to prefer a prescribed outcome-based curriculum that artists/educators are exempt from adhering to in their teaching experiences. Whereas the teachers, who may feel strongly that they maintain an artist identity of their own, or not, subscribe to the system of outcome-based pedagogy once they enter the profession.

There is, however, an escalating movement within the profession (Alexander, 2009) towards a more creative approach to teaching that will allow pupils to develop the skills and understanding that they will need in the future (Robinson 2006; Easton 2016), and it would seem imperative that we nurture a cohort of teachers who work alongside artists and artist-teachers, and are then skilled to implement a studio teaching approach.

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3

Problem-based learning within a liberal and management education framework: shifting paradigms of performing arts in the twenty-first century

Suparna Banerjee

Abstract

The article provides information on first-hand implementation of a problem-based learning curriculum in a performing arts course grounded within a liberal-management education model in India. It illustrates how this problem-based method, which supports self-directed, conversational, interdisciplinary and experiential learning, successfully engaged the learners in applying their skills and tools, in order to build arguments to defend their cases and to take ownership of knowledge. Drawing on interview narratives, it is demonstrated that this new method enables the learners to grasp the interconnections between concepts of business management and liberal education. The results recorded both successes and challenges of this method. This curriculum is recommended for its greater academic relevance, whilst its limitations underpin future scope for research. The originality of this study lies in the conceptualisation, implementation and evaluation of an undergraduate course in performing arts, bridging the gulf between theory and professional practice.

Keywords: *problem-based learning, active learning, performing arts in higher education, liberal -management education model in India, interdisciplinarity.*

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1. Opening a new space

In a dramatically transforming world, business professionals are continually confronted with emerging problems, which are often beyond the scope of any prescribed syllabus. Knowlton contends, such problem solving activities cannot be accomplished through “rote activity” (2003, p. 5); rather, it comes through processing information and problem analysis (ibid, p. 6). Consequently, many higher education institutes have recognised the need for a change in their curricular approaches and have shifted to problem-based learning (PBL) - a learner-centred method in which learners confront a problem from practice, take responsibility and actively participate to solve it. First introduced in medical education by Howard Barrows at the McMaster University in Ontario, Canada in the 1960s, PBL has gradually gained recognition in higher education worldwide.¹ While there has been a growing interest in PBL studies in Indian higher education (Ghosh, 2007; Shinde & Inamdar,

¹ Considerable research exists, particularly in medical education, that addresses the benefits of PBL over the lecture-based teaching method (Schmidt, 1983; Barrows & Tamblyn, 1980; Albanese & Mitchel, 1993). PBL has been also implemented in various disciplines including biology (Allen & Duch, 1998), chemical engineering (Woods, 1996), economics (Gijsselaers, 1996) and many others.

2013), there is still a dearth of research on how PBL can effectively be implemented in the field of performing arts. Given this gap of knowledge, the purpose of the article is to theorise on curriculum shifts and to reflect on the scope of expanding the spectrum of performing arts pedagogy, drawing on the practice. More precisely, the aim of this article is two-fold: firstly, it examines the effectiveness of a problem-based learning curriculum (PBL) in performing arts within a hybrid liberal-management education model; and secondly, it demonstrates how the learners negotiated the transition between the old and the new learning methods, grounding on interview narratives.

As an autonomous educational provider, Institute for Liberal and Management Studies (pseudonym) launched a new hybrid undergraduate education model for four years with an aim to confer a bachelor degree in Business Administration and a diploma certificate in Liberal Education (LE). For the first two years of this programme, which was designated as the *foundation years*, the courses then offered were not determined by The University Grants Commission (UGC), the nodal government body for the promotion and coordination of higher education in India. All the courses were offered under the following broad heads: art and humanities, languages, physical, mathematical and life sciences, fine and performing arts and global studies. Thus a learner, who was studying performing arts, could also opt for mathematics and biological science in the same trimester. This is a striking deviation from traditional universities, where performing arts (e.g. theatre, dance or music) can generally be studied along with other elective subjects (e.g. sculpture, literature, painting).² The emergence of this educational provider with its new labels and method is a part of a wider transformation in higher education and Indian society at large, which unquestionably demands scholarly attention.

Traditionally, the training of Indian performing arts (e.g. Classical music or dance) in higher education is centred on the *guru-shishya* (teacher-student) method and its evaluation is chiefly limited to performance.³ Students learn chiefly through learning-by-doing method, and there is hardly any room for questioning. On the contrary, learners are empowered to construct new knowledge and encouraged to take ownership of the knowledge they discover through the processes of problem solving in a PBL. Accountability for teaching methods (institutional) and course evaluation (by learners), which scarcely exists in this traditional method, were also of high significance. In this regard, these training arenas and teaching methods experienced a great degree of disorientation and dislocation.

² I am particularly focusing on the Indian higher education system. While the duration of the undergraduate general education (e.g. Bachelor of Arts/Bachelor of Science) is for three years, the timespan for technical degrees (e.g. Bachelor of Engineering) has been for four-years. Generally, performing arts in Indian colleges and universities are offered under the programme of a 3-years degree course.

³ The *guru-shishya* (teacher-disciple) method is the ancient Indian teacher-centred and oral tradition of transmission of knowledge in which a disciple imbibes lessons through a one-to-one interaction.

In the past few decades, there has been emergence of new artistic practice(s) mingling Indian arts with other cultural forms (Kothari, 2003), thereby being global (O'Shea, 2007). The traditional arts, which are considered as 'pure, have undergone substantial transformations, raising questions related to the erosion of culture, aesthetics and the politics of performance. Art educators have argued that concepts such as culture, identity and cultural diversity should be incorporated in the curriculum as it constitutes the larger picture of our globalised culture that surrounds and shapes our daily lives (Blatherwick, 1998). So if we want our students to understand the importance of the globalisation of culture, then local, national and global meanings of practice need to be discussed.

There is a considerable debate on the nature and significance of globalisation in education (Edwards & Ushers, 2008). To write about globalisation and performing arts pedagogy is not perhaps the most obvious choice in Indian academy, although some educators have recently begun to design new curricula by situating globalisation within the stream of the social sciences. As a practitioner-scholar and due to my constant travels, I am a privileged consumer of the globalisation of culture. I have lived in different countries for more than a decade and created new works based on cultural exchanges I had with my international colleagues (Banerjee, 2009). I belong to an international academic community, which has greatly impacted my thoughts, pedagogical ideas (Banerjee, 2010, 2013; Middlemas, Tondeur, & Banerjee, 2013) and dance research (Banerjee, 2014). As a result, my writings enfold variegated experiences; and often my pedagogical writings are reflective, deconstructive and subjective.

Today, corporations look for the graduates having highly valued cognitive and social skills (Bikson & Law, 1994); whereas proponents of liberal education prioritise a curriculum that enhances students' openness towards new ideas and cultivates empathy in developing responsible citizens (The American Association of Colleges and Universities, 1998). Under such circumstances, I was grappling with the following pedagogical queries: how do I transmit the contents of performing arts through a method which has potential for both liberal and management education? How far the lecture-based approach can be entrusted for assuring success for the future business managers if there is not enough room for questioning and problem solving? How do these learners find a common thread between performing arts and its application in the real world? This warranted for a differentiated and an interdisciplinary curriculum that would integrate these two philosophies.

Placed in the Global Studies unit, I designed an undergraduate elective course 'Globalisation of Performing Arts 101' for providing the learners opportunities to develop problem-solving and research skills by incorporating multi-modal tools that the business world uses. It also aimed at critically engaging the learners with some of the historical, theoretical and empirical features of globalisation, drawn from real life examples, and to illustrate how the appreciation and criticism of

performing arts is integrally connected to the understanding of globalisation. By learning about a variety of practices merging theories from the social sciences and cultural studies, the learners would know the relevance of interdisciplinary, an important ingredient of LE (Klein & Newell, 1996).

This study addresses the following research questions: how does PBL work (if at all) in an introductory course in performing arts; and how do I assess whether the learners have met the overall learning objectives, within this hybridised liberal-management education framework? How do the learners respond to the pedagogical shift - from the traditional to the PBL method? How do they perceive the shifting roles of the teacher? The remainder of this article is structured as follows: methodological details that inform this PBL study - how this method both builds upon and departs from the existing PBL models; discussions focusing on how this curriculum allowed the learners to negotiate between the lecture-based and PBL methods and reflections on the challenges that were experienced during its implementation, learners' overall perceptions about the facilitator and finally, the future scope of this study with a concomitant recommendation. The novelty of this study lies in the conceptualisation, implementation and evaluation of an undergraduate course in performing arts grounded within the frame of liberal-management education, bridging the gulf between theory and professional practice.

2. Method

2.1 Research participants

Among the 150 students enrolled in the academic year 2008-2009, only 4 learners (3 males and 1 female) opted for this course when offered for the first time and 19 (11 males and 8 females) learners in the next trimester. Their age group was between 18 and 19 years. The majority of them came from business families with a range of cultural, linguistic and ethnic backgrounds. The course did not have any pre-requirements, but a few of them had attended the institute's course on globalisation. None had any diploma or certifications in dance or music, although some had attended music and dance hobby classes and a few had previously attended theatre workshops.

2.2 Data collection and analysis

This qualitative study includes field notes, classroom observations and interviews. A structured questionnaire for conducting face-to-face interviews allowed the participants' voices to emerge (Appendix I). The interviews were audio recorded, which covered the following areas: the learners' overall approach to learning in PBL, challenges met during their problem-solving sessions, their adaptation to new roles in contributing towards their own learning, and their expectations from the facilitator and this course. The verbal consents were taken initially, however at a later stage, written consents were collected via email. Interviews lasted from 40 to 50 minutes, although I returned to

my participants through electronic mail when I had some additional queries. Interviews were transcribed using a narrative inquiry method (Connelly & Clandinin, 1990, p. 10). Comments were also collected from the institutional course feedback sheet.

Additionally, autoethnography was adopted to “analyze personal experience in order to understand cultural experience” (Ellis, Adams, & Bochner, 2011, p. 11). So I am “the observer and the observed” who stands at the “intersection of the personal and the cultural” (Ellis, 2004, p. 13). I maintained a reflective journal to observe learners’ behaviours and reactions towards this new method in addition to my experience, anecdotes and conversations. I wish to bring a few fragmented narratives from my lived classroom experiences and use them as academic tools “to provide valuable, insider insight not possible with other research techniques” (Adams, 2012, p. 187).

Narratives, which contained grammatical errors, are edited. Selected narratives are provided in support of the research questions and discussed to get layers of meanings about learners’ experiences. The connections, contrasts and comparisons in the narratives are discussed to address the research questions; and, then, reviewed in the light of the existing theories to investigate the effectiveness of this course.

2.3 Ethical considerations

Consents were obtained from the learners to use their narratives. Participation was voluntary, and the participants⁴ were informed that they could withdraw at any time. They were further assured that their confidentiality would be respected and their responses would not influence their future grades. Pseudonyms are used to maintain their anonymity.

2.4 Trustworthiness

Many researchers have asserted the value of trustworthiness in qualitative research to ensure its quality. Going by Guba’s quartet model of trustworthiness (1981) – truth-value, applicability, consistency and neutrality, data collection and analysis of the findings were verified through existing literature. I sent the narratives to my participants via email to ensure that they agree with what they had said before. Analysis was free from any biases as I kept an objective distance between the participants and myself. In this way, I could neither influence the data nor be influenced by them. Given the fact that I recorded the learners’ voices after they had received their grades, I hope that this might have encouraged the respondents to give honest answers. I trust this method could be applied to larger populations and to other subjects in this contextualised setting.

⁴ The terms learners, participants and respondents are used interchangeably in this article.

3. The problem-solving model

In total, the course comprehended 36 sessions with duration of 70 minutes each, conducted over a period of 12 weeks. The learners attended problem-solving sessions, submitted written tasks and did oral presentations. The research adopted a case study approach (Bell, 2005), which provided me an opportunity to be more focused and intense with the participants as a facilitator. Loosely borrowing from Biley's PBL model (1999), this course included the following steps: interpret the scenario and concept, clarify terminologies, brainstorm and organise the outcome of the brainstorming session, define problems and learning needs, collect information, explore newly acquired knowledge in relation to given problems and apply to the scenario, present publicly/write an essay, and finally, engage in peer evaluation. The evaluation method was designed to assess the learners' problem-solving skills (e.g. how they collected information, determined key questions, connected their prior with new knowledge and presented their arguments along with their presentation, research and writing skills). Ideally in a PBL, learners work in teams to solve one or more complex and real world problems, however in compliance with the institute's grading system, 'collaborative learning', a key feature of problem-solving helps in sharing the cognitive load among the group members to tackle (Pea, 1993) for assignments could not be planned.

Day 1. The first session was restricted to describing the course requirements (e.g. attendance criteria, classroom presentation, critiquing peers' works, writing tasks, style of referencing and plagiarism). As a curtain raiser, I showed the learners some videos from my practice and gave a live demonstration to bring them close to the subject matter. Later, they were engaged in discussing questions related to the nature and scope of contemporary performing arts. This was an ice-breaking session that not only helped the learners to open up, but also allowed me to understand levels of their knowledge and interest.

Educators have argued that the problems are effective when: i) they are authentic and aligned with real world practice (Barrows, 2002) and ii) multiple representational modalities are used to make them interesting (Hoffman & Ritchie, 1997). An ill-structured problem⁵ can often have more than one possible solution (Hmelo-Silver & Barrows, 2006), and therefore by solving such problem, learners accommodate multiple avenues through which it can be approached. According to Stinson and Milner (1996), who implemented PBL with their cohorts of MBA, problems should be ill-structured, multidisciplinary and contemporary and should mirror the professional practice.

Day 2. I opened the session with a modified case-based approach, in which I showed them a few video clippings of the well-known artists (e.g. Ravi Shankar and Zakir Hussain), followed by a brief discussion about the cases. The first problem was thus initiated by the presentation of an "ill-

⁵ Ill-structured problems are messy - similar to the ones that are faced in everyday life and in professional practice (Jonassen, 2000).

structured problem”, using multi-media resources (e.g. videotapes, photographs and classroom performance) to attract the learners’ attention:

Problem 1 *In this global age, artists collaborate with several cross-cultural forms transcending borders. How do the global exchanges alter the tradition of Indian performing arts? How do these new practices affect or challenge the question of tradition? Work as a group to explore the exact nature of the question using other examples and summarise your findings as bullet points.*

To solve the above problem, I distributed them into groups, with 4/5 members in each with a leader. It encouraged brainstorming sessions and allowed the learners to voice their opinions and ideas. I recorded that all the learners needed frequent guidance in the beginning. I also observed that the learners followed a set procedure that involved the recalling of knowledge, finding new details from the web, processing and arranging them to frame answers. After receiving an initial set of feedback, each group processed further information relating to their specific case, while I used “wandering facilitation” (Hmelo-Silver, 2000), where I rotated among groups to help each deriving highlights. The group leaders discussed their findings. This session exposed them to the new model in its miniature form.

In the remaining 34 sessions the learners worked independently on four multi-faceted problems, which exhibited a differentiated characteristic by structuredness, complexity and skill specificity (Jonassen, 2000).

Day 3-8. Believing that classroom oral presentations improve the communication skills (McGarvey, 2004), I planned the following ill-structured problem:

Problem 2 *Globalisation and movements of people and capital, either voluntary or forced, challenge previously accepted notions of culture and practice. Work in any genre or an artist and prepare a PowerPoint presentation to show the effect of globalisation in practice. Each presentation will be about 10 minutes, followed by peer questions for 5 minutes.*

This problem offered these learners an opportunity for decision-making, a skill that is highly demanded in the workplace. It also invited multi-logical reasoning paths to investigate how choreographers, performers or composers have borrowed movements, tunes and aesthetic expressions to produce genres that not only represent hybridisation of forms but also culture. It was designed to assess creativity, presentation skill, communication skill (speaking), potentiality for enquiry learning and the ability to integrate knowledge from practice.

To unfold this problem, the learners began to reflect on the problem and reconceptualise their problem into more specific learning issues, which were then being conceptualised into different learning tasks. They began to have an opinion of either “right” or “wrong”; the questions directed by them were centred very much on wanting direction for progress. Eventually, they returned with new information and concentrated on peer discussion, where each was encouraged to share the

resources they had used and discuss how well they had progressed towards meeting their individual learning objectives. A strategy provided was how to break down the problem into smaller components. Self-directed learning involved the recalling of knowledge, formulation of questions and analysing potentially important factors (e.g. social, political, ethical and economic aspects of the contemporary performing arts scenario). As told, learning resources used included print media, films (DVD-s) audio CD-s, online media files and web-based literature. Intermittent feedback through electronic chat system further helped them to clarify doubts.

As a facilitator, I was flexible and responsive to their materials and questions. Every learner had an object of study, that is, a cognitive component - beliefs, perceptions and information. First, all introduced the subject, followed by their doubt and question. They identified gaps in their thinking and engaged in dialogue to defend their cases. In a later phase, my strategy was to push them further to go deeper by providing extra information to raise interest and critical thinking. As the learners began to develop a deeper and broader understanding of the content, the learners-facilitator meetings dominated in questioning and responding. By mirroring the real world activity, they began to understand the inherent ambiguities involved in learning. During days 5-8, each learner delivered a PowerPoint presentation and received constructive feedback from the facilitator and the peers.

Day 9-14. The *Association to Advance Collegiate Schools of Business* (2004) has encouraged to include communication, ethical, analytical, multicultural, reflective thinking and technological skills in undergraduate business programmes. Reflective skill is believed to improve learning (Moon, 1999); Salomon and Perkins (1989) argue that reflecting on the relationship between problem solving and learning helps students to relate new knowledge to prior understanding. Given this, I conceived an interdisciplinary problem that was aimed to help the learners making sense of the world in order to develop employment skills through personal experience as a basis for learning and help them to gain new insights.

Problem 3 *Today's performers are often seen to interweave a tapestry of rich histories and cultures, thereby affecting the objects of appreciation. Drawing on your experience and using relevant sources, outline what you feel are the main causes of shifts in art appreciation. Essays must be clearly written and should demonstrate your reflective and creative thinking skills. Maximum word limit: 1500.*

The above problem demanded two broad activities: engaging with oneself (as the audience) and linking subjectivity with the object of appreciation (which is external) that helped in metacognition of their learning and connecting personal experience (reflection) with the relevant theories (globalisation and aesthetics). This activity had three broad stages: pre-writing incubation, externalising internal feeling, and the final draft. The pre-writing incubation phase (days 9-10) provided the learners with an opportunity to open up discussions, without consulting other

resources. The learners showed a high level of motivation because this activity engaged them deeply with the subject of study of their interest and the self, provoking them to speak their hearts.

While integrating theory and practice with personal observation and reflective analysis, every learner had to discover a space that could bridge the academic with the personal, which was obviously tricky. The next stage was about externalising ideas (days 11-14), where the learners were asked to organise the information and ideas they had generated. Until then, they were told not to use the singular personal pronoun in their essays. Being encouraged to use it, they found it extremely difficult. Other difficulties confronted were lack of writing motivation, unpreparedness, marginal writing skills and ignorance about overall referencing. Consequently, the pace of problem solving became slow, and facilitation remained to be very challenging and laborious: while the learners struggled with putting their thoughts comprehensively, I grappled with how to organise learning opportunities for them in a better way.

Constructivist approaches to writing were used to improve general writing skills. For example, the one-to-one interactive session offered colloquial responses, which was later polished mechanically by editing the language. I informed that the use of the first person acknowledges the self-knowing process; they were also motivated to share their learning curves. Although some narratives were interesting, they failed to connect their reflectivity with the theoretical framework. At this juncture, I provided them several articles that were primarily centred on art appreciation theories. With facilitation over web-based chat system after the college hours, only a few were seen to express their ideas with clarity. Critical comments on the rough drafts provided another chance to reflect upon what had been written. In the editing stage, they added and rearranged ideas, and submitted the final draft by email on the Day 15.

Driven by globalisation and technological intervention, today's business executives are often confronted with unforeseen problems, which are often beyond discipline-based knowledge, as previously mentioned. In view of this, the following problem included critical thinking, public presentation and decision-making skills that managers would have to perform in their offices.

Day 15-23. **Problem 4** *In recent years, satellite television has created overwhelming transnational images that unite people worldwide. Drawing on examples from television shows, you are asked to reflect how culture industries reconfigure markets in a city. Examine how the globalisations of media and information technologies have radically transformed the form, style and content of performance, thereby influencing the flow of popular culture. Oral presentations will be about 10 minutes, and there will be room for peer questions (5 minutes).*

Involving media culture with arts and globalisation engaged the learners at multiple cognitive levels. They were, in fact, encouraged to experience how the technologies integrate globalisation and entertainment and collapse the boundary between performance politics on screen and corporate

interests. Its learning stages were very similar to Problem 2, although by then the learners had attained maturity in handling ill-structured problems. They undertook a self-directed learning (Days 15-20) on 'glocalisation'⁶ (Roberston, 1992) of performing arts in the media, clearly indicating their cognitive thinking. In one of the sessions, I summed up their analyses as bullet points on the classroom computer connected to an LCD screen, and to see what they were contributing before their eyes was highly rewarding in realising that the outcome of learning is under their control (Dweck, 1991). They showed how media globalisation and the explosion of Western media channels have metamorphosed broadcasting in India. Many provided a condensed description of some important trends in the performance politics on MTV and a few artists who work with them. A few recounted on the "global/glocal" images, subjects, and strategies that media uses. In their final presentations (Days 21-23), the learners presented the binary globalisation/glocalisation as a contested practice - as a way of thinking and experiencing that interacts with changes in socio-economic and cultural structures, configurations and relationships. Drawing on real life examples, they showed that the globalisation/glocalisation framework is not merely an academic concept but a lived experience.

Generally, business education pivots on problems that are meant to improve learners Alghalith (2012) identifies the following writing competencies for business managers: organised patterns in an assignment, appropriate content and the use of language to the audience and precision and clarity of the writing. As I wanted them to learn how to arrange arguments on paper based on evidentiary reasoning, I framed the question that would trigger their decision-making and also their critical thinking skills.

*Day 24-36. **Problem 5** Building on your case studies and class discussions, examine the question - 'is the globalisation of performing arts the expansion or the erosion of culture?'- in relation to (artistic) performances and submit it as a research paper. Your paper is expected to contain: main arguments made using existing theories, method used and references (word limit: 2000, excluding references). You will also prepare a 20 minutes-PowerPoint presentation in the form of a seminar. (Dress code: Business/Formal)*

Unlike the earlier one, the writing skill demanded judicious integration of a wide range of readings from varied sources and a coherent structure and succinct expression for articulating arguments. Similar to the previous ones, I offered the learners positive reinforcement on their learning activities, gave additional scaffolding for learning tasks, whenever needed and imparted directions for learning (Days 24-26). The first draft was submitted (Day 28), in which I observed most of the learners experienced anxiety and frustration with the task of critical writing. Based on the facilitator and peers' feedback, the second draft was prepared (Day 31). Although I found that the learners'

⁶ Glocalisation is neologised from the phrase 'local globalisation' and has gained currency in the social sciences to signify the convergence of the global dynamics and concerns of a local setting (Roberston, 1992). In the field of culture, glocalisation is the analysis of say, movies, global brands, or consumption patterns are reinterpreted in the light of local cultures.

argumentative skills had considerably improved, they tussled with multiplicity of interpretations, subjectivity and legitimacy of competing choices. In addition, their writings contained several errors regarding grammar, syntax, punctuation and spelling, which were beyond the scope of remedy within this short period.

At the end, each gave a formal presentation (Days 34-36), using multi-media resources. The topics presented ranged from magic, Rajasthani Puppet shows, belly dance in Indian cinema to metallic instruments, multi-lingual pop songs, Jazz music in Bollywood movies and Shakespearean theatre, among many others. They responded to questions they received questions and feedback from their peers as it happens in real life board meetings:

The greatest moment of joy was to see the learners rejoicing after the final presentation. I could hardly recognise those formally dressed individuals presenting their final research as a seminar to a real audience in a nearly professional manner. They simply surpassed themselves as business professionals when challenged by real-life situations (Reflective Journal).

Although the presentation of the learners had dramatically improved, most of the papers submitted failed to demonstrate coherence, adequate integrated thoughts, smooth transitions between ideas and knowledge regarding the style of referencing. A handful of learners, who demonstrated creativity and originality of expressions in their papers, also presented arguments with rigour.

4. Discussions

4.1 Intertwining of management and liberal education in a PBL course

The disjuncture between business and liberal education comes from domain broadening knowledge of LE, which is set in contrast to a business model that narrows its focus on the development of applied skills. To address the grounded research questions, this section critically examines how far this PBLC has effectively synergised the liberal and management education philosophies in meeting up the overall learning outcomes. As described previously, the course was intended to develop an interdisciplinary framework encompassing a PBL method that can be used to evaluate how globalisation is likely to affect the performance politics and critically assess the implications of overall shifts in performance aesthetics. As corporations look for managers who would think originally, research creatively, write comprehensibly, and speak persuasively, I designed it as a context where the learners, when challenged, can be engaged in activity and cognitive thinking. What I have experienced on the whole: PBL did not pose any menace to LE but acted as a strong advocate for its values.

LE teaches the virtues of critical analysis and respectful debate that can go at least some way to form responsible citizens. On one hand, this curriculum stressed the need for communication and values that emanate from LE (Eliot, 1923 [1890]), on the other hand, it prepared the learners for their future

career not only by teaching them how to respect others' ideas but also how to become good listeners for carrying out an effective interpersonal communication (Bauer, 2003), also required for corporate offices. In this context, the learning process started with self-exploration of their pre-set values, beliefs and cultural background. However the learners gradually practised how to distance oneself from one's own viewpoint and moving closer to others' viewpoints, which is in agreement with Brownell and Jameson (2004). They adjusted to pluralistic views on similar research questions as well as learned how to handle inevitable disagreements and conflicts, as evident in one of the learners' comments:

Our classes were very interactive where we explored concepts such as the aesthetics of performance and globalisation together. Since these subjects are not formally taught in schools, it was new for all of us [...] Using examples from real life situation, we tackled almost all the interpretations in an unbiased manner. (Nita)

By providing constructive peer feedback, the learners participated in each other's learning process and, thus, acquired greater understanding and appreciation for their peers' perspectives. A learner's reflective thinking shows how she acquired new knowledge in an unprejudiced way:

I had always viewed belly dancing as vulgar and a cheap means of entertainment, but the information and knowledge gained on its rigorous techniques and dissemination have transformed my overall perception about it. (Nita)

The narrative reveals the ways PBL and LE philosophies are entwined in the course for liberalising minds.

The business world is changing our lives rapidly; and therefore, if students are not lifelong learners, they would be falling out of place in their ever-changing workplaces. As LE instills in students an intellectual curiosity, bringing LE closer to business education would harbour benefits (The American Association of Colleges and Universities, 2003). As evident, this method supported the learners in their quest for lifelong learning:

It taught me how to do my things like planning and how to conduct research, process information while exploring different ideas, and then go on [...] (Sohail).

As managerial education should be based on the understanding of the cognitive processes that are involved in information processing and decision-making, the ill-structured problems helped to develop communication skills (writing and oral) together with cognitive skills (through thought-provoking discussion). Further, it offered them opportunities to solve them by using the ways, in which they found themselves comfortable. In terms of social dynamics, this curriculum encouraged factors including accepting differences in learning styles, creativity, risk-taking while solving problems and withholding being opinionated about peers. A number of learners commented that the exchange of ideas improved their communication skills, while many stated that the peer discussions in feedback sessions enhanced their argumentative skill. For instance, a learner stated:

Open classroom discussions have improved my ability to raise arguments. I had a problem with the word argument as it has a negative connotation in our culture. I learned how to accommodate my peers' criticism, but honestly, earlier they had negative impacts on my self-esteem. (Namrata)

Because managerial knowledge is often considered as a product ('outcome') of research, the instances show that the learners have not only created new knowledge (as products), but also convinced their peers (as shown below). This practice hints what they might successfully convince their customers in a real-life situation. As an educator, it was a challenge before me - and also, I believe, for the entire academic community - is to help the learners to be reflective and to teach them how to learn, grow, defend their viewpoints, communicate and keep their minds open. This pedagogy also enabled the learners to integrate and apply knowledge across different disciplines and expanded their knowledge, as expressed below:

I loved the way the topic of magic is presented as I could never ever imagine that it can achieve the status of a performing art. The whole arguments convinced me to believe its performance intricacies and how it is globalised with distinction. (Pritam)

The following one thought the classroom presentations expanded interdisciplinary knowledge base, an essence of LE:

Since each person chose an art form, we were exposed to the multiple genres of the arts. The most intriguing part is that through the diversity of the arts, there ran the common thread of globalization, and it connected all our seemingly unrelated subjects. (Nita)

Although often business education ignores the principle of self-knowledge (Nesteruk, 1999), my understanding is that it is indispensable to know oneself before critically assessing others. And, self-knowledge comes from self-reflection. So the learners need to encounter emotional, affective and aesthetic dimensions of human experience rather than only on practical reasoning. In practice, the blend of learning content and psychology processes, along with an understanding of personal life, enriched the learners' personal development through the task of reflective writing. It not only created PBL conditions for retrieval of past information and appropriate use of new information (Schmidt, 1983), but also for self-reflection that emanates from LE:

In my previous school, I had studied fine arts for four years. In plant life painting, I was repeatedly asked by my teacher to look at living plants as objects from a certain distance. I didn't understand its implication at that point of time, but after getting acquainted with the concept of "aesthetic distance", I actually understood its necessity in any form of art appreciation. (Dharmesh)

Drawing on the narratives, I argue that it holds promise for bridging the gap between liberal arts and business learning outcomes.

To summarise, the discussions have revealed how managerial skills acquired through the PBL method and how LE criteria were complemented through the objectives of business skills. With a shared learning goals and clear expectations, this newly developed curriculum has enabled the learners to

grasp the interconnections between concepts of business and a rich array of skills from the liberal arts. Narratives implicate that the learners have responded well to the criticism that often business education cannot be aligned harmoniously with LE.

4.2 New vs. old method/like vs. dislike

Generally, the learners found this course to be “interesting”, “self-constructive”, “independent” and “entertaining”. As argued by Freedman, LE should provide learners “a sense of joy in the learning” (1996 p. 2). Several agreed that the flexibility (time, presentations and pace) and the independent style offered them the joy of learning. For instance, a learner commented how she never enjoyed her earlier art teacher’s closed supervision and consequently, the learning content:

During my school days, I never had liked my art teacher standing beside me monitoring my drawing [...] I wished to have distance from my teacher in order to concentrate on the assigned task. I felt nervous to continue my study under an eye of continuous supervision. Through this independent study, I was never left out with an uneasy feeling. (Pratiti)

Many of them enjoyed it because there were no “boring” lectures:

Attending a series of lectures on the same day was tough. I didn’t want to miss any of the sessions, as it didn’t have any boring lectures. (Akriti)

A few found this course to be attractive because this study method provided him a ground for self-expression and a bridge to connect theory with the practical knowledge:

I had never enjoyed classroom lectures during my school life because there was hardly any room for self-expression. I am an amateur percussionist and in this course, I could talk about something, which I perform [...] (Ritesh).

Another theme that appears to dominate in the interviews is the authenticity of the learning task. A learner told me that she enjoyed working with real-life and interdisciplinary problems. At the same time, many learners stressed on the relevance of active learning, apart from authenticity. In one of the interviews, a learner expressed her satisfaction that this course had active learning and promoted self-knowledge and autonomy:

This course was meant for all of us. [...] We all contributed and every moment I knew that it was my responsibility to look for solutions. The answers were not hidden in the books, but in me. (Akriti)

Another learner expressed why this new approach was thirst-quenching:

The course struck a good balance between our understandings and the content taught through real life examples. Instead of talking just about the internet, air travel and television, looking at globalisation from the perspectives of dance and performing arts was refreshing. (Amartya)

All the learners, who voted in its favour, also stated that this course demanded excessive energy and they were left out of time working for other courses.

Not unexpectedly, this curriculum posed problems, primarily because of the learners' acquaintance with a teaching model, in which their role was limited to the absorption of knowledge through participating in the instructor-designed lectures. A few instances of psychological dilemmas marked by confusion, anxiety and tension and loss of confidence are reported (Taylor, 1986). A sudden disruption of habitual pattern of work and enforced fear of change were compounded when they were confronted with the ill-defined problems (Margetson, 1997, p. 36). Since this course relied on the contents that were not found in any particular textbooks, some of the learners felt worried about what they were supposed to learn and expressed their dissatisfaction about how to find learning resources on such unconventional topics. Their interviews indicated that they had difficulty, especially in the beginning. Many of them agreed that *"some lectures could have been planned to make it more convenient"*.

As follows, I identified the broad themes, which the learners did not like, and these are: lack of direction, uncertainty, workload (too long/short), disclosure of triggers during discussion and disappointment regarding grades, also reported in Pepper (2009). Assessment in PBL is a contested ground where learners feel that their learning is not rewarded (Savin-Baden, 2004). A few learners criticised the validity of the evaluation method as they felt that some undeserving peers secured better grades even though their arguments to the problems were unsatisfactory. Another learner commented that he earned relatively less marks despite his hard work:

I was disappointed to see my grades. I did so well in all my class presentations [...] I presented at least 10 more slides as compared to my peers, yet I wasn't evaluated the way it should have been done. (Nahid)

The learners who thought it to be *"difficult"* and *"unrewarding"* agreed over a single fact that they never had any fear of knowledge retention for the final examination. Also, the learners who evaluated their autonomy positively tried to become more responsible for their learning in comparison to those who disapproved it. On the whole, while many of the strengths focused on the learning process, learning content, style of facilitation and feedback, its limitations had focussed on time management, (e.g. managing a large volume of data), lack of learning resources, grades and its overall planning.

4.3 Reflections on the facilitator

In PBL literature, a teacher is called a facilitator whose primary role is to promote learning without any hassle (Hogan, 2000), design a quality problem (Van Berkel & Dolmans, 2006), empower learners (Heron, 1999) and guiding learners how to learn (Barrows & Tamblyn, 1980). Kitson, Harvey and McCormack state facilitation as *"a technique by which one person makes things easier for others"* (1998, p. 152). The underpinnings of facilitation are rooted in counselling and experiential learning and are chiefly influenced by the theories of humanistic psychology and human inquiry. As a result, a

facilitator's primary role is enabling the development of reflective learning, assisting learners to identify their needs, guide group processes, encourage critical thinking, and assess the achievement of learning goals (Hmelo-Silver, 2004). Several personal traits of facilitators essential to carry out an effective facilitation task enlisted elsewhere are: vision and energy (Allsop, 1990), a catalyst for bringing change (Fullard, 1994), good communication skills (Morrell, Harvey, & Kitson, 1995), trusting the value of people and empathy (Garbett & McCormack, 2002), allowing people to learn by their own processes (Harvey, 1993), and so forth.

As a facilitator embraces an activity-oriented role and challenges the learners' thinking, it is no wonder that learners will judge their teachers due to the drastic shift from the lecture-based method to PBL. In this study, the teaching components being radically different from traditional instructional methods, also affected the dynamics between the facilitator and the learners. A question- 'Describe how your teacher has helped you in the learning process?' - have generated responses that underline the arenas where the facilitator had lived up to their expectation. Narratives indicate that the learners commented on the facilitator's personality, professionalism, motivation, communication skills, knowledge and experience. Most of the learners identified the following attributes in the facilitator that motivated them to learn: timely help, having good interpersonal skill, perseverance and energy. A few placed importance on the facilitator's professionalism in terms of punctuality and not receiving calls in the classroom. A learner argued that an effective facilitator should possess an openness of mind to design an interdisciplinary course and for fostering new ideas:

I must admit that charting such an interdisciplinary course is challenging, but credit must be given to the instructor for being open to new ideas. (Amartya)

Feedback, when given constructively, stimulates learning. A learner's comment shows that she appreciated the guided tasks, reinforcement and encouragement received from the facilitator:

The instructor motivated us by rewarding for every small achievement and worked separately on our weaknesses. She also took extra care for those who were unclear about their tasks [...] She left no stone unturned to clear our concepts. (Nita)

Previously, I have mentioned how they relished the distance and independence offered to them by the facilitator.

Apart from the meticulous structure of the course, many agreed that the most interesting aspect of it was that the instructor constantly challenged them with problems that helped them to construct knowledge. While stressing on the personal qualities of the facilitator, a learner appreciated the fact that the facilitator worked on his shortcomings, without making him the object of ridicule:

It is often seen that cultural idiosyncrasies pose a barrier in learning [...] In fact, many of my pronunciations were corrected by my teacher. She helped me understand the importance of punctuality and politeness. One of the most prominent features was her ability to extract work out of an individual not by coercion or aggression, but with reasoning and understanding

(Amartya).

Less noticed but perhaps more important is that this above learner indicated how a facilitator could shape a learner's ethical behaviour through classroom interactions.

As a course designer and a facilitator, it is always delightful to receive positive feedback from the learners; however it is also imperative to take their constructive comments into account. So, another question- 'What things would you like me to do differently in helping you learn?'- have allowed the learners to reflect on what they thought was lacking in their facilitator which might have contributed to their learning. Many of them felt that the shift in the style of instruction only for a trimester-long course would have required an effective grooming before the course had actually begun. Below is a learner who stated that guest lectures would have even given more breadth of knowledge:

It would have been better if we had someone as a guest speaker to talk to us about his/her experience. The instructor did talk to us as someone who is experienced and performed, but perhaps having more people involved in it would have given us more exposure. (Kavya)

A few learners who lost their alleys cited the rationale for disavouring the facilitator for not being able to approach them with some easily available solution when they encountered problems. No explicit adverse statement is found in any narrative, although I noted how a learner expressed his resentment following after the completion of the second trimester:

The course had only problems and problems. We need solutions from a teacher and not problems. (Rajiv)

Another set of expectation was expressed by a few who thought extensive writing support or workshops could have been conducted to improve the overall writing skill.

To sum up, the effectiveness that the facilitator possessed ranged from assisting the learners in problem solving through encouragement to using strategies, which enabled them to review their attitudes, skills, beliefs and line of working. This study also recorded that the learners wanted to see their facilitator as someone who could have provided easy solutions to them, organised guest lectures and conducted writing workshops.

5. Conclusions and future directions

This article has described the design, implementation and evaluation of an innovative undergraduate course called 'Globalisation of Performing Arts 101' that was structured around problem solving in a sandwiched liberal and management model in India. Also, it has provided illuminating insights into the subjective reflections of learners having first-hand experience of being involved in a PBL environment. As demonstrated, the method has supported self-directed, conversational, multiple perspectives-oriented, constructive and experiential learning. The results have recorded both

successes and challenges of this method. The interview narratives have shown that the learners had a unique opportunity to know about themselves, as learning about self is a corollary to both managerial preparedness and liberal arts. Although they may have a less rigorous understanding of performing arts fundamentals within such short span, their exposure to the complexities involved in professional practice has a positive impact on their abilities to communicate and transfer problem-solving skills in real-world business situations. The study would have been strengthened with the use of more rigorous observational methods such as video or audiotape of classroom sessions, or daily accounts of learners' logbooks. It would be further interesting to investigate other variables (gender, learning style, social and economic background) with a large population to validate the results and conclusions reached in this work. As a practitioner-scholar, it would be also interesting to see how this approach can be implemented in programmes having practice-based curriculum. Since this study examines only an instructor teaching a subject for two trimesters, it demands future research by other instructors from a variety of disciplines in order to study the effectiveness of PBL approach within this setting. To further explore what business education in liberal arts institutions could and should look like, more research should be conducted. This is how the 'liberal-management education-PBLC' as an educational philosophy can further be cultivated and developed.

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Appendix I

Structured questionnaire

1. How did you perceive the overall implementation of this new method? Could you elaborate a bit on this?
2. What are the aspects you enjoyed about this new process of learning?
3. What are the things you did not seem to enjoy about this method?
4. Did this method enhance your learning?
5. What are the qualities you appreciated in your instructor? Which are the ones you disliked?
6. Did you face any problems in the whole process? Could you please discuss them with me?
7. Please inform me your experience about the problem solving sessions.
8. Do you have any further suggestions for improving this course?

4 | Citizen Identification & Contemporary Art

Rachel Mason

Abstract

This article originates in a funded project called *Images and Identity* (2009-2011). Art and Citizenship educators working in universities and schools in six European member states collaborated on planning and teaching interdisciplinary lessons leading to the production of cross-national teacher education materials. It picks up on two project findings: (1) that contemporary art is a very good tool for encouraging school children to express and share their understandings of their personal and group identities; and (2) that citizenship is a form of personal and social identification that art teachers tend to neglect. The article is divided in two parts. In the first I will discuss some artist images selected as stimulus for exploring citizen identity during the project and resulting schemes of work. In the second I will investigate and critique the contemporary art movement of Craftivism with a view to considering its potential for helping teachers engage school children in critical enquiry of issues pertaining to democracy, citizenship and government and considering links between identity and social action.

Keywords: Citizenship, art, education, craftivism

Introduction

The ideas I am exploring in this article originated in a research and curriculum development project called *Images and Identity: improving Citizenship Education through Digital Art*. I have been building on its findings since then by investigating and critiquing a contemporary art movement with a view to considering its potential for encouraging an more active approach to teaching the concept of citizenship in schools.

Briefly, the *Images and Identity Project* (I&I) was funded by the European Commission (EC) and lasted from 2009-2011. University professors and teachers with expertise in art and citizenship in six member states collaborated on experimenting with integrating citizenship education content. We chose the theme of identity because it is a recurring topic in both Art and Citizenship curricula although they interpret it differently. Art teachers typically employ art making as a means for exploring and communicating individual and/or personal a identity. Citizenship teachers on the other hand prioritize teaching about civic identity, understood as the legal and political status of citizens within democratic societies and rights and responsibilities of various kinds. Whereas they find the way art educators engage with the theme of identity overly subjective and autobiographical their subject is widely criticized for delivering political and civic knowledge in a manner that is factual, boring, and dry. We thought they could learn from each other.

An assumption underpinning the project was that contemporary art is a good stimulus for getting school children to engage with and explore their citizen identities. I don't have time to detail all the schemes national team members developed and published right now (readers can access them on

line at <http://www.image-identity.eu/>. But I will briefly show a few examples, focusing in particular on the use of contemporary artworks as a stimulus for developing cross-disciplinary curricula.

Examples of schemes of work

Identity and Europe



Fig.1 Towards a Promised Land

Wendy Ewald works with young people encouraging them to become photographers and acting as “translator” of their images. This photograph comes from a two-year project called *Towards a Promised Land* (2006) that involved twenty-two young migrants recently arrived in the UK from places affected by war, poverty or political unrest. At the end of the project her photographs of the children and objects they cherished from home were exhibited on buildings in the city and along the seafront <https://www.artangel.org.uk/project/towards-a-promised-land>. Wendy Ewald, felt that the children were ‘invisible’ and that their identities had been changed by their experiences. This boy, Uri, changed his name to George so that he would seem more British. Two British teams used these images among others to stimulate interdisciplinary schemes of work in classrooms in multiracial inner city schools



Fig.2 Multiracial classroom London

Who am I?

In one school I worked in, the children, who were all recent immigrants had no English language skills; and they collaborated on photographing each other and writing about themselves. The scheme of work we developed, which focused on personal identity, was called who am I? The photo portraits of each child and their personal statements were sent to children in a school in another EU member state. It is a truism that dominant images of landscape frequently function as icons of national identity. Quite specific vistas sometimes turn into reifications of a 'national landscape' conjuring up ideas of distinctive national pasts.

National identity

In the mid 1990s The Irish artist Seán Hillen produced a body of elaborate paper collages known collectively as Irelantis, They were made from fragments of postcards and other found materials, and depicted seemingly impossible landscapes that challenge stereotypical Irish representations of place.



Fig. 3 Sean Hillen Atlantis series

His collages featured centrally in a project scheme of work developed at a Special Education Centre in Ireland that engaged with ways in which space and place are intrinsic to our being in the world. Pupils aged between 13-16 explored relationships between their national and European identities by analysing tourist postcards of Ireland like this one (which horrified them) alongside Sean Hillan's artwork. Then they used digital photomontage techniques to create postcards that represented their personal views of their identities as citizens of both Ireland and Europe.

Family and citizenship

Michael De Brito is a figurative painter from New York whose parents emigrated there from Portugal. Great European masters like Rembrandt, Manet and Velázquez influence his realist oil paintings. Their subject matter is moments of everyday life, especially kitchen scenes, in which his family and guests sit around a table sharing conversation, food and drink.

Portuguese national team members used De Brito's paintings to encourage student's aged 10-11 to reflect on the changing nature of family as an agent of socialization and how this influences citizen identity. Their scheme of work called Family and Citizenship was developed at a school in Viana do Castelo, Northern Portugal



Fig. 4 Paintings by Michael de Brito - Family and Citizenship

The teacher established contact with De Brito and he interacted personally with the project. The children made these puppets based on characters in his paintings. Then they used digital media for the first time to create postcards of the characters to send to their families. (www.michaeldebrito.com)

Freedom and identity

An Amnesty International poster for a human rights campaign featured in a scheme of work called Freedom and Identity developed in Germany with students aged 14-15 years. The students' initial understanding of the image of a woman's face with red tape over her mouth and eyes was naïve but through careful, supportive questioning, they began to grasp its metaphorical meaning. Urs Grunig (1999) *Human Rights for Everyone* www.sgv.ch/index.php?id=598. Politics was a significant factor influencing the strategy the teacher developed to extend their initial perceptions of the concept of identity and engage them with civic themes. The first task he set was to undertake photographic self-portraits at home. The photos they brought into school revealed limited socialization with other cultural groups. Next, he showed them historical posters of youngsters involved in the Hitler Youth and Young Pioneer movements (www.pressechronik1933.dpmuWebsites). Comparison of these images with the photographic self-portraits stimulated intense discussion about what it means to be free in German and European society today.



Fig. 5 Hitler Youth and Young Pioneer movements

Two dialogues centered on the Amnesty International poster and the meaning of words from the first Article of the Universal Declaration of Human Rights: *All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in the spirit of brotherhood* (1948). The students' final task was to create posters representing their own ideas of freedom and dignity digitally.

Project Findings

The project confirmed that:

- Contemporary art is a very good tool for encouraging school children to express and share understandings of their personal and group identities.
- Art teachers' understanding of the concept of citizen identity is limited. (They are preoccupied with personal and individual identity rather than with investigating and discussing citizen identity, and helping children to understand their civic responsibilities and rights).
- Broadly speaking the curriculum experiments failed to respond to recent calls by policy makers for the Civics curriculum to promote the principle of participative democracy and adopt a more active approach.

Note: In 2005 the EEC stated that Active citizenship is the glue that keeps society together. Democracy doesn't function properly without it, because effective democracy is more than just

placing a mark on a voting slip. The European Economic and Social Committee's mission is rooted in the principle of participative democracy, operating in addition to representative democracy, on the basis of a continuous dialogue between civil society and decision-makers. By definition, participative democracy requires people to get involved, to play an active role in their workplace, perhaps, or by taking part in a political organization or supporting a good cause. The area of activity does not matter. It is the commitment to the welfare of society that counts.

Craftivism

With this in mind I have been investigating the contemporary art movement of Craftivism and considering its potential for stimulating active political and social citizen identifications in young people.

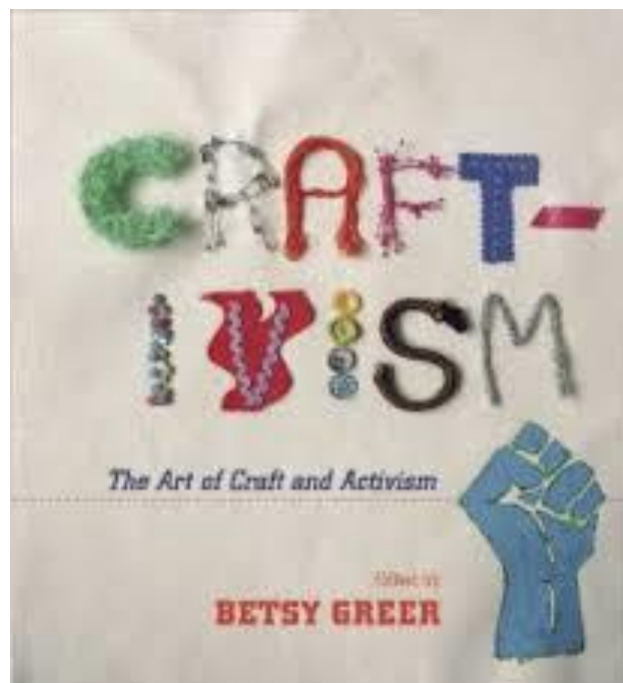


Fig. 6 Book about craftivism

Craftivism was founded by a US based community of crafters in 2002 and has become a worldwide movement. Craft activists work outside the mainstream of consumer society in grass root efforts to create social change. Their politics range from groups wanting to influence policies, increase awareness of a cause, to making cultural interventions into daily or street life. They network on line to build virtual as well as face-to-face communities.

Craft activists use making as a tool for various forms of anti consumerist resistance. Their “art” is exemplified in the famous Pink Tank project by Danish artist Marianne Jørgensen (2011) who stitched a giant pink “tank blanket” and placed it over a M24 Chaffee combat tank to protest the Iraq war. The tank and blanket were exhibited in front of the Nikolaj Contemporary Art Center in Copenhagen, where volunteers helped sew on additional squares (marianneart.dk). Quote: “The tank is a symbol

of stepping over other people's borders "When it is covered in pink, it becomes completely unarmed and it loses its authority." (Jorgensen).

The International Fiber Collaborative (IFC) is a non-profit activist organization that promotes collaborative public art initiatives, "a marriage of art & education." US artist-educator Jennifer Marsh founded it in 2007. The collaborative's website Internationalfibercollaborative.com/html includes detailed information about a global project in which an abandoned gas station in Syracuse New York State was covered in colourful fabric panels.

Public announcement: The world's first fabric-covered gas station is the work of artist Jennifer Marsh who was both sick of paying high gas prices and tired of seeing the 50-year-old eyesore on her daily commute. She organized a project, the International Fiber Collaborative, to cover the old Citgo station which involved not just professional and amateur artisans from 15 countries, but also 2,500 schoolchildren from 29 US states. The object of the exercise was to express concern over the world's utter dependence on oil. The colourful fiber panels were crocheted, knitted, stitched and quilted and covered over 5,000 square feet. Every part of the old gas station was treated to fabric including the pumps and signs. Marsh financed much of the \$29,000 project herself with help from grants and donations.

Professional artists used recycled materials to make two of the panels. Their credo was "Reuse, Repair, Recycle, Rescue." Panel 1 was "hand knitted from Wal-Mart plastic bags. The artist wrote, "Each time I worked on this project my eyes became red & burned! Non -Toxic, huh!"

The second panel was made of "blue Epson ink cartridges plastic sleeves cut into strips, knitted into skinny panels using recycled chopsticks, and stitched together into a square. The approximately 100 plastic sleeves that went into the piece were collected by staff at a Digital imaging Lab at a college in Chicago, and saved from entering the landfill. This artist wrote: "Besides the gasoline most of us use for transportation, I believe we as artists also need to consider the many oil-based by products of our art making process that end up in the landfill."

The Tree Project is this collective's second large-scale initiative. The theme was interdependence. Jennifer Marsh and her university students created a full-sized tree displayed at a community arts festival in Huntsville in 2009. Participants from around the world were invited to create leaves to contribute to the creation of the tree. The Tree was 28' tall, had a 25' wide canopy and had over 7,000 leaves. This was the brief:

- Leaves should be created using fiber or fiber techniques.
- Entrants are encouraged to be creative in deciding on materials and techniques, and may paint, stitch, crochet, patch, quilt, knit, or glue (water resistant glue).
- Each leaf should measure roughly 5 in. wide (at its thickest) x 7 in. long.
- Leaves may also have shape and dimension.

- Submissions may relate to interdependence in a social, economical, political, ecological, or geographical way.
- The tree's trunk and branches will all be wrapped with handmade fiber sleeves.

The project was extensively documented and recorded at every stage. In the end 23 Countries & 39 US States got involved. Children attending the festival made about 400 additional leaves and the tree found a home at a children's museum in August 2009.

Why a tree? According to Marsh *"The tree illustrates the give and take of both the project and daily activities of our lives. Much like a live tree is interdependent on its leaves and roots for survival, societies are interdependent on the greater whole, family unit, communities and countries"*.

Yarnstorming and or urban guerrilla knitting is another craftivist art form. The Knit the City group of artists founded in London England in 2009 knitted this cozy for a phone box in Parliament Square.



Fig. 7 Telephone box with cozy

Craftivists in Ottawa in Canada involved in the urban guerrilla knitting movement have been working to reclaim space and brighten their neighbourhoods through knitting covers for everyday objects in their environments. Why do they do it? According to the Knit the City website *"Graffiti knitting, yarnstorming or yarnbombing using items handmade from yarn is a form of street art. The artist creates an item using knitting or crochet, they take the item into a public place, they install them there, and run away giggling"* (<http://knitthecity.com>). Members of another London based collective (Craftivist-collective com) employ embroidery as an activist tool. The founder Sarah Corbett understands craftivism as a slow form of activism than is more effective than protest marches.

Craftivism has made activism sustainable for me; and allowed me to thread activism through everything I do. It has allowed me to stop and think deeply about issues before I act on them, and given me time to reflect on the changes I wish to see in the world. It has also created opportunities to meet with really interesting people, get to know their stories and what they dream the world could look like, and feel part of a group of lovely, like-minded people. The benefits of craftivism make it a valid form of activism both personally and politically.

Members of Craftivist collectives take part in public “stitch ins”. *The Great Train Adventure* in 2001 was a series of protest events in the UK that took place to protest against increases in train fares. Collective members gathered at various stations across the UK where they stitched messages onto fabric shaped to look like train cars, detailing statistics, facts, quotes, and viewpoints on the devastating effects of the planned increases on the nation and world. Individual stitched passenger cars were crafted together to form a visual petition used in later actions. These collaborative are social enterprises that rely on public support. Their founders are good at securing publicity for large-scale protest events (see “London Craftivists” filmed by French TV: Canal). Together with information about and suggestions for stitch-in events and activities with children the Craftivist-collective website advertises group members for hire that can provide training in stitchery and activist craft kits for purchase.

Stitchery suggestion: Speaking Out For Gender Equality – The Barbie doll project instructions are as follows: Buy a second hand Barbie or other doll, then colour bruises and wounds onto her. Stich her a placard with a fact, quote or statistic about gender inequality, then tie her up with gaffer tape and display her in a public place fine cell work company trains male prisoners in stitchery.

Children’s activity. The Solidarity Kids Bunting Project provides instructions for engaging young children in crafting messages with letters that make up the word solidarity and for motivating conversations about the concept and associated issues while the sewing is underway. Together with information about and suggestions for stitch in events and activities with children the Craftivist collective website advertises group members for hire that can provide training in stitchery and advertises activist craft kits for purchase.

The Don’t-Blow-it hankies kit consists of all the materials necessary to hand stitch a message onto a handkerchief to “sneak under the nose of someone who could seriously influence positive social or political change”. Together with a needle handkerchief and thread the kit has message suggestions for MPs, teachers, religious leaders and bankers. urging them to consider all sorts of important issues. Garber (2013) calls Craftivism a species of do-it-yourself (DIY). The do-it-yourself ethic in general refers to a growing ethic among young people of self-sufficiency through completing tasks without the aid of a paid expert. Its adherents sew, repair, or modify clothing rather than buy new clothes, grow vegetables, reclaim recyclable products from waste and seek out the knowledge

required. The DIY culture is tied to using available resources to create something to share with others and can be understood both as an occupation and a way of life that involves participatory or substantive democracy.

The DIY maker movement has spawned numerous Internet crafts communities and websites for everyday crafts enthusiasts e.g. craftzine; Makerprojects.com. Craftster, Etsy, Pinterest) (so much so that there are websites devoted to helping you decide which ones are worthwhile). Users of Craftster post pictures of their crafts projects and others comment and ask questions. The site claims to have over 190,000 registered members, a readership of over 1,000,000 unique visitors and 10,000,000-page views per month. In this project you can learn how build a pulse-sensing headband that flashes a heart-shaped LED display to the beating of your heart.



Fig. 7 Head band from a popular craft hobby website

I haven't got time to go into it in detail now but crafts of all kinds are undergoing something of a renaissance right now and traditional art /craft hierarchies are breaking down. The artist Shane Waltener, for example, who trained originally as a sculptor, now works in basketry, sculpture, textiles, sugar craft and guerrilla gardening and teaches himself craft skills. (See the example of his recent work called. *A World Wide Web* shown at the Museum of Arts and Design, New York, 2013.) (<https://www.jupiterartland.org/artwork/a-world-wide-web>)

Craftivist projects tend to challenge mainstream artistic practices (as can be seen in their choice of environments and use of devalued crafts). But like other forms of artistic radicalism that articulate anti capitalist sentiments they are being rewarded for their creativity and innovation by being

brought into the fine art world. In 2010 the Arnolfini Gallery in Bristol staged an exhibition of work by nine artists involved in diverse craft-based practices. Participatory projects developed with local communities were shown as part of the exhibition and related craftivist events also took place at community centres where public interaction was invited through sharing knitting and DIY skills (Mahoney, 2010).



Fig. 8 Craftivist exhibition at Arnolfini art gallery

This book (Fig. 8) advises art teachers to organize craftivist projects around student's social priorities but suggests peace, ending poverty, energy, conservation, recycling, freedom and empathy as possible curriculum themes. There is no shortage of resources in the form of Internet forums for art teachers to consult. On the one hand these offer distinctive contemporary spaces for (i) learning traditional craft techniques and (ii) displaying and critiquing student work. On the other they offer opportunities to participate in or host local and or global collaborative craftivist projects and/or stich in events.

Questions about craftivism for teachers of art and/or citizenship in schools

Some questions I have been asking myself about the craftivist movement and hope to discuss with teachers in the future are: Is craftivism truly activist? Is it art? Does it reinforce gender stereotypes? What is its potential for informing art and citizenship lessons in schools?

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5

Inclusion in Creative Transcultural Art Education A new education system at times of change and global migration

Ava Serjouie-Scholz

Abstract

Just as our societies are becoming more diverse the need for an inclusive education system that not only promotes respect towards the other members of the society but also provides equal chances for everyone is becoming more essential. Creating an inclusive education system or an inclusive learning environment does not contradict with creative art education, whereas consciously being aware of the potentials that a culturally, racially, socially, as well as physically diverse classroom can add to the richness of the learning experience in the classroom and provide students with the possibilities and varieties that could inspire creative thinking and creativity. In such a diverse group the subject, the skills and methods of learning, teaching, production and expression are as diverse as the group itself or can even go beyond the possibilities offered in the classroom. Creative thinking, creative production and inclusion can be parallels that support one another as well as inspire new possibilities of creative artistic expression. The following article supported by examples of conducted art projects in primary school, will help to bring into spotlight the importance of inclusion in education through creative transcultural art education. This study was conducted in 10 month time span. The future primary art teachers used this time for lesson preparation, conducting art projects in the classrooms, close observation and study of children's reaction towards the lesson and the themes, their verbal and visual expression as well as their participation in the class activity.

Keywords: Inclusion, Creativity, Transcultural, Primary school education

Introduction

In 1990 with the World Declaration on Education for all, adopted in Jomtien (Thailand) the world got one step closer to human rights. Here was the ground set for a change in education system, starting from the fact that education is a basic human right and the foundation for a more just and equal society. Here it was taken into consideration the importance of promoting equity in education; this means "being proactive in identifying the barriers that many encounter in accessing educational opportunities and identifying the resources needed to overcome those barriers"¹. Since the World declaration on Education in 1990 we witness great endeavours to achieve a just and fair educational system that strives for inclusion in educational organizations and centres. "Inclusion is seen as a process of addressing and responding to the diversity of needs of all children, youth and adults through increasing participation in learning, cultures and communities and reducing and eliminating exclusion within and from education, (ibid, p.9-10).

Inclusion in education strives for equality; no one should because of his or her background be denied the opportunity for high quality education. Heterogeneity is not seen as disadvantage in inclusion pedagogy but as a chance to learn together with the other members of the society and to struggle for a fair future.

¹ <http://unesdoc.unesco.org/images/0012/001275/127583e.pdf>

Inclusion is also about the right of the immigrants in education. Immigration has always been an inseparable part of human history, in 21st century we are witness to the greatest move of human beings around the globe. Never before so many people have been on the move in search of a better life. War, destructions, lack of security, hunger, and other catastrophes are forcing people to leave their homes. Europe as one of the most favourite destinations every day is confronted with a rising number of new comers. One of the countries in Europe struck by high immigration is Germany. At the end of 2006 in a report published by Frankfurter Allgemeine the number of foreign residents was given as high as 6.75 million in Germany. However, (Mecheril, 2004), gives this number as high as 7,3 million by the year 2000; according to him already in mid last century Germany was an important immigration destination in Europe. Every year there is an increase to the number of immigrants entering Germany in 2013 we observe a 13% rise in comparison to 2102. According to DW in 2015 the figure marks a 49-percent increase compared to 2014, which witnessed a net migration of 577,000 people. In 2015 fewer than two million immigrants were registered arriving in Germany, while 860,000 departed again.² Immigration is not a theme for one or certain countries it is a world issue. In the school year 2003/2004 there were 962.800 foreign students in German schools (Lange, 2008).

Forever more we see and feel the need to have an education system that will provide all the students with equal chances and which would embrace and offer possibilities not only to students of different age, gender, cognitive and physical ability but also with different ethnic, cultural, religion, language and social backgrounds. According to the United Nations declaration of the right of the child, each child is entitled to education (see the DECLARATION OF THE RIGHTS OF THE CHILD, Adopted by UN General Assembly Resolution 1386 (XIV) of 10 December 1959), and should be given an education which will promote his general culture and enable him, on a basis of equal opportunity, to develop his abilities, his individual judgment, and his sense of moral and social responsibility, and to become a useful member of society and even though education is a basic human right it is also through that further human rights can be achieved, (Belfield/ Levin, 2007). Lang (2008) atones “Education is the key to a successful integration and a prosperous community”. Banks (2007) also points out Effective citizens in the 21st century must have the knowledge, attitudes, and skills needed to compete in a global world economy that is primarily service-and knowledge-oriented. It is very difficult for youths who drop out of school or who experience academic failure to become effective and productive citizens in a post-industrial knowledge society this of course in return also negatively affects the accomplishment and success of the society (p.12). For many Host countries it is a challenge to support the integration and inclusion of children with immigration background. Here despite what Banks emphasizes the concern is not to educate a working force for the flourishing of the economy

² <http://www.dw.com/en/two-million-germany-records-largest-influx-of-immigrants-in-2015/a-19131436>

but it is actually part of the responsibility of the democratic societies to aim for equality in education and to support the integration and inclusion of all students in the learning centres. In Germany 28% of the students in a Hauptschule “general School” are with immigration backgrounds, there are only 12% German students in Hauptschule whereas in Realschule and Gymnasium there are more German students as to students with immigration backgrounds^{3/4}.

The children of immigrant families already do come from families who are hit by poverty, usually because parents are not well educated or because of the lack of language they cannot find well paid jobs. Immigrant parents mostly find themselves on the bottom side of this wage gap. There are even many obstacles for many highly educated immigrants to get into the right job market due to language barrier or job permission laws in many host countries. (For more please also see Serjouie 2012)⁵. Children in immigrant families are far more likely than children in German born families to have parents who have not graduated from high school. (Frick/ Wagner, 2000), many of these children not only cannot turn to their families for support and help with school material but have to take the responsibility for many tasks and duties at home and often have to accompany parents to doctor or to governmental offices to act as a translator, (due to my own experience working with families with immigration background and specially refugees for almost a decade, often enough these conversations are not at all suitable for their age). Poverty rates for children in immigrant families are substantially higher than for native children (see Frick/ Wagner, 2000, Shields/ Behrman, 2004). Poverty often means lack of access to quality health care and education resources (Shields/ Behrman, 2004, p.7). Immigrants usually have large families which makes it difficult to support the whole family with the low incomes, the parents are often out of home for long hours and the kids are left on their own, no real supervision, no support by difficult circumstances at school for the children. (Frick/ Wagner, 2000) also emphasis that poverty can result in malnutrition, drug abuse, crime intensity, etc.

Jörg-Uwe Hahnlt atone, “differences in employment opportunities, income, and social security, as well as in involvement in society and politics are closely linked to individual success in education. Education is a decisive factor for personal development opportunities, participation in the economy, and for the social cohesion and the democratic development of our society⁶. It is of absolute importance to finance and to invest in the inclusion of the minorities in schools if we aim to have harmonious non bias societies where racism is part of the past and where inclusion is possible. In my

³ A Hauptschule (German: [ˈhʌʊptʃuːlə], "general school") is a secondary school in Germany and Austria, starting after four years of elementary schooling, which offers Lower Secondary Education (Level 2) according to the International Standard Classification of Education. Any student who went to a German elementary school can go to a Hauptschule or Gesamtschule afterwards, whereas students who want to attend a Realschule or Gymnasium need to have good marks in order to do so. The students spend five to six years at the Hauptschule, from 5th to 9th (or 10th) grade. They finish around ages 15 to 17.

⁴ <https://de.statista.com/statistik/daten/studie/156911/umfrage/schueler-mit-und-ohne-migrationshintergrund-2008-schulform/>

⁵ <http://www3.db-thueringen.de/servlets/DerivateServlet/Derivate-27872/serjouie.pdf>

⁶ http://www.integrationskompass.de/global/show_document.asp?id=aaaaaaaaadniw

recent work with Afghan children in Asylum camps in Germany it became clear how great are the hopes of immigrant children to participate in schools, to learn and to hope for a better future. In response to my question if they like Germany and why almost all the children replied yes because here they can go to school. School and education for these children is hope, hope of a better life, of a better future where maybe their dreams can be fulfilled. Very little did they know that they were put in to Hauptschule because of their lack of the knowledge of German language and therefore their vision of studying, finding work and having a flourishing future is all but a dream.

Transcultural art education

A new educational system that promotes inclusion and integration of students with immigration background is a fact that cannot be denied and every day becomes more necessary. Transcultural art education should be part of this new educational development. Art values attribution, Artists all through the world history of art have benefited from the arts and cultures of other nations. Art, literature, calligraphy, language, and music of one tribe or nation have been the source of great inspiration for different artists. It would not be false to say that art loans itself better than many other subjects for transcultural education and in many ways to individualistic expressions. If we agree on the fact that the right kind of education system in the 21st century endeavours to create equal educational opportunities (see Gogolin,/ Krüger-Potratz, 2006) independent of students origin and help to bring the migrants and ethnic minorities into the foreground as well as giving them the possibility to feel themselves as part of the society by giving them recognition, we can then conclude that well planned transcultural fine arts education due to the open flexible characteristic of art in general can provide the ground so well for this educational development. Transcultural art education should create the possibility of dialogue between the students. According to Slimbach (2006), transculturalism is rooted in the pursuit to define shared interests and common values across cultural and national borders.

A well-designed transcultural art curriculum can make it possible for students to learn about the arts and cultures of other nations, students will learn to respect and accept diversity, they learn to communicate with one another and share their cultures. Students with immigration background will also come into the foreground and will have the chance to express their individuality. Through Transcultural art education we can help all students disregard of their background to participate more actively in lesson.

The art room and in the more ideal conditions the schools can function as a “third space”; the third space is a mode of articulation, a way of describing a productive, and not merely reflective, space that engenders new possibilities. According to Bhabha (1994a) third space is an interruptive, interrogative and enunciative space of new forms of cultural meaning and production blurring the

limitations of existing boundaries and calling into question established categorizations of culture and identity. Bhabha (2011) further states, third space as an interstitial moment produced through the negotiation of contradiction and ambivalence. In the class room the art lesson provides the opportunity for students to come into dialogue about their cultures, their differences and similarities to talk about the various cultures in the world. "Today, however competence of a transcultural kind must exhibit the attitudes and abilities that facilitate open and ethical interaction with people across cultures" Slimbach, (2006, p.2). In transcultural art lessons no culture is dominant, all are equals which can simultaneously influence one another or be influenced, which can create new possibilities for self-expression, innovation and creativity through learning and talking about different cultures. All students, all cultures and trends are seen as equal. According to Bhabha, this hybrid third space is an ambivalent site where cultural meaning and representation have no 'primordial unity or fixity' Bhabha (1994b). Third space provides a spatial politics of inclusion rather than exclusion that "initiates new signs of identity, and innovative sites of collaboration and contestation" Bhabha (1994a).

The art room as the third space can enhance the success of the transition in the primary school by creating a tolerant, open space for dialogue and acceptance. Where each child learns to respect the other for what he or she is and learns to think "outside the box of one's motherland" (Slimbach, 2006), where art, culture, dialogue and creativity are practiced and inclusion takes place.

Teaching Art & Creativity

Whether to teach or not to teach creativity for me is not at all the question. Creativity is an inseparable part of any art education at any age. It is the essential of a successful, well planned curriculum which should promote creative thinking. Not every student in the school will end up being an artist but they will no matter what they will do in their lives need to be able to think creatively and to be creative thinkers in the field they are active in. Art education should foster creativity, but this does not mean other factors that can be learnt and taught through arts should get neglected. Catterall et al (2012), believe, arts education doesn't just teach skills to future practitioners of the arts. It teaches children the creativity, collaboration, and critical thinking skills needed to succeed in the 21st century⁷. Catterall (2009) adds that in his research, children and teenagers, who participated in arts education programs had shown more positive academic and social outcomes in comparison to students who did not participate in those programs. In this study which spanned throughout 12 years he worked with children who came from lower socioeconomic status, he found out that teenagers and young adults of low socioeconomic status who had an in-depth arts involvement had shown better academic outcomes than those with the low socioeconomic status who have had less

⁷ <https://www.arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>

arts involvement. His study provides important empirical evidence of the significant role that the arts play in preparing young people for success, both in academia and in life, (Catterall, 2009).

A transcultural art project in primary school in Germany

As an artist, art teacher and child art researcher it has never been a question why I teach art or why we need an art education. Student's happiness and eagerness to come to art lesson is one of the most important reasons to pay attention to this subject. Students so enthusiastically participate in the process of creation and so eagerly pay attention to everything you offer them. However, I have again and again asked myself what do I want to teach? The answer to this question influences all that we offer to our students in class.

In 2014 I had the opportunity to work with a very dedicated group of primary school teacher students in the University of Erfurt. The group consisted of a group of young enthusiastic students who were so much interested to try new teaching ideas. We had the possibility to experience in theory and practice lesson planning for a group of first and second graders in the field of art.

Working with my students I tried to make them aware of some significant points while working with children and planning their lessons. It was important to encourage them to give every student the opportunity to express and present his individuality in his work. To offer every student a personal space and enough material to discover his own talent while encouraging them to try new things and to take strides beyond their own ability. To promote creativity and to encourage diversity through offering their students to learn about other cultures and through other cultures and to work in groups with each other no matter what their differences.

We talked about cultural diversity in Germany and in Europe and the time of change and global information through the internet and now the use of smartphones and the new possibilities they offer. The new Technologies and how we can use them in our lessons and class.

I suggested my class to work in groups of twos or threes and to plan art projects which we could conduct in one or two double art lessons. My suggestion was to think of subjects that they could talk about different cultures. To offer their students even if possible a glimpse of how different cultures and nations would. For example, a tree is a tree but in every culture or at it maybe differently drawn, painted or built or even here are different beliefs or stories attached to it. To think of a way to present this diversity and to give their students all the possible ways to experience, observe and reflect upon this as well as artistically have the possibility to engage in the process of creation through this transcultural experience.

The Primary art teacher students chose four different topics to work upon “Masks from different cultures”, “Fairy tales in different countries”, “Animals and where they come from” and “Music of different countries”. Here I shall talk about two of these projects.

The first Project was about Masks and the culture they come from, the students showed pictures of masks from different countries including videos of the ceremonies for which they are worn. Then they talked about the material used as well as how they are produced. They talked with their students about African masks as well as masks from China, the masks that are worn in Venice as well as masks in other Carnivals. They talked about masks that children might know and of course, Superman, Batman and Spiderman.



Fig. 1: Presenting students with the masks from different cultures

The students then had the possibility to create their own character and based on what they had heard, seen and talked about create a mask, they could be inspired from any of the cultures and ceremonies they wished. All the masks and the ceremonies related to it were presented and talked about as equal and of the same level. The students then had to try to think of the kind of ceremony that it would be suitable for their mask and to present it for the others or in groups together. The students were attentive to every different mask from different countries and paid attention to every detail. The children enjoyed the opportunity to experience a transcultural art lesson.



Figs. 2 & 3: Children designing their masks and getting dressed up for their role plays

In the second project the students learnt about music in different countries and dance ceremonies and dancing and choreography in different cultures. A very good start to the lesson, gathering the students in a circle, listening to music, and moving to the music, it helped the students to relax and inspired deeper understanding of the music and the emotions music can arouse. We had Waltz video from Vienna, Flamingo from Spain and Folk Dance from Russia. In the group there was a little girl from Spain who also enjoyed showing her dancing skills to the class. She danced in front of the whole group of her classmates.



Fig. 4 Painting inspired by Flamingo



Fig. 5 A drawing inspired by Waltz



Fig. 6: Students' comments

The students: *"A beautiful painting inspired by Russian Folk dance, the students were so excited by the way men held hands and their hands movement, but couldn't paint hands; however had the great idea to paint their hands and press it on the paper"*.

It was wonderful to see with what energy and interest the children worked on the task given, and the liveliness of the music is totally to be seen. Some children painted or drew Flamingos, due to the name similarity of the music and the animal world. However, we see many expressive line drawings, splashes, dots or just paintbrush effects on the paper, all due to the effect of music on children.

With the second part of the project, listening to wiener waltz, it was again quite interesting how children knew the music, reacted to it, and showed interest to listen and to paint it. The curiosity aroused in the class room all throughout the lesson was amazing. It is an important point in the success of education to arouse student's interest for learning, to inspire them to want to learn, to participate and to be active all during the lesson. They had almost 4 hours project day and all through that time, in spite of the fact they could not go out, were totally focused on their work.

In both of these projects the primary school students had a wonderful opportunity to learn about the diversity of arts and cultures around the world. They could experience how the same thing whether a mask or music or dancing could be so diverse in different countries and even in smaller groups (tribes) in a country and still be as inspiring and interesting as the other. They learnt to respect this diversity and to use it for their creative and innovative creation or as a source of inspiration. We saw students with immigration background also felt proud to come out and show and present their culture and ability. Visiting a primary school we so often notice how similar are the works produced by children, and often students mistaken the works of others as their own. Here every student even a week or two later knew which work belonged to him or her. Because the opportunity had been given to them to paint and to work freely, demonstrating their originality through their work. The students were given a wide range of material to work with; they could choose what they liked. The choice of material and the freedom to work with what they wanted and how to work added to the process of learning and experimenting.

In the first Project for example, the children apart from learning to make masks based on different cultures learnt to work with different materials to produce more effective masks and to add more intensity to their work, they noticed through the masks they become someone else or they express certain feelings or even movements.

Transcultural art lessons not only add to the richness of the lesson through opening a gate to the diversity of our world, but will also help us to accept and respect this diversity. It gives the students to experience this diversity in different aspects, of culture, art, race, belief (for example how various mask cultures in different countries are based on different religious beliefs).

Transcultural art lessons inspires the interest to know about the other, the unknown instead of being afraid of it or disliking it. Through the similarities we learn to see the differences and how they add to the richness of our world.

The students we work with at school will not all become artists but shall become doctors, bus driver, politician, teacher, engineer, etc. Whatever they become they need to know how beautifully diverse our world is and learn to respect it.

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6

Sustainability in the UK University Art & Design Curriculum: the Why and the How

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Abstract

Sustainability is about ensuring everyone's basic needs are being met and can continue to be met in the future. It has two main areas: the social and the environmental. Some include a third: economic. There is a requirement in the UK for universities to implement and promote sustainability, including in the curriculum. This paper concentrates on how this is affecting learning and teaching in art & design. Sustainability in the curriculum has been resisted by those who cling onto an essentialist, formalist curriculum. However, the majority have a broader view of the curriculum in line with changes which took place in the professional sphere from the 1960s. These changes forced artists and designers to consider such things as socio-cultural context. In the 1970s, this led to a gradual unfolding of a new curriculum, which has now become widespread. But even within this framework, teachers often find engaging with sustainability in their teaching to be challenging. It causes everyone to reassess their ways of working and living and even their fundamental beliefs and is sometimes considered an irrelevant initiative of management, or government. It can be seen as being in opposition to many of the practices of unfettered capitalism and neo-liberalism; more likely, it exposes some of the contradictions inherent in that ideology. But sustainability can also be considered a dogma in its own right, or even a set of uncomfortable truths people prefer to ignore. Some artists and designers embrace a social practice, but others prefer to indulge in a much more private way of working. Just as some universities wholeheartedly embrace sustainability while others do little more than play lip service to it, so some teachers are enthusiastic and others not. This paper discusses some of the ways sustainability has been introduced into the art & design curriculum, illustrated through case studies. It concludes that it works well if there is a faculty member who champions this way of working, but works best when embraced by most teachers and, in particular, students.

Keywords: Sustainability, Art & Design Curriculum, Higher Education

Introduction

There has long been a dichotomy in art, a choice between art for art's sake or art having some purpose or other beyond itself. The discourse within Modernism was dominated by the former, by the concept of the autonomous art object. If it had a connection to anything at all, it would be to the subjectivity and self-expression of the artist producing it. As Modernism gradually gave way to contemporary art from the 1960s, so this completely changed. Art was instead about issues beyond itself or even the art world context.

With a time lag, where art had gone, so art education followed and the art curriculum also started to concern itself not with the formal qualities of art or with self-expression, but with issues. Indeed, issues became the starting point of a work of art. At the same time, design education, which had been largely skills-based, made a decisive shift towards being about problem solving and in so doing also began to adopt a theme-based pedagogy. In recent years, amongst the themes and issues students have to grapple with within art & design departments of United Kingdom (UK) higher education institutions (HEIs) has been sustainability.

Although teaching an issues-based pedagogy was not a great problem in itself, for many teachers having those issues determined by others was. Any learning about sustainability is likely to fail unless those teaching it are

fully committed (Stables, 2009). Those studying art were used to selecting their own issue, while for design the issues could range widely. If design education has long trodden a path between design ethics and equipping students for the world of work, it has largely been the latter that has won out.

Sustainability asks difficult questions about use of materials, which many in art & design practice might find uncomfortable. Art & design often consists of making artefacts. This usually brings about waste. Students tend to have more of an eye to the cost of materials than to the environmental impact – and all too often the same goes for the institution. Where computers are used in place of, or as well as, making physical objects there is the consequent energy use. Those studying ceramics or glass will usually require a kiln heated to be between 800 and 1400 degrees. This could be done through burning wood, but very, very rarely is. Sustainable electricity could be used, but I don't know of a single UK HEI which has signed up to a sustainable tariff. Not all teachers have been ready to engage with these issues. There is no reason why textiles could not be more sustainable, but rarely is.

The priority for a university is student recruitment, retention and satisfaction. Sustainability is likely to come into the equation when there are clear and easy to recoup economic benefits, such as reducing heating bills or waste. Ensuring lights are switched off or rooms aren't heated through the night and at weekends are easier to achieve and the costs can be recouped very quickly. To this degree all universities will embrace sustainability as a way to save money. If this was all they were prepared to, this would be impossible because they are required by the Higher Education Funding Council (2016), to provide quantitative reports across a range of sustainability measures. Some move further along the road of sustainability with reluctance, while others are surging ahead. In the UK, further incentive comes from the fact that HEIs are rated and put in a league table according to how sustainable they supposed to be (People and Planet, 2016) and there are also Green Gown awards for those which are considered to be doing the most (EAUC, 2016).

More than incentives is the importance of there already being a champion in senior management. The same is true of sustainability in the curriculum: it needs to have someone or more than one person actively promoting it, albeit without being overzealous to the extent of putting students off the subject (Illeris, 2012). This doesn't always happen and the example given in this paper about sustainability in the curriculum are, at present, the exception, rather than the rule.

Definition

Each UK HEI will have its own definition of sustainability, but there are many similarities between them. They all include a distinction between environmental and social sustainability. Many also include economic sustainability, while a fourth dimension sometimes mentioned is the ethical.

Before the term sustainability was used, the common term was *education for sustainable development*. This dates back to the Stockholm United Nations (UN) conference on Human Environment of 1972 and, unsurprisingly, the emphasis was on the natural environment and the impact that human activities have on it. Therefore, it was combining the environmental concerns with a social dimension although the word 'development' could just as well be construed as referring to an economic dimension.

During the following decade there was a very influential report to the United Nations issued by the World Commission on Environment and Development in 1987, which defined sustainable development as follows:

'Humanity has the ability to make development sustainable to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs... sustainable development requires meeting the basic needs of all and extending to all the opportunity to fulfil their aspirations.' (p. 16)

This definition has resonated over the years, especially its implication that we should not be building our prosperity at the expense of that of future generations. In the environmental sphere, land that is so depleted it will fail to produce harvests for another century, the spread of polluted air and fresh and salt water, deforestation and climate change are all examples of how we are stealing from future generations. It is apparent that this is unfair and selfish and this adds a moral dimension. Sustainable development appeals to the best side of human nature. But for critics it can be construed as chiding, stressing negatives and underestimating the ingenuity of future generations to find a way out of the environmental legacy we bequeath them.

As educationalists, the definition by the United Nations Economic Commission for Europe (2016) is relevant, because it stresses the need for people to learn the requisite skills when it states that there is a need

...to equip people with knowledge of and skills in sustainable development, making them more competent and confident while at the same time increasing their opportunities for leading healthy and productive lifestyles in harmony with nature and with concern for social values, gender equity and cultural diversity. (p. 1)

Mention of living in harmony with nature shows one of several potential dangers, because it slips into Romantic notions which would be hard to defend. What is natural? Is disease not natural? Am I living in harmony with nature if I kill germs? It is all too easy for definitions to slide into sentimentality, even when coming from official bodies.

However, this definition also chimes with more recent ideas about sustainable development, in that it is clearly extending from environmental and economic concerns to the social realm. As this has happened, so 'sustainable development' has come to be replaced more and more by the term 'sustainability'. Even so, one often finds both being used and it was the former that was adopted by the Quality Assurance Agency for Higher Education and the Higher Education Academy (2014) when providing guidance to universities in the UK on introducing it into the curriculum. In the document it was defined as follows:

Education for sustainable development is the process of equipping students with the knowledge and understanding, skills and attributes needed to work and live in a way that safeguards environmental, social and economic wellbeing, both in the present and for future generations.

Education for sustainable development means working with students to encourage them to:

- consider what the concept of global citizenship means in the context of their own discipline and in their future professional and personal lives
- consider what the concept of environmental stewardship means in the context of their own discipline and in their future professional and personal lives
- think about issues of social justice, ethics and wellbeing, and how these relate to ecological and economic factors
- develop a future-facing outlook; learning to think about the consequences of actions, and how systems and societies can be adapted to ensure sustainable futures. (p. 5).

Hence, no matter what the discipline being studied, sustainable development has to be part of the curriculum. The report also introduces the term *sustainability literacy*, as expressing the desired outcomes of such programmes. This is no small matter. If one imagines taking on the following definition, which the Higher Education Funding Council (2016) obtained for the UK government and trying to implement it all, then one wonders how much time would be left for learning about anything else: 'living within environmental limits; ensuring a strong, healthy and just society; achieving a sustainable economy; using sound science responsibly; promoting good governance'. This also shows how *sustainable development* and *sustainability* are often used interchangeably. It is the latter that I'll use in this paper.

Sustainability in the curriculum

At my university, every course will have to show how it includes some teaching about sustainability, at the time when it is validated or revalidated. This approach puts the onus very much on the staff to find a way to do it, come what may and whether or not they want to. Some universities have attempted to introduce sustainability by inviting courses to bid for funds, with the hope that this will spread the practice. The advantage of this approach is that it is probable that people already interested in the topic will bid and it will give sustainability a kick start. The disadvantage is the opposite of this: that development money is going to those who need it least rather than to those who perhaps need it most: those who themselves know little about the topic. It could also be argued that this approach avoids having to do what is really required, that is to fund all courses. There is clearly a crying need for funding staff development in this area. Teachers will have been appointed due to of their art or design subject knowledge and not their knowledge of sustainability and nobody feels comfortable teaching about something of which they are not knowledgeable. However, university managers are trying to reduce costs and would be very unlikely to find funds for this.

There is also the question of fitting sustainability in the curriculum. The art & design curriculum has been constantly added to, whereas the hours to actually deliver it have been steadily reduced. The question is always: if this comes in: what goes out to make way? The answer is that instead of making sustainability a discrete topic, it has to be bolted on to what is already done. This is done in various ways, or stages, although

those doing it might not view it in this way. It begins with a single project and continues until it reaches the final stage of complete integration.

Single project and single issue

Much art & design learning takes place through a single project and this is one of the signature pedagogies of these disciplines. In art it is much more common for the students themselves to determine the kind of project it will be, whereas in design it will usually be devised by the teachers and often mirror practice in the industry in some way.

An example of a single project is to make and use a sawdust kiln used in ceramics, instead of the ubiquitous electric or gas kiln. Sawdust can easily be obtained from a timber yard and a layer is placed in a metal bin, followed by some ceramic works, followed by sawdust and so on. It is then lit from the top, usually using recycled paper, a lid is put on and it is left for a day and night to heat up (perhaps to 700 degrees) and then cool down. I've also known this to be combined with students going to a designated place and digging up the clay with which to make their ceramic artefacts. Although this can engage first year students, the results are no substitute for what can be produced in a hotter kiln and therefore is only really suitable for making sculptures or ornaments, rather than practical vessels. Although a fun project, it could also be argued it is a bit of a deviation from the key skills and knowledge needed for a career in ceramics.

Another example is making jewellery out of traceable materials. Many precious materials used in jewellery come from dubious, untraceable sources and could be obtained as a result of conflict, war or child labour. Certified metals and stones are therefore free from such associations. The very fact of asking students studying jewellery to obtain certified materials, as part of a project, raises awareness of the issue. Doing this only in one project does beg the question of why this doesn't happen for all projects. It also overlooks the fact that it is possible to obtain some recycled precious metals, such as silver. All the same, it does demonstrate how easy it can be to introduce sustainability to a jewellery course.

Many dyes used in textiles are bi-products of the petro-chemical industry and as such non-sustainable. For first year textiles students, a project was set whereby they went on a field trip into the countryside. Part of the day was spent gathering certain plants and part spent drawing them. Back at the university, they then boiled the vegetable matter they brought back to make a number of natural dyes. Like the sawdust kiln, this is fun, but doesn't produce the kind of colourfast dyes needed in industry, or by the public. A sustainable future is unlikely to be one where we simply turn the clock back. Instead, it will be necessary to employ technology and science to produce, for example, high quality, colourfast, vegetable dyes. Some manufacturers now produce such dyes and if the project opened the eyes of the students to this possibility, then it can be counted a success.

Another example is where design students were tasked with investigating the layout of supermarkets, both in stores themselves and how their merchandise was presented for online shoppers. Having made a thorough study of this, they then had to redesign the layout with sustainability being the over-riding principle. For example, promoting local food. The problem was that the more they looked into the issue, the more it became apparent that tweaking the layout wouldn't resolve problems of central distribution and the large distances that food is transported. The conclusion was that the whole structure of a supermarket would need to change.

The final single project example is from the second year of a graphic design course, where students were told to design packaging for expensive wrist watches made from recycled materials and which could then in turn be recycled. Because it was for the luxury good market, the packaging had to look expensive. To be recyclable, different materials couldn't be attached to one another, for example plastic to paper. The project raised student awareness of the waste involved in packaging and that this is certainly an area where less is more. They also learned that even recycling comes with a cost in terms of energy used both to transport and to recycle. If, in discussing this, students were almost talking themselves out of their chosen career, it can nevertheless be no bad thing that the next generation of designers have some knowledge and understanding of waste.

Single project: educating others

The next stage is giving students projects where they are required to educate others about sustainability. Biggs & Tang (2011) explain that the very best way to learn is to have to teach others about something. They report research which found that whereas passive learning results in about 20 percent of information being retained and 80 percent lost, when teaching about something this is reversed: 80 percent is retained and only 20 percent lost. This approach has been shown to not only be an effective way of fostering student learning about sustainability, but also improves engagement and motivation.

But there is more to it than that: it's also about learning how to communicate a message, without alienating those receiving it. This can easily be done. People don't take kindly to being told what they should or shouldn't do or warned of dire consequences if they don't change their ways. If the message can be a positive one, then it is much more likely to be heeded.

An example is a project on a photography course where students had to communicate about lawns. These are staples of UK public space, to be found in parks, on verges, along motorways, in gardens, sports fields and a variety of other public and private spaces. The problem is that to have these perfect carpets of mowed grass, copious amounts of herbicide have to be used. These are, to say the least, not the ideal surface for children, for pets to exercise or people to play games or sport. The herbicide is harmful to a range of animal wildlife. Moreover, it is a monoculture, usually of just one kind of rye grass. To make matters even worse, there is then

the large amounts of energy used in mowing these lawns and all too often vast quantities of precious water sprayed on them. Golf courses are amongst the very worst offenders.

Alternatives could include having a variety of kinds of grass, or even better, making such spaces full of wild flowers, as is the case in London's Olympic Park and along the verges of some of the UK's main motorways. These are not only more sustainable from an environmental point of view, but from a social point of view can give so much more pleasure, while not being a health risk. Therefore, the project asked the students to produce a suite of photographs which demonstrated the advantages of a bio-diverse lawn. This project is a classic case of learning through art, but no less a project where they learned about photography.

Another example is of a project for second year Illustration students, who were told to research an issue to do with sustainability and then work out how to effectively communicate this on a t-shirt. This project did succeed in fostering deep engagement with some issues of sustainability and the students rose to the challenge of creating effective design solutions. However, the fact that they used cheap t-shirts meant that the vehicle for the message (non-sustainable cotton t-shirts, produced by very cheap labour) was not sustainable. It can be all too easy to concentrate on one aspect of sustainability at the expense of another.

A third example is an MA graphics project where students had to use graphic means to communicate about water use. Water use happens in two ways. On the one hand it about supplying and consuming water in one's everyday life, both or personal use and also for industry and agriculture. This in itself isn't always sustainable, especially when artesian wells are drilled and ground water steadily used up. Rivers can contain large amounts of water but there can be disputes as countries upstream take out large amounts before it reaches other countries further downstream. Lakes can also be pumped almost dry.

On the other hand, there is an indirect use of water through imports, be it flowers from Saudi Arabia, vegetables from Kenya, fruit from Brazil or steel from China. In most cases this entails taking water in this indirect form from somewhere in the world where there is already a shortage to somewhere where there isn't. Like the photography project, students not only learned through, but also learned about effective ways to be able to communicate these quite complex issues.

Into society

In some projects, students take aspects of sustainability out of the university and into the social sphere. Students from my university hold regular repair café events, whereby people are invited to bring in objects which are broken and have them mended. It is self-evident that by extending the life of these items, fewer resources and raw materials will be required.

This is not an original idea: there are repair cafés in many other countries including Germany, Austria, The Netherlands, Belgium and France. However, final year illustration students at a Welsh university came up with

a novel idea: the Lost Skills Project. In the centre of the town where their university was located, they rented a space which hosted a skills exchange. This provided those with skills which are declining in society an opportunity to pass them on. This was embraced by many people. Skills such as crocheting, rug making, quilting and sign painting and writing were passed on. No less important was the opportunity the space and activities provided for people to get together socially (The Department of Illustration, 2010).

Another example, from Scotland, was a joint project for students from fine art and architecture courses. Working in small groups, they were first told they had to travel by public transport to the edge of the city where they would first observe and then create and carry out an intervention which would be of benefit to the community of this particular locality. All of these edge-of-city communities had deprivation, high unemployment and many of the attendant social problems. The fabric and open spaces were all neglected.

One of the groups concentrated on a bleak area of litter-strewn wasteland, which had been the victim of fly-tipping. For all its grimness, this was an open space and they noticed how it was used by dog walkers. They cleaned up the debris strewn over the land and then used some of it to create a shelter complete with seating. This not only provided protection from the elements, it also gave the land a focus point, where dog walkers could meet. Although built from debris, they ensured they produced a construction which was inviting and attractive.

Another group noticed how people were hanging around all day with nothing to do. They also observed the large number of supermarket trolleys which had been taken from stores and abandoned in parts of this urban wasteland. This gave them the idea of holding supermarket trolley races for the locals, whereby they would run as fast as they could, pushing one of these trolleys. This was enthusiastically taken up by the residents, either as participants or spectators. The students manufactured mini supermarket trolleys which they awarded as prizes. After the races had been held, they returned all the trolleys to the relevant supermarkets.

A third example was The Sleeping Bag Project, given to textiles students. At the end of pop festivals, it is customary for many of the festival goers to have a ritual burning of the tent and sleeping bag they brought along for the occasion. There are many reasons to find this reprehensible, including the toxic fumes from burning plastics and the sheer waste. The students were tasked with going to the festival site and trying to rescue these tents and sleeping bags before they were set alight.

Back in their university, the next stage of the project involved re-cycling these materials to produce a waterproof sleeping bag, which could be easily rolled up and put in another bag, so that it could be carried around. Each of them had to be unique and personalised through embroidery. When made, they were presented by the students to homeless people who sleep on the streets. The students learned about issues to do with waste in a consumer society and homelessness.

Integration

The ultimate stage in introducing sustainability is to integrate it thoroughly into the whole programme, in much the same way that computer-aided design is now integrated (Gürel, 2010). An example, is a fashion design course. Some might argue that sustainable fashion is a contradiction in terms, because the very fact of fashion and changing styles to make last year's clothes appear out of date goes against the very essence of what sustainability stands for. This hard-line approach can be over-earnest; sustainability should not be about taking the fun of life and body adornment and decoration are universal manifestations of people's humanity (Perlingieri, 2003). All the same, anything that reduces the waste and other environmental impacts of the fashion industry has to be welcomed.

Integration of sustainability has two main parts: materials and the supply chain. Materials contain a range of issues. The common use of mixed fabrics, for example cotton and polyester, renders recycling impossible. Cotton, which might seem like a natural option, is only so if it has been grown in a sustainable way, in other words is organic. Most cotton requires copious amounts of chemicals to be sprayed on it while being grown and needs large quantities of water, often in environments where water is in short supply. In the processing of textiles, yet more dangerous chemicals have to be used. This is especially the case for the 'washed look' on denim. Woollens also need chemicals to be used in its production, through sheep dips, as well as in its production.

Artificial fabrics need lots of energy to be produced. If viscose is at least made from wood pulp, while nylon, polyester and lycra are made out of petro-chemicals. On the other hand, they can sometimes be made out of recycled materials, such as plastic bottles. To what extent this might be sustainable is just the kind of issue students have to engage with on this course.

The biggest issue in the supply chain is the working conditions of these who manufacture the clothes. Often working in poor conditions and paid low wages, their rights are few. Whilst major fashion retailers claim to have policies and inspection regimes to prevent the worst of abuses, such as child labour, the working conditions are, to say the least, poor - as are the workers. Fashion cannot be sustainable if based on such exploitation.

The supply chain can also involve unnecessary transportation costs, as it chases the lowest costs. For example, wool grown in New Zealand can be shipped to China to be processed and then on to Bangladesh to be made into a garment. Following on from the supply chain, the final issue that has to be learned is ethical retail and marketing.

It should be stressed that because sustainability is integrated, it doesn't come at the expense of innovative design. Those who criticise this course for failing to equip students with the skills needed now in the fashion industry miss this point. These students are no less creative. Moreover, it can be argued that it is the duty of universities not to parrot the worst practices in fashion today, but instead to be agents of future change.

The other example of the integration of sustainability is from an architecture course. Some architects have been tackling issues around environmental sustainability since the 1960s and it would be impossible to study the subject now and not learn something about it. In the UK, this is certain to happen, first because architecture courses are accredited by the industry body and second because of government building regulations. All the same, in the present day, new buildings often fail on even the basic criteria of sustainability, meeting the minimum standards they can get away with.

Sustainable architecture considers energy use in two ways: the energy use of the building itself and the energy expended in producing and transporting building materials. With efficient insulation, the former need be minimal, with little need for heating, while in summer passive ventilation can keep it cool. Heating that is required can be obtained by pumping water a few metres underground and then using this with in-wall or underfloor heating. Even when buildings meet this first set of criteria, they can fall down on the second: energy required to produce and transport materials. For example, steel and concrete, two of the most common building materials, both require lots of energy in their production.

There can be other environmental impacts of materials, such as whether any timber used comes from sustainable forests and uses of chemicals. There has also been a lot of research into the impact of different materials on users of buildings which, unsurprisingly, points to the need to avoid noxious chemicals.

The social impacts of a building also need to be considered. This not only takes into account the needs of users of a building, but also of its impact on the broader society. Although cost can sometimes be a factor in all of these considerations, just as often it can be the mind-set. By integrating sustainability so those graduating will go out to practice with that mind-set.

Conclusion

Through these examples, I have illustrated ways in which sustainability has been introduced into the curriculum and how it can vary from a single project to full integration. Although not all faultless, they might still give the impression that this is much more widespread than it is. To the extent they are successful, it is because instead of preaching to students, the pedagogy enables students to find things out for themselves and it is only in this way that they are likely to take it on board (Beard & Wilson, 2006). If having just one teacher embracing sustainability is a good start, to become fully embedded it needs to be taken on by the whole faculty and by students.

The context in which it is learned is so full of contradictions that these run the risk of concealing sustainability. For example, staff coming to teach about sustainability might well drive to work. With their recruitment of large numbers of overseas students, universities bring a large amount of air travel, which is far from sustainable. This is just as true of international conferences which are common in the sector, when members of faculty fly to far flung places. If the overall social context is one where sustainability is very much on the margins, it is not so surprising to find it rarely in the vanguard in universities. How much universities can or should be agents of change is not one over which there is consensus (Shor, 1996). And even if they were, the change would have to start with managers and staff at the university. Just as everyone in society is positioned somewhere along a sustainability spectrum from *not at all* to *almost totally*, so too are universities. The problem is that far from being leading agents of change, they appear to be laggards, following far behind the corporate sector (Lozano, 2011). And corporations, like neo-liberalism (a dominant, political discourse) tend to cherry pick those elements of sustainability that suits them. Meanwhile, a dominant, right-wing press in the UK is hostile to almost all the precepts of sustainability, even to the extent of constantly reassuring the public that there is no such thing as global warming. The need for change is great, but the impetus is slow.

The urgency of the need for change means that far more courses need to move from single projects towards integrating sustainability. I see our present predicament as being akin to all being in a wooden ship surging full-steam ahead and with the boilers being fuelled with the very timber the vessel has been made of. It is clear this voyage isn't sustainable. Our duty is not only to make our students aware of this, but also enable them to find out about alternatives (UNESCO, 2014). If not, we will all be sunk.

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7 | Sustainability and Artistic Creation The Post-Anthropocene

Dora Iva Rita

Abstract

In that paper we reflect about art and research thought analysis of two cases: Tomás Saraceno, the artist who thinks and create convergent artistic projects, finding solutions for a sustainable planet, through creativity, art and the mobilization of utopia, is an example of transversality research, integrating scientists, thinkers and artists, all of them creative minds. The 1st Biennial of Antarctic, at that Tomás Saraceno participates, reveals the importance of this project to combat the status quo of the art world, to alert consciences to the true potential of artistic creation in order to create new worlds.

Keywords: Tomás Saraceno, Aeroceno, Antarctica Biennial, Art and Sustainability

1. Art and research: The transdisciplinarity of active utopia through creativity and art

We can understand the existence of two fields of investigation in art, endogenous and exogenous to the work of art itself. We find the research produced by the authors themselves, whose work is an element of proof, more or less conclusive, because the investigation always leaves open doors.

As well as the research of researchers from many other fields, which analyse of art work from the most diverse points of view, categorizing, cataloguing or qualifying, always in exogenous approaches of real production of the work.

The research that refers to the production of the work has several levels and engagement. All authors develop research to make their works, from the most elementary and natural inquiry of matter, model or idea. Often the work is itself, and at the same time, laboratory, experimental space and element of proof. Other times this research is developed before, and the work appears like, more or less, a conclusive thesis.

Creative research includes those authors in multidisciplinary teams, often in laboratories unrelated to plastic arts (like CERN, MIT, or ITQB)¹, leading research according to apparently standards philosophies, playful or dysfunctional, which is a huge advantage for teams subject to highly defined scientific fields. Tomás Saraceno is one of these authors.

2. The pleasure of knowledge, being alive, free and being able to create

Tomás Saraceno (1973) was born in Argentina, in a Italian family socially involved with the peronist revolution (1973-1976), the mother biologist and the father agricultural advisor and promoter of the cooperative

¹ European Organization for Nuclear Research (CERN), Massachusetts Institute of Technology (MIT), or Instituto de Tecnologia Química e Biológica António Xavier (ITQB).

development. Both tried to optimize the new technical and methodological paradigms of a country still underdeveloped in these aspects.

During generals regime the family was expelled from Argentina, having been exiled to a distant Italy, in the Veneto, where they took refuge for about eleven years. Later, in the eighties, they returned to the homeland of Tomás, São Miguel de Tucumán, where, as a teenager, Saraceno began his formal studies in architecture at the Universidad Nacional de Buenos Aires (UBA) in Argentina, and a postgraduate degree in Art and Architecture at Escuela Superior de Bellas-Artes Ernesto de La Cárcova Also in Buenos Aires. This inflection of architecture to the arts already pointed in the direction of its later production increasing and expanding their studies in the same area in Staatliche Hochschule für Bildende Kunst, at Frankfurt, between 2001 e 2003, attracted by teaching of Peter Cook (1936), one of the founders of the *Archigram Group*². Later, until 2004, he attended the Instituto Universitario di Architettura di Venezia of Veneza University (IUAV). In 2009 he participated in an international space studies program of the NASA Ames Research Center, in Silicon Valley, California.

Among the various synergies he develops, friendships emerge, among which Daniel Birnbaum (1963)³, Olafur Eliasson (1967)⁴ and Trevor Paglen (1974)⁵, researcher at the University of Berkeley and also involved in artistic residencies in the Massachusetts Institute of Technology (MIT), one of the residences that Saraceno attended.⁶

Born in Latin America, Italian origin, educated in Italy, Argentina and Germany, a constant traveller between the Americas and Europe, speaking spanish, italian, german, english and french, mentioning only one too obvious biographical geography - the planet Earth, we realize why Saraceno understands himself a citizen of the world, without an address, without a fixed place of residence.

² The Archigram Group, founded in the 1960s, represented a disruption of the models of conventional architecture, inaugurating a new culture, characterized by the indisputable belief in progress and by the revision of the categories that delimit the production, such as time, space and technology. This group symbolizes confidence in the liberating power of technology, recovering the daring spirit of the avant-garde at the beginning of the 20th century, but, unlike them, it does not exalt the machine, but the more sustainable experience of the world modified by the new relations of production and consumption. Today it is dedicated to an experimental architecture. We can observe its intervention in several continents. <https://www.archigram.net/>. (Accessed August 2014).

³ Daniel Birnbaum was commissioner of the 53rd Venice Biennale. He is currently director of the Museum of Modern Art in Stockholm.

⁴ Olafur Eliasson has a lot in common with Saraceno. Plastic artist / sculptor, was born in 1967 in Denmark. Like Tomás Saraceno, his family is also from another country, Iceland, where he spent part of his childhood and that influenced him culturally. He studied fine arts in Denmark between 1989 and 1995, establishing an atelier in Berlin since the beginning of the 90s, where he congregates a group of people from various areas and skills, from philosophy and history of art to architecture or new technologies. Also, research and comparative research, are the basis of his plastic work and his artistic creation. <https://www.olafureliasson.net/pdf/Eliasson-fullbiography.pdf>. (consultado em 15 julho de 2014).

⁵ Trevor Paglen, Born in 1974, North American (USA), plastic artist and PhD in geography by the University of Berkeley, California, where is researcher, whose lines are those of experimental geography linked to landscape and urbanism. <https://www.paglen.com/> <https://www.arts.mit.edu/artists/trevor-paglen/> (Accessed October 2016).

⁶ The artistic residency of Tomás Saraceno is presented by MIT as follows: "Tomás Saraceno is the inaugural Visiting Artist at MIT's Center for Art, Science & Technology (CAST). An artist trained as an architect, Saraceno deploys theoretical frameworks and insights from engineering, physics, chemistry, aeronautics and materials science. His residency at MIT focuses on advancing new work for the on-going Cloud Cities series. On Space Time Foam, a project created for Hangar Bicocca in Milan, Italy, is a multi-layered habitat of membranes suspended 24 meters above the ground that is inspired by cosmology and life sciences. Each level has a different climate and air pressure and will react to the movement of visitors through it. In a later iteration the work will become floating biosphere above the Maldives Islands which is made habitable with solar panels and desalinated water." <https://www.artsatmit.org/artists/Tomas-saraceno> (Accessed December 2014).

The Saraceno's route options and thinking make clear art as research and all other domains that may, from the aesthetics questions to the art as a resolution of problems. What fascinated him in his impetus for the arts was in fact research through art and the world as a textile concept. He began his artistic journey - cognitive, utopian, social and scientific - by biology, to embraces the arachnids (figs. 5 e 6), and for sociology, that projected him in the "Other".

His great encounter with geometry may has been provided by the architecture⁷, and that became his artistic creation language. But if geometry is the language, the great reference that catches and turns possible the development of Saraceno's work is, without doubt, the web structure typology of micro and macrocosms - from cobwebs to galactic grids.

3. The readaptations of the textile methodology of arachnids

Saraceno realizes that life is basically change.

Saraceno is often artist in residence at NASA's International Space Studies Program, and he regularly interacts with American and European Space Agencies.

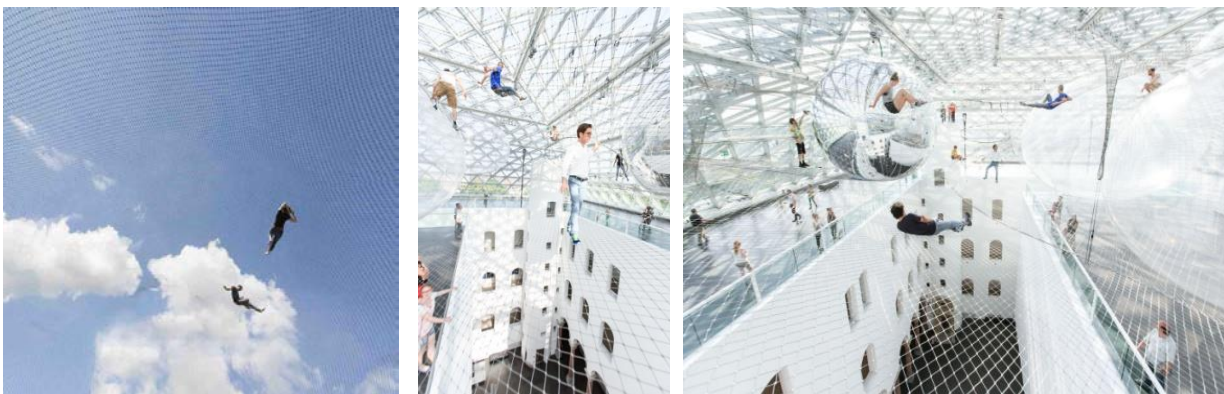


Fig. 1 Tomás Saraceno, *In Orbit*, 2013. Work in progress, K21 Ständehaus, Düsseldorf. *In Orbit*, 2013.⁸ K21 Ständehaus, Düsseldorf.⁹

These constructions in web are formed by the support / pressure dichotomy, also providing spatial perceptions that contradict classic physics (figs. 2 e 4). His work is based on low technologies and a great robustness and efficiency, finding through them, sustainable forms of life, theoretical models of knowledge and culture convergence.

⁷ In architecture he takes the fascination for the works of Buckminster Fuller (1895-1983) and Yona Friedman (1923). Yona Friedman advocates an ecosystems sustainable, technologically light, survival and self-construction, adaptable and mobile, utopian and erratic. These considerations form the basis of a Mobile Architecture Manifesto. The works of the last decades are based on polyhedral constructions that are structured like bubbles creating modular elements, that's very much structurally resemble to those of Saraceno's *City on the Clouds*. <https://www.yonafriedman.nl> (Accessed August 2015).

⁸ Photo of Camilo Brau, © Studio Tomás Saraceno, 2013, collected in: <https://www.tomassaraceno.com/> (Accessed October 2016).

⁹ Saraceno has the following sensitivity in relation to this work: "When I look at the multilayered levels of diaphanous lines and spheres, I am reminded of models of the universe that depict the forces of gravity and planetary bodies. For me, the work visualises the space-time continuum, the three-dimensional web of a spider, the ramifications of tissue in the brain, dark matter, or the structure of the universe. With 'in orbit,' proportions enter into new relationships; human bodies become planets, molecules, or social black holes." - Part of an interview given to *This Is Tomorrow - Contemporary Art Magazine*, and published on June 22, 2013. <https://www.thisistomorrow.info/articles/tomas-saraceno-in-orbit> (Accessed October 2016).

“Each individual strand not only holds visitors in place, but weaves them into itself, at the same time allowing them to act. It is like an outstretched network with an open character. An open, cosmic, woven structure that becomes densified, ramified, before flowing out into lines again at its edges. The web is singular in its relationship to the existing architecture.”¹⁰



Fig. 2 Tomás Saraceno, *Flying Garden*, 2005, Installation at Villa Manin, Center for Contemporary Art, Italy¹¹.



Fig. 3 Tomás Saraceno, *On Space Time Foam*, Hangar Bicocca, Milan, 2012-13¹².

These structures are suspended, floating and transparent making possible to walk, so any movement reverberates through the membrane and the wires of the network and quickly reaches all those who are there, unbalancing them. (fig. 3). Therefore, each one has to move with attention to the agitation of all the others, which poses interesting challenges in the study of social interactions.¹³

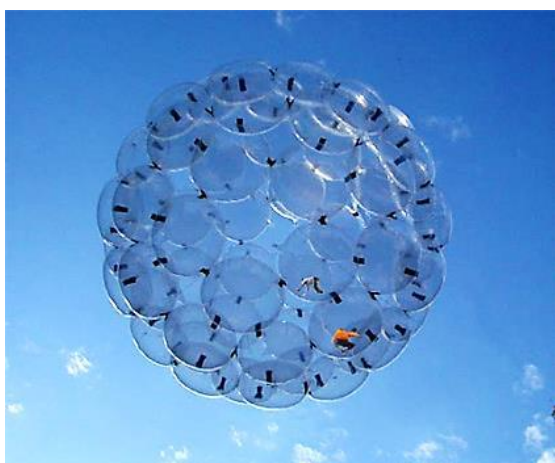


Fig. 4 Tomás Saraceno, *On Clouds, Air-Port city*, proposal of migrant cities, powered by solar energy. On Clouds, (Space Elevator II, working title), 2009. Structures where new textile materials are developed by the laboratories of the Space Agencies¹⁴.



The observation of the procedures of the spiders in the construction of the webs is carried out scientifically, with the various objectives and conclusions (fig. 5). He is interested in the behaviour of the spiders, the constructive dynamics and the structural geometry, the composition of the sap segregated by the spiders and

¹⁰ *Idem, loc. cit.* (Accessed October 2016).

¹¹ Images of © Studio Saraceno, collected in: <https://www.tomassaraceno.com/> (Accessed October 2016).

¹² *Loc. cit.* (Accessed October 2016).

¹³ It is common for the scientific community to use the spider's web as a metaphor to describe the origin and structure of the universe.

¹⁴ Images collected in: <https://www.we-make-money-not-art.com/archives/space/?page=5> (Accessed October 2016).

the thread after drying, as well as the level of aesthetic contemplation of the world.



Fig. 5 Tomás Saraceno, *Cosmic Jive: The Spider Sessions*, 2014.¹⁵ *Omega Centauri 1 Nephila Kenianensis Cyrtophora Citricola 4*, 2014. Georg Kolbe Museum, Berlin¹⁶.

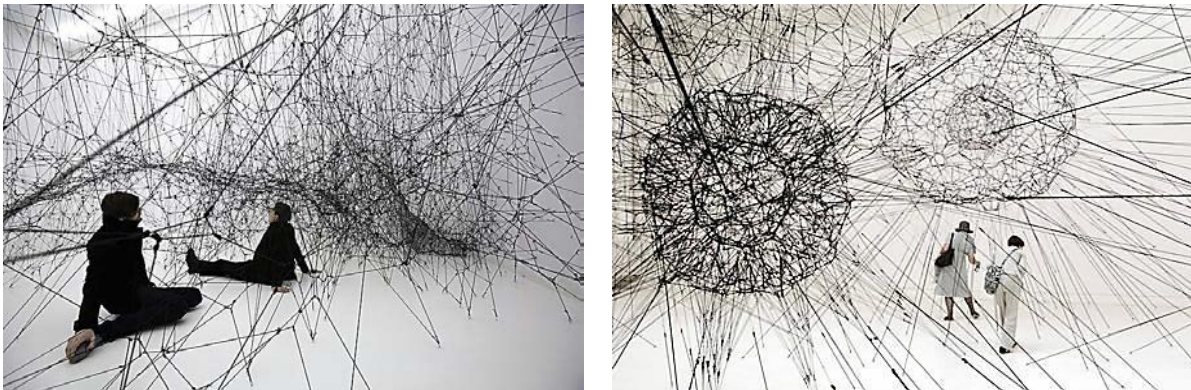


Fig. 6 Tomás Saraceno, *14 Billions*, 2010. Bonnier Konsthall, Stockholm¹⁷. *Galaxy Forming along Filaments like Droplets along the Strands of a Spider's Web*, 2009. 53th Venice Biennale¹⁸.

From these observations Tomás Saraceno creates the *14 Billion* installation, a model that reconstructs the web of *Latrodectus-mactans*, commonly known as the Black Widow, (fig. 6, at left). Tomás Saraceno is making many expositions about the intricate world of spiders, exposing the work in progress of his laboratory work as he did in collaboration with the biologist arachnologist Peter Jäger of the Senckenberg Research Institute of Frankfurt. He repeats in 2014 at Villa Croce and in 2015, at the Tokyo Palace in Paris. The exhibition of Villa Croce is a project in development, in collaboration with biologists, musicians, architects and engineers, in which he aims exploring sound and vibration in the spider ecosystem as in *Jive Cosmic: Tomás Saraceno, The Spider Sessions*.

At the same time, Saraceno develops studies and creates "penetrable or habitable" works, such as *Flying Garden* (fig. 2) or *Galaxy*, presented at the 2009 Venice Biennial (fig 6, right). Those expositions are the base of investigations, in diverse aspects like architectural, social and constructive approaches.

"Thinking that the world's environmental problems can be solved by building a spaceship to go somewhere else corresponds to a linear mode of thinking." Quite the contrary, he wishes to "question the political, social, cultural and military restrictions that are accepted today": "We human beings have not really understood how nature and the ecosystem function. We too are part of the system of nature." ...

¹⁵ Foto by Nuvola Ravera, ©Studio Saraceno and Pinksummer, Andersen's Contemporary, Esther Schipper, Tanya Bonakdar Gallery, Images collected in: https://www.domusweb.it/it/notizie/2014/06/16/cosmic_jive_tomas_saraceno.html (Accessed October 2016).

¹⁶ © Foto by ©Studio Tomás Saraceno, 2014, «Vanitas», Museum Georg Kolbe, Berlin, 2014, Images collected in: <https://www.palaisdetokyo.com/fr/exposition/tomas-saraceno> (Accessed October 2016).

¹⁷ Images collected in: <https://www.domusweb.it/en/news/2010/07/22/tomas-saraceno-14-billion-working-title-at-baltic.html> (Accessed October 2016).

¹⁸ Images collected in: <https://www.modernedition.com/art-articles/string/string-contemporary-art.html> (Accessed October 2016).

*"Changes are often the result of mistakes. We develop and evolve through making mistakes, too. Art sometimes helps us think in less linear ways. Sometimes you notice that something is pretty useful, while you're doing something else at that moment."*¹⁹

4. Artistic creation as essay: Flying cities in a sustainable world

Saraceno likes active sports in which the body acquires its own space in the "game's" dynamic territory. At leisure he challenges the natural elements with surfboard, wind-surf, jumping, paragliding or parachuting²⁰, as a test of the limit human capacity and the adventure of the body, training new proposals of being, building and living the world through more authentic paradigms, integrated, sustainable and adapted to eventual climatic changes.

In 2005, *Flying Garden* (fig. 2) develops several life possibilities in suspended transparent spheres, enriched with the peculiar environments in each one of them - odours, temperature, degree of humidity of the air, noises ... Specifics ecosystems that the visitor is invited to integrate and enjoy, such as the various *Cloud Cities* proposals (figs. 4 and 7). The Saraceno installations bring back extraordinary, intense and creative insights into the "strange", the absurd, the "magical" and the future which are also an integral part of the scientific model of a multi-interacting world.

These new proposals are important factor in the liberation of conventional ideas, of prejudices about the body and spaces and "how to live them", as well as environmental habituations that promote routine attitudes.

Overcoming dogmas, or simply providing unexpected solutions on how to plan for a future sustainable coexistence in hostile environments, Saraceno creates dialogues, make way to possible rhizomatic systems of sustainability, previously unsuspected.

Saraceno emerges as a new concept of artist and scientist, the *Universal Man* of the 21st century, and he himself declares that "*Art sometimes helps us think in less linear ways*", re-adapting the great myth of Arachne to the changes made possible by new technologies, experimenting models of representation of nowadays scientific knowledge generated at the level of the largest scientific research centres in the world, in a clear and profound team meditation with collective participation on the reorder to a "eco-cosmos", the "post-Anthropocene". His transdisciplinary creative thinking, makes the most improbable utopia in a work of art²¹ - with the most elementary of its paradigms - the network and creativity, the textile and the art, with Arachne, MIT and CERN as pairs. Tomás Saraceno takes the step that transposes the Anthropocene to a not yet

¹⁹ Video interview about his exhibition at the Kemper Art Museum in the United States (2011/12). Bettina Bremme, *Goethe-Institut e. V.*, fev. 2013 <https://www.goethe.de/ges/umw/prj/kuk/fot/sar/enindex.htm> (consultado em 30 abril de 2014). (<https://www.atrap-reves.com>) (Accessed October 2016).

²⁰ MALONE, Meredith, e MARJANOVIC, Igor, *Tomás Saraceno: Cloud-Specific*, Chicago, The University of Chicago Press e Mildred Lane Kemper Art Museum, 2014.

²¹ To update information, consult the author's website <https://www.tomassaraceno.com/>

categorized "Aeroceno", term with which curiously entitles some of his 2015 and 2016 interventions.

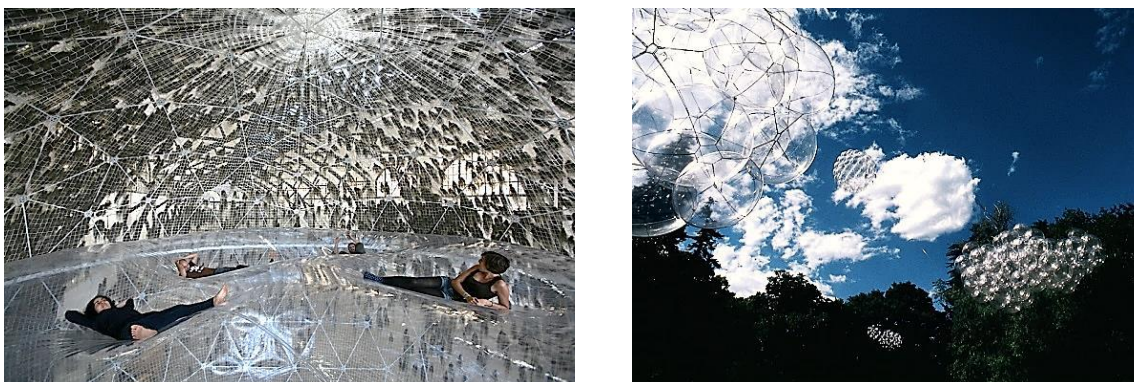


Fig. 7 Tomás Saraceno, *Cloud Cities*, 2011. Biosferas, Bahnhof Museum für Gegenwart, Hamburgo²². *Cloud Cities*, 2011²³.

*"I go from micro to macro scale all the time" (...) "It's a lot about positioning yourself and trying to understand from which distance you're looking at something to be able to perceive it"*²⁴.

*"When I was at NASA, someone was talking about interplanetary Internet and how we might be able to start linking planets one to another to diminish the time between communications," Saraceno says. "Everyone who sees the installation at Bonniers who is in technology says it looks like a map of the actual Internet and how people talk to one another. People working in completely different spheres have other interpretations. That gives me a great feeling. The web never stops weaving and repairing and growing'."*²⁵

The installation of *On Space Time Foam* (fig 3), a project at the *ELENCO Symposium - Seeing / Sounding / Sensing* to generate new understandings in the neurosciences, was composed of multilayer plastic membranes, with network structures suspended about 24 meters high, at different levels, with different air pressures, reacting to people's movement in a different way, generate an extraordinary interactive experience for visitors. Saraceno is working on a biosphere of some kind, projected to stay in the space above Maldivas Island.²⁶ Challenging other natural and climatic conditions, it requires more features and a greater living space. In this sense Tomás Saraceno is one of the plastic artists invited to participate in the 1st Antarctic Biennial.

²² Fotografia de ©Tomás Saraceno, recolhida em: <https://www.trendtablet.com/10319-tomas-saraceno> (Accessed October 2016).

²³ *Idem*. (Accessed October 2016).

²⁴ SHEETS, Hilarie M., "With the head on the Clouds", *ARTnews*, 16 de novembro de 2011. Pode consultar-se em: <http://www.artnews.com/2011/11/16/head-in-the-clouds/>

²⁵ *Idem*, *op. cit.*

²⁶ About *Cloud City*: <https://www.arts.mit.edu/artists/tomas-saraceno/>. On the installation transcribes a small presentation text of the Metropolitan Museum of Art, which corroborates what we have developed in text: "Artist Tomás Saraceno (...) has created a constellation of large, interconnected modules constructed with transparent and reflective materials for the Museum's Iris and B. Gerald Cantor Roof Garden. Visitors may enter and walk through these habitat-like, modular structures grouped in a nonlinear configuration. Over the past decade, Saraceno has established a practice of constructing habitable networks based upon complex geometries and interconnectivity that merge art, architecture, and science. The interdisciplinary project *Cloud Cities/Air Port City* is rooted in the artist's investigation of expanding the ways in which we inhabit and experience our environment." in: <https://www.metmuseum.org/saraceno> (Accessed October 2016).



Fig. 8 - Tomás Saraceno, *Poetic Cosmos of the Breath*, 2007. Experimental solar pavilion mounted and launched at dawn on September 22, 2007, Gunpowder Park, Essex, UK.

Still in the context of the 2007 *Poetic Cosmos of the Breath* (fig. 8), Tomás Saraceno has parallel projects with pedagogical and conceptually participative aspects, integrated into his production as a researcher and visual creator.

The *Aero Solar Museum* project (fig. 9) is a very dynamic space that converges to an aesthetic, scientific and civic experience. Its dynamic is reflected in the possibility of being accomplished anywhere in the world where it is requested and also in the free participation of those who desire it. The proposal is based on the collection of already used plastic bags and on their union through adhesive tape as form a vast surface in order to build a solar balloon that will rise in the air. The reuse of plastics makes people aware of the dangers posed by their pollution as debris. It is frequent the participation of groups of school children who collect and draw on the plastic surface.

In Tomás Saraceno the concept of "do-it-together" lives in the creativity of the locals. The *Aero Solar Museum* informs for a different design of space and energy. The action of collective by art bring technology and experience together, transforming this project into a much wider range of values.

More and more ample, with new participations around the world, the *Aero Solar Museum* has travelled to more than 20 sites in 8 years.²⁷



Fig. 9 *Museu Aero Solar*, Bienale de Sharjah, Emirados Árabes Unidos, 2007²⁸. *Museu Aero Solar*, Medellin, Colômbia, 2007²⁹. *Museu Aero Solar*, Rapperswil, Suíça, 2008³⁰.

²⁷ Among the various requests for participation of the *Aero Solar Museum* around the world, the places where they took place were, to date (2016): Sharjah (United Arab Emirates), Milan-Isola, (Italy), Medellin, Lyon and Toulouse (France), Rapperswil (Switzerland), Tirana (Albania), Ein Hawd (Arab village in Israel, recognized in 1992), Minneapolis and Maryland (USA), former Bonames / Kalbach airport, Frankfurt and Braunschweig Carmignano / Montemurlo (Italy), Arnsberg (Germany), Bueno Aires (Argentina), Havana (Cuba), Copenhagen and Roskild (Denmark), Cuninico and Lima (Peru), Bristol (England) and Plovdiv (Bulgaria) <http://www.tomassaraceno.com/> (Accessed October 2016).

²⁸ Image taken in: https://www.flickr.com/photos/juancamilojaramillo_ii/sets/72157600671628065/ (Accessed October 2016).

²⁹ Image taken in: <https://www.museoaerosolar.wordpress.com/museo/> (consultado em 6 dezembro de 2014).

³⁰ Image taken in: https://www.klatmagazine.com/art/Tomás-saraceno/7407/attachment/ts_mas_0003 (Accessed December 2015).

This project has triggered a more ambitious project, the *Aerocene Project*, whose manifesto defines very concrete objectives, such as the complete cessation of the use of fossil fuels, using only the sun, the air and the planet, for a sustainable space experience (fig. 10). Open to the participation of all in the development of experimentations and dissemination of the concept, it is involved with the world community in the same way of what happened in the *Aero Solar Museum* project. Like this, the Aeroceno has already flown balloons from Germany to Poland, flying 500 km only with the energy of the sun, without panels or batteries. Aerocene is prefigured as "aerosolar".

From the site aeroceno.com stand out two short phrases that manifest the utopia of this artistic project – *AROUND THE WORLD TO CHANGE THE WORLD – An open artistic project.*



Fig. 10 Integrated ecosystems *Clouds City*, 2012, Hamburger Bahnhof museum, of Berlin. Assembly the vision of future new living spaces.³¹

5. The 1st Antarctic Biennial,³² from 3/27/2017 to 4/6/2017

A new type of nature is being created by Humanity, which is the sum of all the transformations caused by human beings on the planet. Today the technosphere and the biosphere interact to form neo-natural phenomena. The evidence of the climatic instability and even the ephemerality of the planet intensified the search and investigation of other possibilities of survival in extreme situations, guessing already a spatial post Anthropocene...

The Antarctic Biennial is a plastic art event, intercultural and supranational project that brings together international artists to explore the future of this continent and its oceans, rehearsing creative methodologies, overcoming all the adversities that arise.

The project is led by Russian artist, navigator and philosopher Alexander Ponomarev, who has organized several expeditions to Antarctica. Tomás Saraceno is one of the invited artists. Through an open call were

³¹ <http://www.aerocene.com/cloud-cities/> (consultado em outubro de 2016) Mas como Saraceno afirma "*Cloud Cities is more than a futurist's dream. It is a commentary and strategy for how humanity can change the way we live together on this planet in the present moment.*"

³² Antarctic Biennale: <http://www.antarcticbiennale.com/>

selected 15 young artists, a total of 100 participants. The Biennial will begin on March 27, 2017, departing from the port of Ushuaia and lasts between 12 and 15 days. It is based on research vessels belonging to the Shirshov Institute of Oceanology of the Russian Academy of Sciences. During several landings the participating artists will present their art works. This initiative will be great importance for a reordering meditation of the art world, with a deep focus on the effective interaction that art has by inherent in the construction of new mental paradigms, protagonists of new worlds, underlining the fundamental importance of the creative act, with the aim of counteracting the status quo of the arts world in order to raise awareness of the true role of artistic creation.

When these 100 authors present their works on this Antarctic continent³³, a severe territory practically uninhabited, they will do Art as an attitude not as a spectacle or surplus value, another concept of creation - artistic, scientific and philosophical - as entirely experimental. The works of art will be shown later as a testimony, as a product of team's reflection work.

The Antarctic Biennial will be fundamentally an international sociocultural phenomenon. The first public exhibitions of these works will be at the 57th Venice Biennale in 2017.³⁴ In order to have a sustainable reconversion of societies, there is an urgent need to create through art, because created art establishes bridges with all cognitive thinking, through which vital signs emerge from a collective unconscious that acts as a reference transferred to the reality of the work.

The concepts of the Antarctic Biennial are deeply coherent with the creative thinking of Tomás Saraceno, and Ponomarev knew it when invited him. We may conclude that artists, scientists and thinkers are creators. Creativity is cognition. Investigate and think art and science at the same level, leads to a maximization of all the vectors that may come from them. The importance of the textile concept surprises us by its versatility and robustness, as alive and dominant today as in the most remote civilizations. Inhospitable territories readapt, optimize, and test human thinking through creativity; The Art has an endogenous component that enables other understandings of the world, of being and being in the world. Art can be pedagogical, scientific, playful, radical, but their experience is the only way to, civically and in peace, to understand, modify and create new worlds. The Anthropocene paradigms are changing and more and more, art, science and thinking are ways of making worlds, too.

³³ According to the Antarctic Treaty, which has been devised since 1948 and signed on December 1, 1959 by 12 states, is now ratified by the vast majority of countries in the world, But will be reviewed in 2048, and there is an urgent need to draw attention to this territorial concept so that it does not dilute in the current paradigms of plutocratic possession. Antarctic Treaty: <http://www.antarctica.gov.au/law-and-treaty>

³⁴ Antarctic Pavilion at 57th Venice Biennale: <http://www.antarcticpavilion.com/>

8

New Opportunities, new Competences, new Challenges. Learning through Civic Engagement at the Balearics School of Art and Design

Maria del Pilar Rovira Serrano

Abstract

This article seeks to explain how higher education institutions, as the Escola d'Art i Superior de Disseny de les Illes Balears, face new opportunities, new competences and new challenges. Firstly, it is necessary to review the contribution of Design in the framework of the Creative Economy. Secondly, key professional competences in order to improve employability and entrepreneurship in Design Sector must be identified and tested in the framework of the labour market needs. Finally, and in order to improve a number of these key professional competences, an explanation how to introduce learning through Civic Engagement must be provided. This project is 50% co-funded by the European Union within the ERDF Operational Program 2014-2020 at the Balearic Islands.

Keywords: Creative Economy, Design, Key competences, Design Higher Education, Civic Engagement, Community Engagement, Service-Learning.

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"The best way to predict the future is to create it."
(Abraham Lincoln, 1809-1865, 16th President of the United States)

1. New Opportunities: Design in the framework of the Creative Economy

Traditional knowledge, cultural heritage and other traditional cultural expressions are behind the foundation of the Creative Economy. It moved from a traditional 19th century Industrial Production Economy (based on traditional production factors such as labour and capital) to a 21st century Post-Industrial Knowledge Society Economy (based on human talent, creativity and intellectual property, as copyright, trademarks and patents), which has transformed this body of knowledge into creative goods and services.

As a new paradigm for new opportunities, the Creative Economy or Creative Industry consists in a wide range of heterogeneous sectors, such as Design, which facilitates job creation, economic growth and prosperity, social cohesion and sustainable development, according to different reports published by the European Commission (KEA, 2006) and the UNESCO (UNCTAD, 2008; UNCTAD, 2010; UN & UNDP & UNESCO, 2013).

The Creative Industry is an industry without factories and commodities, material production and final goods. It is an industry of services, made by the people and for the people, and it is among the most dynamic sectors in world trade. (UNCTAD & UNDP, 2008: 4).

In this context, this article will seek to address the following research questions:

- Research Question #1: What are the key professional competences to be acquired, developed and/or consolidated by design students when graduating in order to improve employability and entrepreneurship?

- Research Question #2: Which competences are closely related to Civic Engagement?
- Research Question #3: Do these key professional competences chosen match with the competences needed in the labour market for designers?
- Research Question #2: Are competences related to Civic Engagement important for the labour market?
- Research Question #5: How could a BA in Design's curriculum facilitate the recognition of key professional competences related to Civic Engagement?

To reply these ambitious research questions, firstly, it will be necessary to review Spanish and Balearics regulations, and also recent EU research projects and reports to identify, set out and define key professional competences to be acquired, developed and/or consolidated by design students when graduating in order to improve employability and entrepreneurship (Annex 1).

Secondly, an on-line survey and an in-deep personal interview to a selected number of stakeholders in the Balearics design sector value-chain will be conducted. The final purpose of this research is to test if key professional competences identified match with market labour needs (Annex 2 and Annex 3). With this aim in mind, higher education institutions, as the Escola d'Art i Superior de Disseny de les Illes Balears (EASDIB), take part in this sector as a stakeholder too.

Thirdly, the research will focus on EASDIB design students' Civic Engagement commitment (Annex 4 and Annex 5), which key professional competences enhance Civic Engagement, and how Civic Engagement could improve EASDIB design students' employability and entrepreneurship in the framework of the Creative Economy.

And finally, it will be necessary, again, to review Spanish and Regional regulations in order to explain how the EASDIB facilitates recognition of these key professional competences through Civic Engagement and Service-Learning.

2. New Competences: Key professional competences in Higher Education in Design

Design is a sector in the Creative Economy. What is more, the European Union (EU) has shown a great interest in introducing design in innovation policies, not only in economic policies for EU countries growth and prosperity but also in EU education policies.

And why does design play an important role on EU education policy? Because design knowledge (design methods, such as co-design; design process; design thinking process; project-based learning) is an added value at all levels of education in any field of knowledge. Design is a key knowledge for non-design students, but, what about design students? What key professional competences must be acquired, developed and/or consolidated by design students when design knowledge is the centre of their curriculum? Moreover, which competences are closely related to Civic Engagement? These are the questions to be answered in this chapter.

2.1. The Competence-Based Learning approach

The creation of the European Higher Education Area (EHEA) was an important change in the creation and development of study programmes and teaching-learning system used by higher education institutions, introducing the Student-Centred Learning system known as Competence-Based Learning approach (CBL). However, Schools of Art and Design all over Europe did not have to make great efforts to adapt their study programmes to the EHEA, since they were already used to this learning-teaching system.

CBL is a teaching-learning system based on a combination of theory and practice and it is opposite to Professor-Centred system based primarily on memorisation (Vila & Poblete, 2008: 32, 34-35). The important here is students' knowledge, their understanding and their application. "CBL consists in developing the necessary generic or transversal (instrumental, interpersonal and systemic) competences and the specific competences pertaining to each profession. The aim is to endow students with scientific and technical knowledge, and enable them to apply such knowledge in diverse complex contexts. To this end, knowledge is integrated along with attitudes and values in ways that are appropriated for each student's personal and professional life" (Vila & Poblete, 2008: 33).

In CBL, assessment and qualifications (in terms of learning outcomes to be achieved and formulated by the academic staff) are defined by competences, not by contents to know, although they are important too. On the other hand, CBL also fits well with the European Qualifications Framework (EQF) and the European Credit Transfer System (ECTS); but, what is a competence?

A variety of definitions of the term competence have been suggested. At the begin of the 21st Century, the European Commission defined competence as "the capacity to use effectively experience, knowledge and qualifications" (*Communication COM(2001)678 final*, 2011, November 21: 31).

On the other hand, *The TUNING Europe Project* (2000-2006), supported by the European Commission, provided a definition for competence. This project was aimed at identifying generic competences and subject-specific competences for graduates and employers and it helped educative administrations and higher education institutions to create and develop the curriculum of a study programme.

According to this project, competence is "a dynamic combination of attributes —with respect to knowledge and its application, to attitudes and responsibilities— that describe the learning outcomes of an educational programme, or how learners are able to perform at the end of an educational process" (*TUNING Europe Final Report Phase 1*, 2003: 255). It is also "a combination of knowledge, abilities and skills, specific and transverse, which a degree holder must have to fully satisfy the demands of social contexts" (*TUNING Latin America Final Report*, 2007: 310).

Later on, the European Centre for the Development of Vocational Training (CEDEFOP) published a certain number of documents analysing skill and competences needs in the labour market. In these documents the CEDEFOP identified most-demanded jobs, but they did not identify and define skills and competences needed for these most-demanded jobs. On the other hand, CEDEFOP makes a difference between competence and skills; however, these documents used both terms.

- Competence is defined as the personal capacity to perform a work task in a given context. Competence denotes the 'proven/demonstrated' individual capacity to use knowledge, know-how, skills or qualification to meet usual and/or changing occupational situations and requirements. The notion of competence may include formal as well as non-formal qualifications and skills. It equally may include elements such as the capacity to transfer skills and knowledge to a new occupational situation or the capacity to innovate. The level or kind of competence may be assessed by evaluating the individual's ability to use his/her skills (Tessaring, 2004: 235).
- Skills include the relevant knowledge and experience needed to perform a specific task or job. Skills may be the product of education and training, and experience acquired both in a formal or non-formal way. The notion of skills refers to, and partly overlaps with, other basic concepts such as competence, qualification, knowledge and ability. The imprecise scope of this concept makes its translation difficult into another languages (Tessaring, 2004: 235).

In 2006, in the context of lifelong learning, the European Union defined competence as a "combination of knowledge, skills and attitudes appropriate to the context" (*Recommendation 2006/962/EC*, 2006, December 18).

In 2008, the definition of competence evolved, but the difference between skill and competence still remained in the framework of the European Qualifications Framework (EQF).

- Competence means the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development. In the context of the European Qualifications Framework, competence is described in terms of responsibility and autonomy (*Recommendation 2008/C 111/01*, 2008, March 06).
- Skills mean the ability to apply knowledge and use know-how to complete tasks and solve problems. In the context of the European Qualifications Framework, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments) (*Recommendation 2008/C 111/01*, 2008, March 06).

Lately, the *ECTS User's Guide* (2009: 14 & 35; 2015: 67) chose the term competence and used the last definition provided above.

Finally, the Organization for Economic Cooperation and Development (OECD) used the term skill as a synonymous of competence, and defined it as "the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning. The sum of all skills available to the economy at a given point in time forms the human capital of a country" (OECD, 2012, May 21: 12).

To sum up, even if skills and competence are synonymous terms, the term skill is used in the framework of the labour market (CEDEFOP, OCDE) while the term competence is used in the framework of teaching-learning process (lifelong learning, TUNING project, EQF, ECTS).

As this research is focused on education, this paper will prefer the term competence and it will refer to a dynamic combination of attributes appropriate to the context, such as, knowledge, skills (interpersonal, intellectual and practical), intellectual & practical skills, abilities (personal, social and/or methodological), and ethical values and other attitudes.

2.2. Key professional competences for employability and entrepreneurship in Higher Education in Design

Once the term competence is defined, it is necessary to identify key professional competences to be acquired, developed and/or consolidated by BA in Design's students when graduating in order to improve employability and entrepreneurship.

For the purpose of this article, key professional competences will be "those which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment" (*Recommendation 2006/962/EC*, 2006, December 18), helping students to make connections between education institutions and the labour market (QCA, 2001: 2), and contributing to employability and entrepreneurship successfully.

On the other hand, the selection of these key competences will be based on the analysis of the professional requirements that will help to define and prioritise the key competences required for a given profession (Vila & Poblete, (2008: 34), such as design, through a selected number of European research projects, reports and regulations, starting in 1999.

In 1999, the British Qualifications and Curriculum Authority (QCA) presented the key skills standards for employability as the outcome of extensive pilot work, evaluation and consultation developed in the United Kingdom during 1996-1999. The QCA defined 6 key skills standards which are available at 5 levels of attainment; the QCA programme evaluates participants' progression through each key skills level. The subsequent key skills were reviewed in 2002.

In 2006, the *three-phase TUNING Europe Project* (2000-2006) was completed and coordinated by the University of Deusto (Spain) and the University of Groningen (The Netherlands), and supported by the European Commission in the framework of *The Socrates Programme* and *The Tempus-Tacis Programme*. It focused on 31 generic competences (formerly 30 generic competences) and subject-specific competences for graduates (higher education first cycle studies BA-level) and employers. For the original survey, 30 generic competences were selected (10 instrumental competences, 8 interpersonal competences, and 12 systemic competences), then, the 17 competences judged the most important by participants were selected for

academic purposes (7 instrumental competences, 5 interpersonal competences, and 5 systemic competences).

Meanwhile, the *Recommendation 2006/962/EC on the European Parliament and of the Council of 18 December 2006*, was published and showed 8 key competences for lifelong learning.

Later, in 2007, the *TUNING Latin America Project (2004-2007)* was completed and coordinated by the University of Deusto (Spain) and the University of Groningen (The Netherlands), and subsidised by the European Commission within the framework of *The ALFA Programme*. It focused on 27 generic competences agreed by graduates (higher education first cycle studies BA-level), employers and academics for Latin America.

The same year, in 2007, the *inter}artes Project (2004-2007)* was completed by The ELIA European League of the Institutes of the Arts (Amsterdam, The Netherlands) and supported by the European Commission in the framework of the Socrates. It focused on 10 main learning outcomes for 27 competences (11 key generic competences and 16 key subject-specific competences) for design graduates (higher education first cycle studies BA-level).

In 2010, The Gallup Organization Hungary identified for the European Union 11 skills and capabilities, which were the most important for companies when recruiting higher education graduates. The report was published in the Flash Eurobarometer Series #304.

At the same time, the *Spanish Royal Decree 633/2010* and *Balearics Decree 43/2013* presented 17 key transversal competences by using the TUNING project findings that a design student (graphic, fashion, interior, product) must acquire when graduating (higher education first cycle studies BA-level). In Spain, national and regional governments define, the competences do be acquired, developed and/or consolidated when graduating. It is compulsory for the EASDIB to work with these competences; however, the EASDIB is free to add more competences to the list, if necessary.

In 2010, the Fundación General de la Universidad de Valladolid (Spain) started *The COMPETT Project*, supported by the European Commission as a part of the *EU Lifelong Learning Programme (Leonardo da Vinci)*. In the framework of this project (2010-2012), more than 300 European companies were surveyed about the 10 key professional competences required in business.

Later, in 2012, the Fundación General de la Universidad de Valladolid (Spain) ran another *EU Lifelong Learning Programme (Leonardo da Vinci): The CULTOOL Project*. In the framework of this project (2012-2014), more than 600 actors involved in professional training from different countries (Spain, Ireland, Austria, Bulgaria, Czech Republic, Netherlands and Portugal) were surveyed to highlight 6 key intercultural competences that are the most valued and required for an internship.

In 2013, Humburg & van der Velden & Verhagen published a study that highlights 6 skills domains (plus one bonus) in 6 occupational fields (finances, engineering, ITC, media, legal, management) when recruiting HE graduates. It was commissioned by The Directorate-General for Education and Culture (European Commission), within the framework of the EU Strategy for the Modernisation of Higher Education, and carried out by the Research Centre for Education and the Labour Market (Maastricht University), in cooperation with TNS NIPO. The study assessed 7 important skill areas for employees in the recruitment process, when selecting graduates for job interviews (on the basis of CV attributes). They classified them in three main groups, from the relatively most important skills to the least important skills in this context (Humburg & van der Velden & Verhagen, 2013: 51).

In 2014, the *memo© monitoring exchange mobility outcomes* presented a tool developed by CHE Consult GmbH used to monitor and measure the outcomes and added value of student's participation in mobility programmes. It showed the 10 memo© factors value of intercultural competence and employability.

Previously, in 2013, and then in 2015, there was the *OECD Skills Outlook (2013, 2015)*, based on a *Skills Survey of Adult Skills* aimed at adults aged 16-65. It was a joint initiative of the OECD and the European Union, developed by the *Programme for the International Assessment of Adult Competencies (PIAAC) Board* of each participant country (round 1: 2008-2013; round 2: 2012-2016; round 3: 2014-2018). It focuses on 4 universal basic skills for employability; however, the survey includes questions about the use of various generic skills at work, such as collaborating with others and organising someone's time.

Even when key professional competences were different, selected documents shared the same starting point: key professional competences were decided by stakeholders (public sector, for-profit private sector, non-profit sector and civil society) and, sometimes, included higher education institutions (students and teaching staff) opinion.

To sum up, based on regulations and a selected number of research projects and reports mentioned above, Table 1 presents the 22 key professional competences (check Annex 1 for definitions).

Table 1: EASDIB students' key professional competences for employability and entrepreneurship. List.

1	Social and civic global awareness
2	Cultural global awareness
3	Adaptability and flexibility
4	General knowledge
5	Communication in the mother language
6	Communication in a foreign language
7	Digital knowledge
8	Professional knowledge (specific body of knowledge)
9	Self-management
10	Personal development
11	Analytical and critical thinking
12	Research
13	Problem Solving
14	Design Thinking
15	Decision-making
16	Theory into practice
17	Teamwork
18	Leadership
19	Autonomy, organisation and planning
20	Initiative and entrepreneurship
21	Concern for quality
22	Ethical commitment and social & environmental responsibility

Source: Prepared by the author, based on a selected number of European research projects, reports and regulations.

As shown in Table 1, there are two competences closely related to Civic Engagement:

- Social and civic global awareness (more focused on interpersonal relationships); and
- Ethical commitment and social & environmental responsibility (more focused on the labour market).

In the framework of this article, social and civic global awareness include both abilities, which are basic to foster a global mindset and promote an active global citizenship and the European identity. Social competences include personal, interpersonal and intercultural competence. It covers all forms of behaviour that equip individuals to participate in society as a whole in their community and to resolve conflict where necessary; on the other hand, civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts, structures and a commitment to an active and democratic participation.

On the other hand, concern about social & environmental responsibility is not exclusive of big corporations. Ethical commitment and social & environmental responsibility refers to a moral and ethical individual personal and professional duty to deal with. It involves taking responsibility for their impact of their work in society, in the context of human diversity, social inclusion and equality (Design for All). It also includes collective non-commercial participation (Social Design) and social, economic and environmental sustainable development (Sustainable Design), to take one's responsibility for their impact on society. The rest of the chosen competences are defined in Annex 1.

2.3. Key professional competences for employability, entrepreneurship and the labour market

Qualifications are important to get a degree, because a Diploma could open the door to labour market. However, key competences are the most important for employability and entrepreneurship in any sector of the economy because they are the *currency* that keeps the door open for a long time career. However, it is very important to remember that “this “currency” depreciates as the requirements of the labour market evolve and individuals lose the skills they do not use" (OECD, 2010: 3).

Now it is the time to check if these key professional competences chosen match with the competences needed in the labour market for designers. Moreover, it is also necessary to check whether competences related to Civic Engagement are important for the labour market. These are the issues to be answered in this chapter.

To prepare this article, an on-line stakeholders’ survey and an in-deep personal interview have been conducted in order to verify if key professional competences selected match with the labour market needs. These are the main results.

Figure 1: Key professional competences. Balearics Design Sector Stakeholders' choice. Level of importance from 0 to 10 (average)



Source: Prepared by the author, based on EASDIB on-line stakeholders’ survey and in-deep personal interview (2016).

Although they are high-scored competences (on average over 7.7), competence #1 (Social and civic global awareness), which is closely related to Civic Engagement, and competence #2 (Cultural global awareness) are the least valued competences by the Balearics Design Sector Stakeholders' Board (Table 2).

Table 2: Key professional competences. Balearics Design Sector Stakeholders' choice. From low-demanded competences to high-demanded competences (average)

low-demanded competences	2 Cultural global awareness
	16 Theory into practice
	10 Personal development
	18 Leadership
	4 General knowledge
medium-demanded competences	1 Social and civic global awareness
	5 Communication in the mother language
	20 Initiative and entrepreneurship
	9 Self-management
	22 Ethical commitment and social & environmental responsibility
	6 Communication in a foreign language
	12 Research
	19 Autonomy, organisation and planning
	21 Concern for quality
	17 Teamwork
high-demanded competences	3 Adaptability and flexibility
	8 Professional knowledge (specific body of knowledge)
	11 Analytical and critical thinking
	15 Decision-making
	13 Problem Solving
	14 Design Thinking
7 Digital knowledge	

Source: Prepared by the author, based on EASDIB on-line stakeholders' survey and in-deep personal interview (2016).

To conclude, once tested in the framework of the labour market, both, competence #1 and competence #22 are important for the Balearics Design Sector Stakeholders' Board (although it seems that competence #22 is more important than competence #1 for the labour market); however, they are not the high-demanded competences.

3. New Challenges: Learning through Civic Engagement at the Balearics School of Art and Design

The challenge for design in 21st century, and the added value for design students, is to introduce Civic Engagement in BA in Design's curriculum. However, how could a BA in Design's curriculum facilitate the recognition of key professional competences related to Civic Engagement? This is the final question to be answered in this chapter

3.1. Civic Engagement in Spain

Before explaining how the EASDIB manages key professional competences recognitions, it is necessary to explain a little bit about the meaning of Civic Engagement and the importance of this issue in Spain.

It is commonly accepted that "Civic Engagement means working to make a difference in the civic life of our communities and developing the combination of knowledge, skills, values and motivation to make that difference; it means promoting the quality of life in a community, through both political and non-political processes" (Ehrlich, 2000: vi).

On the other hand, according to the American Psychological Association (APA), Civic Engagement is understood as "individual and collective actions designed to identify and address issues of public concern". APA also lists different Civic Engagement activities, such as individual voluntarism, organizational involvement to electoral participation, work with others in a community to solve a problem, interact with the institutions of representative democracy, working in a soup kitchen, serving on a neighbourhood association, writing a letter to an elected official, voting or taking part in a Service-Learning project at school (APA, 2016).

In 2014, the Instituto de la Juventud (INJUVE), in cooperation with the Centro de Investigaciones Sociológicas (CIS), ran a survey about Solidarity, Civic Engagement and Volunteerism. In 2016, the EASDIB reproduced this survey (in a very small scale) among students with a BA in Design (Annex 4 & Annex 5).

Despite the year of the survey (2014, CIS/INJUVE; 2016, EASDIB) and the background of the respondents (Spanish youth, age 15 to 29; EASDIB students, age 18 to 46), the following three Tables are highlighted in order to compare responses.

The CIS and the INJUVE show up representative data on Spanish youth population (Table 3), very similar to those collected at the EASDIB about cross-cutting education in values (solidarity, civic engagement).

Table 3: To what extent do you think you have been educated for solidarity at school/college?

	CIS/INJUVE 2014 survey Spain Age: 15 to 29 N=1,414	EASDIB 2016 survey CAIB Age: 18 tot 46 N=139
A lot	25.0%	44,6%
Quite	43.3%	90,6%
Little bit	24.5%	59,0%
Nothing	5.5%	4,3%
Does not know	1.7%	1,4%
Does not answer	0.1%	---
Total	100.0%	100.0%

Sources: CIS/INJUVE (Spanish youth population, 2014); EASDIB (students' survey, 2016).

According to CIS/INJUVE survey, a 64% of the respondents collaborate with a non-profit organization and a 36% do not. On the contrary, according to EASDIB survey, a 29.5% of the respondents collaborate with a non-profit organization and a 70.5% do not. The reason of this big difference is explained in the following Tables (Table 4 & Table 5).

Table 4: What is the main reason to participate in a non-profit organization?

	CIS/INJUVE 2014 survey Spain Age: 15 to 29 N=905	EASDIB 2016 survey CAIB Age: 18 tot 46 N=41
To not be alone	0.9%	---
To be with people who think like you	9.0%	4.9%
To feel useful helping others	12.3%	56.1%
Because your friends belong/belonged this association	10.2%	---
In order to defend your rights and opinions	8.5%	4.9%
To enjoy the benefits of the association	11.0%	9.8%
To use your free time in activities that you like	40.7%	19.5%
To meet your religious concerns	2.4%	---
To satisfy your political concerns	0.7%	---
To play sports, keep fit	1.5%	---
Other reasons	1.9%	---
Does not know	0.1%	4.9%
Does not answer	0.9%	---
Total	100.0%	100.0%

Sources: CIS/INJUVE (Spanish youth population, 2014); EASDIB (students' survey, 2016).

While participation of Spanish youth population in a non-profit organization is a matter of how they use their free time (40.7%), EASDIB students show up more concern in helping others (56.1%).

Table 5 Which of the following reasons best explains why currently not cooperating with any non-profit organization?

	CIS/INJUVE 2014 survey Spain Age: 15 to 29 N=509	EASDIB 2016 survey CAIB Age: 18 tot 46 N=98
Do not have time	22.8%	30.6%
Do not you have planted seriously	44.4%	28.6%
Convenience	6.7%	3.1%
To prefer to do things with friends	7.1%	---
To prefer to do things by yourself	5.9%	2.0%
Not to have enough information about non-profit organization	7.5%	7.1%
Other reason	1.8%	10.2%
Not interested, do not like	1.2%	---
Does not know	1.6%	1.0%
Does not answer	1.2%	17.3%
Total	100.0%	100.0%

Sources: CIS/INJUVE (Spanish youth population, 2014); EASDIB (students' survey, 2016).

Lack of information, lack of time, lack of money, or a combination of these three issues are the main reasons for not joining an association (47.9%), and, for sure, EASDIB students do not take it seriously (28.6%).

Data show that youth in Spain has a strong commitment to Civic Engagement and belongs to a non-profit organization, but students at the EASDIB do not. It really does not mean that they are against Civic Engagement; it only means that they take part with community life in a different way. What is more, when you ask them for help, EASDIB students are always ready to give you a hand.

3.2 Key professional competences recognition at the EASDIB

Key professional competences for BA in Design's students have been presented (Table 1 & Annex 1), based on a selected number of regulations and reports. These key professional competences have also been tested in the framework of the labour market needs. However, the challenge for design higher education institutions is how to recognize them, not only through formal learning (CBL), but also through non-formal learning, informal learning and, even, through incidental or random learning.

- Formal learning is an intentional learning typically provided by an education or training institution, structured (in terms of learning objectives, learning time or learning support) and leading to certification (*Communication COM(2001)678 final*, 2011, November 21: 32). Formal education is institutionalised, intentional and planned through public organizations and recognised private bodies, and – in their totality – constitute the formal education system of a country (UNESCO, 2012: 11).
- Non-formal learning is an intentional learning that is not provided by an education or training institution and typically does not lead to certification. It is, however, structured (in terms of learning objectives, learning time or learning support) (*Communication COM(2001)678 final*, 2011, November 21: 33). Non-formal education is institutionalised, intentional and planned by an education provider. The defining characteristic of non-formal education is that it is an addition, alternative and/or

complement to formal education within the process of lifelong learning of individuals (UNESCO, 2012: 11-12).

- Informal learning is understood as intentional learning resulting from daily life activities related to work, family or leisure. It is not structured (in terms of learning objectives, learning time or learning support) and typically does not lead to certification” (*Communication COM(2001)678 final*, 2011, November 21: 32). Informal education is defined as any form of learning that are intentional or deliberate, but are not institutionalised (UNESCO, 2012: 12).
- Incidental learning (random learning) is understood as non-intentional learning (*Communication COM(2001)678 final*, 2011, November 21: 32). It may occur as a by-product of day-to-day activities, events or communications that are not designed as deliberate educational or learning activities (UNESCO, 2012: 12).

With the help of Balearics Design Sector Stakeholders’ Board, Table 6 explains how to better recognise key professional competences through formal, non-formal, informal and incidental education in BA in Design’s curriculum at the EASDIB (using formal, non-formal, informal and incidental learning). Besides, learning through Civic Engagement (“Community Activities”) can really improve a number of design students’ competences: competence #1 (social and civic global awareness), competence #22 (ethical commitment and social & environmental responsibility).

Table 6: Main ways to recognise key professional competences through formal, non-formal, informal and incidental education in BA in Design's curriculum at the EASDIB

	Formal education recognition					Non-formal & informal & incidental education recognition	Formal & non-formal & informal & incidental education recognition
	Basic courses (74 ECTS)	Speciality courses (114 ECTS)	Non-compulsory courses (22 ECTS)	National Internship (12 ECTS)	Final Major Project (14 ECTS)	Community activities (4 ECTS)	Voluntary international mobility for studies (30-60 ECTS) and/o International Internship (12 ECTS)
Graduated in Design (BA), higher education Level 6 EQF; 1st cycle QF-EHEA Total: 240 ECTS							
1	Social and civic global awareness						X
2	Cultural global awareness						X
3	Adaptability and flexibility						X
4	X	General knowledge					
5	X	Communication in the mother language					
6	Communication in a foreign language						X
7	Digital knowledge						X
8	Professional knowledge (specific body of knowledge)						X
9	Self-management						X
10	Personal development						X
11	Analytical and critical thinking						X
12	Research						X
13	Problem Solving						X
14	Design Thinking						X
15	Decision-making						X
16	Theory into practice						X
17	Teamwork						X
18	Leadership						X
19	Autonomy, organisation and planning						X
20	Initiative and entrepreneurship						X
21	Concern for quality						X
22	Ethical commitment and social & environmental responsibility					X	

Source: Prepared by the author, based on EASDIB on-line stakeholders' survey and in-deep personal interview (2016).

It is necessary to say that the 22 key professional competences chosen must be acquired, developed and/or consolidated in the framework of the *Balearics Decree 43/2013*. It regulates the BA in Design's curriculum

(formal education) through basic courses (74 out of 240 ECTS), speciality courses (114 out of 240 ECTS), non-compulsory courses (22 out of 240 ECTS), internship (12 out of 240 ECTS) and the Final Major Project (14 out of 240 ECTS). In this context, the Balearics Design Sector Stakeholders' Board points out the main ways to recognise key professional competences in formal education (Table 6).

Basic courses focus on basic knowledge while developing competence #4 (General knowledge) and competence #5 (Communication in the mother language). On the other hand, speciality courses focus on specific knowledge while developing competence #7 (Digital knowledge), competence #8 (Professional knowledge), competence #11 (Analytical and critical thinking) and competence #14 (Design Thinking).

The Final Major Project (that it is also a course, according to the BA in Design's curriculum) must involve all chosen competence and, in particular, the Balearics Design Sector Stakeholders' Board highlights the importance of the following competences: competence #9 (Self-management), competence #12 (Research), competence #13 (Problem Solving), competence #15 (Decision-making), competence #16 (Theory into practice), competence #18 (Leadership), competence #19 (Autonomy, organisation and planning), competence #20 (Initiative and entrepreneurship) and competence #21 (Concern for quality) while developing this final course before graduating.

On the other hand, according to the Balearics Design Sector Stakeholder's Board opinion, internships will focus on competence #3 (adaptability and flexibility), competence #10 (personal development) and competence #17 (team work).

The Balearics Design Sector Stakeholders' Board agrees that non-compulsory courses are not the best way to acquire, develop and/or consolidate key professional competences, but they are the best way to work with. However, the Stakeholders' Board places great importance on "Community Activities" in BA in Design's curriculum (non-formal & informal & incidental education), as the main way to recognise key professional competences, as competence #22 (Ethical commitment and social & environmental responsibility) that focus on Civic Engagement. Meanwhile, international mobility (non-formal & informal & incidental education) is important to the acquisition, development and/or consolidation of competence #1 (Social and civic global awareness), competence #2 (Cultural global awareness) and competence #6 (Communication in a foreign language).

To sum up, this is just a short explanation how the EASDIB manages the recognition of key professional competences. Anyway, the European Union suggested that competences acquired, developed and/or consolidated are recognised formally by awarding certificates. Meanwhile non-formal learning and informal learning could be recognised by granting equivalences in ECTS credits recognition (*Communication COM(2001)678 final*, 2011, November 21: 34), as the EASDIB does. Now it is the time for state members

(through appropriated education national and regional regulations) and higher education institutions (through academic autonomy) to grant students this recognition.

3.3 Learning through Civic Engagement at the EASDIB

The *Balearics Decree 43/2013* defines formal learning in the framework of the BA in Design's curriculum. Bearing this regulation in mind, the article 9.2.c of the *Balearics Decree 43/2013* gives access to non-formal, informal and incidental learning recognition throughout a compulsory course called "Community Activities" (4 ECTS) that rewards students' Civic Engagement.

According to data (Table 7), a 62.7% of the EASDIB students have a certain "Civic Engagement" experience though "Community Activities", and a 39.5% have joined a minimum of one Service-Learning project before graduating.

<i>Table7: Level of commitment of the BA in Design's students at the EASDIB</i>	Have you ever offered your help for "Community Activities" (4 ECTS) at the EASDIB?	Have you ever joined a Service-Learning Project at the EASDIB?
Yes, within the last 12 months	49.0%	32.4%
Yes, but not within the last 12 months	13.7%	7.1%
No, never	35.3%	58.3%
Do not reply	1.4%	2.2%
Total	100.0%	100.0%

Source: EASDIB (students' survey, 2016).

Somehow, "Community Activities" is aimed at promoting Civic Engagement among students in three different ways:

- Outer volunteer activities are a way to promote Civic Engagement beyond the EASDIB by participating in a wide range of cultural, artistic, sporting, students' representation, solidarity & cooperation activities with a non-profit organization.
- Intern volunteer activities with the school are a way to engage with the educational community by helping in exhibitions at the EASDIB like supporting Department activities, and assisting to other classmate final major project. Since July 2014, the EASDIB Council Board published a list of activities to be considered for every academic year.
- Intern volunteer activities with the school, focused on Service-Learning, is considered a valuable element of the learning experience (*Service-Learning Conference Report*, 1970) and an excellent way to promote Civic Engagement at the EASDIB by using the project-based learning (PBL) teaching method. The American Psychological Association (APA) recalls that Service-Learning and Civic Engagement are not the same issue. According to this association, "Civic Engagement is the broader motif, encompassing Service-Learning, but not limited to it" (APA, 2016).

And this is a key milestone for Civic Engagement recognition at the EASDIB, as this is the first time that a regulation allows the EASDIB to recognise key professional competences through formal & non-formal & informal & incidental education.

4. Conclusion

This article was aimed at answering the following research questions:

- Research Question #1: What are the key professional competences to be acquired, developed and/or consolidated by design students when graduating in order to improve employability and entrepreneurship?
- Research Question #2: Which competences are closely related to Civic Engagement?
- Research Question #3: Do these key professional competences chosen match with the competences needed in the labour market for designers?
- Research Question #2: Are competences related to Civic Engagement important for the labour market?
- Research Question #5: How could a BA in Design's curriculum facilitate the recognition of key professional competences related to Civic Engagement?

After reviewing Spanish and Balearics regulations, and also a number of recent EU research projects and reports, 22 key professional competences have been identified. This research also highlights that competence #1 (social and civic global awareness) and competences #2 (ethical commitment and social & environmental responsibility) are closely related to Civic Engagement. On the other hand, the 22 chosen competences fit into the labour market and even if Civic Engagement is also important for stakeholders, it is not their main concern. However, Civic Engagement is important for higher education institutions and it could be improved at school. In this context, BA in Design's Spanish & Regional regulations allow the EASDIB to recognise Civic Engagement through "Community Activities" (4 ECTS).

In conclusion, design is an economic sector that offers real opportunities in the Creative Economy, but the labour market demands new key professional competences to be acquired, developed and/or consolidated by BA in Design's students when graduating. Somehow, a number of these key professional competences are related to Civic Engagement. In this context, the added value for design students, and the challenge to design higher education institutions in the 21st century, is to introduce learning through Civic Engagement in BA in Design's curriculum (as the Balearics School of Art and Design does) and to enhance BA in Design's curriculum to improve employability and entrepreneurship in the Creative Economy.

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Annex 1: EASDIB students' key professional competences for employability and entrepreneurship: Definitions

1	Social and civic global awareness	Social and civic global awareness include both abilities, which are basic to foster a global mindset and promote an active global citizenship and the European identity. Social competences include personal, interpersonal and intercultural competence. It covers all forms of behaviour that equip individuals to participate in society as a whole in their community and to resolve conflict where necessary; on the other hand, civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts, structures and a commitment to an active and democratic participation (<i>Recommendation 2006/962/EC; Communication COM(2001)678 final, 2011, November 21: 31</i>).
2	Cultural global awareness	Cultural global awareness includes the appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts (<i>Recommendation 2006/962/EC</i>), that will help go beyond solid, stereotypical, sometimes, negative constructions of culture, and will promote the knowledge, recognition, appreciation, understanding, accepting and respect of multiple identities diversity and inter-culturally (gender, age, ethnic, religion, language, politics, sexual orientation, politics, social and cultural background) for the construction of a common area to promote exchanges among people (Vila & Poblete, 2008: 210-214).
3	Adaptability and flexibility	Adaptability and flexibility are the abilities to change, fit or adjust as fast as possible to different circumstances, fields, roles, contexts, situations, conditions, problems, technologies, market conditions, work patterns, et cetera, that is, to suit in an ambiguous ever-changing personal and professional environment (<i>Communication COM(2001)678 final, 2011, November 21: 31; Vila & Poblete, 2008: 215-222</i>).
4	General knowledge	General knowledge includes a minimum level of knowledge in a wide range of fields, not only in Maths (develop and apply mathematical thinking to solve a range of problems in everyday situations) and in Science and Technology (use the body of knowledge and methodology employed to explain the natural world, and to identify questions and to draw evidence-based conclusions) (<i>Recommendation 2006/962/EC; QCA, 2001: 2</i>), but also in history (art, design, aesthetics, culture of design), and other visual languages and specialised forms of communication (artistic drawing, technical drawing, use of the colour), and design methods (scientific method applied to Design).
5	Communication in the mother language	Communication in the mother tongue is the ability to express clearly and interpret ideas, concepts, thoughts, feelings, facts and opinions in both oral and written form, and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts, such as in education and training, work, home and leisure (QCA, 2001: 2; <i>Recommendation 2006/962/EC; Vila & Poblete, 2008: 181-194</i>). When finishing High School, it is supposed a level B2/C1 for understanding (listening, reading) speaking (spoken interaction, spoke production) and writing, according to the Common European Framework of Reference for Languages.
6	Communication in a foreign language	Communication in a foreign language (English as a lingua franca and/or any other language) is the ability to express clearly and interpret ideas, concepts, thoughts, feelings, facts and opinions in both oral and written form, and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts, such as in education and training, work, home and leisure (<i>Recommendation 2006/962/EC; Vila & Poblete, 2008: 195-200</i>). It is recommended a level B1 (European Union for Erasmus+ students' mobility) or B2 (<i>Royal Decree 43/2013</i> for Bachelor design studies in Spain) for understanding (listening, reading) speaking (spoken interaction, spoke production) and writing, according to the Common European Framework of Reference for Languages.
7	Digital knowledge	Digital knowledge includes the confident and critical use of Information and Communication Technologies (ITCs) resources, communication tools and networks in technology-rich environments for eMailing, eLearning, eCommerce, eBusiness and else, such as computers and other electronic devices, hardware and software, the Internet, databases, security measures, desktop et cetera (QCA, 2001: 2; <i>Recommendation 2006/962/EC; Vila & Poblete, 2008: 167-174; OECD, 2012, May 21: 107; OECD, 2012, May 21: 107; OECD, 2013, December 05: 4</i>).

8	Professional knowledge (specific body of knowledge)	As a knowledge-based society, professional knowledge (specific body of knowledge) includes a particular knowledge in the framework that a person, as a professional, needs to know in order to develop their job: profession (creativity, structured design methods, design process, design thinking process, design projects, technical craft workshops, management, legal issues, positioning), market (trading area offer, demand, marketing-mix, product, price, place, promotion), customers (needs, market segmentation, target, users and consumers, motivations and behaviour), sector (competitors, collaborators, and context (PESTLE analysis, political factors, economic factors, social and demographic factors, technological factors, legal factors, environmental factors), basic to develop professional expertise (Humburg & van der Velden & Verhagen, 2013: 11, 50, 53, 91).
9	Self-management	Based on the idea of "know thyself" (VII century BC, temple of the oracle of Apollo at Delphi's sanctuary), self-management refers to an individual's ability to effectively organize and distribute according to priorities someone's available talent, time, information, lifelong learning process, money, networks, documents, and rest. Self-management helps to have a better control of one's resources for a better self-confidence-building, and it aims to clearly focus on what to achieve: to define priorities and follow the PDCA Deming Cycle (plan, do, check, act) toward improved targets with a deadline (QCA, 2001: 2; QCA, 2004b: 54; <i>Recommendation 2006/962/EC</i>).
10	Personal development	Personal development refers to an individual's ability to understand oneself (talents, abilities, skills, thoughts, feelings, behaviour, attitudes, character, motivations, and fears), strengths and weakness, their progress and achievements. Self-knowledge, self-awareness and self-assessment improve self-discovery for personal development and better self-confidence-building.
11	Analytical and critical thinking	Analytical and critical thinking refer to the type of mental process (Vila & Poblete, 2008: 65-71, 80-86) people use to understand reality by collecting relevant information, examining it, distinguishing and separating the parts of a whole, studying in detail, questioning it, understanding it, interpreting it, synthesizing it and making careful judgements in order to communicate and explain then a complex situation. It is necessary to say that analytical and critical thinking facilitate a diagnosis, decisions taking and "traditional" project-based problem-solving, as a way to think strategically and apply the existing rules to new situations in order to solve problems (OECD, 2015, May 27: 22). This is a previous step to research activities (Vila & Poblete, 2008: 63-125).
12	Research	Research refers to the ability to stimulate individual's curiosity by using a sequence of steps, known as the scientific method, to expand information and knowledge and about any topic they might have interest in: observe the reality and formulate a problem, consult different sources of information, construct and hypothesis, plan a data collection method and collect them, analyse and interpret the collected data, discuss and draw a conclusion, present your results in a research report.
13	Problem Solving	Problem-solving is defined as the ability to access and process systematically information, evaluate the consequences of possible choices, and learn from previous steps in order to face new situations and perform practical challenging tasks by making new connections with different tools (such as design thinking) and in different environments (such as technology-rich environments) to achieve the proposed goals (QCA, 2001: 2; OECD, 2013: 4).
14	Design Thinking	Design thinking is not only as a new way of thinking, but especially as a new way to work that goes beyond the world of design. Design thinking refers to the ability to introduce integrative thinking (a form of reasoning linking instinct, senses and knowledge) and creativity (associated to originality, imagination, inspiration, ingenuity and inventiveness) refers to an individual's life and work to adapt to major changes and to innovate. It is necessary to say that design thinking is related to "non-traditional" project-based problem-solving, as a way to think strategically and create unconventional and unexpected rules to new situations in order to present more than one possible alternative and solve problems (OECD, 2015, May 27: 22). This is a previous step to research activities (Vila & Poblete, 2008: 63-125).

15	Decision-making	Decision-making refers to the individual's ability to reach an agreement by following a systematic process in different contexts and fields that includes negotiating (fluent formal discussions that integrates different views), influencing (changing somebody's thoughts, behaviour, opinion, et cetera with solid and convincing arguments), position-defending (making a statement) and decision taking (the process of collecting information and selecting from several choices that involves complex cognitive activity) (Vila & Poblete, 2008: 146-152, 2008: 244-253).
16	Theory into practice	Theory into practice refers to an individual's ability to turn theory into practice, to apply knowledge into practice in real-world environment, to learn through real projects, to perform specific academic tasks and real problems connected with the real world by using basic and specialized theoretical knowledge.
17	Teamwork	Teamwork is the ability to work cooperatively, together with three or more people, as a collaborative group, in heterogeneous environments (culture, disciplines, nationalities, languages, et cetera) and in different contexts (inter-, multi-, cross-) toward a common goal (QCA, 2001: 2; QCA, 2004b: 23, 28, 34; Vila & Poblete, 2008: 238-244).
18	Leadership	Leadership refers to complex ability to influence individuals and/or groups, lead or guide a team, delegate tasks, contribute to the development of others and anticipate to the future. Notice that leader/leadership (based on personal profile: charisma, initiative, autonomy, honesty, unquestionably integrity, responsibility, commitment, sincerity, passion, trust, positivism, wisdom, determination and sensitivity) is far different from manager/management (based on organizational and communicative skills). Leadership is a role model to follow (Vila & Poblete, 2008: 208-315).
19	Autonomy, organisation and planning	Autonomy, organisation and planning refer to an individual manage abilities to act and make one's decision without help and control by others, arrange and decide what, how, when, where and with whom you will do something before starting to do it, to reduce or eliminate possible handicaps (Vila & Poblete, 2008: 161-166), to work to deadlines and deliver what has been agreed on (González & Wagenaar, 2008: 111).
20	Initiative and entrepreneurship	Sense of initiative and entrepreneurship mindset refer to empowerment (<i>Communication COM(2001)678 final, 2011, November 21</i> : 31) and to the individual's ability to turn ideas into action. It includes creativity, innovation and risk-taking, as well is the ability to plan and manage projects in order to achieve their objectives (<i>Recommendation 2006/962/EC</i>). This is the ability to decide and act in an independent way your life path, what to do, why to do, where to do, when to do it and with whom, implementing their own initiatives, working to achieve your dreams, seeing news opportunities, organizing and managing in a new way your resources, taking risks and willing to succeed, even by starting-up a business (Vila & Poblete, 2008: 260-277).
21	Concern for quality	Concern for quality refers to and individual's ability to focus on doing things well (Vila & Poblete, 2008:294-300), that is to strive for high standards of excellence, in life and/or at work, by nurturing a culture of excellence, doing the best, finding solutions that exceed normal performances and achieving outstanding results they can sustain (The EFQM Excellence Model).
22	Ethical commitment and social & environmental responsibility	Concern about social & environmental responsibility is not exclusive of big corporations. Ethical commitment and social & environmental responsibility refers to a moral and ethical individual personal and professional duty to deal with. It involves taking responsibility for their impact of their work in society, in the context of human diversity, social inclusion and equality (Design for All). It also includes collective non-commercial participation (Social Design) and social, economic and environmental sustainable development (Sustainable Design), to take one's responsibility for their impact on society (<i>Communication COM(2001)678 final, 2011, November 21</i> : 311; Vila & Poblete, 2008: 223-231).

Annex 2: Technical survey sheet for “Competencias profesionales clave para la empleabilidad y auto-ocupación de los diseñadores” [Key Professional Competences for designers’ Employability and Entrepreneurship]

a) Coverage: Regional, Balearic Islands.

b) Study population: The intended population is a group of 25 stakeholders with diverse backgrounds, covering the value-chain of Balearics Design sector value-chain, such as present and former teaching staff linked with labour market, former students, organization partners where students take an internship, and regional administration staff.

c) Sample size: 25 stakeholders.

d) Data collection: On-line structured questionnaire filled in directly by the stakeholder. The online surveys lasted about 30 minutes. Also an in-deep personal interview.

e) Type of sample: Non-probability simple (non-representative), accidental sample.

f) Data collection: July-August 2016.

g) Ethical considerations: Voluntary participation.

h) Stakeholders’ profile

<u>Gender:</u>	100.0%	<u>Academic background:</u>	100.0%
- Male	44.0%	a) <u>Maximum level of studies</u> (EQF level)	
- Female	56.0%	- EQF level 5: Higher education short cycle (VET)	28.0%
<u>Age:</u>	26 to 61	- EQF level 6: Higher education first cycle studies (Bachelor)	28.0%
<u>Professional background:</u>	100.0%	- EQF level 7: Higher education second cycle studies (Master)	40.0%
- Job contact (private sector)	16.0%	- EQF level 8: Higher education third cycle studies (Doctorate)	4.0%
- Job contact (public sector)	24.0%	b) <u>Main field of studies</u> (ISCED-F 2013)	
- Freelance	32.0%	- Graphic Design (code 211)	12.0%
- Job contact (private sector) & freelance	4.0%	- Interior Design (code 212)	20.0%
- Job contact (public sector) & freelance	24.0%	- Fashion Design (code 212)	16.0%
<u>Field/s of activity:</u>	100.0%	- Product Design (code 212)	12.0%
- Interdisciplinary Design	32.0%	- Fine Arts (code 213)	4.0%
- Graphic/Communication Design	24.0%	- History of art (code 213)	4.0%
- Interiors/Space Design	16.0%	- Marketing & advertising (code 414)	4.0%
- Fashion/Accessories Design	24.0%	- Law (code 421)	4.0%
- Product Design	4.0%	- Biology (code 511)	4.0%
<u>Years in labour market:</u>	100.0%	- Computer engineering (code 714)	4.0%
- 1 to 5 years	4.0%	- Architecture (code 731)	16.0%
- 6 to 10 years	24.0%	<u>Family links with Design Sector:</u>	100%
- 11 to 15 years	4.0%	- Parents	12.0%
- 16 to 20 years	20.0%	- Partner	8.0%
- 21 to 25 years	12.0%	- Siblings	4.0%
- More than 25 years	36.0%	- None	76.0%
		<u>Total N:</u>	25 surveys and interviews

Annex 3: Survey instrument: Questionnaire for “Competencias profesionales clave para la empleabilidad y auto-ocupación de los diseñadores” [Key Professional Competences for designers’ Employability and Entrepreneurship]

Sobre tu trabajo, ¿Qué actividades desarrollas habitualmente (especificar en porcentajes aproximados)? *

A título de ejemplo: a) DISEÑO GRÁFICO Y DE LA COMUNICACIÓN VISUAL. (Identidad corporativa y visual, Branding; Diseño editorial; Producción gráfica; Diseño de envases y embalajes; Dirección de arte en publicidad; Diseño audiovisual; Grafismo en televisión; Diseño multimedia; Diseño de interacción, diseño web; Diseño videojuegos; Diseñador ambiental; gráfica y comunicaciones aplicadas al espacio, señalética; Diseño de material didáctico; Cartelería, ilustración); b) DISEÑO DE INTERIORES Y DEL ESPACIO (Diseño de interiores y espacio; Diseño de espacios interiores para el hábitat; Diseño de espacios comerciales y de ocio; Diseño de espacios administrativos; Diseño de espacios culturales, educativos y lúdicos; Diseño de espacios industriales; Diseño de espacios efímeros: exposiciones, stands, etc. Rehabilitación de viviendas; Paisajismo y diseño de espacios públicos; Diseño de los espacios interiores de los distintos sistemas de transporte, Gestión de obras, mediciones, presupuestos; Prevención de riesgos en el ámbito del diseño de interiores; Dirección de obras en el ámbito del diseño de interiores); c) DISEÑO DE MODA Y COMPLEMENTOS (Diseño de moda e indumentaria; Investigación de tendencias; Estilismo; Dirección artística; Vestuario teatral y cinematográfico; Diseño de complementos: calzado, joyería, marroquinería, etc.; Diseño textil; Diseño y gestión de imagen corporativa; Diseños personalizados o corporativos; Diseño de moda e indumentaria para actividades específicas; Ilustración de moda, figurines; Sastrefía y confección a medida); d) DISEÑO DE PRODUCTO (Diseño de envases y embalajes; Diseño de juguetes; Menaje; Diseño de electrodomésticos; Diseño de mobiliario para el hábitat; Diseño de mobiliario de oficina; Diseño de elementos urbanos; Diseño de iluminación y luminarias; Diseño en el ámbito de la automoción; Diseño de herramientas y accesorios; Diseño de producto cerámico; Diseño de sanitarios y grifería; Diseño para la artesanía; Diseño para condiciones especiales; Diseño de complementos de moda: calzado, joyería, marroquinería, etc.; Diseño textil; Diseño de sistemas; Desarrollo de producto); e) OTROS (arquitectura, etc.).

Sobre tus clientes (o los clientes de la organización para la que trabajas): ¿para qué sector/es económicos trabaja habitualmente (especificar en porcentajes aproximados)? *

A título de ejemplo: Construcción, agro-alimentación, industria (joyería, juguete, mobiliario, artes gráficas, calzado, cerámica, confección, editorial), comercio, servicios (educación, hostelería, restauración, sanidad, ocio...).

Estas son las competencias profesionales claves para la empleabilidad y la emprendeduría en el Sector Diseño, que los estudiantes deben adquirir, desarrollar y/o consolidar cuando finalicen sus estudios. Según tu opinión, valora de 0 (ninguna) a 10 (mucha) su importancia en el sector.

Competencia	0	1	2	3	4	5	6	7	8	9	10
1) Conciencia social y cívica global *											
3) Adaptabilidad y flexibilidad *											
4) Cultura general *											
5) Comunicación en el idioma materno *											

Competencias profesionales clave para la empleabilidad y auto-ocupación de los diseñadores

La EASD Illes Balears está realizando una encuesta en línea dirigida a profesionales del sector diseño, para valorar las competencias profesionales claves para la empleabilidad y auto-ocupación de los futuros diseñadores.

En esta encuesta en línea del término “competencia” es una combinación dinámica de atributos adecuados al contexto, tales como, conocimiento, habilidades (interpersonales, intelectuales y prácticas), habilidades intelectuales y prácticas, habilidades (personales, sociales y/o metodológicas), valores éticos y otras actitudes.

Te agradecemos por adelantado tu colaboración en esta investigación.

*Required

Perfil profesional

Nombre y apellidos *

Dirección de correo electrónico *

Datos profesionales (puedes escoger más de una opción) *

Trabajas por cuenta propia (freelance, autónomo, estudio propio)

Trabajas por cuenta ajena (a sueldo en el sector privado)

Trabajas por cuenta ajena (sector público: funcionario, personal laboral)

Other:

Años de experiencia en el mercado. ¿En qué año comenzaste? *

Número de trabajadores fijos (incluido el encuestado) -empleo directo- *

Escribe “0” si trabajas por cuenta ajena, escribe “1” si eres autónomo y no tienes personal contratado.

Número de colaboradores externos -empleo indirecto- *

Un colaborador externo es cualquier persona individual (freelance, autónomo) como tú con el que colaboras puntualmente para desarrollar tus proyectos. Escribe “0” si trabajas por cuenta ajena.

- 6) Comunicación en un idioma extranjero *
0 1 2 3 4 5 6 7 8 9 10
- 7) Conocimiento digital *
0 1 2 3 4 5 6 7 8 9 10
- 8) Conocimientos especializados *
0 1 2 3 4 5 6 7 8 9 10
- 9) Gestión de uno mismo *
0 1 2 3 4 5 6 7 8 9 10
- 10) Desarrollo personal *
0 1 2 3 4 5 6 7 8 9 10
- 11) Pensamiento analítico y crítico *
0 1 2 3 4 5 6 7 8 9 10
- 12) Investigación *
0 1 2 3 4 5 6 7 8 9 10
- 13) Resolución de problemas *
0 1 2 3 4 5 6 7 8 9 10
- 14) Pensamiento proyectual *
0 1 2 3 4 5 6 7 8 9 10
- 15) Toma de decisiones *
0 1 2 3 4 5 6 7 8 9 10
- 16) Teoría en la práctica *
0 1 2 3 4 5 6 7 8 9 10
- 17) Trabajo en equipo *
0 1 2 3 4 5 6 7 8 9 10
- 18) Liderazgo *
0 1 2 3 4 5 6 7 8 9 10
- 19) Autonomía, organización y planificación *
0 1 2 3 4 5 6 7 8 9 10
- 20) Sentido de la iniciativa y espíritu emprendedor *
0 1 2 3 4 5 6 7 8 9 10
- 21) Preocupación por la calidad *
0 1 2 3 4 5 6 7 8 9 10
- 22) Compromiso ético y responsabilidad social & medioambiental *
0 1 2 3 4 5 6 7 8 9 10
- ¿Alguna otra competencia/s profesional a destacar no mencionada anteriormente? *
De entre todas ellas y a tú parecer, ¿cuáles son las cinco competencias profesionales claves para la empleabilidad y auto-ocupación de los diseñadores? *
Puedes escribirlas o indicar su número de orden en el cuestionario (de 1 a 22).

En tu opinión, ¿dónde crees que se desarrollan mejor estas estas competencias (una sola respuesta por competencia, la principal)? *

Para ver todas las opciones, usa el CURSOR (al final de la tabla). FB / Formación básica (74 ECTS) ; ESP / Cursos de la especialidad (114 ECTS); OP / Oportivas (22 ECTS) ; PE / Prácticas externas en España (12 ECTS); PFE / Proyecto Final de Estudios (14 ECTS); AC / Actividades comunitarias: colaboración con la EASDIB y/o voluntariado en una ONG (4 ECTS); MOB / Movilidad internacional para estudios/prácticas en el extranjero.

FB ESP OP PE PFE AC MOB

- 1) Conciencia social y cívica global
- 2) Conciencia cultural global
- 3) Adaptabilidad y flexibilidad
- 4) Cultura general
- 5) Comunicación en el idioma materno
- 6) Comunicación en un idioma extranjero
- 7) Conocimiento digital
- 8) Conocimientos especializados
- 9) Gestión de uno mismo
- 10) Desarrollo personal
- 11) Pensamiento analítico y crítico
- 12) Investigación
- 13) Resolución de problemas
- 14) Pensamiento proyectual
- 15) Toma de decisiones
- 16) Teoría en la práctica
- 17) Trabajo en equipo
- 18) Liderazgo
- 19) Autonomía organización y planificación
- 20) Sentido de la iniciativa y espíritu emprendedor
- 21) Preocupación por la calidad
- 22) Compromiso ético y responsabilidad social & medioambiental

¿Comentarios? Tu opinión es importante. *

Perfil profesional y personal

Sexo: *

Hombre

Mujer

Fecha de nacimiento: *

DD MM YYYY

/ /

Municipio de residencia habitual: *

Formación reglada: *

Por favor, indica título oficial, especialidad, institución educativa y año de finalización de los estudios; Se puede indicar más de una titulación, p.e.: Licenciada, derecho, UIB, 1992; Máster, turismo, UIB, 1996.

Campo de educación y capacitación: *

Diseño Gráfico

Diseño de Interiores

Diseño de Moda

Diseño de Producto

Bellas Artes

Arquitectura

Other:

Vinculación de los familiares directos con el sector en el que trabajas. *

Ninguna

Abuelos

Padre

Madre

Hermanos

Cuñados/as

Tíos/tías

Primos

Pareja

Hijos/as

Otros, ¿Quiénes?: ...

No Sabe

No Contesta

¿Puedo publicar tu nombre, tu email y un breve CV en un artículo? *

Sí

No

¿Tu empresa o la empresa para la que trabajas tienen página web? Por favor, escribe la URL. *

No

Other:

¿Tienes una página web personal? Por favor, escribe la URL. *

No

Other:

Annex 4: Technical survey sheet for “Solidaridad, participación ciudadana y voluntariado en la EASDIB” [Solidarity, Civic Engagement and Volunteerism at the EASDIB]

a) Coverage: Escola d’Art i Superior de Disseny de les Illes Balears.

b) Study population: The intended population is 350 students enrolled at the Escola d’Art i Superior de Disseny de les Illes Balears during the academic year 2015-2016.

c) Sample size

- Calculated surveys: 78 respondents (95.5% confidence interval -two *sigmas*-; +10% standard error; hypothesis $p=q=50$.)
- Conducted surveys: 143 respondents.
- Rejected surveys: 4 respondents.
- Valid surveys: 139 respondents.
-

d) Data collection: On-line structures questionnaire filled in by trained interviewers who interview students. The questionnaire was adapted from CIS/INJUVE 2014 proposal. The online surveys lasted about 5 minutes, and was first tested in a small scale pilot among second year fashion design students.

e) Type of sample: Probability sample (representative), stratified random sample on three population characteristics:

- Speciality-category level (graphic design, interior design, fashion design, product design).
- Year of study-category level (first, second, third, four).
- Gender-category level (male, female).

f) Data collection: 23rd May till 17 June 2016.

g) Ethical considerations: Voluntary participation and confidentiality.

h) Students’ profile

Gender:	100.0%	Personal background:	100.0%
- Male:	29.5%	- Only studying:	30.9%
- Female:	70.5%	- Studying, but looking for a job	17.3%
		- Studying and working	48.2%
<u>Age:</u>	18 to 46	- Studying, working and other responsibilities.	3.6%
<u>Academic background:</u>	100.0%	<u>Residence:</u>	100.0%
- Graphic Design	29.5%	- Palma de Mallorca	56.8%
- Interior Design	33.1%	- <i>Part Forana</i> (not Palma)	43.2%
- Fashion Design	25.2%		
- Product Design	12.2%	<u>Total N:</u>	139 surveys

Solidaridad, participación ciudadana y voluntariado en la EASD Illes Balears

Hola,

Los alumnos de "Técnicas de Investigación Social" estamos realizando un estudio sobre Solidaridad, participación solidaria y voluntariado en la EASD Illes Balears. Por este motivo solicitamos tu colaboración y te la agradecemos anticipadamente. Te garantizamos el absoluto anonimato y secreto de tus respuestas.

Muchas gracias.

* Necesari

1. Situación académica: *

- Estudiante de Diseño Gráfico.
- Estudiante de Diseño de Interiores.
- Estudiante de Diseño de Moda.
- Estudiante de Diseño de Producto.
- Personal docente.
- Personal no docente.

2. Curso: *

- 1º - Primero.
- 2º - Segundo.
- 3º - Tercero.
- 4º - Cuarto.
- Personal docente / Personal no docente.

3. Sexo: *

- Hombre.
- Mujer.

4. Nacionalidad: *

La vostra resposta

5. ¿En qué medida crees que te han educado para la solidaridad en los centros de enseñanza donde has estudiado: mucho, bastante, poco o nada?

- Mucho.
- Bastante.
- Poco.
- Nada.
- No sabe.
- No contesta.

6. Voy a leerle una serie de tipos de organizaciones sin ánimo de lucro, ¿puedes decirme si perteneces actualmente a cada una de ellas, si has pertenecido, aunque ya no pertenezcas, o si no has pertenecido nunca? *

1. Si perteneces. / 2. Ya no perteneces, pero perteneciste. / 3. Nunca has pertenecido. / 4. Eres voluntario sin pertenecer al colectivo. / 5. Contribuyes económicamente sin pertenecer al colectivo. / 6. No contesta.

	1	2	3	4	5	6
Social (Acción Social, AMADIB-Esment, ASDICA).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Internacional de cooperación para el desarrollo (Médicos sin Fronteras, SETEM).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ambiental (GOB, GREENPEACE, WWF, Anima Naturalis...)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural (ARCA, Obra Cultural Balear, AELC, CEDRO...)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Deportivo (club deportivo local/regional, federación deportiva...)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Educativo (AMPA...)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asistencial-sanitario (AECC, Cruz Roja, CARITAS, Banco de Alimentos, Aldeas Infantiles, Ejército de Salvación, taula per a la SIDA...)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ocio y tiempo libre (GEM, Fundación Espilat de les Illes...).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comunitario (asociación de vecinos).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Protección civil.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Defensa de derechos humanos (Admistia Internacional...).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asociación o colegio profesional (Arquitectos, Diseñador de Interiores...).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Partido u organización política (PP, PSOE, Podemos, MES, IU, PI, ERC, PACMA/Partido Animalista...)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sindical (CCOO, UGT, STEI, CNT, CGT...).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Otros.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7c. Solo a quienes actualmente pertenecen a alguna organización sin ánimo de lucro, ¿cuál es actualmente tu grado de participación solidaria?
 Responder sólo si has contestado a la pregunta 6 y perteneces a tres grupos de colectivos diferentes.

Trieu una opció

7d. Solo a quienes actualmente pertenecen a alguna organización sin ánimo de lucro, ¿cuál es actualmente tu grado de participación solidaria?
 Responder sólo si has contestado a la pregunta 6 y perteneces a cuatro grupos de colectivos diferentes.

Trieu una opció

7e. Solo a quienes actualmente pertenecen a alguna organización sin ánimo de lucro, ¿cuál es actualmente tu grado de participación solidaria?
 Responder sólo si has contestado a la pregunta 6 y perteneces a cinco grupos de colectivos diferentes.

Trieu una opció

8. De los siguientes motivos que alguien puede tener para participar en una asociación u organización, ¿cuál es en tu caso el más importante?

- Para no estar solo/a.
- Para estar con personas que piensan como tú.
- Para sentirte útil ayudando a los demás.
- Porque tus amigos/as pertenecen/ían a esta asociación.
- Para poder defender mejor tus derechos y opiniones.
- Para disfrutar de los beneficios que aporta la asociación.
- Para emplear tu tiempo libre en actividades que te gustan.
- Para satisfacer tus inquietudes religiosas.
- Para satisfacer tus inquietudes políticas.
- No sabe.
- No contesta.
- Una altra opció:

7a. Solo a quienes actualmente pertenecen a alguna organización sin ánimo de lucro, ¿cuál es actualmente tu grado de participación solidaria?

Responder sólo si has contestado a la pregunta 6 y perteneces a un colectivo.

- Tiene cargos directivos
- Como miembro activo, participas en las actividades.
- Sólo participas esporádicamente en las actividades.
- Sólo contribuyes económicamente.
- Participas como mero simpatizante.
- No contesta.

7b. Solo a quienes actualmente pertenecen a alguna organización sin ánimo de lucro, ¿cuál es actualmente tu grado de participación solidaria?

Responder sólo si has contestado a la pregunta 6 y perteneces a dos grupos de colectivos diferentes.

Trieu una opció

9. ¿Cuál de las siguientes razones explica mejor por qué actualmente no colaboras con ninguna organización sin ánimo de lucro?

- Porque no tienes tiempo.
- No te lo has planteado seriamente.
- Por comodidad.
- Prefieres hacer las cosas con tus amigos/as.
- Prefieres hacer las cosas por ti mismo/a.
- No tienes suficiente información sobre asociaciones.
- No sabe.
- No contesta.
- Una altra opció;

10. ¿Has participado "Actividades comunitarias" (4 ECTS) con la EASD Illes Balears? *

- Sí, en los últimos 12 meses.
- Sí, pero no dentro de los últimos 12 meses.
- No, nunca.
- No contesta.

11. ¿Has participado con la escuela en algún proyecto de Aprendizaje-Servicio (Día de la ONCE, Diseña para ASDICA, calendario Gaspar Hauser, etc.)? *

Se entiende por Aprendizaje-Servicio es las propuestas educativas, que combinan simultáneamente de manera holística y en un único proyecto educativo integrado, el aprendizaje académico, el servicio a la comunidad y la práctica reflexiva.

- Sí, en los últimos 12 meses.
- Sí, pero no dentro de los últimos 12 meses.
- No, nunca.
- No contesta.

12. ¿Cuántos años has cumplido en tu último cumpleaños? *

La vostra respos...

13. ¿Dónde vives habitualmente la mayor parte del año? *

- Palma
- Una altra opció;

14. Situación personal: *

- Sólo estudias.
- Estudias y trabajas.
- Estudias, pero busca trabajo.
- Solo trabajas.
- Estudias y tienes compromisos familiares.
- Estudias, trabajas y tienes compromisos familiares.
- Trabajas y tienes compromisos familiares.

Google Forms

Abstract

In this conference (which deliberately steals the title of an interview I gave to Catarina Dias (Dias, 2014) for the online academic journal “Nós” of Minho University I present a summary of a teacher training project I have been developing at Minho University with the purpose of improving generalist teachers (kindergarten and elementary school teachers) music literacy. This project, which has been adjusted over the past eighteen years and also expanded to the classes of other Minho University teacher trainers working with me, aims at achieving a permanent and autonomous development of the future teachers listening and performing skills through the promotion of concert attendance, report writing and music instrument group learning. Although the project is developed at a late age of the teachers in training (and despite the evidence that its benefits would increase immensely in case it could be developed at an earlier period of their education), the results are very clear and solid. Some of these 18-23 year olds actually decide to continue their music education by enrolling in a music academy, private music school or private lessons when they finish the generalist teacher training degree. Their music education and humanist development is promoted, and they also will one day better promote the music education and humanist development of the children in their own kindergarten and elementary school classes.

Keywords: Generalist Teachers, Music Literacy, Music Instrument Learning, Humanist Development

Why some things happen to some people

Early in my career I realised that, sometimes, our life takes certain unpredictable paths because something very simple and innocent happened to us and we casually followed that lead. This idea is the motto for this text and, in fact, maybe I could say that, somehow, it has been a motto in my life, as well. For instance, up to now, I have never written anything remotely autobiographical, but because Anabela Moura read the interview I gave to Catarina Dias for the online academic journal “Nós” of Minho University in October 2014, and asked me to talk about the pedagogical project I have been developing at the University of Minho with the future kindergarten and elementary school teachers, I felt like I should establish a connection between my own life and, as a result, the good things I have been hoping to bring to the lives of my students at the university. Although it is not very easy for me to write “I” or “me” so many times, maybe this time it is justifiable and useful to prove a point.

My career in music started with a Christmas gift. A wonderful little Bontempi upright piano toy, with two octaves, that my parents gave me when I was 4 years old became the undivided source of my attention for the months to come – and the end of silence at home.



Fig. 1 – Upright piano toy

With no music training whatsoever, I began playing numerous songs by ear, trying to figure them out, in a patient game that filled me with delight. In fact that came as a surprise for the family, because I would normally not like to sing with them or be sung to (I tried to explain that the reason was probably that they were singing poorly and out of tune, but I am not sure they agreed with me). My inclination to play, the obvious pleasure I derived from figuring out familiar tunes (and the fact that the family could actually recognize those tunes), as well as my relentless insistence for them to find me a music teacher, convinced my parents that I should have music lessons. And so, at the age of four, I started music lessons at the kindergarten I was going to, where a little group of about ten 4 and 5 year-olds would meet weekly for a class. In this class, activities ranged from singing songs to clapping rhythms (alone or together) and dancing; all these while the teacher (a very kind older lady that the nuns at Colégio D. Pedro V were trying to help to make a living) was playing on the piano. Thus piano became part of my life in kindergarten

Two years later, witnessing my growing love for music, my parents enrolled me in the local Conservatory, Conservatório de Música Calouste Gulbenkian de Braga (an official conservatory where children can take all classes of the curriculum in an integrated regime of attendance and where classes were and are still free); there, at the age of six, I finally found specialized teachers and started a path that later became my professional life choice. I remember that there some entrance tests (as there are still today), maybe because there were then already more candidates than vacancies, and I was asked to sing a few songs and clap some rhythms, but with a two year long experience I had no problem doing that, and I was selected. Other children who might have not received a piano toy two years before might not have been that lucky.

While doing the music tests, the school suggested I would also try the dance tests, if I would like to take ballet classes. My parents agreed, I was terribly ashamed, but I took my shoes off, as demanded, danced my way through the test and started ballet in the conservatory, too. In fact, I took ballet from 6 until 16 years old, and actually doubted between following a career in ballet or in music. These facts speak volumes about what opportunity at an early age can mean in someone's life, and raise serious questions about the theme of music

ability (or dance ability for that matter), about the nature *versus* nurture dilemma, about talent, about music aptitude(s) and about the democratization of access to art education and music education.

Why some things should happen to all people

In a chapter I wrote in 2013 (Vieira, 2013, 85-101) I tried to explain why I believe music literacy is important for citizenship, and why public schools are the best place to promote music literacy and citizenship. The main idea is that music is not just one activity, but a group of activities that require group training and and effort of synchronicity with others: aural skills, performance skills, creative skills, memory skills, technical skills. The problem is that many societies have been divided into two groups: those who are educated to listen and merely contemplate art (and preferably appreciate it and buy it), and those, more privileged, who happen to have access to education for creativity and performance (and might become eager to sell it for a living).

This dichotomy has led both groups to what I have called the “cult of the repertoire” (Vieira, 2014, 64-69): there is a group who learns to perform the standard or accepted repertoire as an external “object”, and a group who learns to admire it and respect it, without fully understanding it. This social fracture does not favor participation or cooperation (64-49) nor a real artistic development, a development of the music language, because both groups are engaged in a sort of “museum perspective of music”, with the “guardians” and the “visitors”, instead of in a living communal experience. One group plays and the other group listens, as I also called attention in the same text (69-71).

My first experience in music classes for future kindergarten and elementary school teachers (generalist teachers of music) at the university was subconsciously shaped by this divided perspective. In fact, as a beginning university teacher, and after a few years of teaching at Porto and Braga Conservatory, I felt that the most urgent need was to “educate the educators” for music culture, for respect for the “great music”, for the capacity of identifying the main characteristics of medieval, renaissance, baroque, classical, romantic, 20th century and contemporary music. Yes, they needed to learn songs to sing with children, but how could they one day become teachers and not be able to tell the difference between Bach and Mahler? As they should be able to tell the difference between Camões and Jorge de Sena’s styles. Well, no matter which pedagogy we choose at the university, looking at their elementary and highschool music background, they won’t be able to tell the difference between Bach and Mahler, unless they would have studied music for many years and played, sung and heard Bach and Mahler. And I doubt it that, despite the long years of Portuguese classes in their elementary school and highschool, many of them really can tell the difference between a Renaissance and a Romantic sonnet. Therefore, I soon realised that I would never be able to skip the music learning phases, despite the age of these university students (which ranges from 18 to 23 and older). Bruner’s idea (1998) that everything can be taught to anyone, anytime, as long as age adjustments are made, and the idea that *structure* is fundamental for the learning process (by giving the student a perspective of where the facts

being learned at a given moment can be situated) became fundamental and led me to the humbling understanding that my university students had to be given the opportunity of comprehending the beginnings of music language, by actually playing instruments consistently and handling complex concepts in simple ways, adjusted to their age.

This perspective is anchored in the ideas of *conceptual learning*, stemming from the 60's, but still so valid today. In fact, the question "*What are we teaching: Concepts or details?*" raised by group piano pedagogue Guy Duckworth (1964) has remained a seminal focus in my pedagogical concerns over the years. Therefore, all my suggestions to my students are rooted in the belief that, no matter how fast we would like them to learn, they still will need to experience every concept they learn, if they are to learn it at all (that is to say, if they are to become capable of transferring it to a new situation autonomously). In fact, Duckworth underlines how the principles of education really do not change much from level to level, and even the materials sometimes have to be the same, because of the concepts we want the students to learn (p. 54). Much in the same way one learns a language, never expecting an adult beginner of English to jump right into T. S. Eliot, a beginner of music very often has to start with familiar children's tunes that he might be able to play by ear: in this way, the inner hearing will be developed and technical problems will also be diminished by the familiarity of the tune, which functions as a great (actually *sounding*) motivation for learning. In this way, children will actually learn music as a sort of "language", instead of memorizing a collection of movements or notes in a mechanical way. This principle opposes traditional beginnings with music scores, often referring to music that the students do not know, and which put aside the power of sound and cultural memory (a paradox never enough underlined in music education). Other well known pedagogues have alerted to the importance of sound and oral tradition in the beginnings of music learning and in music instrument learning. Green (2002, 2008), a London Institute of Education Professor, has been a vibrant promotor of these informal modes of learning in school, both for their learning results, but also for the increased motivation they bring to the students.

So, having in mind the development of music practice for my university students, future generalist teachers, I started introducing keyboards in classes in 1998. At the beginning there were only four keyboards for a class of 20 to 22 students. Students rotated in order to understand and experiment the concepts and they would then practice during the week in a study room or at home, in a keyboard they would have bought. There were years when I had around 100 students (four classes) and they all would bring their keyboard to class to the university on the same day, in what seemed a national convention of keyboard musicians in town. Over the years, and despite the lack of available funds, I tried to introduce more keyboards in class, so that the students wouldn't have to bring one from home, and now, almost 20 years later, the classroom is fully equipped with one keyboard for each student.



Fig. 2 – Music Education Class of 2013-14 at the Institute of Education of Minho University. Students in the 1st year of Licenciatura em Educação Básica.

I have absolutely no concern with the massification of this process and, in fact, I wish this massification would occur in all kindergarten classrooms and in all elementary schools. No government so far has made it possible for all children to have a specialized music teacher in their early years of education, in kindergarten and elementary school, one who could provide real music experiences with music instrument practice. Massification is really not a concern; lack of access to a “praxial” music education (according to Elliot’s definition - Elliot, 1995) should really be the concern.

The results of this pedagogical choice have not been less than magnificent. By comparison with other types of music pedagogy experimented, I and the assistants who have worked with me have realized, every single year, that the students are highly motivated, understand the weekly tasks and fulfill them successfully. There is a higher percentage of students who do very well in the final evaluation with this pedagogy, and fewer who don’t do so well. In fact, negative grades practically disappear. Another aspect worth mentioning is the fact that students get a very precise idea of the class goals and often request to be evaluated in order to show they have achieved those goals. In no other pedagogical practices I have developed did students request, eagerly, to be evaluated at the beginning of a class. This shows how involved they are and how they want to participate.

The practical nature of the class makes all students’ performance an almost daily requirement; performing becomes less threatening and playing an instrument loses that aura of unattainability. All students become more motivated to solve a problem when they see a colleague has solved it and the students who have more difficulties try harder when they realise everyone else is being successful. In fact, this type of pedagogy also

promotes cooperation and respect, because when a student shows more evident difficulties in a certain aspect (rhythm, coordination, tuning) there are always students volunteering to help, and they make appointments in the study room to make that help really come true.

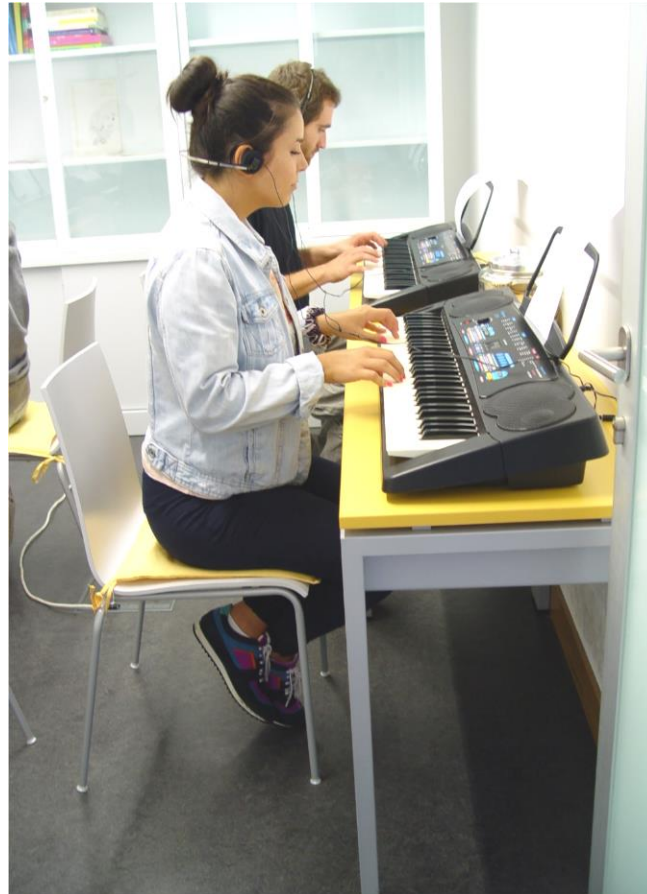


Fig. 3 - Institute of Education – Minho University (2013-14). Two Music Education students of the 1st year of Licenciatura de Educação Básica in one of the practice rooms

In order to complement the performance and creativity part of the students's training, I have also developed another project centered on concert attendance. Each semester the students should attend three concerts and write a short report about each one of them, according to a set of formal rules. The idea is to bring the students closer to the cultural activity of the region and to foster the broader music culture knowledge that had been the main concern of my first teaching years. Students should try to attend different types of concerts (choir, orchestra, chamber, soloists, school auditions) in order to have a broader range of experiences. They should identify the composers and situate them in time, identify the music style, the instruments, specific aspects of the pieces and performers heard, make comments about the room and concert conditions, what they liked and disliked in the music and why. These concert reports show a tremendous impact of these experiences in the students lives, not only for the present, but for the future. Some students had never gone to the local theatre before; some had never heard a live orchestra and thought

it was “elite” music; some were surprised to hear children in a music school audition playing piano much better than they themselves can (the keyboard experience at the university gives them a more precise idea of what is easy or difficult, of how long it takes to learn a certain piece, of how important it is to start learning music at an early age, a.s.o.).

The fact that this project goes on during the 3 years of the degree results in 9 concerts during the period, and an opportunity to enrich their music experience. Some students decide to enroll in a music school after they finish the degree in order to continue their music studies. Other students assure that when they have children they will enroll them in a music school. Some others say that they will make concert going a regular experience for the children they will teach in the future. Some students who have their own children right now say that they have started to study music together with their kids at home. I have not made a formal inquiry or a survey about these revelations or intentions of my students. I see what happens with them in class every year, their progress and enthusiasm, and I read their reports. “My eyes were tearful when I heard this orchestra at Casa da Música. I don’t know what I felt, but I felt like crying, I was overwhelmed!”, a student wrote. “I went home and played our tune in the piano”, she continued. I tend to believe that their answers in a formal inquiry would not be more truthful than they are right now (although they could be more statistically precise). But who wants to measure passion and aesthetic emotion with precision?

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10 | *Art symposiums - back to the future*

Rolf Laven

Abstract

'Symposium' in its origin (greek: συμπόσιον *sympósiōn*; late latin: symposium) means "feast", "dinner party", "common, gregarious food and drink", "binge". While in ancient times the conviviality was in the foreground at a symposium, the term for today's artists stands for an open exchange. Artists from different regions and art sectors are to present their work approaches and create works. Months prior to the event an organisation team is requesting participating artists to hand in a developed concept. An invitation to respective artists is also sent out. The division of labour and the artistic service is formulated and contracts emerge. The stay frequently includes excursions, exhibition possibility and accompanying events as a meeting opportunity. For the artists participating in symposia means working without content-related assignment, yet, within a thematic context.

Keywords: Art Symposium, Art Exhibition, Public Art, Socially Interactive Work, Participation

Public Art - Participation

The artists work on their personal topics and expand them, they get engaged in the new working environment. Experiments and the possibility of failures cannot be not excluded. The participants work in the open countryside, in foreign terrain such as factories, building yards, large venues that are very different secluded studio work. In any case this socially interactive work form has a strong influence on the development of the creation process. The environment may guide the development of shape, texture and expression, and can influence the further work approach. Within a period of usually two to three weeks art works are realised and presented on-site. Alongside the project of creating art special exhibitions of the participating artists are can be viewed in art-related presentation rooms. Subsequent to the Art Symposium its results are publicly presented. Occasionally, the audience is invited to encounter the artists in their work. Insights and perspectives can be experienced. In addition, a symposium for the public as well as for the artists is the opportunity to come into contact at all. Rather remote and often economically underdeveloped areas with a lack of tourist attractions are able to develop into increasingly frequented places due to the arrival of artistic and cultural encounters that come with art symposia. Rural communities can be strengthened by these activities. Cultural events (theatre, concerts, festivals, etc.) are organised in terms of socio-cultural heterogeneity. The necessary support for the artists will be provided by the organisers. Creating supportive networks such as the concrete organisation require considerable deployment of personnel.

Art symposiums - back to the future: The idea behind art symposia

'Symposium' in its origin (greek: *συμπόσιον *sympósiōn**; late latin: *symposium*) means "feast", "dinner party", "common, gregarious food and drink", "binge". While in ancient times the conviviality was in the foreground at a symposium, the term for today's artists stands for an open exchange. Artists from different regions and art sectors are to present their work approaches and create works. Months prior to the event an organisation team is requesting participating artists to hand in a developed concept. An invitation to respective artists is also sent out. The division of labour and the artistic service is formulated and contracts emerge. The stay frequently includes excursions, exhibition possibility and accompanying events as a meeting opportunity. For the artists participating in symposia means working without content-related assignment, yet, within a thematic context.



Fig. 1 Artists having lunch together (Laven, R.), Stahlpark Riedersbach 2009

Art and the public - participation

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heterogeneity. The necessary support for the artists will be provided by the organisers. Creating supportive networks such as the concrete organisation require considerable deployment of personnel.

Origin of the Symposium thought

Karl Prantl (1923-2010), an Austrian sculptor, pioneered the art symposia in the late 1950s. These now internationally conducted artistic meeting go back to his initiative. Prantl's impetus, the creation of the Stone Sculpture Symposium St. Margarethen in Burgenland, was quickly known worldwide; it can therefore be considered the birthplace of countless other symposia. The basic idea was to perform plastic work in the open air and to realise in traditional craft ethos what was at the time considered modern or new formal sense. The influence of the immediate work in nature on the relationship with the material was Prantl's motive force. It evolved into works with local and site-specific emphasis.



Fig. 2 Woodsymposium (Laven, R.), Kulturhof Murberg/Mellach 2011

Participation of the local population and of artists from at the time politically delimited countries

The participation that may be caused by symposia, goes beyond the involvement of the symposium participants; it includes the interested public. Approaches, encounter opportunities are created. The organisation and implementation of regularly scheduled symposia in particular allowed the involvement of artists from Eastern Europe, in times of the so called cold war. Invited artists from those countries which were through political processes otherwise without contacts in the West, got a travel permit and could participate. This was socially and politically important.



Fig. 3-4 Working Process (Laven's sculptures), Steelpark Riedersbach, Upper Austria 2015

Transformation from the occasional symposium to a permanent exhibition (in public places)

The basic idea of these first stone sculpture symposia and their follow-up projects was also to create sculpture parks and thereby make art increasingly visible and experienceable in nature as cultural landscapes. This was particularly significant in times with no visibility through digital images and rare exhibition opportunities for the works of artists. A multiplication of exhibition opportunities for artists occurred only during the 1990s. So the creation of the sculpture park, as a permanent exhibition possibility in the context of symposia, happened synergistically.



Fig. 5 Discussion while workprocess, Steelsymposium Riedersbach Upper Austria, 2015

Art as a catalyst of communication

By moving art away from the extraordinary to the everyday world with the support of the symposium art is being incorporated into our everyday living environment and becomes part of the life-world of the individual. This promotes the engagement in arts, encourages a collaborative experience and conversation, also favours the perception of a possible influence on the habitat. An acceptance of diversity and also for what displeases the individual might be made possible.



Fig. 6 Visitors interaction with a sculpture of mine, Central Park Ried/Innkreis Upper Austria, 2014

Symposia exist at an interface of regional social and institutional demands as well as cultural policy drafts. The local population has the opportunity to experience design (art) creation processes and to come into touch with the artists through this encounter. A range of aesthetic and sensual experienceability for those interested is a one of a kind feature of a symposium. Such aesthetic learning in areas that otherwise allow little interaction can be supported by various activities in the symposium's environment. In doing so the aesthetic experience anyone can discover, who opens up to it plays an important role.

The specific conditions at this interface can act discourse promoting. In this way art can stimulate a dialogue. The attention of the audience comes together with the accompanying meeting areas such as excursions to local art venues, exhibitions, receptions, etc. on site. Thus, there are special opportunities for interaction within the framework of art symposia.

Examples of symposia

Permanent exhibitions emerged in public space from these international sculpture meetings. Some symposia with their sculpture parks can be called exemplarily:

- St. Margarethen in Burgenland; This has emerged as the world's first;
- The foundation of Quarry Lindabrunn, Lower Austria, initiated by sculptor Mathias Hietz in 1967 as well as
- The foundation of Krastal, Carinthia; go back directly to Karl Prantl;
- Steel Park Riedersbach (www.stahlpark.com)

With hundreds of steel sculptures it is the world's most extensive;

- Theme park Voitsberg in Styria
- Sculpture park Laa an der Thaya
- Kostanjevica na Krki, aimed at working with the wood material;
- Portoroz: "Forma Viva" was the name of the symposium and is the same name of the stone sculpture park, which is on the Seča peninsula. Moreover sculptures can be seen in public places in Koper, Izola and Piran;
- Ravne na Koroškem, with a focus on working with metal;
- Maribor, Slovenia, with a focus on working with concrete.
- "Pressure days Haag" Haag im Hausruck; Taking place on the Mülkoasahof with focus on printmaking;
- "Couleur du Méditerranée" in Tourves, Provence, France, et al.

The relation of official art operation and symposia operation

A new conceptual art concept introduced in the last two or three decades of the last century rapidly changed in the exhibition practice of official art history. Internationally this showed in works by Gordon Matta-Clark (1943 - 1978, USA), Robert Smithson ("spiral jetty", built in 1970 in the desert of Utah, USA); or in precursor works towards Happening, Fluxus, Performance, by u. a. Yayoi Kusama, Yoko Ono, Wolf Vostell, Bazon Brock, Joseph Beuys, among others. In Austria, new worldviews but were delayed but significantly more powerful: The working approach of Valie Export, Peter Weibel, Hermann Nitsch and the Viennese Actionism can be categorised as positions that were publicly memorable and acted sustainable. Artistic practice was gradually expanded and changed.

This massive change in the concept of art showed only partly influence on the content and form of art symposia. However, regarding symposia questioning the conventional concept of sculpture in the form of additional options was visible. Numerous other symposia were created which developed changing themes and materials.

A consideration of the frequently occurring art installations of new, often industrially produced materials from the 1980s is, however, less experienced in most conceptions of these symposia. The focus remained on the so-called classic, original materials for sculpture. As described, the material ligation, but also the unique position of sculpture, in respect to symposia is still largely present today. It's cause may date back to the handing down tradition of the initial effective stone sculpture symposia. At the same time the ostensible focus is a specific niche as mostly sculptural artists are addressed. Art production at symposia happens mostly in the form of sculptural creations. Pure painting and graphic symposia are an exception as they are rather isolated taking place in so-called examinations or 'Kolonien' (colonies) a term that is more common in Eastern Europe. In this case exchange with the public will take place during the final exhibition.

The original intention of exchanging ideas at symposia is increasingly displaced by commercial symposia and workshops that require participants to pay for their participation, room and board.

The concept of sculpture and its redefinition

After 1975 stone sculpture lost its significance in a museum context and at international fairs and art exhibitions, equalling the official art. In the official art viewing a crossover of the techniques of applied arts, design, to operations, site-specific installations happened next to the marginalisation of the described material and object-bound sculpture by the conversion of the understanding of art to a stronger association with architecture. The historically established pedestal sculpture lost its importance in the artistic practices. The genre boundaries became inconsistent, a destruction of the division concept manifested itself. In Austria, the concept of sculpture changed due to increased linkage with film, photography and performance (to name just a few of the numerous Austrian artists: Valie Export, Peter Weibel, Marc Adrian, Kurt Kren, Margot Pilz). The internationally progressive extension of the concept of art was accelerated in the works of Joseph Beuys, Nam June Paik and others. Furthermore, the directions of the Fluxus developed (Yoko Ono, George Maciunas, Vostell, and others), the direction of the Arte Povera represented by (Luciano Fabro, Michelangelo Pistoletto, Jannis Kounellis ...) as well as land-art, with artists such as Robert Smithson, Walter de Maria, Andy Goldsworthy. These and many other art movements and directions obtained an emancipation of the arts from decorative and ceremonial duties.

Digression: confrontation and provocation

Dadaists disdained the civil concept of culture in Zurich which in the chaos of World War I shook the foundations of bourgeois society. Provocation and a foundation of confusion were brought about deliberately.

But even in the politically enlightening art of the 1960s and 1970s and in the problem-oriented and identity-bound art of the 1980s the challenge was a useful way to rouse the public. In this context, Joseph Beuys acted as the most productive provocateur in the global and medially networked art scene. He managed to irritate, captivate, move emotionally, fascinate but also to lose control. His actions publicly releasing emotional forces in the form of disgust, outrage, dismay or incomprehension were desired by Beuys and created deliberately. This understanding of art is based on confrontation and (partially) snub. It also provokes a short-term clustering of attention. Artists abandoned the hope to improve world events and shape social processes sustainably on the long run through their approach. Such artistic utopias of the 1960's and 1970's were discarded by the 1980s at the latest because they were considered beyond feasible.

According to Wolfgang Iser, in view of the post-modern era the Zeitgeist and the wave of modern aestheticization made it increasingly difficult and unsatisfactory to present art that aligns itself completely to beauty. Iser says all is already beautiful. Art that is only for beautification, as well as art that will only provoke will constantly be on the test bench. However, the concept of art is as much of an ongoing process as art itself. Development and change are the art inherent; existing attributions, definitions, dogmas will continue to be refuted.

Questions and annotations

Among others the question of whether emergence, participation as well as ambivalences and contradictions as the intersections of social processes and art can be experienced in the context of symposia. Can commonplace and familiar things be questioned in the forum of a symposium and new strategies be evoked? The participation aims inter alia at receiving through and interacting with the local population and an abundance of options for everyone involved. There might be the problem that this also establishes numerous conditions to the art.

As already described, there are symposia at an interface of (regional) social and institutional requirements as well as their cultural and political designs. Overall, corporate and cultural policy frameworks have widely changed since the formative years of the symposia because the concept of art underwent a far-reaching expansion. To what extent this now heterogeneous position including the concept of art and its departure from the traditional materials and procedures will be included in the individual Symposium conceptions, lies largely with the organiser. Overall, the question arises how these artistic practices, aimed at sharing and exchanging between (otherwise economically competing) artists and society will be able to retain their importance. In what is said to be a neoliberal time with continuous pressure to perform, the right to self-optimisation and individualised responsibility, teamwork and participation, namely active participation in social organisations, are in opposition to each other. This question illustrates the particular importance of events such as symposia that emphasise not competition but cooperation.

Outlook

Concrete solutions, detached from the real problems, should not be expected from art. Any attempt to instrumentalise art is leading to the impairment of Art. The autonomy of the arts and the artists is to be maintained in the interests of authenticity and possible impact of the new through interactions.

As for the art, questions should always remain open. Art makes a mark that may point to the fact that creative-individual otherness as hope and self-expression is necessary in a society that is trapped in self-created property and survival constraints. Not replacement and compensation, but complementarity, diversity, recognition of the cultural part of the whole is in demand - and in particular the recognition of every single individual as part of the whole.

One of the tools for this may be symposia. Contact, discourse and tolerance of ambiguity are promoted by symposia's focus on a perception of interfaces in an explicit way. Already Joseph Beuys, a pioneer for those values showed that art can have impacts as a social practice, even if only partially in everyday experience and action.

Symposia are still part of the strategies of communicating artistic work, possibly in connection with participation of the population. There will be symposia with different priorities in the future and despite being numerous and worldwide they are not covered by the official art world as they are held throughout private initiative. There are many other and diverse forms of visual art and artistic creation as well as forms of participation in it (e.g. through the work of galleries and museums, further through digital media, street art, private collection concepts, artist in residence programs, art-pop up stores, street art, and many others) is an indication of the importance of art - for the society and for the individual.

Increasingly interdisciplinary realisations of symposia such as including experimental and performing arts, and thus an integration of non-factory-oriented strategies might be again favouring for an interface awareness as well as diversity. Certainly, however, it can be assumed that the numerous traditional symposia in their respective regions, which in the first place have been possible due to a high individual exposure through the organisers, value multiple experience opportunities, participation and perspectives such as in terms of communicative, sensual, aesthetic, art conceptual forming modes as well as in the sense of identity formation for regional communities. To counteract a divergence developing society (ies), artistic symposia could be perceived enhanced and utilised in their including mode of action.

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11

Reframing social narratives in contemporary Chinese cinema: the manipulation of the real or the reproduction of reality.

Tomé Saldanha Quadros

Abstract

The economic reforms in China implemented in 1978 contributed and grounded Chinese new visual culture and consequently contemporary Chinese cinema, at the turn of twenty first century. The contemporary Chinese cinema meets the manipulation of the real and the reproduction of reality, since it depicts the social struggles imposed to the country's huge marginalized population or 'weak groups' (ruoshi qunti). Li Yang's *Blind Shaft* (2003) that is based on the novel entitled *Sacred Wood* (Shenmu) by Lie Qingbang, centers essentially on social and cultural development and transformation, blurring the boundaries between fiction and non-fiction. Li's *Blind Shaft* recalls, in somehow, the film noir, and evokes the most 'critical realism'. The narrative focuses mainly on two protagonists, itinerant mine workers, tracing a storyline essentially made of ambiguity and uncertainty towards future. In this film, the gaze is, then, no longer innocently looking at reality. Stanley Cavell contends, "(...) film is a moving image of skepticism." (1979, p. 188) Li's *Blind Shaft* perceives the 'silent majority' (chenmo de daduoshu) depicting the voided reality or the skeptic reality: the real of reality. In contemporary Chinese cinema, past refers to tradition and present relates to the idea of modernity. Within this context and based on a certain way of realistic aesthetic or 'realism of contingency', Li's *Blind Shaft* observes and reflects deeply the real social collective dramatic shift in modern Chinese society and unfolds its consequences today.

Keywords: Chinese Sixth-Generation cinema; Contemporary Chinese cinema; Critical Realism; Jia Zhangke; Li Yang; Post-Socialist China; Realistic Aesthetic.

Introduction

A critical concept in Chinese contemporary cinema

"(...) The long take, together with the medium-to-long range shot and lengthy pauses between conversation – all designed to establish a sense of "real-time" cinematic activity – that have been most widely regarded as essential Chinese characteristics in filmmaking." (Silbergeld, 2012, p. 405)

The trajectory of post-Mao cinema to a large extent reflects the structural changes in the film industry during the 1990s, as part of the in-depth state-run enterprise reforms in China in the late 1970s and early 1980s. Today's selfportrayal made by the Fifth, Sixth, and I Generations cinema of Chinese contemporary society transformation is a way to establish a self-expression through a cinematic representation with cultural identity. In contemporary Chinese cinema, tradition plays the social role and represents a glorious collective memory; and modernity enacts the psychological analysis towards an individual and a prosperous future. The struggle for cultural identity, which brought to mind the past and history, constitutes a "contribute to the experimental quality of their works through its open-endedness" (Tonglin, 2002, p. 13). This cinema, which grounded the "modernization of cinematic language", is today looking forward at a modern nation. The Sixth Generation cinema develops and builds itself from Fifth Generations' self Orientalization, expresses a contradictory feeling towards the future depicting the backstage of the miracle of China's economic boom or the so-called Chinese dream, through the cinematic metamorphosis of the subject: from corporality to reality.

The Chinese Sixth generation cinema constitutes itself as the realm of surrounding reality. In 1994, the Beijing Film Academy Youth Experimental Film Group or Youth Experimental Group emerged. This group deeply contributed to frame and shape contemporary Chinese cinema, characterized by a critical attitude towards past, even the failures of nationalism and modernization. Today, the urban areas represent 70% of total Mainland Chinese population. At the same time, the migrant population has spread into remote areas working in dangerous conditions and sites, where wages are relatively higher.

Li Yang's "Blind Shaft" (Mang Jing) based on the novel entitled "Sacred Wood" (Shenmu) by Lie Qingbang, released in 2003 and awarded the Silver Bear in the same year, was filmed in Mainland China without official permit by Beijing authorities. This film blurs the thin line between fiction and non-fiction, wherein the diegetic and non-diegetic realities are, then, united in the same cinematic view, portraying the dramatic shift of contemporary Chinese society today. Li being part of Sixth Generation cinema contributed at most to develop and foster the contemporary Chinese cinema.

In the margins of contemporary global hybrid cinema, Li's "blind series" including "Blind Shaft" and "Blind Mountain" (Mang Shan) released in 2007, not only emphasizes the "practices of social interaction" (Chow, 2007, p. 17) but also evokes the most 'critical realism' as a realist visual commitment. Li decides consciously to not participate himself actively in the construction of the narrative recurring to the concept of "disposable" people. The development of "Blind Shaft's" narrative's surface and edge is placed in the margins of the Chinese modern society today. The assumption of a moral decline in this film emerges with the shift of human behaviour along the construction of the narrative and its characters, in which the diegetic and nondiegetic realities overlaps the cinematic temporalities through the narrative units implied. "Blind Shaft" might be seen, then, as a local response to global capitalism in China and its resulting social changes are central to socially conscious films within the context of the Chinese Sixth Generation cinema.

First and foremost this film is "(...) a stark portrayal of the bankruptcy of Chinese socialism at the turn of the twenty-first century, when China moves opportunistically forward, instead, in capitalist global networks of production and exchange." (Chow, 2007, p. 171). So, "Blind Shaft" centres essentially on social and cultural development and transformation. Therefore, this paper focuses the readers' attention on the following key research question:

In the Age of "disposable" people, to what extent Li's "Blind Shaft", which emphasizes the intrinsic dimensions of authenticity and illusion, edifies a new film paradigm?

The rationale of this research, which lies centrally on film form and filmic narrative construction regarding the process of how "Blind Shaft" gazes reality at a local and global level, addresses the following preliminary research objective: to what extent it is possible to understand the concept of authenticity and illusion, truth, and realism. Therefore, this research relies mainly on the following central theoretical background:

- André Bazin's "Cinema of Time" that contributed for a 'subjective metanarrative vision' filmic analysis of contemporary Chinese cinema today.

- Martin Heidegger's "Being and Time" seeking for a commitment with the essence of humanity - truth and realism, as the same way social narrative of "Blind Shaft" projects a future's hope with a cinematic view.

- The legacy of Michelangelo Antonioni's cinema in aesthetic terms with predominant emphasis on the visual image, which embodies the realist film theory converging to Béla Balázs' concept of frame as mirror of reality or images were nothing but mere reality. The context of contemporary Chinese cinema in the Age of "disposable" people, being in the margins of the contemporary world, in which the realm of being "human" grounds the cinematic representation of "Blind Shaft" characterized by authenticity and illusion, leads towards the central theme of this paper: reframing or (re)-framing social narratives, the manipulation of real or the representation of reality.

Li Yang's Blind Shaft | introductory analysis

"Blind Shaft responds to a social problem that is easy for Chinese in affluent urban centres to ignore."
(Ho, 2015, p. 64)

The narrative of "Blind Shaft" emphasizes the subject being even more marginalized and oppressed with no future hope. The central theme in this film overcomes the realm of the characters and their surrounding realities, meaning, "[...] all mediations are themselves real." (Bolter & Grusin, 2000, p. 55) The story revolves around two villains Song Jinming and Tang Zhaoyang who earn money through a scheme that involves killing co-workers at unregulated coalmines, and characterized by "(...) contemporary self-interested economic subjects who sacrifice the social family (greater good) for the biological family (lesser good)". (Ho, 2015, p. 50). Li's "Blind Shaft" is mainly concerned with mobility and the cultural identity of the Chinese people in the remote areas, unfolded in three major filmic narrative moments. As following:

1. The protagonists Song Jinming and Tang Zhaoyang, coal miner co-workers, stage a mine accident underground to swindle compensation from the coal mine owner, killing their first victim who pretended to be their relative to work at coal mine site. The coal mine owner ends up signing an agreement with Song and Tang offering 30 000 RMB compensation for the loss of their "relative", and to avoid news of the fatal accident from reaching the public or the police.

2. After, Song and Tang sent money back home to their families, and then they target their next victim in a town where migrant workers gather to await recruitment. Yuan Fengming is a sixteen-year-old teenager who had just quit the school to earn money to support his younger sister's education. Initially Song hesitates to plot against Yuan but soon they move forward to another remote coal mining town. Song and Tang pretend to be Yuan's uncle.

3. This moment represents the critical narrative turning point or a twist, when Song is moved by Yuan's kindness and naiveté and Tang is desperate to make quick easy money again.

Song hesitates instead of carrying out what they had plotted, as they start to attack each other, Yunan manages to escape and save his own life. Song and Tang are buried in the shaft in a mine underground accident they have staged previously. Ironically, the roles are now reversed. Yuan is offered 30 000 RMB compensation by his employer for the loss of his “uncles”.

“Blind Shaft” fixes the narrative in three key elements - the self, the family, and the community. The narrative points to the permeability of what divides fiction and non-fiction, story and storytelling, content and form, giving place to a metanarrative realism. As follows:

“Li (...) felt obliged to develop an engaging narrative in order to develop a broader base of interest, introducing an elaborate crime plot with a Hitchcock-like twist at the end, via a pair of low-level guifters engaging with their bosses in the conception of the industry, implying that a failure to mainstream high moral standards at the top - above ground, in mining terms – has lowered the standards at the bottom of the shaft.” (Silbergeld, 2012, p. 411)

In “Blind Shaft”, “realism” prevails in visual terms through the close relationship between camera and reality depicted through a constantly moving camera work, often in close-up range with a fast editing rhythm. Li manipulates the cinematic time through the use of long take and jump cuts, in which the diegetic world of the film turns to be an extension of the speaking subjects “I”. In the margins of contemporary society, the subject itself in “Blind Shaft” plays the central theme in the filmic discourse, such as: ruthless; immoral and/or illegal profit-making schemes carried out by poverty-stricken characters; profit-making economic subjects related to lower social classes. The tension in Li’s “Blind Shaft” narrative is shaped by confrontation between popular and political culture, (where/ from what), a society that allows its citizens to have flexibility and freedom to establish their way of life and to use the public spheres according to their needs.

Li Yang’s Blind Shaft | (re)-framing social narratives: truth or realism?

“Cinema must tell what is going on. The camera is meant to look at what lies in front of it. [...] The time is ripe for throwing away scripts and following them with camera.” (Zavattini, in Casetti, 1999, p. 26)

From Aristotle to Bazin, the concept of art as a mirror which reflects reality, and the ontological level that establishes an existential relationship between cinema and reality respectively, depicting what is real has been a major theoretical issue surrounding art, firstly image and lately moving image. After a century of history, where cinema is seen as an Art form - which depicts space, time and causality - is still a subject that is constantly evolving.

Today, within the context of contemporary hybrid global cinema, the Chinese contemporary cinema, which had found inspiration in Post World War II cinema, namely the Italian and French neorealism’s cinemas, and with special emphasis filmmakers like François Truffaut, Jean-Luc Godard and Michelangelo Antonioni, made film the desired reality-effect. The constraints faced by the Sixth Generation of Chinese filmmakers were conceptual, theoretical, social and political, as well as economic. These constraints largely contributed to foster innovative film narrative and, consequently, shaped global hybrid cinema aesthetics. The new realist

cinema through the lens of the Chinese Sixth Generation cinema, meets the manipulation of the real and the reproduction of reality, depicting the social struggles imposed to the country's huge marginalized population or 'weak groups' (ruoshi qunti).

It is within this context that a new narrative paradigm emerges, which assumes itself as a deliverer of truth, and film as a mirror of the truth or the realm of the real, clearly reflected in "Blind Shaft". This film stands at a local and global level, depicting the immediacy of reality at the turn of the twentyfirst century, with social and political concerns, engaging realistic aesthetics, pursuing the cinematic "truth" or the essence of cinema, filming much of it 700 feet underground.

In "Blind Shaft" the use of new narrative structures are implemented in order to enhance the gaze of reality, such as: real and fictional atmospheres; elements and fictional realities (the relation between atmosphere and where the action takes place); film spatiality and film observational narrative; film narrative and the truth of human condition.

So, the realm of the real in "Blind Shaft" mirrors the surrounding social reality or real socially constructed knowledge observation. The narrative in "Blind Shaft" pursues the documentary method and (re)-searches for reality, organizing time not according to dramatic purposes but rather in accordance with "life time", in which the camera creates the illusion of transparency as a catalyst to provoke (re)-actions, conveying a sense of authenticity and looking for a visual construction of the social through film. To film "Blind Shaft" Li has established the following principles:

"(...) the shooting camera was always shoulder mounted so we could shoot at eye level, which provides a very objective perspective. I had already determined this stylistic approach before we even started shooting; it was to be (1) no long shots; (2) constantly moving cameras; and (3) no shots higher than eye level ... By doing away with all high and low shots, I wanted to strip the film down to the simplest possible cinematic language... I tried to carry this same approach through with the color employed in the film. I stayed with simple, pale colors in the coal mine areas whereas in the city there are many colors, which seem to be in a disarray." (Berry, 2005, pp. 226, 228)

This film mirrors this contradictory feeling – the outside world and the realm of the characters that are isolated from it and cannot control their fate and future. The prosperity of some is the disgrace of others. The rapid economic growth witnessed in China has leading to profound transformations within the Chinese society, as one can expect when the most populated country in the world has been shifting from a communist economic model to a capitalist system. The rationale behind this study relies, then, on three central concepts. Firstly, "Blind Shaft" meets André Bazin's "cinema of time". Hence, this film is, above all, about time accomplished by the filmic ellipses, minimizing apparent cause-effect narrative and utilizing detached, objective, non-judgmental narrative that depicts the flow of real life events.

In fact, the Sixth Generation of Chinese filmmakers cinema gazes fictionstaging reality, binding together diegetic and non-diegetic realities. In this film fiction plays with documentary effects, and documentary stages reality with fiction effects. "Blind Shaft", thus, reinvents and rethinks the *cinéma vérité*, emphasizing the intrinsic dimensions of representing reality and fiction. It means, the thin line between fiction and non-fiction, namely the diegetic and non-diegetic realities, tends to gradually disappear. Following this train of thought, the filmmaker's contribution lies, then, on how reality is delivered and not transformed. The viewer is not expected to comprehend the significance built by the filmmaker but should recognize the degree of significance within reality itself. "Blind Shaft" mediates different layers of reality, lying between fiction and documentary film forms, sharing several structural issues in the way the film was made and grounding the plot that build the filmic narrative. Moreover, through the manipulation of the real and the reproduction of the reality, "Blind Shaft" reframes the surface and the edge of social realities being social filmic metanarratives, in which being human might be characterized as disposable and (re)-productive body as a source of income or survival. As follows:

“(...) the male body is a once-and-for all opportunity for making profit, whereas the female body is relatively durable and productive in its possibility of multiple prostitutions and a stream of future income.” (Ho, 2015, p. 71)

Secondly, Li's "Blind Shaft" meets in the form of hope, the positive instance of the "challenging-forth" of being concept developed in Martin Heidegger's "Being and Time" (1962). Therefore, this paper grounds that this film suggests Heideggerian in revealing our "being-toward-death", caring for the meaning of being human or the meaning of existence. The particularity of being human resides precisely in the fact that we are not indifferent or self-contained entities, but rather we are the ones for whom the very question of what it means to be (human) arises. Generally speaking, Heidegger's "Being and Time" sheds light on the distinction between authentic and inauthentic, in which "(...) 'time' refers ultimately to something more fundamental than time as ordinarily conceived." (Blattner, 2015, p. 311).

Heidegger addresses, then, the question of the meaning of Being introducing the notion of there-being (Dasein), in which the distinctive mode of Being should be realized by human beings. In terms of narrative units, the fictional characters in "Blind Shaft" hold the meaning of existence in the realm of Being truth. At the same time, Haugeland contends that Dasein is "(...) a way of life shared by members of some community (...)" (2005: 423). The concept of authentic in Heidegger's work plays a major role, and in his perspective "(...) is above all a conception of the first-person perspective I have on my myself and its irreducibility to any third-person point of view, no matter how descriptively thorough or accurate it may be." (Carman, 2005, p. 210) This central concept leads into an idea of "leaping ahead" or "leaping in". As follows:

“(...) revealing and bringing-forth but not strictly complying with his famous insistence on the so-called essence of humanity as such, we may ask: what is being unlocked, transformed, stored, distributed, and switched about in the events of Blind Shaft? Other than as a subject ordering the universe by various

instrumental means, what kind of truth about “human” is being revealed and brought forth? (Chow, 2007, p. 174)

This appeal to the community will assume a distinctive philosophical shape as the argument of “Being and Time” progresses. Heidegger’s emphasis upon the active, ‘how’ of time as it mediates experience, and pain. The aspect of timeliness designates responsiveness to the current context, which converges to a temporal characterization experience in film viewing. In this sense, timeliness proposes a working through of time, which is constituted by films and viewers. On the one hand, there is the way that filmic texts continually occasion time by unfolding temporal rhetoric; and on the other hand, there is the way those mobile structures solicit viewer’s engagement, making their acceptance and assessment a meaningful feature of viewing activity. The narrative units are accomplished in “Blind Shaft” through a documentary like film language, centring the narrative within the realm of “reality” of kinship ties as the foundational import of “conscience” grounded in the very core of Chinese sentimentalism.

Chow contends these bonds “(...) present the possibility of extending one’s life – bestowing on one a kind of immortality – through the secure (social as well as biological) survival of the next generation.” (2007, p. 176)

Thirdly, Li’s “Blind Shaft” summarizes in somehow what Seymour Chatman has observed about the cinema of Michelangelo Antonioni. Chatman contends a more organic and equal relationship that takes place between character and environment in Antonioni’s predominant emphasis on the visual image, which in his opinion results from a process of ‘rendering the surface’. The fictional characters in “Blind Shaft” are (re)-placed and (re)-framed emphatically. Moreover, the full shots represent the “collective-social foundation” and embody the idea of portraying reality, as it is – the memory and the future; and the close-up shots represent the individuals and their emotional side through their stories, as well as the idea of timelessness and place of emptiness, which is also inherent.

In conclusion, the Chinese Sixth Generation cinema, behind the slogan “my camera doesn’t lie”, which results from Lou Ye’s “Suzhou River” (1999), reveals how the filmed subjects are able to trigger the redefinition of external cultural icons and iterates the director’s intention to capture the human’s gaze. Additionally, it depicts the moments when those social, cultural, economic and political constraints, faced by each individual, change. The attempt to capitalize the “I” as subjects that are capable of delivering authenticity through the gaze of reality, emphasizes Li’s “blind series” cinema’s effort to relocate the semantic drift in cinematic language from “realistic” to “true to art”. Therefore, the realistic impulse of the Sixth Generation of Chinese filmmakers contributed to build the contemporary global hybrid cinema at local stage today. The aesthetic approach to reality in “Blind Shaft” synthesizes and converges to Chatman’s theoretical stance. The mine as a revealing surface or simply surfacing of the character’s background, and edge since the “character and environment coexist and relate to each other objectively, but not without feelings, suggestions and

meanings.” (Wang, 2014, p. 107) Following the realist film theory the ‘modernization of cinematic language’ in “Blind Shaft” establishes as a truly self-expression cinema.

As the foundational import of “conscience” is grounded in the very core of Chinese sentimentalism through the use of documentary realism narrative structure, this film (re)-places and (re)-frames the fictional characters emphatically, expressing a contradictory feeling towards the future. The places and objects are imaged, then, as ‘how they are’ in reality, and different layers of diegetic and non-diegetic realities, which are mediated by the corporality of subjects speaking “I”. The narrative elements, such as places, objects, and highly mobile characters featuring a filmic narrative delivers to the viewer a sense of visible surrounding environment or true reality, in which the protagonists whom depict the dislocated people in Mainland China either have no family or are too far from home. In the end, their existence is characterized by an overall rootlessness in a place that provides no supporting ground and no future’s hope as well. In this sense, Li enhances this superficial relationship between figure and place through *mise-en-scène* and frame composition. A relation that is mutually objective and superficial characterizes the cinematic representation of landscape and figure. This sense of mobility that remains still and local, a change that seems to never happen and seems to be irrelevant as well, is balanced by the sense of loss and the feeling of homeless, where characters feel like they don’t belong here. The future will never happen in this place. “Blind Shaft” reframes the surface and the edge of social realities being social filmic metanarratives, in which centres its narrative in a symbolic and temporal direction evoking Heidegger’s “here and now” in the form of hope. In the context of Mainland China the status of character and place are irrelevant and peripheral.

Conclusion | the manipulation of real or the representation of reality

“(…) the transformation from a socialist subject to a capitalistic subject seems to be detached from feelings. *Blind Shaft* (...) provides us with a clearer picture of self, family, and community in post-socialist China.” (Ho, 2015, pp. 65, 66)

Within the context of the post-Mao era, the Sixth Generation of Chinese filmmakers, being themselves of the same generation as the floating population and often named the “Urban Generation”, emerged in the early 1990s as a reaction to the socialist realism cinema, and, thus, standing against the upheavals of Chinese history and the politics of that time. The confrontation with the rise of a new market economy and mass culture, led into an unprecedented social and cultural change in the Chinese society. This contributed for the emergence of a filmic narrative centred on a social rhetoric and innovative cinematic style. Contemporary Chinese cinema gives local audiences the knowledge on how to freely interpret its own cinema, or into some extent what can be understood as their own identity basis or nationhood.

In contemporary Chinese cinema, authenticity prevails over illusion as a manner of speech. The rapid modernization and social dislocation are the central themes of “Blind Shaft”, tackling a wide spectrum of

social experiences and issues. As follows: migrant work; civic consciousness; public health issues awareness; corruption; and social inequalities. Through a self-reflexive perspective of identity and modernity, leading into an impression of state of mind and manner of speech, reality is shown as the disempowered self set in a shattered locale and a disintegrated present that often displays an abstract or symbolic quality. It means that, the realm of the real in “Blind Shaft” is taking place in the present moment in the form of filmic narrative. It means that, the event exists in front of the camera and after being recorded by the camera. The Chinese Sixth generation cinema constitutes itself as the realm of surrounding reality or invisible narrative based on a type of truthful realism. In the context of the Age of “disposable” people and in the margins of the contemporary world, Li’s “Blind Shaft” represents and portrays social and psychological issues related to the Chinese urbanscape dramatic shift today.

To conclude, the present paper suggests that Li’s “Blind Shaft” encompasses the following:

- The reuse of cinematic realism based on Chinese real life experience;
- The speaking subjects “I” play the central theme in the filmic discourse, being cinema as a form of self-expression;
- A self-reflexive, mise-en-abyme narrative construction process marks the perspective delivered to the viewer.

This film embeds, then, an emotional thread, which to a certain extent represent a national metaphor. Or simply, an allegory of a society that in the name of the Nation is keen to hold and ground a common believe. However, in the end of the journey this artificial dream vanishes. In the eyes of “Blind Shaft” the delivered reality overlaps with the surrounding real based on an erased collective memory depicting the faded promise of the Socialist broken dream in China. “Blind Shaft” portrays, then, disorientation and dissolution of the national dream in the post-Mao era. The narrative tension opposing reality to truth becomes, then, thinner and the film content drives and manipulates viewer’s attention, as well as the reading of the filmic narrative. The social context framed throughout the narrative plot is crucial to achieve the essence of the film, since it accounts for cultural citizenship with inherent strong political statements within the emerging global cinema today. At a time when the turn of the twenty-first century is witnessing moments of global dramatic historical change, this cinema experience a time-depicting reality, as simple as a daily moment with all that this implies. The truth in “Blind Shaft” emerges through the cinematic metamorphosis of speaking subjects “I” – from corporality of the broken post-Socialist Chinese dream to reality. “Blind Shaft” should not only be seen as faded destiny but instead as a message of hope; immigration and emigration - essential players in today’s global society; moral values; tradition; and cultural identity. Since the diegetic and non-diegetic realities in “Blind Shaft” are united in the same filmic narrative territory, gazing and depicting the dramatic shift of

contemporary Chinese society today. This film might be seen, then, as an observatory for today's social and psychological changes in Mainland China.

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Filmography

Blind Shaft. (2003), Directed by Li Yang, USA: Kino Video. DVD.

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Abstract

Dancefilm, as a hybrid art practice, diverges from the ephemeral nature of live dance performance and produces permanent inscription of movement through a digital medium. Its reproducibility grants dancefilm the potential for commodification. Informed by anthropological literature on gifts and commodities, as well as theories of value and capital, I situate the analysis of dancefilm in the economy of exchange in order to understand how social relations operate in its production and circulation. Using Mitchell Rose’s film “Globe Trot” as a case study, I conduct a close analysis of social relations and value creation involved in its process of production and circulation. I conclude that in the current regime of value, dancefilm is largely operating under the gift economy. It is the social relations of perpetuating mutual indebtedness that sustain its operation without creating an exchange value. Dancefilm generates value through social recognition and equips the creator with both cultural capital and social capital, which in the long run can convert to economic capital. Rather than focusing on textual analysis of dancefilm works, this research contributes to current screendance scholarship by opening up a new lens that examines social relations involved in its making and circulation.

Keywords: Dancefilm; screendance; gift relations; commodity relations; value creation

1. Introduction

A couple of years ago, I had a long discussion with an entrepreneurial-spirited choreographer, trying to brainstorm alternatives for dancers and choreographers to break away from the status of being starving artists and to obtain some independence from public funding in order to create art. We both arrived at the conclusion that under this neocapitalist society, it seems the only way “out” is to make dance accessible to mass consumers by making it reproducible. As dance practitioners who were eager to find a possible solution, we both thought of the medium of film because of its inherent characteristic of being a technologically reproducible art. Dancefilm, as a hybrid art form, diverges from the ephemeral nature of live dance performance and produces permanent inscription of movement through a digital medium. Thus, imbued with all the characteristics of film, dancefilm possesses the potential for commodification. However, is this potential actually realized? Does dancefilm currently operate under the commodity economy, or does it still operate under a similar value system to that of most live dance performances, which hardly generates any revenue?

Discussing the distinction between gift exchange and commodity exchange, anthropologists Yuxiang Yan (2005) and Mark Osteen (2002) both argue that the real distinction between the two lies in “the different orders of social relations that are constructed and mediated through the exchange of objects” (Yan, 2005, p. 254). Therefore, to explore whether dancefilm operates in the commodity economy, it is imperative to answer

the following two questions: What type of social relations is involved in its production and circulation? And how are value and meaning created in this process?

It is important to point out that the term dancefilm, or screendance, is a rather broad concept referring to any form of hybrid practice involving dance and film. It often includes experimental dancefilm, filmmusicals, music videos, documentary films about dance, advertisement that feature dance, and Hollywood feature films that center around dancers' lives.¹ With the breadth of dancefilm practice, each specific genre operates under a completely different regime of value.² It is not difficult to discern that some forms of dancefilm are indeed operating as commodities made for mass entertainment, for example: commercials that feature dance, music videos, or Hollywood dance film. Others are created mainly for aesthetic and artistic reasons and do not operate as commodities. I consider experimental dancefilm as independently produced works that use movement as the principal medium of expression. These works are often not tied to profit generation or made to promote other commodities with which they associate. In this paper, I limit my discussion to only experimental dancefilm. The goal is to avoid making an immediate judgment on whether experimental dancefilm embraces or resists commodification but to dissect every single layer within its production and circulation process to understand what types of social relations are involved and how they operate

In the following paper, I will first review relevant anthropological and economic literature that offers critical theoretical frameworks for analyzing and situating experimental dancefilm in the economy of exchange. I will then assess the order of social relations involved in its production process and patterns of circulation, using Mitchell Rose's film "Globe Trot" as a case study. Finally, I will discuss how value and capital are generated in this process. Rather than conducting textual analysis of dancefilm works, this research contributes to current screendance scholarship by opening up a new lens that examines social relations involved in its making and circulation. My analysis reveals that experimental dancefilm, in fact, operates under a unique regime of value that resists commodification even when it assumes the form of reproducibility. My methodologies involve a close reading of the production and circulation of "Globe Trot," combined with a personal interview with Rose and literature research.

2. Literature Review

Anthropological literature investigating the relation between gifts and commodities, as well as literature on theories of value and capital, is extremely relevant in this discussion. They provide important frameworks for

¹ The concept of dancefilm or screendance is drawn from Erin Brannigan's book *Dancefilm: Choreography and the Moving Image* (2011), as well as Douglas Rosenberg's book *Screendance: Inscribing the Ephemeral Image* (2012). While Brannigan never provides a direct definition of dancefilm, she analyzes a wide range of dancefilm throughout the history of its development, which includes Hollywood musicals, avant-guard film, and contemporary dancefilm, etc. Rosenberg, on the other hand, refers to the hybrid form of dance and film as screendance. He considers this term as an umbrella term that includes any dance that is projected or made onto the screen. Therefore, it is important to define my scope of analysis for this paper.

² Arjun Appadurai (1986) brought up the concept of "regimes of value" (p. 10), which refers to the construction of value under different cultural context and at specific space and time.

the understanding of the status of dancefilm in terms of social relations and value creation in its production and circulation process. Marcel Mauss's groundbreaking book *The Gift* ([1925] 2011) analyzes gift relations in "archaic" society and lays a theoretical foundation for the anthropology of the gift. Since then, economic anthropologists have started an ongoing debate on the definition of and the relation between gifts and commodities. Based on the literature that I have encountered, I sum up the wide range of opinions in this debate into three camps.

Scholars of the first camp consider gifts and commodities as completely distinct categories that do not intersect. As the key figure belonging to this camp, Mauss considers the gift economy as an antithesis to the commodity economy in capitalist society. With reciprocity as the core of the gift relation, it is the moral obligations to give, receive and return gifts that sustain the social relations in "archaic" society. On the other hand, completely ignoring the concept of gift exchange, Marx ([1867] 2010) considers that commodities, characterized by both exchange value and use value, are prone to alienation and fetishism. In addition, critiquing Mauss's neglect of individual ownership in "primitive" society, Annett Weiner (1992), another scholar in this camp, argues that the motivation behind giving lies in the keeping of the inalienable, which are material or immaterial possessions that speak to the individual's or the community's social identity. All of these scholars separate the discussion of gifts and commodities as two different categories.

Recognizing that gifts and commodities are distinct in nature, scholars of the second camp also believe that gifts and commodities constitute different stages of the life of things. Thus, the relationship between gifts and commodities are fluid and convertible. This understanding is spearheaded by Arjun Appadurai (1986) who brings up the concept of "the social life of any 'things'" (p. 19). He maintains that the commodity status of an object is not permanent but is only a phase of its social life. Other scholars belonging to this camp include Michael Goddard and C. A. Gregory. Goddard (2000) contends that the gift is alienated "when the intrinsic relation of the product to the giver is no longer recognized" (p. 147), which serves as a condition for the transformation from the gift status to the commodity status. Gregory (2015) defines the oppositional characteristics of gifts and commodities but points out that they are convertible under certain conditions.

Finally, the third camp of scholars agree with scholars in the second camp that the commodity and gift statuses are not permanent, but they also argue that gifts and commodities can co-exist and are mutually dependent. They further identify that most of the time, an object of exchange is neither a complete commodity nor a complete non-commodity (Osteen, 2002; Frow, 1997). It may possess qualities of both. Analyzing the supply-chain economy of Matsutake mushrooms, Anna Tsing (2013) points out that the value of capitalist commodities is created through transforming gift relations. In analyzing the strategy of using Lovemark in advertisements, Robert Foster (2008) argues that commodity branding also exploits gift relations in order to construct a direct relationship between persons and things. All of these scholars consider gift and

commodity relations not oppositional or exclusive, but instead, an object of exchange, as well as the exchange of immaterial labor, can contain characteristics of both gifts and commodities.

Besides discussions on the relation between gifts and commodities, some scholars shift their attention to various forms of value and creation of value as an alternative model that sheds light on social relations involved in the gift and commodity exchange. Marx's labor theory of value argues that in the economic sense, the value of a commodity is measured by the socially necessary labor time required to produce it. This formula of value abstracts the labor put into the production of the commodity, which provides the condition for its fetishism. In a sociological sense, David Graeber (2001) extends the idea of labor in Marxist tradition to "human capacities for actions" that are equipped with the generative power (p. 56). He believes that values are created through actions in a socially recognized form. Pierre Bourdieu (1997) provides another model to understand capital as accumulated labor but moves beyond the recognition of capital in the economic sense to also cultural capital and social capital. Bourdieu points out that these three forms of capital are mutually convertible under certain conditions. All of the above mentioned frameworks provide a solid theoretical ground to explore the status of dancefilm in relation to concepts of gifts and commodities, as well as the social relations involved in its production and circulation.

3. "Globe Trot": a Vision to Celebrate Humanity

Since gift or commodity relations are formed at the moment of exchange, it is essential to examine the types of exchange relations that take place at various stages of the production and circulation of dancefilm. To examine this question, I will conduct a close reading of a typical but also rather extreme example of a dancefilm work "Globe Trot" created by Mitchell Rose. This example is "typical" because it shares a lot in common with the production process and exhibition practice of most dancefilm works. It is "extreme" because of the significant amount of labor and collaboration involved in the making of this work. An analysis of the process of making and exhibiting "Globe Trot" reveals that social relations involved in this dancefilm demonstrate strong characteristics of gift relations and that the value of the dancefilm is created through the action of social recognition. In addition, different forms of capital generated through the process of its production and exhibition undergo various kinds of conversion.

3.1 A Web of Social Relations in the Stage of Production

Gregory (2015) provides a rather comprehensive definition of gifts and commodities in terms of social relations. He distinguishes gifts from commodities and states that "gift exchanges involve inalienable objects exchanged by reciprocally dependent people that establish qualitative relationships between transactors" (p. 106). In other words, gift relations are "reciprocally dependent" and "qualitative," while the object being exchanged is inalienable. Contrarily, borrowing from Marx's proposition, Gregory argues that "commodity

exchange is an exchange of alienable things between transactors who are in a state of reciprocal independence” (p. 6). Osteen (2002) challenges the polarity of gifts and commodities in the anthropological discourse and draws a spectrum with “complete commodification” and “total non-commodification” as the two ends (p. 230). In my view, Gregory’s definitions of the commodity relation and the gift relation would correspond to “complete commodification” and “total non-commodification” respectively, while social relations that demonstrate characteristics of both would lie somewhere in the middle of the spectrum. Applying this framework to “Globe Trot,” I argue that this dancefilm situates close to, but not at, the point of total non-commodification on this spectrum.

“Globe Trot” is a labor-intensive dancefilm involving 111 dancers and 50 filmmakers from 23 countries in all seven continents (M. Rose, personal communication, February 26, 2016) (see figures 1., 2., and 3.). This project is accomplished through international crowd-sourcing.³ However, rather than employing the more common practice of crowd-sourcing funds, Rose crowd-sourced labor. All participants of this project, except for the composer, donated their labor as a gift out of their love and, altogether, formed a global web of social relations. The entire production of this work, from pre-production planning, searching for filmmakers and dancers, to collecting footage and editing, spanned over a year. Rose’s goal was to create a dancefilm that celebrated the joy of humanity. He employed an editing technique that he coined as “hyper-match cutting,” where “every adjacent edit is perfectly aligned in position and continuity,” to connect the movement of people from around the world performing a complete choreography (Elgart, June 11, 2014). The use of this editing technique is intended to deconstruct the inherent hierarchy and inequality that exists in the world and to convey an idealistic message that all people, no matter where they are, are equal. Thus, bringing together directors and choreographers worldwide is coherent with the ideology behind this work. How did Rose convince so many people from different cultures to donate their time and effort?

I will first give a brief account of the entire production process. The project started with Rose’s idea of creating a work that involved people from around the world who would perform a choreographed dance together. He first contacted his colleague at the Ohio State University (OSU), a renowned choreographer Bebe Miller, to choreograph a two-minute dance (M. Rose, personal communication, February 26, 2016). One of the graduate students at OSU learned the movement and helped teach the dance through an instructional video made by Rose. Then he created a twelve-page manual with detailed instruction for volunteering filmmakers/dancers to follow. This manual contains instructional videos of the dance and of information on the framing of the dancer, as well as other detailed information on the choice of locations, costumes, dancers, requirements of image quality, and instructions on how to export the footage. The next step was to get as many volunteers as possible and from as many countries as possible. To do so, he utilized his personal

³ Merriam Webster Dictionary defines crowdsourcing as “the practice of obtaining needed services, ideas, or content by soliciting contributions from a large group of people and especially from the online community rather than from traditional employees or suppliers.” See <http://www.merriam-webster.com/dictionary/crowdsourcing>.

connections with individuals and major dancefilm institutions around the world and asked them to help disseminate the information about the project to their networks. After three months of emailing back and forth, Rose received responses from a total of fifty-four filmmakers who agreed to participate in this project.⁴ With a full list of filmmakers, he assigned either one four-count phrase or two four-count phrases to each filmmaker and asked him or her to record three or four clips of the assigned phrase(s) using a few dancers at different locations. This way he could make sure the entire dance was covered. Once he received all the footage from the filmmakers, he edited the footage and assembled a complete dancefilm. How does this streamlined process reflect the three pairs of oppositional characteristics of social relations outlined by Gregory: reciprocal dependence vs. independence, quality vs. quantity, and inalienability vs. alienability?

First, I argue that all the relationships involved in the production process are reciprocally dependent relationships. In my interview with Rose, he shared with me that among all the emails that he sent out or phone calls he had made, around ten percent of people did not respond at all. Those were precisely the people with whom he had not had prior relationship but approached them through “cold calling” (M. Rose, personal communication, February 26, 2016). People who agreed to disseminate information about the project for Rose included his colleagues, friends, and relatives who had already established an ongoing reciprocal relationship with him. The fact that he asked them for a favor worked to perpetuate the ongoing indebtedness between them. Institutions that agreed to share Rose’s projects either on their websites or through newsletters often had exhibited his films in the past so a relationship of trust had already been built. Rose mentioned in the interview that sometimes he would promise the institutions a credit at the end of the film if they would help him publicize his project to their network of filmmakers (M. Rose, personal communication, February 26, 2016). In this case, a contractual relationship was established which resembled bartering, an exchange of goods without involving money, except that a time lag existed in this case since Rose could not fulfill this promise until he finished his film.

In addition, in the individual back and forth interaction between Rose and the filmmakers who decided to commit to the project, the filmmakers gave their time and labor as a gift to Rose, while he reciprocated with a unique experience, a final film, and a credit at the end of the film. This reciprocally dependent relationship did not stop when the film was completed but has continued until today. Rose mentioned in the interview that he still felt extremely close to these people, and has stayed in touch with many of them (M. Rose, personal communication, February 26, 2016). When he updated them about the success of the film, he heard back from about a third of the volunteers who expressed great excitement about the news. Moreover, Rose always invites filmmakers in the local area where the film is exhibited to attend the festival. In some cases when filmmakers did end up coming, to be able to see the film screened in front of many audiences was a gift that

⁴ Although fifty-four filmmakers initially agreed to take part in this project, four of them gradually dropped out due to various reasons. Therefore, only fifty filmmakers are represented in the completed version of the film “Globe Trot” (M. Rose, personal communication, February 26, 2016).

cannot be measured by monetary value. Therefore, staying in touch with these volunteers and inviting them to festivals are both Rose's way to reciprocate.

Second, in terms of qualitative or quantitative relationships, it is rather obvious that the gift of time and labor, as well as the reciprocated gift from Rose in the form of a unique experience and a credit in the film, is not quantifiable. They are qualitative relationships that can only be experienced through a deepening of personal relationship and the mutual indebtedness that propels the ongoing exchange between them. However, in this process, one exception exists. Rose mentioned that he did pay a composer for the music, and this was the only commensurable monetary expense of the entire project. In this case, the relationship between the composer and Rose is a formal employee-employer relationship, which embodies the characteristics of commodity exchange. The compensation for the composer's labor constitutes the exchange value of the music.

Third, what is being exchanged between Rose and the volunteers, such as the experience of filmmaking and labor, are also inalienable gifts. According to Osteen, "What makes possessions inalienable... must be neither time nor the drive for power but an immaterial aura of connection to other humans and to something greater than any individual human" (p. 244). When I asked Rose what incentives motivated these filmmakers to volunteer for this project, his response was, "Love" (M. Rose, personal communication, February 26, 2016). He continued that participants did not have any financial incentive, and they would not receive any glamour since their names were just among many other names. However, they chose to take part in it because of their genuine interests and love for the project. For many participants, especially those who do not have an artistic background, the opportunity to be part of a global art project itself is a gift to them. Therefore, it is these volunteers' love for the work they do and the relationships they have built with Rose on a personal level that make their gift of labor and Rose's reciprocity inalienable.

However, is the love from the volunteers really as pure as Rose believes so? As Mauss ([1925] 1990) already points out, gifts are "not without interest" (p. 12). The self-interest that exists alongside with their love for the project lies in their belief in value creation through participating in this project. Pierre Bourdieu's (1997) groundbreaking theory of various forms of capital beyond the economic form lends an alternative understanding of how social and cultural capital is generated and converted in the presence of these gift relations. According to Bourdieu, economic, social, and cultural capital can convert from one form to another under certain conditions. The global hierarchy of values permeates all kinds of international exchange as well as personal relationships. The opportunity to work with a US-based artist teaching at a renowned university brings prestige and honor to any participants, no matter how trivial it may seem. Associating their names with Rose, who has already established an international reputation as a filmmaker, could lead to improvement in their social status, thus generating both cultural and social capital that could potentially benefit their career as filmmakers in the long-run.

Moreover, the possibility of realizing this entire project relied on Rose's already established social capital. Bourdieu (1997) defines social capital as "the aggregate of the actual or potential resources which are linked to the possession of a durable network of more or less institutionalized relationships" (p. 88). Its volume partly depends on how one can mobilize the size of his or her network of connection. In order to reach as many people as possible in all parts of the world, Rose had to tap into his social capital, manifested in the established relationships between him and various individuals. Mobilizing this existing network, Rose was able to reach the "right" people whose participation contributed to the creation of this dancefilm. This process is also a conversion of social capital to cultural capital objectified in the form of media. These conversions of capital from one form to another do not necessarily compromise the status of the film as a gift, but complicate its cultural value.

To sum up, all three characteristics of gift relations are satisfied in almost all social relations involved in the production of "Globe Trot." The only exceptions are the compensation to the composer and the agreement made between Rose and the organizations, which embody some characteristics of the commodity relation. Therefore, "Globe Trot" definitely operates under the gift economy and is made possible because of the ongoing indebtedness established through personal relationships. However, certain commodity relations simultaneously exist, making it an impure gift relation.

3.2 Circulation of Dancefilm

We have seen that the production process of "Globe Trot" is highly gift-like; what about social relations involved in its circulation? In general, dancefilm circulates through three principal platforms. First, it is published online, either on individual filmmakers' or choreographers' personal websites or posted on institutional websites. It also appears on their social media sites such as YouTube and Vimeo. These works are often accessible to the public at no cost. The second avenue where these works are exhibited are dancefilm festivals. Since the 1990s, dancefilm festivals have started to burgeon across the world, mainly in Europe and North America, with a few in Latin American countries and Asia. These festivals act as curators of dancefilm, and they often charge audiences a fee for the tickets in order to cover festival costs. However, filmmakers or choreographers whose works are selected for festivals do not receive any compensation for their works. A selected few dancefilm makers, whose works are recognized as the best films by the festival judges and audiences, may win monetary award ranging from a couple of hundred dollars to a couple of thousand dollars. Receiving this type of award can write off some of the production expenses, but most of the time it does not generate any income for the artists. Lastly, some other venues where dancefilm works are shown include museums, libraries, TV networks, or other institutional space. In such a scenario of institutional space, dancefilm makers may get compensated with a small amount of money from venues that present their works

but they often do not generate any profit. Most film screenings hosted by these institutions are either free to the public or often, a small fee is charged to cover operational expenses.⁵

In the case of “Globe Trot,” this film is publicly available on Rose’s YouTube and Vimeo sites. It has also been shown in ninety film festivals around the world and won twelve awards, out of which four were monetary awards that totaled a little over four thousand dollars (M. Rose, personal communication, February 26, 2016). This amount of monetary return is only enough to pay for all the expenses, including submission fees for festivals and the fee to the composer. In both cases, while this dancefilm offers the use value of an experience of art, its exchange value, an inherent aspect of a commodity, does not exist. In my interview with Rose, he refers to this dilemma as “a racket” (M. Rose, personal communication, February 26, 2016). He agrees that currently no model exists for dancefilm makers to generate income from their labor of producing works. Besides having to fund their own production most of the times, dancefilm makers also have to pay a fee to submit their works to festivals but without receiving any monetary compensation when their works are chosen. This mode of producing and presenting works stands in opposition to the typical “profit-oriented, self-centered, and calculated spirit that fires the circulation of commodities,” as mentioned by Appadurai (p. 17). Given the lack of profit-making opportunities, dancefilm makers are forced to rely on other forms of support to create their works. In Rose’s case, the fact that he has a stable income through his employment at a research university where making dancefilm works can be considered as part of his research provides an important condition that enables his creative practice. In addition, dancefilm makers have to seek other channels of rewards such as public or institutional recognitions, which partly explains why many of them make their works freely accessible.

Despite the absence of value in the economic sense in the circulation of “Globe Trot,” Bourdieu’s theory of capital helps explain why dance filmmakers still make such works even without immediate financial return. In the case of “Globe Trot,” as Rose’s film receives recognitions from various film festivals globally, it not only converts the cultural capital of the film back to social capital but also transforms the cultural capital of an objectified state to the institutional state, meaning that it has become an institution-recognized work of art. According to Bourdieu, “the reproduction of social capital presupposes an unceasing effort of sociability, a continuous series of exchanges in which recognition is endlessly affirmed and reaffirmed” (p. 90). He also states that this work of sociability becomes highly productive when the person is known to more people than he or she knows. The public’s action of giving recognition to Rose’s film, both at the individual and institutional level, increases the value of both this film and Rose as a filmmaker, which is consistent with Graeber’s (2001) and Lambek’s (2013) theory that value is created through social action.

⁵ In my interview with Rose, he mentioned that some of his other films had been shown through TV networks, but the compensation was only a couple of thousand dollars, which was again only enough to cover production cost (M. Rose, personal communication, February 26, 2016).

Finally, social capital and cultural capital can both be converted into economic capital under certain conditions. Bourdieu maintains that economic capital is at the root of both social capital and cultural capital, but the other types of capital are not reducible to economic capital. The institutional recognition that Rose has received from “Globe Trot,” a form of cultural capital, as well as his expanded social network, a form of social capital, can in the long run convert to economic capital manifested in him receiving promotion and increased salary at his workplace. Therefore, even though the production and circulation of dancefilm, such as “Globe Trot,” may not involve obvious monetary incentives, the social relations involved, along with social and cultural capital accumulated through this process, can potentially convert to measurable economic capital.

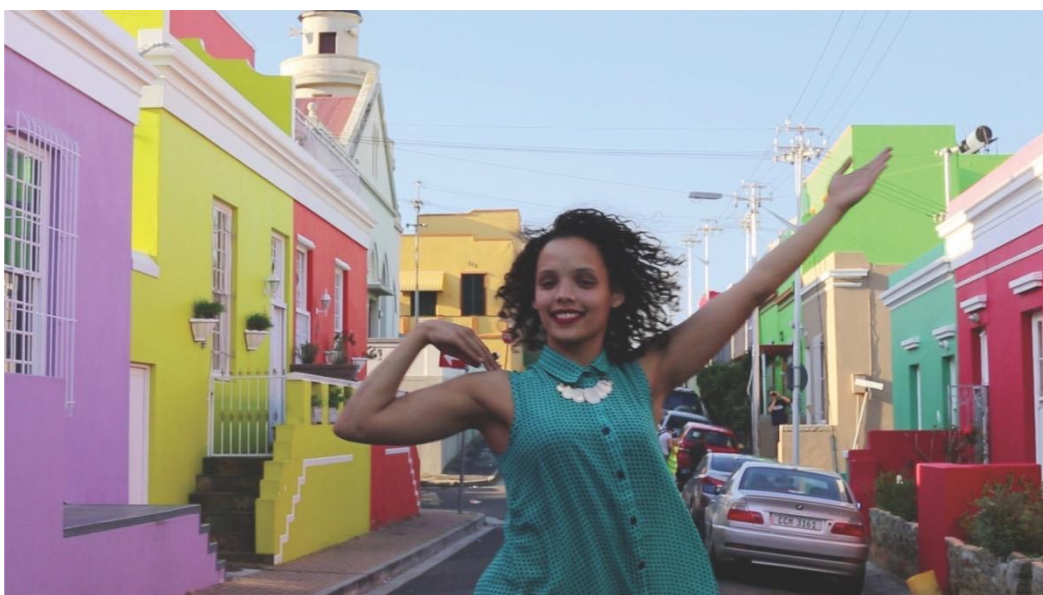
4. Conclusion

Based on the above analysis of this “typical” and “extreme” example of dancefilm production and circulation, I conclude that in the current regime of value, experimental dancefilm is largely operating under the gift economy structure. It is the social relations of perpetuating indebtedness that sustain its operation without creating an exchange value. However, this gift relation is not completely pure. At different stages of its production and circulation, the commodity relation co-exists. Finally, dancefilm generates value through social recognition and equips the creator with both cultural capital and social capital, which in the long run can convert to economic capital.

Making a dance into an experimental dancefilm certainly does not escape the same dilemma of not being able to make a living out of artistic endeavor. The making of art seems to be operating under a unique regime of value, a sphere that resists commodification even when it assumes the characteristic of reproducibility. Artists also have a different value system towards their artworks. Some may truly believe that art is made to be seen by the public and is a creative process that should not be attached to any profit motivation. These artists imagine the sphere of art making as a utopian landscape outside the commodity economy or a spiritual journey that should not be polluted by involving money that could alienate the labor involved and dim artistic passion. Other artists may advocate for the intensive labor that goes into the making of art and demand monetary compensation for the labor. I want to highlight both Osteen's (2002) and Frow's (1997) views that commodification is not inherently disabling, and at times, it can be productive and generative. Maybe one day a new regime of value will be established that grants both dance and dancefilm a more balanced coexistence of the gift and commodity status. Arriving at the utopia of art production and circulation may require a new model that fairly compensates artists for their labor while maintaining the dependent and qualitative gift-like social relations in its production and circulation.



Figures 1. Goa, India. Film Still from “Globe Trot” (2014, Dir: Mitchell Rose). Used with permission.



Figures 2. Cape Town, South Africa. Film Still from “Globe Trot” (2014, Dir: Mitchell Rose). Used with permission.



Figures 3. Bethlehem, Pennsylvania. Film Still from “Globe Trot” (2014, Dir: Mitchell Rose). Used with permission.

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Filmography

Rose, Mitchell. (Producer), & Rose. Mitchell. (Director). (2013). *Globe Trot* [Dancefilm]. (Available from www.mitchellrose.com)

Abstract

This paper proposes the framework of agency as a tool for dance studies that provides a methodology for approaching dance in coextensive embodied, discursive, and contextual layers. Across these facets, agency offers a foundation for viewing the interplay of the personal—dance training and self-narration—and the social—localization, privilege or marginalization, and networks of relationships. Focusing on transcultural and cross-cultural Bharatanatyam study and performance, the paper unpacks the concept of agency in dance, while also drawing upon agency to bring forward questions of technique, responsibility, and identity in contemporary manifestations of Bharatanatyam. As Bharatanatyam’s global reach continues to spread, agency provides a platform for exploring the work of dancers negotiating interwoven pasts and presents through unique lenses that offer ever-new perspectives for dance scholars and audiences.

Keywords: agency, Bharatanatyam, transcultural, technique, dance

1. Introduction to the In-Between

Dance is embedded in a topography of choices and influences, simultaneously a creative endeavor and a set of practices animated by precedents and expectations. It is marked by the local—informed by culture and history, inflected by personal biography, and continuously reimagined. Crossing borders, dance enters transnational flows and tensions, variously interpreted as universal, specific, or ever-evolving (Klein & Gintersdorfer, 2011, p. 115).¹ Within this landscape dancers trace courses through obstacles and opportunities, carving pathways seen and unseen, responding, anticipating, rethinking, and embodying anew. Bharatanatyam² spans these coeval demands of local and global, positioning many dancers, choreographers, and theorists in an “in-between,” marked by the comingling of cultures and the intersection of conceptions of the past and contemporary artistic practices. Much has been written about the diasporas, hybridities, and creative remixings that coincide with transnational dance practices, in-betweens that entail reaching across and combining together, crafting selves and practices from multiple shifting sources.³ Drawing upon the work of Daniel Sibony, Guy Cools described “the in-between . . . [as] both a space and a movement, a dynamic and

¹ Gabriele Klein laid out three primary concepts of interculturalism: “The first concept pursues an early modernist idea of dance, which says: dance is a universal language. The second concept is that of cultural difference. That dance can be understood as a cultural technique and that its identity is located in a specific culture. The third concept is the deconstructivist idea of constant cultural translation. Here there is no source or target culture; dance cultures are always ‘in between’, interstitial, on a journey” (Klein & Gintersdorfer, 2011, p. 115).

² Bharatanatyam is a classical/neo-classical dance form with origins in Southern India. Cultivated by communities affiliated with temples, it was performed by dancer courtesans known as devadasis. Colonial influences led devadasis to lose this core of support. Over the course of the 20th century, the dance form was taken on by upper class and upper caste dancers and is now performed on stages and in diasporas around the world. For explorations of Bharatanatyam’s history over the past 150 years, see Soneji, D., *Unfinished Gestures: Devadasis, Memory, and Modernity in South India*; Gaston, A. M., *From Temple to Theatre*; O’Shea, J., *At Home in the World: Bharata Natyam on the Global Stage*; Spear, J.L. and Meduri, A., “Knowing the Dancer: East Meets West” in *Victorian Literature and Culture*; and Meduri, A. “Bharatanatyam as a Global Dance, Some Issues in Research, Teaching, and Practice” in *Dance Research Journal*.

³ See, for example: Katrak, K., *Contemporary Indian Dance: New Creative Choreography in India and the Diaspora*; and Soneji, D. (Ed.), *Bharatanatyam: A Reader*.

often instable oscillation,” a territory of potential crisis and also an embodied unfolding, a pulse akin to breathing (Cools, 2015, p. 37).⁴

This paper dissects the concept of agency in the in-between as a means of developing tools for examining how dancers navigate transcultural and cross-cultural dance practices.⁵ The research is propelled by praxis and by experience over the past decade as a non-Indian member of a multicultural Bharatanatyam company.⁶ While galvanized by the personal, this work delves into cross-cultural and transcultural Bharatanatyam study and performance as a means of raising questions relevant to studies of dance and culture more broadly. I propose that the framework of agency serves as a rich tool for unpacking the nuances of both cross-cultural and transcultural dance practices, offering avenues for considering intertwined arenas of praxis, discourse, identity, and relationship.

2. Unpacking Agency

The term agency evokes a range of themes related to individuals maneuvering within limitations and choices, yet it can be difficult to define, given its position at the intersection of actions, options, and stances. Agency can refer to possibilities—intentionality, self-determination, choice, capability for action, or strategy (Emirbayer & Mische, 1998, p. 963). It can focus on self-positioning—embodied or performative “individual enunciation” or “the ability to take a subject position that defies categorization” (Walsh, 2012, p. 400). It can also focus on wider impact—capacities to inform or transform cultural systems or social structures.

While agency contains elements of potential that could suggest liberatory undertones, it is mitigated rather than free-flowing. Agency is informed by habits and norms, hindered or enabled by social structures and hierarchies, and shaped by ontology (Bignall, 2010, p. 12). Carrie Noland underscored that studying agency involves viewing the subject as more than simply “pliant material inscribed by culture” but also avoiding an “exaggeration of the subject’s ability to express and fashion itself” (2009, p. 8). This viewpoint enables scholars to regard dance as both an embodied practice informed by training, histories, cultures, and norms, as well as a creative practice with the potential to variously reiterate, resist, or interrogate precedents and expectations.

⁴ The term “in-between” may imply a space bounded by absolutes, yet this paper underscores that the in-between is rather a space of creative combination where individuals and communities draw upon cultural nodes that are themselves ever-changing, and hence, is deconstructive. This paper primarily focuses on in-betweens that span cultures, often with the added element of reaching across geographic regions. Not addressed here are the myriad intracultural in-betweens in the history of Bharatanatyam, from the marginalization of devadasi communities to recoding the form as classical alongside 20th century nationalist movements.

⁵ I use the term cross-cultural to refer to the practice of learning a dance form from a culture distinct from one’s culture of birth. Transcultural is used here to reference work that spans cultures, and in this area I draw upon the work of scholars and artists who innovate within classical/neo-classical forms as well as artists who actively draw upon multiple techniques of physical training.

⁶ This writing is informed by experiences as a member of the Minneapolis-based Ragamala Dance Company, and specifically as a white American studying Bharatanatyam. “Under the direction of Raneer Ramaswamy and Aparna Ramaswamy, Ragamala Dance Company’s work explores the dynamic tension between the ancestral and the contemporary . . . As mother and daughter, each brings her generational experiences to the work—the rich traditions, deep philosophical roots, and ancestral wisdom of India meeting and merging with their hybridic perspective as Indian-American artists” (ragamaladance.org).

Significant in the context of dance, Mustafa Emirbayer and Ann Mische situated agency as a:

temporally embedded process of social engagement, informed by the past (in its 'iterational' or habitual aspect) but also oriented toward the future (as a 'projective' capacity to imagine alternative possibilities) and toward the present (as a 'practical-evaluative' capacity to contextualize past habits and future projects within the contingencies of the moment) (1998, p. 962).

This temporal emphasis opens multiple avenues for exploring agency in dance: artistic choices articulated through the active dancing body, economic decisions in crafting a career over time, or the self-positioning involved in dance as an on-going element of identity. Furthermore, being "informed by the past" can be seen to include a perspective that acknowledges on-going factors that uniquely enable or restrict, with dance access and visibility connected to spectrums of privilege or marginalization.

For transcultural and cross-cultural dance practice, agency importantly provides a scaffolding for considering individuals embedded within and actively navigating, responding to, or questioning histories, hierarchies, expectations, training, and norms within the challenges and opportunities involved in spanning cultures and nations.

3. Agency in Training ⁷

In a 1975 conference address, renowned Bharatanatyam dancer T. Balasaraswati advocated for the capacity that is developed through training, stating that if a dancer "humbly submits to the greatness of this art, soon enough she will find joy in that discipline; and she will realize that discipline makes her free" (1978, p. 115).⁸ In an interview nearly a decade later, Michel Foucault explored a similar idea, drawn from his work on the care of the self in ancient Greece, succinctly stating the essential concept to, "Make freedom your foundation, through the mastery of yourself" (1994, p. 301).⁹

These comments highlight the particularity of agency within dance, wherein the trained body may be built and formed through repetition, structure, and rigor, yet as a result and within this framework, it is also provided with potential avenues for experimentation, innovation, and personal or communal expression. Exploring agency in the context of cross-cultural and transcultural Bharatanatyam practices entails first a consideration of agency within the context of dance technique.

The trained dancing body may seem to align neatly with Michel Foucault's formulation of bodies organized spatially and scrutinized as objects of knowledge in military training, education systems, work houses, and prisons in the 18th and 19th centuries. Here discipline, the "meticulous control of the operations of the body"

⁷ Portions of this section were presented in the paper "Docile Bodies & Technologies of the Self in Bharatanatyam's Transfigured Past and Transcultural Present" at the conference *Doing the Body in the 21st Century*, organized by the Gender, Sexuality, and Women's Studies Program at the University of Pittsburgh in April 2016.

⁸ Presidential Address at the 33rd Annual Conference of the Tamil Isai Sangam, Chennai, December 21, 1975. Published in *Dance Chronicle* in 1978.

⁹ "The Ethics of the Concern of the Self as a Practice of Freedom," an interview conducted by H. Becker, R. Fornet-Betancourt, and A. Gomez-Muller, was conducted in 1984 and published the same year in *Concordia: Revista internacional de filosofia*.

(1995, p. 137)¹⁰ was seen to “produce subjected and practiced bodies, docile bodies.” Alongside honing the body’s responsiveness, accuracy, and ability, Foucault saw the internalization of a host of established assumptions and norms, perceiving an “increased aptitude” as linked to “increased domination” (1995, p. 138). Applying this concept to dance training, the dancing body is exposed to the gaze(s) of spectators and subjected to normative demands regarding gender and body ideals. Through the internalization of technique it could be argued that individuals also absorb interpretations of history and expectations for performance on- and off-stage.

The trained dancing body, however, also aligns with Foucault’s later work on technologies of the self, “techniques that human beings use to understand themselves,” (1994, p. 290) where the self is both “an object of knowledge and a field of action” (1988b, p. 3).¹¹ Taking a broad view, Foucault described technologies of the self as having the function of:

permit[ing] individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality (1988a, p. 18).¹²

For dance, the concept opens up the possibility of agency even within highly structured and physically demanding labor, providing avenues for exploring agency in the crafting of relationships to self, space, or history via the body.¹³

By interweaving the notions of docile bodies and technologies of the self, agency in dance training can be recognized in greater complexity. Rigor refines and shapes the body, thereby potentially drilling into the core of identity through physical registers. Yet the protracted attentiveness, agility, and care that accompany training could be seen to build heightened awareness and foster capabilities for the physical and emotive freedom described by Balasaraswati above. Bharatanatyam training therefore both frames, in the sense of establishing a structure, and provides a framework that can be mined for creative expression. It is not just astuteness in performance but a broader understanding that may be cultivated as well. Underscoring repetition as an act, Carrie Noland emphasized that rather than rote habit, reenactment opens up opportunities for variation and “for developing the capacity to acknowledge the social construction of our movements” (2009, p. 192).

While dance is often studied in relation to public performance and choreography, Ben Spatz shifted the focus from spectacle to technique, which he proposed as a form of knowledge built through daily practice (2015, p. 51). Linking physical training to embodied identity, Spatz emphasized that:

Gradually, what we do becomes who we are [italics in original]. Actions sediment into identities and what

¹⁰ *Discipline & Punish: The Birth of the Prison*, translated by Alan Sheridan in 1977, was originally published in 1975 as *Surveiller et Punir: Naissance de la prison*.

¹¹ Originally published as *Le Souci de soi* by Editions Gallimard in 1984.

¹² This excerpt is from a faculty seminar on Technologies of the Self presented at the University of Vermont in the fall of 1982, later published in 1988.

¹³ The concept of technologies of the self has been used extensively in writing on athletic training. See, for example: Markula, P. “The Technologies of the Self: Sport, Feminism, and Foucault;” and Chapman, G., “Making Weight: Lightweight Rowing, Technologies of Power, and Technologies of the Self,” both published in *Sociology of Sport Journal*.

was once specialized becomes the new landscape within which daily life unfolds. Research in technique can therefore be the basis for a slow reworking of reality (2015, p. 178).

This interweaving of technique into identity can be understood via the quotidian and variable nature of regular practice, experienced through a range of contexts, emotional states, and life phases, fitted to and within individuals' evolving and multifaceted selves. Both Priya Srinivasan and Anita Kumar have written about the dynamic nature of Bharatanatyam classes, where students do not merely absorb, but also participate and respond overtly and covertly. Emphasizing that dance classes are settings for "extreme physical and bodily conditioning," Srinivasan observed that they are also spaces for peer relationships that can foster questioning and defiance (2012, p. 138). Addressing the notion of discipline as culture, Anita Kumar noted that, although Bharatanatyam might evoke conservative notions of race, nation, and gender, both teachers and students maintain the ability to push the boundaries of the dance and its connotations (2010, p. 345).¹⁴ The temporal and situational nature of agency, combined with the gradual maturation of technique as multilayered forms of knowledge, underscores that practice may lead to a range of individual outcomes and conclusions.

The questions of how and in what variation "*what we do*" becomes "*who we are*" expose conflicting aspects of viewing agency in physical training via the poles of docile bodies and technologies of the self. Gwen Chapman emphasized this paradox in Foucault's work, where individuals "make conscious choices about how to understand and relate to themselves and constitute themselves in different ways in different contexts" and yet "this freedom is always limited by the rules and models for relating to the self suggested and expected by society" (1997, p. 208). The possibilities presented by agency are in this regard not unbounded and can unfold to varied ends, mitigated by precedents, norms, and expectations, as well as more dire forms of silencing and marginalization. The transformative potential of the idea of agency is therefore not guaranteed.

Agency here provides a complex methodology for considering technique as neither abstract nor solely in service to performance spectacle, but as a nuanced embodied experience that transpires across time and distinct contexts, each with specificity and potential for variation. Within this complexity, there remains a porous relationship between embodiment and conceptions of self, what could be further distilled to embodiment as self. Agency arises at the physical level of artistic choices as well as at a discursive level where dancers explore and articulate identities in the in-between, as well as delving into and debating aspects of physical practice.

¹⁴ Originally published in *The Drama Review*, 2006.

4. Agency in Discourse

In the context of agency, Bharatanatyam can be viewed as a language for creation, a cultural bridge, a platform for exploring transcultural debates, and a reminder of the structuring of margins and centers. In a larger diasporic context, it is actively engaged as a means of interrogating, reinforcing, or problematizing notions of identity, home, culture, history, and representation via the lens of a global form that is nevertheless firmly linked to India.

Despite the shifts and turns of identity formation through time, the regular nature of practice facilitates the interweaving of dance into personal narratives. Rather than a closed story, the agency involved in self-narration can entail a convoluted grappling or questioning—identity as fractured and multifaceted (De, 2011, p. 201). Beyond self-narration via the vehicle of dance, dancer self-narration is manifested in distinct modes of articulating perspectives, priorities, and interconnections, which open up avenues for the cultivation of identities or stances via the language of interpretive frames. As a mode of agency, such discourse is both a response and a creation, a crafting by individual artists nevertheless informed by precedents, teachers, critics, audiences, and platforms.

The concept of queering Bharatanatyam, employed by Hari Krishnan (2013) and members of the Post Natyam collective (Chatterjea & Lee, 2012), can be used to convey problematization, questioning, counter stances, and resistance to dominant norms. Krishnan described queering as akin to a state of “being lost in the world of hybridity” while “complexifying it, interrogating it” (2013). Chatterjea and Lee emphasized queering as opening an arena of action, where “‘queering’ histories and canonical theories allows us to tactically reappropriate hegemonic discourses” (2012, p. 132). Agency here can be seen as not solely a matter of having choice, but of choosing a process of concentric inquiry of self, representation, and relationships.

Dancers, choreographers, and scholars have also used the terminology of tradition to describe the active nature of navigating histories, techniques, discourses, and identities. Both Alessandra Lopez y Royo (2003, p. 154) and Alarmél Valli (Fonteyne, 2002) have used the image of a river to convey the movement and momentum inherent in the active reinterpretation of tradition. Viewed in this light tradition is not static, but rather constantly in-process—reinterpreted and enacted anew—with tributaries that join and channels that that veer in different directions. The choreographer Chandralekha further acknowledged that in addition to being in constant motion, tradition is not monolithic or internally coherent, writing:

with all its contradictions, conflicts, tensions, splits, and ruptures, tradition, for me, is not a museum piece or fossil form, hermetically sealed forever . . . I see tradition as open and fluid in terms of our times, in interactive relation with the past, accepting as well as foregrounding the tensions and disjunctions . . . The issue, for me, is not ‘tradition’ versus ‘modernity.’ I do not see them as two different things. The task of the artist is to modernize the tradition through the creative process (2010, p. 381-382).¹⁵

These different modes of articulating contemporary dance practices highlight the kaleidoscopic nature of how individual dancers approach and perceive their work as well as the discrete ground provided by distinct

¹⁵ “Reflections on New Directions in Indian Dance” originally appeared in *New Directions in Indian Dance* (2003), edited by Sunil Kothari.

interpretive lenses. Considering agency in self-narration, however, also reinforces Emirbayer and Mische's notion of agency as temporal—building upon precursors and habits, reaching toward future goals, and navigating present contexts. This temporal element calls for caution in assumptions around steadfastness and over determination. Dance as practice and as part of on-going identity formation subjects it to continual and individualized re-evaluation. Coinciding with personal evolutions in dance practice are potential shifts in dance-related self-narration. While there may be a tendency to attempt to pinpoint dancers with restrictive labels and suppositions (such as classical *or* contemporary), dancer self-conceptions and practices may function largely across or outside of such divisions.¹⁶ Hari Krishnan expressed this tension, stating “perhaps we'll reach an audience that can look beyond these superficial binaries of our being either classical or contemporary, because my life and the lives of my company members are not dichotomized like this” (Crabb, 2010).

Agency is a lens for examining how embodied practice informs internally-focused conceptions of self and how these experiences are shared more broadly. Agency is, however, also a moving target, describable from multiple angles and simultaneously evolving along discrete, yet mutually-influencing channels.

5. Agency in Situ

The above comments explored agency in the overlapping arenas of praxis, discourse, and conceptions of self. Adding to these layers, Ketu Katrak underscored the importance of context for the choices available to dancers working in diasporas, asserting “geography to be as significant as history” (2011, xxi).

Agency in situ opens up an avenue for exploring intersectionality and options available or unavailable based upon factors such as gender, race, nationality, ethnicity, or class. Using flexibility as a metaphor for the economic, bureaucratic, and physical stretching demanded of Bharatanatyam dancers traveling to the UK for project-based work, Anusha Kedhar (2014) highlighted the tension between theoretical agency and the tangible restrictions and challenges faced by migrant dancers. Addressing the importance of agency in relation to gender, Esha Nyogi De wrote: “Quite simply, sexual domination . . . stands as the last bastion of empire. Equal social agency cannot be conceived without addressing this issue” (2011, p. 198). These examples call attention to longstanding debates around representing the agency of marginalized or subaltern subjects, the potential inability of institutions or scholars to recognize agential acts (Spivak, 2010, p. 228), and the possible split between subject and agency wherein actions serve to reinforce systems of domination distinct from the interests of the acting subject (Birla, 2010, p. 89).

In this vein, forms of privilege add significant layers to the exploration of agency in the context of dance on the global stage. Relevant to dance practice, Foucault acknowledged that technologies of the self in ancient

¹⁶ See Banerjee, S., “(Mis-)Taken Labels and Multiplicity of Identity” in *Diálogos com a arte* (2015) for an exploration of the range of dancer self-labeling and perspectives within the context of Bharatanatyam in Britain.

Greece remained a “personal choice for a small elite” (1984 , p. 341). For this paper, this comment serves as a reminder that the cultivation of dance practices, as well as discourses surrounding dance participation, are not only informed by context but also articulated via platforms that are closed to many dancers. Writing about interviews with devadasis in the early 2000s, Davesh Soneji noted that: “women in devadasi communities were, and still are, subject to structural inequalities, and ‘agency,’ understood in contemporary feminist terms, is, and for the most part has been, unavailable to most women in these communities”(2012, p. 13). Simultaneously, Soneji emphasized 21st century devadasis’ awareness of their own marginal status as well as an active relationship to dance that facilitated “complex even contradictory subjectivities,” which provide a counterpart to archival and historical interpretations (2012, p. 191). Thus while praxis and discourse may provide agential fields of action, such action may still lack visibility, platforms, or recognition.

In its varied incarnations, agency intertwines physical practice with conceptions of the self, is embedded within social structures/limits, and is enabled or hindered by relative forms of privilege or marginalization. With these assorted variables at play, it is important to underscore agency as a “dialogical process” (Emirbayer & Mische, 1998, p. 974). Rather than a clear decision between either liberatory or conservative options, agency may take the form of active confliction, comprise internally contradictory choices, involve following multiple paths concurrently (Archer, 1996, p. 219), or encompass perspectives that change over time or within distinct contexts. At local or transnational levels, an agent confronts a landscape, with options, privileges, or obstacles linked to position. Agency as a framework presents a methodology for studying dance within theory and in situ—where dancers navigate various in-betweens, making decisions informed by what is available and what is possible.

6. Agency in Relationship

Alongside Bharatanatyam’s increasingly global presence, widespread choreographers are intermingling the form with disparate inspirations and techniques, crafting personal and artistic explorations of hybridity, transnationalisms, and multifaceted identities. Additionally, many non-Indians, such as myself, are learning and performing Bharatanatyam-based work. The perspective of agency in relationship creates a lens for exploring both arenas within networks of learning, connections with peers, and impacts of institutions, as well as through questions of responsibility and cultural “ownership” that accompany transcultural and cross-cultural dance practices.

The scheme of ownership provides a base for unpacking agency within training and conceptions of self, as well in the context of cross-cultural dance participation and performance. Building upon his proposal of technique as knowledge, Ben Spatz underscored that “epistemic practice involves a continuous and mutually constituting transformation, back and forth, between the two categories of conscious and unconscious knowledge, or what one *has* (knowledge) and what one *is* (identity)” (2015, p. 51). In being embodied, dance

practice is simultaneously “owned” and intentionally deployed, yet inseparable from the self. Rather than using a language of ownership, Sam Gill positioned this process as “self-othering,” the phenomenon that “something completely other than self can be experienced as self” (2012, p. 101). In this context the body is both the self and a tool, as Gill contended, “[g]esture is in service to agency” (2012, p. 71). Within the focus of this study, the phrasing of technique so ingrained as to become a form of *other as self* evokes dual connotations of other and Other, a comingling of intimacies and separations etched into the body. These theorizations of technique through lenses of ownership or instrumentality are compounded in the context of cross-cultural dance participation, where weighty histories of appropriation bring to the fore questions pertaining to the implications of technologies of the self wherein the self is in part crafted via a medium from a culture not “one’s own.”¹⁷

Using the language of ownership, Esha Nyogi De connected agency in the form of self-narration to ethics, writing that the “individual self comes to *own* his/her qualities and activities such that these may be selectively taken possession of, re-classified, or discarded in the course of telling and doing. However, this also means that the narratable self could well be at odds with self-engagement in ethical activism,” which she described as “an ongoing critique of dominant knowledge aiming for radical social-epistemic change” (2011, p. 36). Although agential self-crafting offers a rich tool for potentially transgressive or transformative experiences, crossing borders through dance does not inherently lead to such shifts or to broader social change.

Tying appropriation to contemporary manifestations of past injustices, Rustom Bharucha, wrote in 1993 that:

It is naïve, if not irresponsible, to assume that a meaningful confrontation of any culture can transcend the immediacies of its history as much as one would like to accept the seeming openness of Euro-American interculturalists to other cultures, the larger economic and political domination of the West has clearly constrained, if not negated, the possibilities of a genuine exchange (p. 1-2).

These words remain potent nearly 25 years later, presenting a challenge to contemporary cross-cultural dance practitioners to seriously consider what constitutes “genuine exchange” and what responsibilities attend cross-cultural dance study both within and outside the studio or theatre.

The majority of this article has focused on agency manifested in and by individuals, yet part of agency entails being embedded within social and relational networks as well as attendant hierarchies, privileges, and injustices. The relational aspect of agency highlights that agential acts can unfold at individual, collective, or social registers. José Medina proposed social lucidity—a situated awareness, “lucidity about one’s social location vis-à-vis that of others”—and chained action as forming a ground for activism that connects

¹⁷ Select resources on appropriation in dance include: Gottschild, B. D., *Digging the Africanist Presence in American Performance: Dance and Other Contexts*; Srinivasan, P. *Sweating Saris: Indian Dance as Transnational Labor*; and Maira, S. “Belly Dancing: Arab-Face, Orientalist Feminism, and U.S. Empire” in *American Quarterly*.

individual and collective registers (2013, p. 239). For Medina this overlap between individual and communal reveals:

a mixed and hybrid kind of agency in which intentional and non-intentional acts of individuals and groups become interwoven, enabling and constraining each other in complex ways . . . In [such] chained action there is a confluence of heterogeneous elements shaping a particular pattern of action that becomes repeatable, echoable, and is both individual and collective at the same time (2013, p. 244).

Although significantly pertinent for individuals, agency is therefore not isolated. When individual dance practices, self-conceptions, and choices are placed in the context of larger fields of possible action, opportunities become available to conceive of the agency of individual dancers as potentially contributing to broader social or artistic change.

7. Conclusion

A dancer enters the stage bathed in choices. Neither fully determined, nor open-ended, agency provides avenues for understanding experiential aspects of training and performance, the active crafting of identity and discourse, the landscape of relationships and structures that surround dance practices, and the overlapping layers of privilege or marginalization that enable or restrict dancers. Part of the usefulness of agency as a tool for studying transcultural and cross-cultural dance practices is the nuance it provides for examining the interplay of multiple factors in the context of possibilities and limitations. Most importantly, while useful for teasing out the subtleties of these distinct arenas, agency provides a framework wherein these intertwined aspects of dance practice coincide.

As a means of interrogating how individuals resist, reinvent, or respond to social or cultural structures, agency offers a rich terrain for scholars of transcultural dance performance. Additionally, it provides a ground for questions surrounding the ethics and responsibilities involved in cross-cultural dance practice. As Bharatanatyam's global reach continues to spread, agency provides a framework for exploring the work of dancers negotiating pasts and presents through unique lenses that offer ever-new perspectives for dance scholars and audiences.

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Abstract

The Indian Classical Dance form of Odissi is primarily viewed in the format of formal, theatrical productions – live performances, following the laws of the proscenium. When it comes to filming the dance form, the same set of rules comes into play and most filming is done in the format of recording an event, focusing on a frontal long shot of the dancer's body. When such a dance form, rich in cultural context, with evocative musical accompaniment and elaborate costume and makeup is presented, the intricacy of the movement is often missed (live or on screen). Supported by practice-based research, through this article, I examine a certain deconstruction and reorganization of the formal modes of viewership of Odissi, from the interdisciplinary perspective of media and film theory, as well as dance scholarship. I investigate how the camera, when allowed to break the proscenium and take a closer look at a performer's body, takes on an almost choreographic role. In the present scenario, wherein scholarly work addressing the role of multimedia in relation to the study of Odissi is scarce, this article demonstrates how the filmic apparatus can result in a certain reorientation – stripping down the performance aspect, challenging the lyrical interpretation of sources and directing the viewer's attention to the distilled, essential qualities of the form. This facilitates the creation of a certain intimacy between the audience and the images, bringing up the question of how others might look at this classical form and how I look at it myself, revealing new means for its appreciation.

Keywords: Indian classical dance, Odissi, classicism, dance on screen, multimedia choreography.

1. Live: in action

“Although Odissi recitals are nowadays given on the stage, they are nevertheless essentially a form of worship in which the dancer performs an act of adoration.” (Massey, 1967, p. 205)

The dancer makes her entrance. She holds the *tribhangi*¹ with poise and grace. Arms in preparation for salutation, smile on her face. Adorned with elaborate costume, jewelry, hair-do, makeup and *alta*². With every step, the ankle bells are heard over the evocative music. The music picks up the pace and she initiates a set of rhythmic footwork, all the while holding her stance. Poetry finally brings a break in the pace, and she launches into a series of prayer, her gestures being direct interpretations of the poet's verse. Mélange of *abhinaya*³ and *nritya*⁴, this is a three and a half minute snippet from *Mangalacharan* – a traditional invocation dance piece, part of the Odissi repertoire (Banerji, 2010). The sensuous movements of the torso in the *tribhangi* and the pulsatile oscillations of the limbs in tandem, give the movement vocabulary of Odissi its distinctive charm in the litany of classical dances. This exquisite movement quality forms the backbone of the form, but more often than not, the viewer gets enveloped in spectacle and misses out on its subtlety and beauty (Profeta, 2015, pp. 25-27). It is this distinct movement vocabulary that I strive to call attention to, through my research.

¹ one of the key positions involving three bends – at the knees, torso and neck

² red dye used to decorate the hands and feet

³ dramatic expression

⁴ interpretative dance

The interest in distilling movement from other elements of conventional theatricality is discernible in the works of visual artists and choreographers of the postmodernist Judson Dance Theater movement. Avant-garde dance makers of the late 1960s such as Yvonne Rainer, Trisha Brown and Twyla Tharp began addressing this issue by locating their works in what we now call “alternate spaces” (Mackrell, 1991), which brought to the fore revolutionary ideas such as - Rainer’s “No Manifesto” (Rainer, 1969) for moving beyond the spectacle aspect of performance (*Trio A* - 1966), Brown’s complete rejection of “music, emotion, technique, even setting” to strip down “dance to its essentials” (Sommer, 1977) (*Accumulation* - 1971) and Tharp’s investigations into what dance, simply as pure movement can achieve, all on its own (Tobias, 1970) (*Tank Dive* - 1965). I have addressed similar issues with regards to the current format of viewership of Odissi - proscenium oriented dancing based on lyrical interpretation of sources, and elaborate musical accompaniment evoking a certain mood that takes away from the sensory quality of the movement, which brings me to Tharp’s assessment, that when dance is viewed in relation to music, audiences respond to the music rather than the movement. While these Judson pioneers (Banes, 1983) identified and employed distinctive approaches to their research processes, there was a common denominator of a certain “alertness to innovation”, which aligned me with the use of multimedia to explore new “ways of seeing” (Theodores, 1996). Robert Dunn’s emphasis on “visual art”, which influenced these Judsonites (Martin, 1990, p. 91), and his appraisal of the “limitations of stage dance on video (no matter how welcome to dancers as documentation), as well as the limitations put upon the fantastic capabilities of video to present the incredible detail of dance and the human body” became decidedly relevant in my work, and his description of “the specificity of the 'aesthetic' of videodance... as a moving meditation of dance and the human body” (Dunn, 1997) became crucial in terms of the design and presentation of material.

2. Codes, conventions, classicism

“...in the Indian tradition, the *rasikas*, or members of the audience, are expected to be as familiar with the technique as the dancers themselves.” (Khokar, 1985, p. 22)

Odissi is a markedly codified genre (Getto, Cushman, & Ghosh, 2011), rooted in the philosophy of the mind and body working together (Schnepel, 2009), to attain a certain quality of spirituality or transcendence through practice (Ghosh, 2014). Ideas and emotions are conveyed through embodied manifestations including facial expressions and an intricately classified set of gestures called *mudras*. Movement is closely linked to musical composition, and innovation has primarily been concentrated on the concept of *tala*⁵ and *laya*⁶ where the intense focus on time results in a certain neglect of space. Additionally, in the context of postcolonialism with respect to the Indian scenario, maintaining the purity, sacredness and apparent

⁵ rhythm

⁶ tempo

authenticity of the form has been an important agenda. Therefore, any significant deviation from the approved performative grammar is looked down upon. The practice and presentation of Odissi are embedded in certain core values that rely heavily on the *guru-shishya*⁷ tradition, which emphasizes the idea of performing on the basis of what is learnt (Ghosh, 2014), i.e., replicating what has already been set in stone, literally, since Odissi borrows heavily from the temple wall sculptures of Orissa (Banerji, 2012). So much so that the conceptualization of new material has been almost unheard of. This is noticeable in the fact that most Odissi performances have been and still are reiterations of set pieces such as *Mangalacharan*. Odissi ensembles like Nrityagram (founded in 1990) wanted to engineer a change by producing original pieces and attempted to push the dominant boundaries of the form, but their work has still been embedded in the repertoire format of Odissi. For instance, *Sri: In Search of the Goddess* (2001) featured sections (*Sridevi*, *Srimati and Srimayi*) that were congruent to the *Mangalacharan* (invocation) - *Pallavi* (pure dance) - *Ashtapadi* (emulative narrative) format. Through my research, I have contested this resistance to breaking out of the tried and tested trajectory, by exploring the potential of technology in terms of providing the means to disrupt the traditional method of performance.

In this article, conceived within the interdisciplinary context of the classical form of Odissi and dance on screen, I have drawn on my experience conducting field work in London between 2011 and 2013; which involved a series of interviews with audience members at Indian dance performance events. This ground-level study revealed that for a Western observer, who is unfamiliar with the conventions and know-how of the movement vocabulary associated with Odissi, it becomes a difficult proposition to focus on the subtlety and intricacy of the movement. Instead of the movement being the focus of attention, the spectacle aspect (elaborate costume, makeup, staging and music) constantly demands and in turn, begins to direct the viewer's gaze and attention. "A Western observer begins by finding everything in Indian dance 'other' " (Macaulay, 2012).

3. Something new?

Advancements in technology have made the framing of work a function of its media (Bates, 1992; Hellig, 1992), the innovations at play becoming a direct consequence of the freedom and flexibility offered by new technology (Laurel, 1993). Live performances too, have been a beneficiary of the new methods of conceptualization, framing and communication brought about by advancements in the sphere of mixed media (Benford, 2002). However, in the UK, curated line-ups featuring works of Indian dance practitioners at festivals such as Alchemy (Southbank Centre), standalone productions by schools such as Bharatiya Vidya Bhavan, as well as on-stage works of celebrated choreographers such as Akram Khan (*Desh* - 2012), have displayed certain trends in the usage of multimedia in their works, such as supplementing the dancing,

⁷ teacher-student

supporting the narrative, enhancing the visual quality or augmenting the spectacle aspect of the performance. Although several of these works have shown ample experimentation in the movement vocabulary, costume, organization of the body in space, as well as the acoustic environment, the performance space remained a codified site wherein the audience instinctively followed the laws of the proscenium.

On the other hand, I envision technology as taking on a more poignant role in the choreographic process, rather than being a supplement to intensify or accentuate narrative or performative aspects. My research and artistic collaborations in London brought to the forefront this vast potential (Meador, 2004), the essence of which is reflected in the process of making (and showing) *Closer* (2012) as well as the process of filming visuals for *Kareeb* (2012)⁸. Followed by the study at the grass root level, the methodologies employed for both these works involved experimentation with the camera, proceeding on to the use of multiple screens for presentation. The review and critique of this process in this article, has set the premise for future research.

With a dearth of research around the use of multimedia to situate and study Indian classical dance forms, particularly Odissi, my strong desire to expose the distinctive capabilities of digital technology and the creative potential of using multimedia in relation to the same, oriented me towards devising a shift in my personal practice. I have explored this shift from two primary facets related to the choreographic process - (a) how to move away from the tendency of creating a spectacle, towards developing work with an aesthetic centered around a variety of sensory images living within the form; and (b) how to enable a reorganization in the process of viewing the form, i.e. challenging the proscenium-oriented mode in which Odissi is seen. This approach marked a complete departure from the orientation of works of artists like Akram Khan and Shobana Jeyasingh, who dominate the landscape of experimentation with Indian dance in the UK; since my goal was to distill and emphasize the movement vocabulary of the classical form, rather than trying to contemporize the same.

The significance of this research in the present scenario is related to two particular aspects - (a) the overall impact of new media in our lives and coming together of different forms of visual media to create “digital dance” (Farley, 2002), which poses a challenge to the resistance towards adaptation of what is deemed “classical” (Ghosh, 2014) and (b) the trend of viewership of Indian dance in the West as a “cultural” experience (McNaughton, 2011), many a time hinged upon a certain “exotic allure” (O’Shea, 2007, p. 3) rather than the examination (geared towards a deeper understanding) of a movement form.

4. Representation on reel

The field-based study was followed by the process of mapping a contextual framework of pre-existing Indian dance on screen, which is especially significant in the context of a critical appraisal of prevalent issues of

⁸ both these works were produced at Trinity Laban Conservatoire of Music and Dance, London

postcolonialism and cultural representation. Post independence, as India was experiencing a political, socioeconomic and cultural upheaval (Katrak, 2011), classical dances underwent a modern revival (Dharwadker, 2009), *Guru Kelucharan Mohapatra* being the torchbearer for the same in relation to Odissi. So far, Indian dances had been known for their rigid interpretations and fixed form, and had been primarily rendered, and not conceptualized for the screen; since the purpose of filming was either preservation (Sharma, 2015), telecast (Dodds, 2001, pp. 70-71) or conservation of the canon of the forms (O'Shea, 2007). Such recording was often done with a stage perspective in mind, following the conventions of the form (Dodds, 2001, pp. 69-71), which is reminiscent of the tableau form of early cinema (pioneered by the likes of Lumière and Méliès), wherein a fixed long distance shot of the subject served the purpose of maintaining a visual continuity, akin to what Noel Burch called the "Primitive Mode of Representation" (Burch, 1969).

The first noteworthy cinematic work that emphasized both cinematography and choreography with respect to Indian dance on screen was Uday Shankar's *Kalpana* (1948). Although a lot of the filming appears to have been done in keeping with the rules of the proscenium (facilitated by the use of stage sets and lighting techniques), it was the first Indian film to induct the audience into the concept of choreographing and staging movement exclusively for the camera (Chakravorty, 2016). In certain sections of the film, individual body parts (such as the hands and eyes) appear as carefully framed close-ups. This method of filming was instrumental in order to focus the viewer's attention on the quality of the movement, and enable a certain re-invention of the subtle emotions on display, specifically for the camera. Some of this "exploration of semi-expressionist angles and chiaroscuro effects", forms the foundation for the dream sequences (Gopal & Moorti, 2008) that commercial Indian cinema is littered with.

While Shankar was the first to use the cinematic apparatus to present traditional Indian dances in a way that marked a departure from the mediated practices prevalent at the time, the first Indian filmmaker to adopt an experimental approach to filming Odissi was Kumar Shahani, which is amply evident in *Bhavantarana* (1991), featuring the distinguished *Guru Mohapatra*. This film is an important milestone in the study of Odissi through a postcolonial lens, since, in spite of having been produced by a division of India's Ministry of External Affairs, it deviated from the predominant discourse around the narrative of nationhood of the time (the issues around modernization of Indian society as a result of industrialization and democratization) and instead, focused on the study of embodied practice and the fundamental origins of the movement in relation to the topography of where the form originated. *Bhavantarana* opens with a montage of extreme close-ups – impressionistic images of a male body carving stones, as the camera minutely follows the innate rhythm of the movements, focusing on the contraction and release of muscles through the pulsing motion of specific body parts. The framing of the knee, elbow and spine draws close attention to the movement, revealing the underlying effort in the activity – something not usually or easily seen by the naked eye, all the while maintaining a certain rhythm – "a thinly tied montage that invokes human labour as a choreography of the human form" (Sharma,

2015, p. 177). Although Shahani primarily uses long shots from a distance to accommodate the entire moving body in the frame, parts of the film (such as the opening sequence) follow an unconventional *mise-en-scène*, creating a sensory experience for the viewer.

The works of Shankar and Shahani brought forward alternative possibilities in filming Indian classical forms, the scope of which, unfortunately, has remained largely unexplored over the last few decades. This assessment of the relative lack of experimental work with Indian dance on screen formed the groundwork for the experiments underpinning my research of exploring the possibilities of filming and viewing Odissi.

5. The camera and the choreographer

My cinematographic experiments were devised keeping in mind the focal interest of analyzing the quality of movement, distilled down from ornamental distractions. This process began with choosing select elements from the wide movement vocabulary of Odissi, to create a mood board of sorts, in order to direct the sensibilities of this research. This was made possible through a careful analysis of the “effort/shape theories” (Dell, 1971), particularly the notational system of Odissi (Vatsyayan, 1974), to create a movement library of recurrent elements⁹.



Figure 1. The body in the tribhangi, Closer (2012).

As Cunningham said, “the appeal of working with video is that the results can be seen immediately and it provides another way of looking at dance” (Grossman, 1979). Interested in harnessing the potential of the camera to go where the human eye can’t, I embarked on studio practice. At this point, working in isolation, I began navigating the tasks of framing the shot, setting up the camera at a predetermined distance, delivering the movement in front of the camera, and critically appraising the generated material (which progressed from small displays to projected images on large screens). The investigations resulted in a series of tight frames of static shots, playing with the magnification of body parts with emphasis on movements, the camera having functioned in parts as a viewer and at times as a vehicle of choreography. The emphasis on studying movements of the body sequentially, instead of its complete accommodation in a frame, complemented by a process of moving away from defining the spatial surroundings via the use of neutral studio spaces and lightly

⁹ including postures (such as the *tribhangi*), select *mudras* and movements of the torso, neck and eyes

textured backdrops that complimented the surface of the skin, facilitated an intensified focus on pure movement. For instance, the deliberate framing of subtle movements like that of the eyes, freed these movements of the need for appendages¹⁰, thus providing new means to direct the viewer's gaze.

As I probed further, it became apparent that collaboration was the need of the hour, to comprehensively explore the various considerations that cropped up. Working with peers – contemporary choreographers and filmmakers (with no training in Indian dance) – “multiple perspectives, complementarity in skills and training” (John-Steiner, 2000, p. 64) brought forward multitudinous viewpoints. With access to this new technical support system, it was possible to experiment with the camera more exhaustively, and delve into the temporal aspect of contrasting sustained and quick movements. From fixed shots capturing sustained movements¹¹ from unusual angles and unconventional orientations, we progressed to experimenting with camera movements (including but not limited to panning¹² and tracking shots¹³) in order to film quicker bodily movements¹⁴. While the static shots of isolated body parts helped emphasize the small articulate gestures and graceful paths kindred with the movements, which set the tone for *Closer*; the moving shots (with the motion of the camera complementing the embodied movement) infused a swifter pace into the visual quality of the images, as witnessed in *Kareeb*. These results marked a tangible shift from conventional representations of the body, enabling the camera to refrain from the predominant voyeuristic approach, to move towards becoming a more involved agent of choreography.

6. The camera as the choreographer

“Like a choreographer, the camera defines a space, places subjects in the space, and moves them through that space... There are conventions of good camera work, but the results are best when the operator goes beyond skill and feels what is happening.” (Bishop, 2002, p. 246)

A reflexive approach towards filming called for a greater degree of flexibility, in order to allow room for the person behind the filmic apparatus to respond to the dancer's movements more instinctively. This entailed a more embodied mode of filming, which paved the way for an exploration of the intersensory relationship between the person behind the camera and the movement unraveling in front of it. This method¹⁵ allowed us to view the movements of certain body parts from orientations and perspectives that are nearly impossible to represent in traditional “concert and media contexts” (Sharma, 2015, p. 211). For instance, we were able to highlight the sensuous movement of the back, which gets concealed by the costume and is further obscured from vision due to the frontal disposition of the dancer's body in live performance settings of Odissi. The

¹⁰ such as elaborate eye makeup

¹¹ such as the sensuous movements of the torso and the extensions and contractions in the bends of the limbs (at the knees and elbow)

¹² involved the use of tripods for stability

¹³ involved the use of dollies

¹⁴ such as three-hundred and sixty degree turns involving fast paced footwork, as well as the traveling body in space

¹⁵ involved a shift from tripods and dollies towards handheld shots, wherein the need for camera stability was tackled with the Fig Rig - a circular mount used as a stabilization device for small size video cameras

camera, therefore, took up an almost choreographic role, moving beyond simply being a medium to realize a particular cinematic vision, towards becoming a harbinger of alternate possibilities.

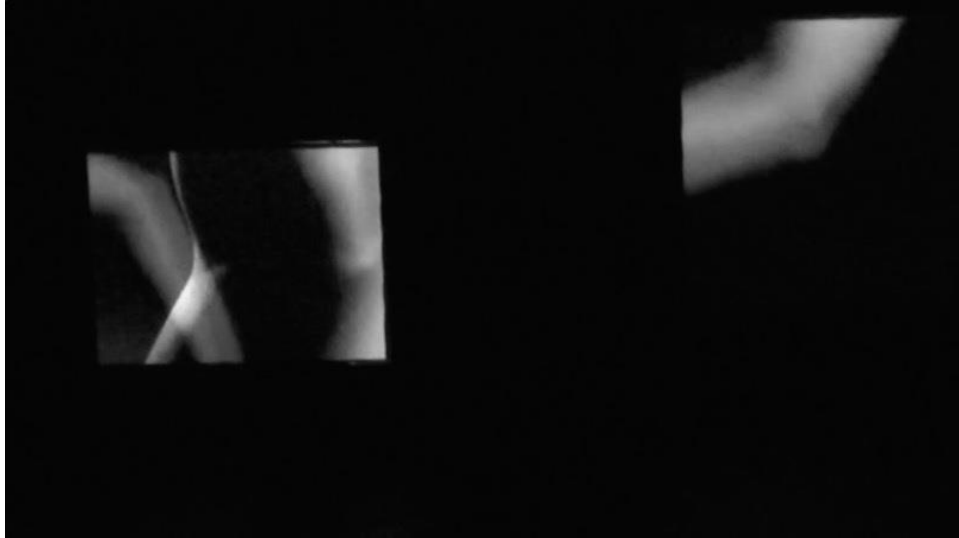


Figure 2. Fluid movements of the back merge with the swaying limbs, Kareeb (2012).

7. Eye and the gaze

“The most bewildering images are the most informative, the most supportive of future development. They are bewildering precisely because they do not fit into any of our old preconceptions. They move into areas of thought, feeling and sensations hitherto untouched.” (Shahani, 1988)

The choice of the filmic medium for making work called for a reorganization in the way the work is viewed, which involved two primary aspects of production – (a) the assembly and organization of the generated material (i.e. the process of editing), as well as the design of acoustics, which I appraise from the perspective of montage and *mise-en-scène* in film theory and (b) the method of displaying the work (i.e. choosing the devices and setting up the space for presentation), which I theorize in relation to media and performance studies. These factors brought up the questions of what prevalent format of presentation the work resembles and where the artist positions this work. Is the result a contemporization of live performance, is it an experimental film, or is it analogous to a form of installation? In relation to these questions, a critical evaluation of my work and the choreographic sensibility that became the directing factor behind the same, compelled me to situate my work as something that resembles an installation more than a dance performance, also drawing on what Rubidge (1999) refers to as the perceptible use of choreographic ideas as a key guiding concept to accomplish a larger artistic prescience.

7.1. Beyond filming

“The action of the camera and the current 'sky's the limit' nature of digital editing make it possible to transform visual patterning and rhythmic sequence in a way that enhances and expands the perception of human movement.” (Dunn, 1997, p. 17)

What makes an image interesting? How long will it be interesting? How often should it be repeated in a sequence? Viewing the generated images with a critical eye, selecting shots and organizing them, i.e. the process of editing, which is a “bit like doing a diagramless crossword puzzle” (Bishop, 2002, p. 249), casts new light upon the shifting role of a choreographer – with respect to distilling, transforming and directing a complex enquiry. For the orientation of my research towards a deeper study of select elements of the form, “rather than progressing ‘horizontally’ within the logic of a fixed narrative” (Brannigan, 2010), I turned to Maya Deren’s vertical film form. Her tendency of pushing the aesthetic and “ontological elasticity” of both dance and film, compelled their “recreation, redefinition and re-evaluation” and deemed “choreography as a concept to be explored cinematically” (Bench, 2013, p. 7). An intense and powerful approach to choreography has been evident in her works, “regardless of whether or not onscreen movement could be classified as ‘dancing’” (Bench, 2013, p. 6). In *A Study in Choreography for Camera* (1945), the movement is intricately linked with “the manipulation of the camera” and the “style of the edit” (Satin, 1991) and in *Ritual in Transfigured Time* (1946) the quality of movement, gestures and postures are emphasized by the lack of sound (Dodds, 2001, p. 8). With her body of work as reference, I was able to deliberately avoid any clear narrative intention through the organization of images, and concentrate on appraising different elements of the filmmaking process. At this juncture, I paused to consider Yasujiro Ozu’s “stylistic practices”, particularly his use of “pillow shots” (Burch, 1979) in *Tokyo Story* (1953), which allowed the viewer time to absorb the underlying emotions at play. I was fascinated with the idea of editing images consciously interspersed with special compositions, similar to what Desser (1997) refers to as “transitional” or “intermediate” spaces, that are often bereft of any human form, which in turn emphasizes the inherent contradiction of the presence of humanity, through its absence. My interpretation of this idea is primarily reflected in the empty spaces that are seen before the body appears in or after it exits the frame. This also includes images of the texture of the skin in extreme close-ups, juxtaposed with textures of inanimate materials such as wooden surfaces (*Closer*) and water (*Kareeb*).

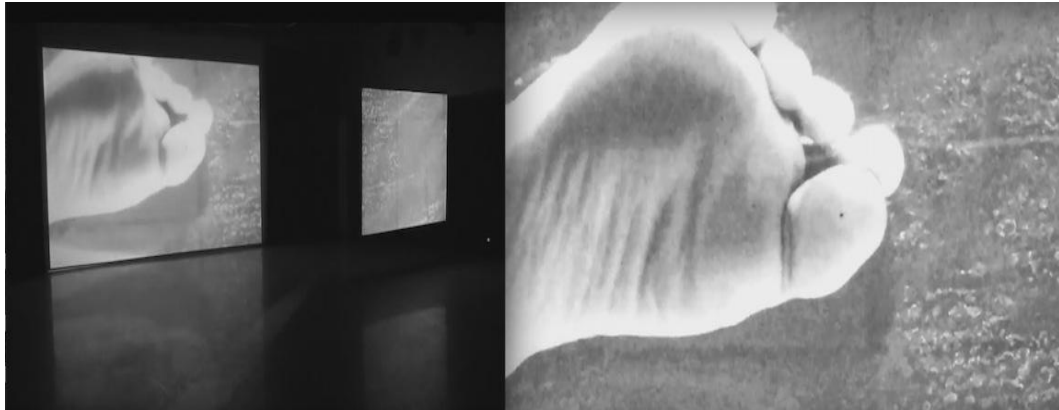


Figure 3. Low-angle shot of footwork, complemented by a pillow shot of a textured surface, Closer (2012).

The principles applied to the design of the acoustic environment can be outlined as - (a) complete refrain from the use of music, to move beyond the lyrical interpretations associated with the form and encourage viewership of the movement as a discrete unit, (b) giving sound a democratic right, by freeing it from the expectation of a linear progression established by the images, and using it contrapuntally with the visuals, and (c) a certain play with proximity of the sound to the source. Select sounds, such as the impact of footwork on different surfaces, tinkle of ankle bells and trickling water were recorded (with the device being held within close range of the source) and placed in juxtaposition to the images; freeing the movement of the expectation of synchronicity between what is seen and what the viewer expects to hear in relation to it, as well as establishing a certain intimacy, and intensifying the viewer's feeling of proximity. This approach was shaped by Eisenstein's "hammer and tongs" take, to create the required sensation that would subsequently result in the formation of a "new orchestral counterpoint of visual and sound images" (Eisenstein, 1928). These methods of editing and sound design empowered me to intervene with the framework of a linear progression that is usually established by the image in filmic works.

7.2. The work and the viewer

For the Odissi dancer, the frontal space in a performance is for presentation of the self and projection of the gaze (outwards), as *rasa*¹⁶ and *bhava*¹⁷ are to be transmuted to the spectator (Banerji, 2010, pp. 389-90). Cinema, on the other hand, "is ontologically equipped to create complex and multilayered epistemologies and experiences" (Sharma, 2015, p. 184) and can provide the means for the deconstruction of the deep structure operating in the form. The purpose of investigating this structure was not to "destroy the system or ensembles in question" but to "reconstitute them" (Derrida, 1976). This reconstruction was made possible through the use of technology, which aided in dismantling the privileged position of tradition (which is closely

¹⁶ sentiment

¹⁷ mood

interwoven in the very fabric of the form), and challenged the restricted role of the spectator through the creation of an installation-like presentation, i.e. an environment for viewing, experiencing and absorbing the subtle quality of the movements.

The creative use of space to address the discourse around proximity and intimacy is perceptible in the works of Merce Cunningham. *Hand-drawn Spaces* (1998)¹⁸ in particular, effectively exploited the idea of using multiple screens to project motion-capture for dance performance (Meador, 2004). The movement of the bodies – in and out of the screens (intensified by the use of sound) helped direct the viewer's gaze, a study of which, oriented me towards working with multiple screens and examining the relationship between the images projected on them. My primary goal behind moving away from a single screen centered on the stage, to two screens located at varying distances from the viewer, was to dismantle the often witnessed central location of the dancer's body in Indian classical performances and challenge the negative space usually seen around it.

As an important component of my research, audience members were handed pre-tested questionnaires following the showings, in order to garner feedback. A contemporary dancer mentioned that the two-dimensional frontal facing structure she had witnessed in Indian dance performances so far, "was disrupted by the dynamic quality rendered to the images by the complementary movement between the dancer and the camera". The visual medium "exercises the viewer's capacity for plotting connections and associations", and possesses the inherent strength to generate a "sensorial and immersive viewing experience" (Sharma, 2015, p. 211). Several audience members commented on the sensory quality and the subtlety with which the body was revealed through the images – as partially hidden at times. Since the viewer was called upon to relate to the perspectival change in closeness to the moving body and the source of sound, a deeper involvement in the experience was made possible, which Jennifer Barker (2009, p. 83) refers to, as the ability to "feel the film's body, live vicariously through it" and Walter Benjamin (1973, p. 234) appraises as the production of a more "critical and receptive" viewer. A filmmaker said that the use of video rendered a distinct perspective for looking at the work, revealing a certain intimacy between the viewer and the images, which would be difficult to elicit without the use of technology. This is connected to the relationship Barker (2009) establishes between the "film's musculature" and the viewer. The camera movements may be hesitant or seemingly labored; or even lively or sensuous, making us feel these qualities. An Odissi teacher in London, who was amongst the audience members, commented that "viewing through the lens and not just the eye adds a different perspective... it takes you closer and deeper into the movements".

"Each tradition comes to have an inner code of discipline or grammar which prevents radical extensions. But it also has certain take-off points that accommodate innovation and thus allow a new vision and dimension to

¹⁸ Cunningham's collaborative virtual dance installation with Paul Kaiser, Shelley Eshkar and Unreal Pictures

its expression. And that is the point where we each read our basic facts differently and invent new devices to represent them.” (Subramanyan, 1999, p. 5)

The primary objective of my research at the outset was to focus on the quality of movement; but, it gradually became multi-layered, as the use of multimedia led to new insights, simultaneously bringing up several considerations such as - directing the spectator’s gaze to select elements; negotiating the gaze of the dancer by intentionally averting eye contact with the camera, which aided in stripping down the performance aspect; playing with angles and proximity in relation to the gaze of the camera, to take established rules away from their original codifications and suggest something new; as well as maintaining a complementary rhythm between projections on multiple screens, challenging the conventions by which Odissi is viewed. The use of the camera to generate material called for a reorganization of the mode of viewing, and the use of multimedia to present the classical form (combining such visual and sonic experiences), generated a space for the viewer to absorb and engage; and in fact, pushed the boundaries of the roles of the choreographer, as well as the audience member (Rubidge, 2002).

8. Conclusion

The rigidity of the milieu of Indian dance, coupled with resistance in the face of digital technology, has encouraged a system of reiteration, and this is where the *modus operandi* for my research becomes significant, investigating alternate possibilities for the appreciation of Odissi. Through the process of undertaking this research, I was able to demonstrate a departure from the innate aspects of proscenium-oriented live performance, tapping into the potential of multimedia to enable new “ways of seeing”.

This research has illustrated how the deconstruction and reorganization of the conventional performative structures can result in unraveling the beauty and subtlety of movement, which seems to have been adulterated by dogma and tradition; and dismantle the frontal-focused, central location of the dancer’s body in the performance space, which is a core characteristic of the performance aspect of Odissi. The play with proximity – of the camera to the dancer’s body, of the sound to the source, of the dual screens to the viewers (as well as each other), facilitated a certain intimacy between the audience and the images, marking a clear departure from the rigmarole of spirituality and transcendence closely associated with the form.

Through a critical evaluation of these results, I have come to see the limitations of this research, and identify new avenues for further experimentation. I have realized that expanding the scope of this research from challenging conventional theatrical structures to enabling viewers to transcend the border between the spaces of performance and spectatorship calls for the development of open, participatory models. I envision this as a progression “towards ‘a new form of choreographic practice’ – the performative or choreographic installation” (Rubidge, 2002), that would lead to a certain democratization of dance via installation-like

setups, and create an immersive and interactive experience "for those open to the visual arts who might not otherwise seek out dance in normal theatrical venues" (Dunn, 1997).

The results of my explorations, therefore, are not an exposition of the complete potential of using multimedia in choreographic work, rather a step towards the study of the same, which begins simply - with the camera and the screen, and the future possibilities are multifarious. To close with the words of Dunn (1997), "my aim is to deepen, clarify, and enrich our perception of dance and movement through the deployment of this medium".

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Abstract

This paper is an investigation of the sensory-somatic awareness based approaches in the bodymind conditioning of dancers in Indian classical dance Odissi. It also explores how the socio-cultural influences shape the Odissi sensibility and the changing “ideals” of the feminine body. I explore how the Odissi dancing bodymind is re-shaped, prepared, nurtured and conditioned aside from the actual training of the dance. I question to what extent are the traditional methods used and how the regional and western techniques are employed in establishing the contemporary globalised, eclectic or hybrid bodymind conscious conditioning approaches in this process. The analysis draws from the work of somatic movement practitioners, performance studies scholars, dance anthropologists, dance scholars and sociologists but is placed within the field of South Asian Dance Studies. This multidisciplinary approach is necessary in employing the concept of sensory-somatic awareness, which I have proposed as an outcome of my fieldwork in India. The article seeks to answer two questions: how socio-cultural influences shape the continuous re-making of Odissi dancers’ bodymind and its sensibility, and how are dancers incorporating sensory-somatic approaches to conditioning their bodymind. Drawing on my fieldwork and case studies, I argue that the sensory-somatic awareness based approaches lead to empowerment, agency, autonomy, plurality, confidence and responsibility, and offers an inclusive approach in learning and performing Odissi dance.

Keywords: Bodymind conditioning, femininity, contemporary approaches, sensory-somatic awareness.

Notes on transliteration: The International Alphabet of Sanskrit Transliteration (IAST) system is followed in using diacritical marks for words of Sanskrit origin, except where the terms appear in citations. The words with diacritics are also italicised. Terms referring to place, region, language and culture are kept in their Romanised spelling with no use of diacritics.

Introduction

This article offers an exploration of how the Odissi dancing bodymind is re-shaped, prepared and conditioned through sensory-somatic awareness based approaches, aside from the actual training of the dance. Odissi is a classical Indian dance form which originated in the eastern state of Orissa in India. I primarily look at three Odissi dance institutions in India: Orissa Dance Academy (ODA) in Bhubaneswar, Odissi Vision and Movement Centre (OVM) in Kolkata and Nrityagram in Bangalore. The first section investigates how the sensory-somatic awareness is awakened and how the bodymind relationship is experienced by the dancers in the preparatory process. I analyse the methods and approaches used by the dancers in preparing the bodymind. I also discuss how regional practices shape the dancers’ experience of Odissi sensibility in India, on which I return shortly. In the second section, I provide an analysis of the changing “ideals” of the feminine bodymind. Discussing the socio-cultural influences, I look at the shifts taking place in the notions of femininity, sensuality and beauty in Odissi dance.

In this study, I draw from the work of somatic movement practitioners, performance studies scholars, dance anthropologists, dance scholars and sociologists. As an outcome of my fieldwork in India, I have proposed the term sensory-somatic and analysed it in line with the dancers' embodied experience of dancing Odissi. The analysis entails a paradigm that embraces the corporeal, sentient and socio-cultural bodymind, and the sensory aspects of the senses, sensation, perception, sensibility and sensuality. The corporeal part of the bodymind refers to the physical aspect, the somatic experience, knowledge and imagination. The sentient refers to the feeling-thinking bodymind. The socio-cultural embraces the embodied influence of the socio-cultural aspects of the dancer's bodymind. I use the term 'sense' as a noun to refer to the sensory organs and as a verb to mean the activity of sensing. Sensation and perception are enactive processes. Sensation takes place when something comes into contact with the body and generates a feeling. I understand perception, on the other hand, as the interpretation of the external stimuli. Sensibility implies the ability to respond to both emotional and aesthetical factors. Sensuality is the pursuit of physical, especially sexual, pleasure, or the experience and enjoyment of it. Together they form two layers: the somatic and sensory which merge as the sensory-somatic awareness. This awareness embraces a dynamic and creative process, continuously in formation, through movements, postures, gestures, breath, energy, the geometry of the form, music, lyrics, images and sensations that the dancer creates and experiences in space and time along with the integration of senses within the bodymind complex situated in a socio-cultural milieu. It also takes into consideration the sensory perception and awareness leading to an agentic, enactive and embodied meaning-making and emotional engagement of the dancers. Taking this sensory-somatic perspective, the article seeks to answer two questions: how socio-cultural influences shape the continuous re-making of Odissi dancers' bodymind and its sensibility, and how are dancers incorporating sensory-somatic approaches to conditioning their bodymind.

1. Preparing and conditioning the Odissi bodymind

Some forms of somatic practice require preparation prior to their actual undertaking. In the case of Odissi dance this area appears to be still in the process of being fully structured, systematised and developed. In the older *Gurukul*¹ tradition, the corporeal, sentient and socio-cultural bodymind nurturing generally happened alongside learning the dance. The Gotipua² performers in their traditional training underwent exercises and massages conditioning their bodies (Mohanty A. Interview, 15th May, 2014) in a similar way as Kalaripayattu practitioners do. However, with the changing modern lifestyles, and the growing pace of learning and performance orientation, these elements have been slowly pushed aside or totally ignored in Odissi dance. As Bijayini Satpathy notes, this is due to the reconstruction of Odissi dance at a later period of time and the subsequent rush in promoting it through performances, which resulted in an incompletely structured form

¹ *Gurukul* is the home of the *guru*, the traditional teacher. According to the traditional system of *guru-śiṣya paramparā* (teacher-student tradition) the *śiṣya*, student is required to live and learn at the teacher's house through a long-term apprenticeship.

² Gotipua is regional Odissi performance undertaken only by prepubescent boys who dance in female attire.

(Satpathy B. Interview, 26th July, 2014). It is only since late 1990s and early 2000s³ that the health and safety of the dancer's bodymind have become an issue of concern amongst Odissi dancers in India. I briefly discuss the bodymind conditioning in Indian classical dance and Odissi, as well as the rise of concern in fitness in India, and then analyse the current sensory-somatic approaches to conditioning the bodymind in Odissi dance.

1.1. Bodymind conditioning in Indian classical dance and Odissi

The ancient treatise on Indian dramaturgy, the *Nāṭyaśāstra*, provides only a short passage on methods of exercise, health and nourishment of persons taking exercise in the eleventh chapter on the different gaits known as *cāris* (Ghosh, 2002: 209). Bharata clearly defines that the "ideal" performer should possess good physical features, knowledge and expertise in the art and intelligence (Bharata in Kumar, 2010, p. 1829). Similarly, Nandikeshwara in the manual for the performer *Abhinaya Darpana* describes the physical and intellectual features of a female dancer in more detail: "agility, steadiness, *rekha* [line], practice in *bhramarī* [turn] movement, the glancing eye, endurance, memory, devotion [to her art], [clear] speech, good singing power" (Nandikeshwara in Ghosh, 1957, pp. 43-44). However, none of these texts provide the methods of achieving or maintaining those qualities. Notably, even the books or chapters published on Odissi dance (Mohanty Hejmadi, 2007, Gauhar, 2007, Lowen, 2004, Mohanty, 2011, Roy, 2009, Venkataraman, 2002, Kothari and Pasricha, 1990) fail to cover the importance of training oriented around the bodymind nurturing. It is only the *Path Finder I* (Mohanty, 1989) that defines the sound and soundless exercises (producing sound by stamping on the feet or jumping and being silent while stretching the body), arm and torso exercises as the only structured modes of conditioning the body for Odissi dance. The exercises were established by the first generation of *gurus* involved in the process of re-constructing Odissi dance in the late 1950s. Most of these traditional teachers trained Gotipua in the *ākhadā* or gymnastic halls, where *yoga asanas* were in practice (Times, 2008). From Gotipua the *gurus* had derived this awareness of body preparation and structured the exercises for Odissi. Kum Kum Mohanty explains, these Odissi exercises were meant to develop "flexibility, control and strength in the initial stages of dance training" (1989, p. 1). The author was also inspired and influenced by Sharon Lowen, an Odissi dancer of American origin, trained in ballet who has given some input into forming the vocabulary and perspective for Odissi dance analysis in this book from her own western training (Lowen S. Interview, 18th May, 2014). Albeit criticised for "restricting the innovative dance process" (Pathy, 2012a, p. 20), this manual for Odissi dancers was the first of its kind published by the *Orissa Research Centre*⁴ in Bhubaneswar to document the officially codified grammar of Odissi dance by the Jayantika group in 1988. Another guide book for Odissi dancers published by the *Kala Vikash Kendra*, also admits the importance of exercise, which "is to make the body flexible, supple and the movement of limbs graceful [...] [and] is

³ Since late 1990s Revital Carroll has been linking yoga and Odissi. In 2005 Rekha Tandon was awarded a PhD at Trinity Laban Conservatoire of Music and Dance, London for her research which partly looked at the relationship between yoga and Odissi. Nrityagram initiated its research into dancers' health and fitness in early 2000s.

⁴ The Orissa Research Centre was established in 1986 which marks the post-revival period of Odissi dance.

necessary to control body, hands, feet, other limbs, gait, glance etc” (Mohanty, 2011, p. 43). However, it associates exercises only with leg movements, jumps and rotations of the body. This body conditioning has not been given due importance by most of the dancers either in the initial stage of the training or later. I myself have experienced this in my former training, and also some of the senior dancers I spoke with admitted that the body conditioning was never treated seriously before. The routine of twenty basic steps in the *chouka* (square) stance and *tribhangi* (triple-bend) stance were generally used as warm-up before the practice of the choreographed dance items. This has resulted in physical ailments, caused by erroneous dance postures or lack of stamina, as admitted by several dancers during my field work (Mohanty M. Interview, 1st Jan, 2014; Satpathy B. Interview, 26th Jul, 2014). This embodied experience appears to have fuelled the interest in the body conditioning practices.

This growing awareness is globally shared amongst Indian classical dancers. Stacey Prickett writes that Geeta Chandran, a Bharatanatyam dancer and teacher, also “perceived faults with the traditional *gurukula* system where a preparation for the body was absent, with dance on its own deemed sufficient: ‘There was a belief that the Bharatanatyam *adavus* (dance units) wake up the body, the dancer goes straight into them’. Yoga is an integral part of the training at Natya Vriksha now to improve bodily flexibility and for the discipline of the practice” (Chandran in Prickett, 2007, p. 32). Similarly, discussing the establishment of South Asian Dances in the UK, Chitra Sundaram notes that “their traditional ethos, pedagogy, and customary practices, such as the lack of insistence on warm-up and cool-down, have also migrated alongside” (Sundaram, 2014, p. 3). These exercises are found necessary because “if not adapted to new geographic and cultural climates, [the dance] might arguably endanger students and teachers on health and safety grounds” (Sundaram, 2014, p. 3). As a response, health, safety issues, body awareness and conditioning has been made an essential part of the Bharatanatyam and Kathak syllabuses which were introduced in 1998 by the South Asian Dance Faculty of Imperial Society of Teachers of Dancing (ISTD), the dance examination board in the UK (ISTD, 1998). In October and November 2015 a series of six skill-sharing workshops took place towards establishing a systematic syllabus and formalised curricula for Odissi dance teaching under ISTD. Elena Catalano in reporting about this initiative notes that apart from technique, *abhinaya* and creativity, an entire session was dedicated to body awareness which:

[...] stressed the importance of developing learners’ embodied understanding of the aesthetic principles of Odissi, through a somatic explorative approach to alignment and correct posture. The participants identified different warm up techniques, beyond the traditional strengthening exercises, using elements of contemporary dance training and improvisation techniques to devise effective and playful warm up games.

(Catalano, 2016: n.p.)

This clearly demonstrates the growing awareness of the body conditioning and somatic awareness amongst Indian classical dancers and Odissi dancers across the globe. Besides the advancements within the dance

industry, this growing body consciousness also corresponds with the body fitness mania of India's new urban middle class.

1.2. The fitness mania in India

The 1990s liberalization of Indian politics, economy and the opening of India to the global market has seen the emergence of the new middle class with its cosmopolitan identity (Fernandes, 2006, Brosius, 2010). The changes in the political and economic situation have had a direct impact on the socio-cultural sphere of the nation. Since 1996, men and women have become highly up-to-date with the newest trends of physical fitness and wellness, and “the new codes and regulations for a ‘good life’ appeal to specific forms of physical and mental wellness and beauty” (Brosius, 2010, pp. 307,309). This is no longer the rounded and voluptuous body but the slim and sculpted perfect body, which Brosius marks as the new signifier of wealth and wellbeing (2010, p. 308). Shoma Munshi indicates its arrival in India in the 1990s mirroring the Western ideals of the perfect body (2001, p. 87), and Sangita Shreshtova (2011) points at the Bollywood movies as the primary medium of its popularisation. The beauty pageant contests have also played a significant role in establishing this new identity of the modern Indian woman, who gets entangled between the discourse of global and local (Munshi, 2001, Brosius, 2010, Parameswaran, 2001). The western contemporary dance practitioners' heightened awareness of safety and body fitness have also been another influential factor. Today one finds fitness centres, workout studios and western contemporary dance classes burgeoning in each and every corner of the cities, not to forget the visuals promoting this culture through all sources of media, and especially social media such as Facebook. Workshops and seminars are being organised alongside dance festivals in Orissa and across India to raise the awareness of the dancer's body fitness and health, where physical therapists, yoga teachers, fitness trainers, somatic movement practitioners, doctors and dancers, both Indian and Western, come together to discuss these issues⁵. In the light of these socio-cultural circumstances, Odissi dancers have become more conscious about the need to fill in this gap within their training methodology.

1.3. Sensing the bodymind from within the traditional Odissi methodology

The traditional training itself offers areas for re-awakening the sentient bodymind. At ODA in Bhubaneswar, the very first thing students practice is a set of ten exercises based on the sound and soundless exercises, to a recorded or live music of *pakhawaj* (drum), *manjira* (cymbals) and singing of *bols* (mnemonic syllables). This is a shared mode of body conditioning in Bhubaneswar also undertaken by just counting and vocalizing the rhythm with the *bols*. These exercises are repeatedly performed in three different speeds corresponding to the *layas* (speeds) of *Vilambit* (slow), *Madhya* (medium) and *Druta* (fast) of Odissi music. Each of the dancers

⁵For example, The 4th International Odissi Dance Festival held between 23rd and 30th December 2011 at Rabindra Mandap in Bhubaneswar had a seminar on Preventing Physical Injuries. The Mudra Dance Festival that took place from 24th April to 30th April 2014 at the National Centre for the Performing Arts (NCPA), Mumbai, India, organised a discussion with an orthopaedic surgeon and a gynaecologist on dancer's health, dealing with injuries and motherhood.

whom I interviewed at the ODA agreed that after an extended period of regular practice this leads to a greater flexibility of the body which together results in a growing sense of moving in rhythm and time. It can be inferred that this leads to a sensory conditioning of hearing in relation to kinesthesia⁶. The dancers grow a very deep relationship with these mnemonic syllables or the rhythm struck by the *pakhawaj*. Even while practicing some exercises or yoga *asanas* they have a tendency to seek the support of that same rhythmic pattern and enjoy the presence of a *pakhawaj* player. So, this mode of exercising certainly involves “habituation” through the repeated unconscious and unquestioned performance of the same series of actions (Bourdieu, 1977). I have been also told by the ODA teachers to just keep practising these exercises every day. Following their instructions for consecutive five days, I was unable to continue since I was disturbed by the meaninglessness of the repetitive act and a growing eagerness to understand what was happening within my bodymind. Here the question appears, whether it is only through habitual repetition that one reaches the level of *angasuddhi* (body perfection) or whether there is a place for the agency through thinking and feeling in the act of doing in line with Brenda Farnell’s proposal on agentic meaning-making of dynamically embodied persons (2012).

At Nrityagram in Bangalore, the traditional sound and soundless exercises have been retained, where the teacher gives the rhythm by beating a stick on a wooden plank while vocalizing the *bols*. Undertaken in the same habitual routine as in ODA, it is fundamentally concentrated on strengthening the legs and developing the sense of rhythm and listening. Yet a greater emphasis has been placed on a multidirectional body conditioning. As Bijayini Satpathy, one of the main dancers and teachers explains, it is to develop the stamina for the total body, the core and clarity of each movement and posture (Satpathy B. Interview, 26th July, 2014). This articulation of the awareness and specific need for somatic conditioning is generally absent at the institutional methodology of ODA.

Phillip Zarrilli asserts that “exercising the body without the full engagement of mind, i.e., without engaging one’s full sensory, perceptual awareness, and focus, is pointless” (2009, p. 81). In the same vein, Biswajit Das, one of the dancers and teachers at ODA, said that nobody teaches in this way but he has found that practising knee exercises in the slowest possible speed has given him greater strength, control and balance because he has learned to focus on each single moment of the action (Das B. Interview, 3rd January, 2014). While demonstrating the way he executes it, Das indicated the points of pressure and pull under his feet. This certainly moves away from the traditional mode of learning based on demonstration and mirroring. His focus is on a specific part of the body and is not oriented towards being fast or flexible. Rather, there is awareness in the process, focussing on what is happening inside the body and how one feels the stretch and release, which suggests the awakening of sensory-somatic consciousness. Das also points to the notion of slowness as a crucial factor in the meaningful undertaking of this exercise, which has also been addressed by the somatic

⁶ Kinesthesia is the sense of movement and motion that has a behavioural aspect in that we can consciously use it to learn or improve our movement.

movement practitioner, Martha Eddy, who asks to “pay attention to bodily sensations emerging from within and move slowly and gently in order to gain deeper awareness of ‘the self that moves’” (Eddy, 2009, p. 6). Das was not trained in any somatic movement practices, but his approach closely resembles them. Hence open and inquisitive dancers are gradually developing a sensory-somatic awareness in their practice from within the Odissi traditional teaching methodology.

1.4. Glocalised forms of sensory-somatic re-awakening

Modern sport forms have been categorised as glocalised because “they are inveterately global in their organization and structure, while they oftentimes remain defiantly local in the manner through which they are performed and experienced” (Andrews, 2013, p. 261). Placed in between the discourses of global and local or modern and traditional, Odissi dancers also come to negotiate these polarities albeit in different ways than sports practitioners. In developing their body-conditioning strategies some Odissi dancers take an eclectic and glocalised approach.

The bodymind conditioning in Nrityagram is treated as an important factor interlinked yet separate from the core dancing session. Besides, Hatha Yoga and Kalaripayattu, Pilates, ballet exercises, Ranjabati Sircar’s⁷ contemporary dance exercises, guided through a vocabulary and an approach based on the Feldenkrais method were included in Nrityagram’s daily practice and training methodology for the summer workshop students (Fig.11a - c). Satpathy clearly mentioned that all the systematised range of body conditioning techniques they incorporate into the student’s long-term training are geared to primarily make them feel comfortable and natural in the basic stances of Odissi dance. They use the Feldenkrais Method to improve performance and enhance functioning of the bodymind. As Glenna Batson notes somatic practice based exercises for dancers:

are designed to awaken the senses, to reveal and acknowledge dysfunctional postures and movement habits, to filter out "noise" from excessive, disorganized neural stimuli, to clarify directional intent in movement, and to organize the body to move as a supported, integrated whole.

(Batson, 1990, p. 28)

Nrityagram appears to be consequently drawing from these Feldenkrais Methods towards achieving the effects mentioned by Batson above. Pilates is done to build the core muscles, while ballet exercises are meant for strengthening the leg and ease the turn outs. Ranjabati Sircar who has been a key performer in developing the Indian modern dance and whose pedagogy was “inclusive of Indian and Euro-American systems of dance training” (Purkayastha, 2014, p. 142), provided a cross disciplinary conditioning of the body in movement. This is something which Nrityagram itself promotes within its pedagogy.

⁷ Ranjabati Sircar (1963-1999) was an Indian dancer and choreographer from Kolkata, who along with her mother Manjusri Chaki Sircar drew from Indian folk and classical dance forms in addition to western dance forms to establish an experimental dance methodology known as *Navanritya* (which means ‘new dance’ in Bengali). Purkayastha (2014) presents Sircar and Chaki Sircar as one of the first modern and feminist dancers in India who have addressed political and social aspects in their creative explorations through the dancing body.

Whether it is in yoga, other body conditioning or Odissi dance classes, the teachers in Nrityagram highly emphasize slowness, steadiness and clarity of body movements which combined together develops the *angasuddhi*, the “purity” or “perfection” of body posture. Their attitude is also grounded in a deep understanding of the anatomical structure of the body and awareness of the possible injuries in relation to Odissi dance. Satpathy guided me with a few exercises about how to relieve and avoid a pain I was experiencing in my foot. A few other students were also surprised and delighted to receive immediate solutions by merely looking at one’s body’s anatomical structure and movement. Meghna Das, an Odissi dancer based in Bangalore and who had pulled a muscle in her thigh during the yoga class, states that Satpathy “has understood every muscle in the body so she knows the exercises to do to release the muscles” (Das M. Interview, 12th Oct, 2014). Das has also received some specific suggestions from Satpathy that helped her to handle the injury while dancing.

Within western dance, Linda Ashley states that “for a dancer or a choreographer, an active awareness of safe practice can serve to explain both how to execute a certain movement and why a particular phrase is giving difficulty” (Ashley, 2008, p. 1) and, Edel Quin, Sonia Rafferty and Charlotte Tomlinson highlight that “there is increased recognition that knowledge of how to safeguard dancers while continuing to challenge physical potential, is absolutely necessary” (Quin, 2015). Perhaps one would expect such knowledge on safe practice and anatomy from any dancer but the dance training Indian classical dancers undergo does not generally involve the study of the human body’s anatomy or physiology. In an interview, both Uttara Asha Coorlawala and Kapila Vatsyayan emphasize the absence of the body in the studies on Indian dance in general (Coorlawala et al., 2000, p. 104). The dancers presenting anatomical awareness have investigated these areas themselves at a later stage of their life. Satpathy, who is the director of Nrityagram on dance education, states that “my job is to make the training program as methodical, as scientific, as systematic, organised and injury proof as possible” (Satpathy B. Interview, 26th July, 2014). Satpathy’s approach to dancers, where she aims to awaken an awareness of body anatomy and the knowledge of safe practice within the individual dancers’ bodymind, appears to be in line with Thomas Hanna’s perceptions of human beings as “self-aware, self-sensing, and self-moving [...] self responsible somas” (Hanna, 1988, p. 21). Her interest in this area was generated by both noticing the deteriorating effects of traditional training and her joining Nrityagram and discovering the endless possibilities of research and development. Satpathy has developed Nrityagram’s scientific body-training programme that is aimed at making “the practice of dance injury-proof and increas[ing] the performance life-span of a dancer” (Nrityagram, 2013). Interactions with several choreographers and dancers who visited Nrityagram has led her to the search for associations and parallels between Odissi and those forms. Sen and Satpathy have modified those techniques to suit Odissi. Thus Satpathy stresses the fact that it is their own work and not just adoption of foreign genres or techniques. The traditionalists have accused them of hybridising Odissi and going against tradition. Instead of criticising the influences from western contemporary dance and fitness methods I agree with Purkayastha who states that:

[...] we need to recognise that in colonial and postcolonial worlds cross-cultural experimentation in the dance arts occurred across the board, with choreographers from either side of the globe looking for different themes, forms and modes of presentation to inform their artistic practices.

(Purkayastha, 2014, p. 119)

One may also presume that this glocal methodology is designed to cater to the needs of their western audience and accommodate non-Indian dance students, who are well accustomed to these approaches based on body conditioning and somatic practices. Besides attracting foreign students, Nrityagram's training methodology can also be seen as designed to cater to matured Odissi dancers who are interested in a conscious and in-depth analytic engagement with the dance form. But, fundamentally Nrityagram's attitude is rooted in the institute's founding mother, Protima Bedi's outward and progressive philosophy and vision of Nrityagram. Bedi certainly promoted the idea of cross training, appreciating other forms of dance and welcoming elements that could be made part of their work. In her autobiography *Timepass* (2000) one reads about Yoga, Kalaripayattu and Chhau, being present in the early days of the dance village's formation in 1990s. In addition, Satpathy says Bedi asked them to "[...] just do what you feel [...] what is instinctively yours and I will back you" (Satpathy B. Interview, 2014). So following their instincts and practical reasoning they decided to incorporate these multiple conditioning techniques. Satpathy says:

If I get you to do just one month of sound and soundless you will develop your core. But that's a damaging way of working. If you can lie down and do Pilates, why don't you do that?

(Satpathy B. Interview, 2014).

Surupa Sen, who is the artistic director of Nrityagram, the main choreographer, dancer and a student of Protima Bedi, herself funded the wooden sprung floor in the main dance studio at Nrityagram known as the Raymond's Odissi Gurukul⁸. This happened after Sen's return from the International Choreographer's Residency at the American Dance Festival in 2000, where she learned about the importance of the dance floor for the health and safety of the dancers. In a conversation with the summer-workshop students, Sen told us how conscious she had become about the injuries caused by the inappropriate flooring used for dance in India as well as the inadequate body preparations and conditioning. The dancers thus take a conscious and total care of their body by taking physiotherapy sessions, eating organic, light but rich in protein food. Their future plans in the conditioning methodology embrace establishing a *Whole Body Centre* in Nrityagram which would include "two studios for dance (with wood flooring), a gymnasium, Yoga room, massage room, steam room and Jacuzzi" (Nrityagram, 2013). Overall, Nrityagram's philosophy appears to follow the "'global Indian lifestyle' [that] allows harmonious coexistence of apparent paradoxes such as tradition and modernity, the 'indigenous' and the 'foreign', to the extent that these categories are highly entangled" (Brosius, 2010, p. 69). Contrary to sports, here the structure, organization, manner of performance and experience, all of it is a

⁸ The construction of Nrityagram campus was based on corporate funding, such as Raymond Ltd., BPL group and Inlaks Foundation, who supported the building of the dance halls. Such corporate funding, national and international arts grants, and financial support from private donors and sponsors are still essential for the running of the institute.

combination of local and global philosophies and methodologies.

1.5. Odissi sensibility grounded in regional practices

Regional practices appear to offer a source for shaping the Odissi sensibility. Sharmila Biswas, the director of OVM, points out the process of globalisation, which is “making all the urban cities worldwide similar in terms of the citizen’s preoccupation, interest and habits” (Biswas S. Interview, 2015). This is akin to what, Ann David notes about the second or third generation Gujratis in the UK:

[...] we are seeing now more fluid approaches to tradition, to culture and to religious practices by the younger generations as they embrace popular culture in the form of Bollywood film and dance and take their places as citizens in a global world. This reveals an eroding of ethnic boundaries and of a greater influence of globalization in areas such as music, fashion, religion, and politics.

(David, 2014, p. 32)

In globalisation and the influence of media, especially Bollywood, Biswas sees the risk of disconnecting oneself from one’s roots, which is a reason behind her inclusion of regional forms of practice within OVM. For this reason, the folk dances from Orissa and the martial art infused dance form Mayurbhanj Chhau are deliberately employed within OVM’s pedagogy for both children and adult dancers.

Art critic Sunil Kothari, in a review of the OVM’s annual performance in May 2014, says that Biswas has included Orissa’s folk dances to generate “energy, grace and freedom” in dancers and to “familiarize them with Odisha’s⁹ culture, develop Odiya sensibilities and nuances” (Kothari, 2014). Folk dances are used as a way of re-connecting with the roots and conditioning the dancers’ bodymind as Biswas believes that Odissi sensibility comes from the work of the ‘common’ people of Orissa, and these complex and elaborate forms can contribute in developing the rhythm and distinctive flavour of Odissi music (Biswas S. Interview, 5th Jan, 2015). For her, folk practices, being closer to the traditional culture and customs, directly reflect the socio-cultural habitual conditioning of the bodymind. Biswas appears to share the belief of the nineteenth century ethnographers and collectors of folk dances in Europe, for whom according to Theresa Jill Buckland “rural communities and their older practices were perceived by the intelligentsia as survivals from an ancient, pure culture,” and, “the ‘folk culture’ had become a resource for asserting a specific ethnic and ultimately national identity [...]” (Buckland, 2006, p. 7). The same notion seems to prevail in the twenty-first century. David discusses how the embodied experience of dancing *garba* and *raas*, folk dance forms from Gujrat, establish and confirm the Gujrati religious and cultural identity of those living in the diaspora in the UK. She states:

It is one that is imbued with an embodied sense of the past and carried in the gestures and movements of the *garba* and *raas*, learnt by every Gujarati girl as she copies the movements of her mother, grandmother, aunts, and cousins around the floor at Navratri times.

(David, 2014, p. 32)

⁹ Since the Rajya Sabha passed the Orissa (the Alteration of Name) Bill and adopted the Constitution (113th) Amendment Bill in November 2010, Orissa is called “Odisha” and Oriya language “Odia”. In this thesis, I use the old name because most of the dancers involved in this research do so. Moreover, the dance style is still referred to as Odissi not “Odishi”.

David finds this practice as an “embodied *habitus*” (David, 2014, p. 32). The way Biswas is trying to make her students imbibe Odissi sensibility through the folk dances, could also be defined through Bourdieu’s terminology of the *hexis*, which is the embodiment of *habitus* (1977). *Hexis* can be seen in the simple gestures, stances, and ways of walking, looking or sitting naturally present in folk dances. Jiwan Pani explains that the movement technique of Majurbhanj Chhau has been inspired by the domestic chore of Oriya housewife, rural youth’s work, martial art and animals (Pani, 1994, p. 144). While practicing the *uflis* (movements) of Chhau such as “*Gobaragolaa* (mixing cowdung with water), *Baasanamajaa* (cleaning the utensils) [...] [or] *Chingdichhitkaa*, (the flashy jerks of a lobster when it is pulled out of water)” (Pani, 1994, p. 144), Biswas pays close attention to the quality of every little movement the students make. She repeatedly reminds the students about how “they do it” referring to the native practitioners from whom OVM dancers have learned it. Senior dancers, training longer in these forms, are asked to demonstrate those natural nuances (the specific sharp shoulder jerks from back to front and a step of moving backwards, which carry the quality of *chamaka*¹⁰); others watch and follow. It displays the unique sensibility the rural Chhau technique carries. The prevalent leg movements in Chhau, the *topkas* (steps) and *uflis* (movements) strengthen the leg and develop dynamism and suppleness of the lower part of the body. This movement quality generates *tāṇḍava*, a style of dancing with full vigour and energy (Pathy, 2007, p. 119). In spite of being inspired by female chores, it consists of androcentric body movement. In the predominantly soft and gentle *lāsya* character of Odissi, OVM has been able to establish a distinctive feature of its dance style by equally embracing both *lāsya* and *tāṇḍava* aspects. This is what Chakra defined as “androgynous feel” in reference to OVM dancers’ Odissi style (Chakra S. Personal Conversation, 12th May, 2014). OVM’s dance style displays a resistance to the dominant “feminine performativity” of Odissi sensibility.

Also drawing from regional practice, Nrityagram dancers have included the basic steps and poses from the Kerala martial art Kalaripayattu in their training methodology. During the summer workshop, separate body conditioning sessions, conducted in alternation with yoga sessions every morning, introduced Kalaripayattu. One may question their use of Kalaripayattu because they have adopted only certain exercises, not the entire tradition and practice. Moreover, it certainly does not hold any link with Oriya sensibility or culture in the way Chhau does. Nevertheless, these adopted movement sequences lead the dancer to develop “flexibility, balance and control of the body” (2000, p. 99) that Zarrilli notes is a result of rigorous training of these Kalaripayattu exercises. These psychophysical practitioners also aim at transforming “to attain a certain normative and idealized relationship between the ‘self’, ‘agency’, ‘power’, and behaviour” (Zarrilli, 2000, p. 5). Merging the above Kalaripayattu training according to Zarrilli also leads to actualising the optimal state of “body becoming all eyes”, which is a sensory-somatic awareness and preparedness of the bodymind. Hence Kalaripayattu provides Odissi dancers a regional (although not Oriya) bodymind conditioning methodology. During the sessions, Satpathy, while guiding us through a sensory-somatic language, also asked to take a

¹⁰ *Chamaka* is an Oriya word which functions in Odissi dance as a kinesthetic sensibility. I discuss this in detail in Chapter Four.

“martial art practitioner’s attitude” ready to attack or defend. Martial art forms nurture specific qualities: vigour, strength and alertness are conditioned in both Chhau and Kalaripayattu practitioners, which then naturally generates the *tāṇḍava* aspect in their dance style. Purkayastha states:

In claiming movements from androcentric world of Chhau, Kalaripayattu and Kathakali and giving them to female bodies, Chaki Sirkar’s choreography deliberately reversed and confused the gendered and sexed definitions of dance patriarchy on the Bengali-Indian stage.

(Purkayastha, 2014, p. 132)

Nrityagram and OVM’s adoption of Kalaripayattu or Chhau to conditioning the Odissi bodymind has brought the same effect generated by another Indian modern dancer, Ranjabti Chaki Sircar. Thus, regional folk dances and martial art forms function as the important makers and careers of the sensory-somatic Oriya sensibility. They also offer alternative aspects available for adoption.

2. The moving “ideals” of the feminine bodymind in Odissi dance

Odissi, as re-constructed and established by the male *gurus*, is known to be quintessentially sensual, feminine and beautiful. Dinanath Pathy writes that Kelucharan Mohapatra “[...] ultimately made the dance highly ornate and feminine [...]” (Pathy, 2012b, p. 30). It is Mohapatra, who had refined the torso movements. The curved Odissi dancing body, in *tribhangi*, with the enhancement of the slim torso and round hips can be seen as highly feminine, sensual and provocative. Yet, there has been a politics of erasure or at least, suppression of the erotic and sensual body under the British colonial rule and later in the post-independent period through the nationalist agenda of cleansing and purifying the dance form¹¹. As Sircar states, “the dancer’s body reflects the relationship of the form to the society contemporaneous with the body. It also reveals, in its muscular patterning, the social eye in relation to the dancer” (Sircar, 1993, p. 2068). I explore the shifting visions and approaches that are shaped as Sircar states by the current “social eye”. Exploring across Indian aesthetics, the socio-cultural situation and the changing attitude towards sensuality and beauty, I investigate what implications they have to the Odissi dancing bodymind.

2.1. The “beautiful” feminine dancing body vs. athletic body

According to Susan Leigh Foster, as a result of training theatrical dance forms, two bodies are created, the “perceived or tangible” and the “aesthetically ideal” (Foster, 1997, p. 236). The first one being a result of attentiveness to one’s sensory experience is rather absent or unconscious in the traditional training of Odissi dance. The second body, “aesthetically ideal”, “combines with fantasized visual or kinesthetic images of the body derived from cinematic and video images” (ibid, p. 237). In other words, these are the socio-cultural influences that have nurtured, informed and governed through the social relationships and cultural thinking, habits and media. This is what has been shaping the moving “ideals” of Odissi bodymind that I explore here.

¹¹ Refer to Chatterjee (2004).

Cultural and philosophical beliefs of the feminine body visualised as a symbol of “fertility, growth, abundance, prosperity, and hence, the auspicious” (Dehejia, 1997a, p. 5) have found visual and somatic expressions in the sculptures and performing arts in India. These notions have been considered as empowering sources for women within Tantric and *Śakti* cults, since the female form is regarded as a life-giving force, a symbol of power and energy (Donaldson, 1933, p. 850). Dehejia questions if the ideals of feminine beauty in Indian art are made for the pleasure of male spectators, noting that certain ancient sculptures denounce this theory and rather imply that they must “have sent out a positive message and been viewed by women as powerful affirmation, and a sign of affirmative engenderment” (Dehejia, 1997a, p. 8). However, she admits that *Śilpaśāstras*, the treatises on Indian architecture, have been written by men and for the male sculptors (Dehejia, 1997a, p. 14). The glorification of the feminine body is also clearly stated in the lines from *Śilpa Prākāśa*, “as a house without a wife, as a playful enjoyment without a woman, so without (the figure of) women art will be deficient and bear no fruit” (Mahapatra, 2005, p. 149). The association of women with house, entertainment and fertility signifies a stereotypical male gaze¹². Moreover, the models of female body handed down from generation to generation of sculptors have been the *damaru*, drum or *vajra*, thunderbolt, both “held at the waist and flare out above and below” (Dehejia, 2009, p. 30) (Fig.2). The emphasis placed on *tribhangi* (the body bent at the torso, head and knee), sensuous curves, slender waists, full breast and heavy hips are ideally manifested in this model used for the sculptures of *alākanyās*, graceful maidens (Fig.3) who are “enticing and seductive in pose, languish in leisure activities associated with women and, ever conscious of their charm, are lost in self-absorption” (Donaldson, 2001: 55). The embodiment of the *tribhangi* stance imagined as the best form of presenting female beauty has ultimately affected the gendered construction of this stance.

Since the majority of the “sculptors” of the reconstructed Odissi dance were males and their “moulds” (disciples-dancers) were females, it can be implied that the concept of “ideal” beauty in Odissi dance is certainly constructed through the male gaze. Thus this male “ideal” of feminine beauty drawn from the sculptures has been inscribed into the Odissi dancing body. The curvaceous body achieved through the deflections of *tribhangi* or *ābhanga* is additionally accentuated through the body-fitting costume and the tightly tied silver waist belt, which clearly divides the upper part from the lower part and visually makes the appearance of the torso slender, the waist narrower, and the hips more rounded (Fig. 4).

There is also a practice of tilting the pelvis and chest forward, and pushing the hips back to achieve the same effect of the rounded and voluptuous hips. This “ideal” of dancing body is approved by some and disapproved by other Odissi dancers. Aruna Mohanty finds herself excited to view those sculpturesque “ideals” of the extreme curvaceous bodies. She says “I look [at the sculptures] and feel oooo... I look like this, I am very happy

¹² I use the term “male gaze” in the context of the traditional construction of Odissi femininity in relation to Laura Mulvey’s theory (1979), where she proposes that the representation of women in film is governed by the male perspective and aimed at satisfying the voyeuristic desire of the male viewer. I also utilise male gaze to deconstruct the traditional patriarchal construction of feminine identity in Odissi dance.

that we look so 'shapy' [rounded and curved], when we deflect our hips we look so sensuous" (Mohanty A. Interview, 1st Dec, 2013). On the other hand, Satpathy says:

I was told to create wrong posture, like push my tail bone back, push your hip back, like lots of dancers dance like that, push your chest front and hip back. So, find a bigger curve in that. For some reason I have remained very neutral.

(Satpathy B. Interview, 26th July, 2014)

For the health and safety concerns, these postures are problematic because of the severe anatomical injuries that may arise (e.g. lower back strain). Hence, Satpathy, although following the ideals of sculpturesque body, does not fall prone to its exaggeration. She seems to follow Parviainen's phenomenological understanding that dancing is not only about learning body skills but employing body knowledge that is "the ability to find proper movements through bodily negotiation" (Parviainen, 2002, p. 20). Mohanty's strong emotional and somatic attachment to sculptures can be linked with Shusterman's statement that "our appreciation of art's sensuous beauties has an important somatic dimension" both through the proprioceptive senses and the emotional values that are also experienced somatically (Shusterman, 2012, p. 46). The curvaceous body is glorified and even the voluptuous body appears to be an acceptable norm amongst ODA dancers, most of whose bodies are in opposition to the slim and conditioned bodies of OVM or Nrityagram dancers. I see the reason to be related with the fact that OVM's and Nrityagram's dance teachers have undergone western dance or fitness trainings or collaborations, from where they draw inspiration and utilise that in their Odissi training and performance. Whereas, most of the ODA dancers have remained unaffected by the health and safety concerns taken in western dance and fitness training. Another fact is that the Oriya community is still a more conservative one, compared to the Bengali at OVM and the mixed (nationally and internationally) community at Nrityagram.

This shift of the "ideals" of beauty and body, from voluptuous bodies of the sculptures to slim and fit bodies of contemporary Odissi dancers of OVM or Nrityagram seem to be closely related with their training in yoga, Kalaripayattu or Chhau alongside their holistic training with a sensory-somatic approach discussed in the previous section. It is shaping a different bodymind: one that is healthy, conditioned, strong, fully aware and free from any constraints, which enables active exploration of multiple paradigms. Yet, to a certain extent this is promoting a doctrine of the slim body over a curvaceous one, which could also be seen as problematic in terms of body image. It is establishing a new "ideal" of the dancing body; however, I have not come across any dancers during my fieldwork who would display any forms of physical or mental health concerns relating to this new "ideal". Certainly, it is because the emphasis on the slim body and diet¹³ is seen as a positive necessity. At the same time, this could be the awareness of health and safety in their approaches to training and conditioning the body. Nrityagram dancers do not reject the concepts of sculpturesque beauty, but

¹³ I have not explored the possible hidden problems of eating disorders and anxieties. However, dancers pay attention to the amount of calories and fat in the food they consume.

engage with it through bodymind awareness. Satpathy states “we are aiming at excellence because if it is going to be the dance of sculptures it is important the sculptures come alive in comfortable way not straining” (Satpathy B. Interview, 26th July, 2014).

A dance journalist in India, having watched Sashwati Garai Ghosh’s performance of *Maya Manav* by OVM, commented that there is a different power in the way she performs; there is an “androgynous feel” in her style and form. He pointed to the energy that she displays in her controlled yet free flowing movements, the extended and clear execution of arm movements, as well as, the dynamic and swift shifts, turns and leaps she undertakes (Chakra S. Personal Conversation, 12th May, 2014). Similarly, Dinnanath Pathy states “personally I am not convinced that Odissi is only feminine, with beautiful bends and curves. It could equally be vigorous, terrestrial and chauvinistic” (Pathy, 2012b, p. 35). Certainly, OVM and Nrityagram’s dancers present a visible quality alike Pathy’s description, which is not present in other Odissi dancers. However, defining this as androgeneity or chauvinistic is problematic and resonates with a gender bias. Instead, I suggest the concept of *tāṇḍava* and *lāsya* mentioned in the *Nāṭyaśāstra* as a more valuable way to define this new quality of dance noted by Chakra. Often interpreted as male and female styles or qualities of dancing, these are actually two different sensibilities in relation to energy, weight and gravity. Odissi dance, initially being a more *lāsya* (soft and graceful) dominated form, is now visibly embracing *tāṇḍava* (virile) equally, which is why Chakra or Pathy define the quality of dance as androgenic or chauvinistic. Dancers at OVM and Nrityagram do not express the need to defeminise or masculinise Odissi in any way but to enlarge the expressive and experiential scope for any dancer. Besides the display of athleticism, Nrityagram dancers demonstrate a freedom in movement and expressive capacity. OVM and Nrityagram dancers aim at becoming complete performers internalising the totality of the human bodymind irrespective of their corporeal body or gender. This demonstrates that the quality of their dance relates to a shift from the previous “ideals” of feminine body to athletic bodies, conditioned through a variety of exercises and somatic practices that enable these dancers to undertake such movements with greater control and ease, as well as to take a more inclusive approach to Odissi dance.

2.2. The feminine, sensual and erotic

Sensuousness or sensuality in Odissi dance is not only that which glorifies everything related to the beautiful curvaceous body with an overtone of eroticism, sexually suggestive images but also the dancer’s pleasure and sensory-somatic experience derived from the embodiment of sensuousness. Rekha Jhanji defines one of the main motivations behind the artist’s work is a desire for pleasure that is derived from touch, smell, sight and other senses involved in the process of creation (Jhanji, 1989). It is also through sense perception that the fundamental human sensual pleasure is experienced, which the *Kāma Sutra* admits to (Vatsyayana, 1963, p. 52). Nevertheless, the reconstruction of Indian classical dances under the agenda of the nationalists’ project has produced an imagination of chaste and “pure” womanhood. Royona Mitra argues that “this condition of purity has pervaded the construction of the abstinent and asexual female dancer (Mitra, 2006, p. 76). Coming

out of this confinement, some contemporary Odissi dancers express their experience of dancing on a more physical, sensual, sexual and secular plane. For instance, Sujata Mohapatra compares her dancing with love-making and says: “Dance is kind of my soul mate, when I meet with my soul mate I am at the peak of my pleasure. I do my *rati* (encounter sexual pleasure) with my dance and that’s the reason why I love to sweat, I love to be one with my dance” (Mohapatra S. Interview, 30th Dec, 2013). She associates her engagement with dance as an intimate phenomenologically encountered sensual pleasure that arises from physical union. Srabonti Bhattacharya associates this same sensory-somatic experience of sensuousness with meaning-making. She says “I also found the body postures very sensuous, which I understood as if the body was saying something” (Bhattacharya S. Interview, 27th June, 2014). Going beyond the external perception of the sensuous beauty, she states that while embodying sensuousness in Odissi dance, she attains an inner peace within her always restless nature, “*sthirota*” (ibid). Mohapatra’s and Bhattacharya’s experiences suggest that the same notion of sensuousness, seen as the male constructed marker of feminine “beauty” and “ideal”, and the suppressed erotic and sensuous awareness is being now transformed by female dancers into an agentic meaning-making process which is empowering them. This resonates with the definition of the erotic, as put forwarded by Audre Lorde :

For once we begin to feel deeply all the aspects of our lives, we begin to demand from ourselves and from our life-pursuits that they feel in accordance with that joy which we know ourselves to be capable of. Our erotic knowledge empowers us, becomes a lens through which we scrutinize all aspects of our existence, forcing us to evaluate those aspects honestly in terms of their relative meaning within our lives.

(Lorde, 2010, p. 75)

Lorde states that releasing the erotic from suppression, acknowledging and embracing it gives women joy, which is the same peaceful state that Bhattacharya refers to.

The “ideals” of feminine beauty, body and sensuality, as discussed, are followed in Odissi dance practice. However, since the dance, as a living form is a tradition in transition, the “ideals” are also likely to be in a process of change. So, the contemporary “ideals” of the dancing body are being constructed through modern concerns and beliefs such as the influence of the fitness industry, consciousness about the body and health as well as empowerment of women. Dehejia, drawing from the Carol Duncan’s view of the erotic, understood it “not as a self-evident universal category, but as a culturally defined concept that is ideological in nature” asserts that our perspective on sensuality and which body parts are more provocative is determined both by culture and the age we live in (Dehejia, 1997a, p. 14). Thus, Verma rightly points that “an erotic dance [of Maharis] which in pre-modern times was seen as an expression of devotion, its women performers treated as goddesses, lost its status under the influence of the modern sensibilities constructed by the Western ideals” (Verma, 2011, p. 53). On the other hand, the covert eroticism and sensuality in the re-constructed Odissi remains cushioned by the sacred and aesthetical aspects. This ambivalent stance to sensuality and eroticism visible in Odissi dance remains intact. With the unstable concept of appropriateness, relevance or decorum

auchitya, everything that is sensually provocative in Odissi dance has been shunned and attacked by traditionalists, who find issues with not wearing an *orni*, scarf on the breast, or moving the hips in *tribhangi* in Surendranath Jena's style. Pathy questioning nudity in Odissi dance, states that its "interpretation is riddled with the politics of interpretation and social attitudes" (Pathy, 2007, p. 273). Rekha Menon, in particular, criticises this "hypocritical attitude of the neocolonial/postcolonial Indians" to the naked, sensuous and sacred body, which she states is due to the confusion resulting from the clash of traditions of India and the West (2009, p. 284). Despite clashes and criticisms contemporary dancers are pushing further the concept of sensuousness within Odissi dance through their sensory-somatic approach and awareness of their bodymind in dance.

2.3 Nrityagram's cosmopolitan, empowered and independent identity

Hand in hand with the changing concepts of the beautiful and feminine body go the shifts in dancers' beliefs, sense of self and the awareness of their place in the society. There is a coexistence of discipline, respect and humility towards the dance form as well as the *gurus* alongside a cosmopolitan, empowered and independent identity that is promoted in Nrityagram. On several occasions including birthdays, anniversaries, the end of summer workshop and New Year's celebrations, Nrityagram's dancers put on their stylish fancy western attire, and turn into Bollywood dancing divas. These Indian students perform the well memorised lyrics and dance steps of the latest hit songs. Through this social behaviour the young residential dancers display their modern cosmopolitan identity where "the sensibilities of womanliness associated with the aesthetic of *sringara rasa* (erotic emotion) in classical Indian dance is juxtaposed with the images of fashion models wearing designer clothes, accessories, and other indexes of the modern cosmopolitan woman" (Chakravorty, 2011, p. 145). Additionally, they display a need to share and get acknowledgement by posting photographs and celebrating their contemporary identity on social media such as Facebook. So these dancers easily manoeuvre between notions of modern and traditional or Indian and western by putting on appropriate clothes, make up, attitude, language and movement to perform the various identities they need to inhabit in the contemporary middle class society. Munshi argues that in the early twenty-first century "the 'marvellous me' persona wears the 'international' look on the outside, yet is a real 'home' girl at heart" (Munshi, 2001, p. 91). Over a decade later, these dancers are still carrying "the marvellous me" persona, however, there is no real boundary between the internal and external or traditional and modern. She might be expected from a part of the society to be the "home girl at heart" but at Nrityagram, she is nurtured to become self-sufficient, confident, respectful yet outspoken rather than modest and silent. This new womanhood they come to nurture holds an ambiguous relationship with the performance of Odissi's traditional imagination of femininity, discussed earlier.

Thus, an alternative to the traditional notion of femininity is advocated by Nrityagram. They embrace the idea of balance in all possible aspects, as they perform the feminine and masculine roles or images. Acocella states

“you can find androgyny even in a regular solo dancer; the dancer just acts out both parts. That happens all the time in Nrityagram shows. More often, and most thrillingly, two women – the troupe’s two central pillars [...] pass male and female roles back and forth between them” (Acocella, 2015). This perfectly reflects Judith Butler’s conceptualisation of gender as a “[...] performance - that is, constituting the identity it is purported to be. In this sense, gender is always a doing” (Butler, 2006, p. 25). This is not only because dance requires the portrayal of both male and female roles, which they have equally mastered, but also in everyday life. Observing Bijayini Satpathy and Surupa Sen, during my one month stay at Nrityagram, I could see how the conventional notions of femininity and masculinity intermingle within their bodymind, in their daily tasks, habits and dance. In the way they walk, sit, wear saree or jeans, drive a jeep, talk, eat, conduct *pujas* and laugh they appear strong, powerful, eloquent, determined, learned, passionate, outspoken, understanding, emotional, responsible and graceful, all at the same time. Nrityagram is a place, where nothing is considered unachievable or unacceptable because of one’s gender or sex. Their approach reflects the socio-cultural changes in the life of modern women in India, where an outspoken, brave, empowered identity is promoted. What Thapan stated of Indian woman as being “the symbol of all that is ‘good’ and yet ‘modern’ in the national imaginary” (Thapan, 2009, p. 25) is being transformed by these dancers to cosmopolitan and empowered yet traditional.

To a certain degree Nrityagram is perceived as “idealistic” and “romanticised” as the best possible place to learn and perform Odissi dance, which further attracts dancers from North America, Europe and India as well. However, only a few dancers are able to continue living in that space over longer periods. In addition, Nrityagram, established by a woman, run by three women and having only female residential students, appears to be reversing the patriarchal setup of the revived Odissi into matriarchal. Interestingly OVM and ODA are also run by female dancers and *gurus*. I have not explored this area in details; however, these basic observations already demonstrate that female dancers are reclaiming back their space, bodies, voices and agency within Odissi dance.

Conclusion

This article offered a discussion of how Odissi dancers incorporate sensory-somatic approaches to conditioning their bodymind and how the socio-cultural influences fuel the continuous evolution of Odissi dancers’ bodymind, sensibility and “ideals”. The first section provided an analysis of the sensory-somatic approaches in nurturing and conditioning the bodymind of the dancer. It demonstrated that the sensory-somatic approach allows a dancer to fully embrace the bodymind totality and socio-cultural significance of Odissi. The three institutions I have worked with take varying approaches to preparing the corporeal, sentient and socio-cultural bodymind. ODA strictly follows the traditional sound and soundless Odissi exercises; however some dancers take sensory-somatic approaches in internalising these exercises. An open, critical and experimental approach to conditioning the corporeal and sentient body for Odissi dance has resulted in

Nrityagram's fully developed glocalised, eclectic or hybrid bodymind conscious conditioning programme, which is unique or one of the very few within Odissi dance institutes in India. The preparation and conditioning of the bodymind at OVM covers both anatomical awareness as well as socio-cultural sensibility. OVM's approach to preparing and conditioning the bodymind is purposefully fitted within the regional practices and cultural traditions. In the second part, I discussed how the socio-cultural paradigm keeps influencing the changing visions of the feminine body from curvaceous to athletic "ideals". The shaping of the "ideals" of beauty and sensuality of feminine body takes place in response to the changing socio-cultural circumstances and contemporary dancers' understanding of their own experience of sculptural body and sensuousness. It is visible that contemporary dancers are developing an affinity towards a meaningful sensory-somatic experience of dancing Odissi, contrary to an objectified portrayal of the ideological and gendered "ideals" associated with beauty and sensuousness. They demonstrate Brenda Farnell belief that "it is in action not contemplation that knowledge is both gained and given expression. [...] Knowledge is alive – it lives and grows in a body that acts, thinks and feels" (Farnell, 2003, p. 141). In dance, it is neither just the contemplation nor only the actions but a mutual correlation between thinking-feeling-doing which is the dancer's sentient bodymind. In the light of the changing socio-economic status of women, both OVM and Nrityagram appear to be consciously working towards re-energising the dancer's bodymind with qualities that go beyond the Jayantika codified feminine Odissi style. They aim to cultivate a versatile and empowered Odissi bodymind yet retaining the regional sensibility. All together, this study demonstrates that the sensory-somatic awareness is built upon reflexivity, inquiry, psychophysical health, bodymind awareness and leads to empowerment, agency, autonomy, plurality, confidence and responsibility, relief from gender biases, and an inclusive approach in learning.



Fig.1a. Yoga session at Nrityagram.
Photo: Nrityagram



Fig.1b. Traditional sound and soundless exercises at Nrityagram by Mohini Chacon. Photo: Nrityagram



Fig.1c. Kalarippayattu by Urmila Mallick.
Photo: Nrityagram



Fig.2. Indian Damaru. Catalogue of the Crosby Brown Collection of Musical Instruments: Historical Groups, Gallery 39. The Metropolitan Museum of Art. New York, 1905, p. 67.
<http://www.metmuseum.org/art/collection/search/505444>

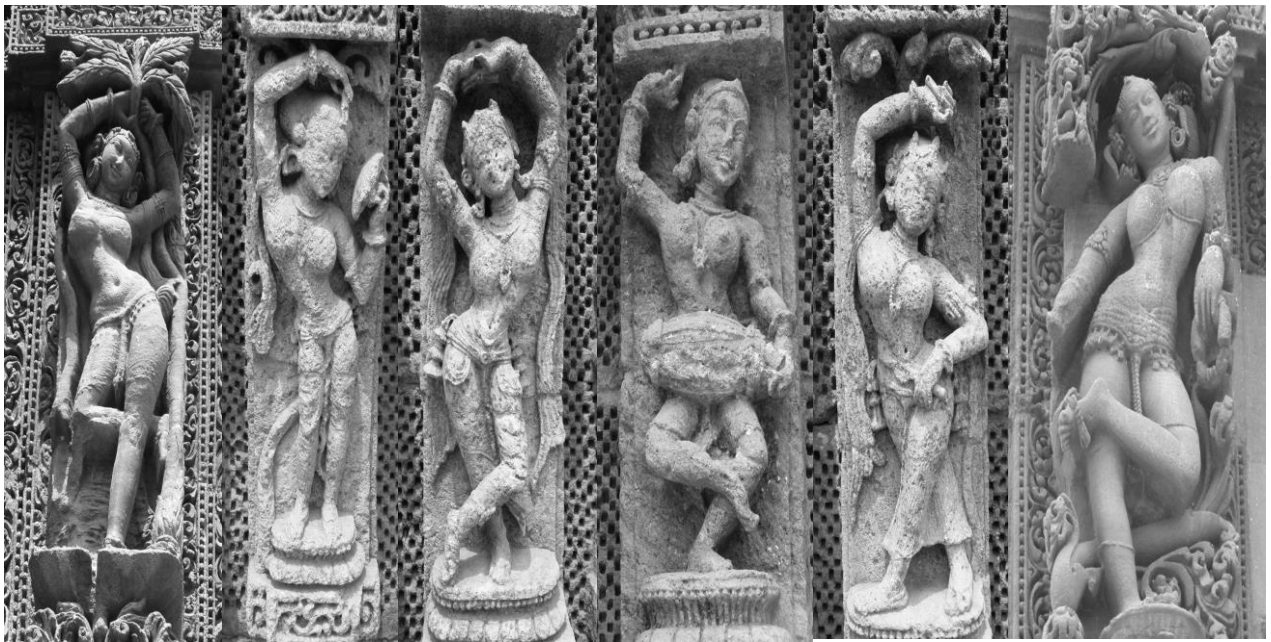


Fig.3. Sculptures of *Alasākanyās*, languorous maidens, from temples in Orissa. Photo. Sabina Sweta Sen-Podstawska.



Fig. 4. Sabina Sweta Sen-Podstawska in Odissi costume.
Photo. Dagmara Sen.

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Abstract

The Marian devotion is undeniably an indelible mark of the Portuguese cultural heritage, evident in almost a thousand invocations of the Virgin, translated in its architectural expression in thousands of places of worship, attracting millions of believers and tourists. Subidouro (Maia) is one of more than three hundred places where every year there is a festive ritual dedicated to the Lady of Health. Anchored in the anthropological work developed in places of worship of the Lady of Health in Portugal, particularly in Subidouro, this paper draws on ethnographic photography to portray the artistic device on which natives resort to, in order to through religious practices, containing both performative and experiential dynamics, contribute to preserve the local cultural heritage.

Keywords: Art, religion, Marian cult, community, photography

Silence.

The street lies naked and desert, but it will not take long for this street to become crowded and bloom.

The Marian devotion is undeniably an indelible mark of the Portuguese cultural heritage, evident in almost a thousand invocations of the Virgin, translated in its architectural expression in thousands of places of worship, attracting millions of believers and tourists. Subidouro (Maia) is one of more than three hundred places where every year there is a festive ritual dedicated to the Lady of Health.

Anchored in the anthropological work developed in places of worship of the Lady of Health in Portugal, particularly in Subidouro, this paper draws on ethnographic photography to portray the artistic device on which natives resort to, in order to through religious practices, containing both performative and experiential dynamics, contribute to preserve the local cultural heritage.

Although this practice of cult is, of course, embedded by Catholic religious dimensions, the festive ritual contains in itself some performative dynamics that invites the community to take part in and develop collective practices of artistic nature, whether material, social or symbolic, namely the construction of carpets of flowers and an altar. Thus, on the one hand, local actors resort to social dynamics to maintain certain cultural identity traits; in turn, the public participates in a multifaceted sensory and emotive experiment. Year after year, believers and tourists, natives and visitors, feed the activation of the collective memory of Subidouro and enact the preservation of their cultural heritage.

In the deserted street only traces of flowers, scents and emotions remain, and the hope that for the next year everything will be born from the ground, again.

Silence.

THE STREET



silence

Silence.

The street lies naked and desert, but it will not take long for this street to become crowded and bloom.

breaking the silence

The Fanfare of Gondomar breaks the silence, announcing that the day will be a festive one. Later, it will be back announcing that this day is the Lady of Health's day.



THE CROSS

today, as about fifty years ago



A few minutes to nine o'clock in the morning, a man digs a hole in the place where a cross will be straightened, just as it was about fifty years ago.

A man is not enough to carry the cross. The cross is new, but the gesture is old, the path is short. Zé comes ahead, behind comes Victor. The street separates them; the street connects them. On one side, is where Victor lives, grandson of Francisco, on the other side is where Zé lived, son-in-law of João. Life and death separates Francisco and João, the first died twenty years ago, the second lives for seventy-eight years.

a man is not enough to carry the cross



two men are not enough to straighten the cross



Two men are not enough to straighten the cross aligned with one street of the crossroads. Then, two others will observe the cross from down the street by which it must be aligned, and some other people will arrive, just as some other alignment suggestions.

Christ in hands

A woman brings a Christ in her hands to place him on the cross. Later, she will bring an old photograph of her dressed in white.



Christ with open arms

A man holds the legs of the Christ with open arms, until he is attached to the cross.



THE ALTAR

Some boards, some of them are loose, some others held by some nail, were placed near the cross. It won't be long, adults and children will transform this ladder of three levels into an altar.

ladder of three levels into an altar



on a *sky blue* satin



Some white lace towels on a *sky blue* satin draw the three levels of the wooden structure that now begins to gain the dignity of an altar.

The altar begins to be arranged. On the altar and *on something else yet*, another Christ aligns with other divine body composed of a human hand.

on the altar and *on something else yet*



perfuming the chromatic altar



White roses, rose and red orchids, lying in a bed of fern, hunch over from the flower jars perfuming the chromatic altar.

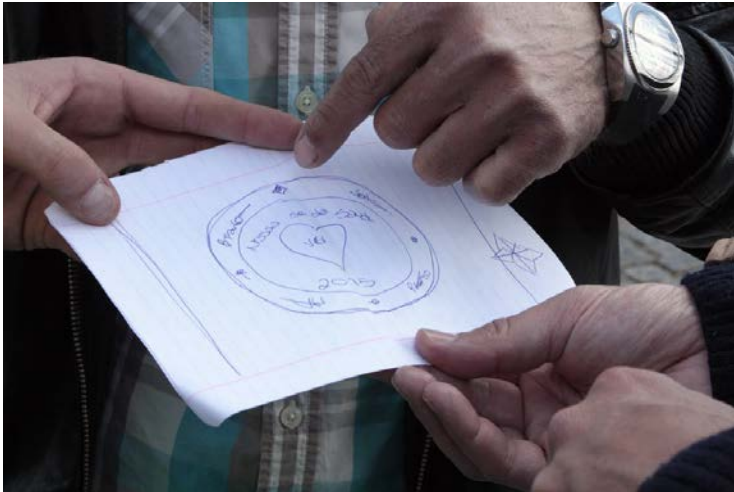
white on white

White on white, the past in the present. In the second level of the altar, and flanked by two candles, an old photo in black and white of a young woman dressing in white balances up in front of the altar, yesterday as today, dressed in white.



THE FLOWERS

heart of paper



On a sheet torn out from a notebook, plans and intentions are created, sketches of lines and codes and drawings of circles within circles are made, and in the centre, a heart of paper that will soon be filled with flowers.

heart of flowers

The heart of flowers is already drawn on the floor. Now, the last flowers of the season are aligned, and closing a circle, shrouded in an even bigger circle.



the name of the



flowers

Gerberas, dianthus, orchids, roses, irises, arums, freesias, lilies, dahlias, anthuriums...



path of squares

The path of squares leads us to the heart of flowers. A square is a mould on which one cannot create lines nor shapes, instead one can create colour combinations, textures and scents. Soon, the squares retire quietly, leaving the way clear for the flowers.



path of flowers



The path of flowers extends from the axis of the heart of flowers, kept in a circle, and closes with two squares which anticipate five other guarding the *health*. Two crosses in opposite positions next to the heart of flowers give a meaning to the path of flowers.

seven little girls

Seven baskets of white and pink flowers await in the hands of seven little girls dressed in white and pink and ordered by their size, waiting for the Lady of Health.



little firefighters

Some little firefighters accommodate themselves behind the bar, it will not take long for the procession to come, repeating year after year the same salute, but still having time, year after year, for a brief snack.

THE PROCESSION

The trot of the Guard's horses precedes the sounds of the fanfare, making way for the long retinue of politicians, clergymen, musicians, believers, litters, those who made promises and little girls dressed as saints.

the trot of the Guard's horses



little girls dressed as Lady of Health



Little girls dressed as Lady of Health walk on the floor of flowers flanked by adults, and anticipating the arrival of the Lady of Health.

lady of Health comes to heart

Finally, the Lady of Health's litter comes to the heart of flowers. A slight bow is enough to trigger the sound of fire engines and loosen the rockets, the rose petals in the girls' hands, the doves from their cages and tears from some female believers.



all flow from the margins to the centre



At the end of the procession, all flow from the margins to the centre of the street, devoting with the feet and repeating the path of the Lady of Health.

THE STREET

In the deserted street only traces of flowers, scents and emotions remain, and the hope that for the next year everything will be born from the ground, again.

Silence.

silence



Abstract

This paper is based on a study which intends to assess on which measure the action of intermediate organizations (associations and parish councils) contributes to the development of communities in a local context.

The municipality of Barcelos (Portugal) is chosen as case study. It is made a social diagnostic of the institutions and associations at a municipal level. The network of relationships between the Parish Councils and Town Hall, on one hand, and the associations and the latter, on the other, are analysed based on documented information (Town Hall and Municipal Board records) and local councillors and associations leaders' interviews. However, it is concluded that the intermediate associations and other entities, besides particularistic profits, involve local development initiatives in favour of the populations.

Keywords: development; governance and needs; local associations; Barcelos (Northwest Portugal).

Introduction

In a world increasingly globalized and regulated not only by national state bodies but also by supra-state entities and transnational corporations, we can ask which is the space and efficiency of the cooperatives, associations and other actors around the local development. Moreover, it is important to know to what extent such entities and/or organizations represent ways of development toward the populations in a local context, and to what extent whether or not there are existing practices of social and political responsibility in those organizations.

Considering the verified changes, mostly during and after the big migratory and consequent rural exoduses, not only most of the residents from the rural parishes stopped being so dependent on their neighbours, particularly on their former employers and patrons – a phenomena already detected and analysed by Silva (1994, 1998) – but also the village itself recognized a social re-composition with a considerable shift of activities from the primary sector to others of the secondary and third, maintaining the first as a complement of the latters. These facts represent a considerable change in the *modus vivendi* of several families, i.e., the sense of community, as it was defined by various authors since Tonnies (1953) and Weber (1978) to Redfield (1961), changed, giving rise to one of the following situations: either each one seeks to maximize survival and gain strategies through a familiar and atomistic basis or, due to particular needs, initiatives of a more institutional order are re-emerged – as it is the Town Hall or the Parish Council -, or even associative ways that are allegedly voluntarily based and nevertheless embedded in a more damaged community background.

The issue is that if mutual help at a community level is declining, to what extent whether or not are new ways of associationism emerging? It is a difficult question to answer, limiting the present text to the attempt of examining to what extent the old community ways, besides having been abandoned, relate with the new emerging associative ones, with no disregard for the opportunities and obstacles to its realisation and rooting.

Considering all the mentioned issues, the municipality of Barcelos has been chosen as the study case, seeking that the representatives of such institutions and associations ranked themselves and gave their opinions regarding the satisfaction of the local needs and problems. In this frame we show the results of an inquiry and interviews, from 2003/2004, of 176 individual and collective major leaders that belong to institutional and non-institutional organizations, namely parish councils, non-profit associations e social solidarity organizations more commonly known as Private Institutions of Social Solidarity, apart from others of a more cultural, recreational and sports nature. This characterization gave rise to an image, in terms of description and, as far as possible, interpretative and analytic, of the state of the situation and, especially, of the perceptions and representations that those in charge have about the needs and problems.

With the failure of the growth liberal model and the idleness of others such as the centre-periphery, several authors have been defending the territorialist model, focused on the local and regional development, a model which would stand out as autonomous when compared to the others¹. The issues regarding local development and, particularly, the local rural development have been analysed by social sciences, mainly by economy and sociology. In this chapter, following a brief theoretical framework, we begin to become aware of the needs and problems felt by the populations and, from then on, we analyse the answers, positions and representations and the social responsibility of the leaders and representatives present in the various institutions, organizations and associations.

What stands out is a large number of institutions and associations – some, most of them, more institutional, such as Parish Councils and, others, supported by the Government or quite attached to the Church (for example, Private Institutions of Social Solidarity) and others more exempt and locally created, with few or none institutional support.

Following other studies, the administrative issues are handled in an everyday way and accordingly to the frequent implementation of strategies impregnated with the interests of those who are in charge and of the clientelistic mediations, not only by those with civil power but also from the bearers of religious messages. Despite of certain private exploitations, the process of decentralization of competences, powers and

¹Certain authors consider that, apart from the failure of the conventional economic theory present in the resolutions of the regional and local asymmetries, the centre-periphery theory is deterministic and inappropriate to supply a program of inversion of the territorial, economic and social inequalities. Thus, although still in a stage of certain confusion and ambiguity, several authors have supported that the territorialist or local development model can establish itself as an alternative one to those mentioned above (cf. Silva e Cardoso, 2005; Cardoso, 2012).

correlative resources is positive, in the same way that such intermediate organisations should and must also struggle for a participative and associative democracy, enabling a more proper application of resources.

1. The local development and the *association*

The territorialist model assumes that the development and satisfaction of the populations' needs are in the mobilization of the endogenous potentialities of its regions and, particularly, of the people associated and involved with the local development process itself, therefore appealing to a development from the base², i.e., with the commitment of the people and of the local associations for the development. Through this perspective several investigators, among them Amaro (1991) and Reis (1992), the *local* is analysed in a doubly relational dimension. In order that such process is doable and effective it is important to have, as Reis (1994), Pérez-Yruela *et al.* (1994) refer, a certain threshold of demographic density, apart from the technical-economical, institutional and human dimensions, which are necessary for the success of the development process. Several types of entities may contribute to that end, ranging from the official ones, such as regional bodies, to the local cooperative and associative ones. It is in this frame that the function of the associations³ and other local entities can be incorporated. However, it is not possible to understand the role of the associations without fitting them in the relation between society and Government. It is usual, in records of various doctrinaire focuses, the distinction between the society (civil) and the Government, but the contents annexed to this distinction differ right from the start. Santos (1994), by debating the modernity project, considers this as the result of a dispute between the pillar of regulation and the pillar of emancipation, placing the various theoretical perspectives around his position toward those pillars. So, the (neo)liberal political theory tends to support a balance between a state power and a civil society analysed as a compact and monolithic block, composed of independent and free citizens, who, being the bearers of (self)reflection and (self)responsibility, express through the democratic vote the preponderance of the sum of the individuals over a community that tends to be relegated or underrated.

In a more organisational theoretical direction and, therefore, different from the strictly liberal one, Durkheim (1977) analyses the relationship between the society and the State, showing the mediatory importance of the *intermediate bodies* only to link the individuals to the society and its institutions. Between those *intermediate bodies* are, apart from family, the school, the professional corporation and, also, other forms of association, whose purpose consists in favouring the individuals' integration in the society. Durkheim's emphasis on the importance of the proximity relationships in the associative forms is inserted in his strategy of reinforcing the collective consciousness and avoiding anomic⁴ and disintegrating situations where the individual is left alone

² Cf. Lima (1986), Figueiredo (1988), Marques e Portela (1994), Cristóvão *et al.* (1994), Puerta (1995), Moreno (2007).

³ According to the New Dictionary of Sociology, organized by Mitchell (1985), the term *Association* describes a process and an identity. The process concerns several individuals that interact to achieve a specific conclusion or to a series of objectives. The entity is an organization of individuals that stand together due to a set of rules recognized by all that regulates their mutual behaviour towards a specific conclusion or a series of objectives.

⁴ *Anomie* describes a lack of social norms, i.e., an inexistence of social bonds between an individual and their community ties.

before the State and, in this sense, Durkheim's perspective on the associationism is one of a more corporative and integrative order, seeking to place itself between the liberalism and the socialism.

The association, representing one of the most vital expressions in societies is, generally, characterized by differing from others that emerge independently from the will of the individuals, such as the family or social class. Following the examples of classic sociologists such as Weber (1978), the association is, as a general rule, presented as an (i) organization of a group of people with common goals, yet of a different nature (economic, social, political, cultural, recreational); (ii) which functions in an independent or autonomous way before the State; and (iii) on which each of the members joins voluntarily. Thus, if it is certain that historically the associations have been created, in most of the cases, outside the State; others have emerged articulated or dependent of the (para)state institutions, where there is a process of incorporation.

2. Needs, perceptions and representations

Indeed, it was the inquiries and the interviews to members of the Parish Councils, especially its presidents, and the ones in charge of other organizations, groups and associations of various social and judicial natures, which made possible a physical and social characterization of these public and private entities.

In order to analyse the several types of needs and problems that the target inquiry institutions face, it was asked from the representatives of the institutions, groups and associations of various social and judicial natures to rank the needs, reporting the first need from the point of view of the respondents.

As Figure 1 shows, the first need felt by 34,5% of the respondents is the one of basic sanitation, followed by the lack of social-cultural equipment and then by the absence of private funds to invest. In other words, despite of the commitment and of the progresses made by the Town Hall's Administrative Commission between 1974 and 1976, as well as the Town Hall elected in 1977 and dominated since then by the party PSD (Liberal Party), in 2003 there seemed to exist a noticeable and continuous deficit concerning infrastructures and social-cultural equipment. It stands out as pre-requirements of any local development plan the basic sanitation and transportation, which is in fact felt by one of the Parish Council Chairperson⁵: *what this parish needs the most ...is basic sanitation (...) not so much the water because we have good waters (...)*.

⁵ Due to ethical and confidentiality reasons, the names of the parishes and of the inquired and interviewed people are encoded.

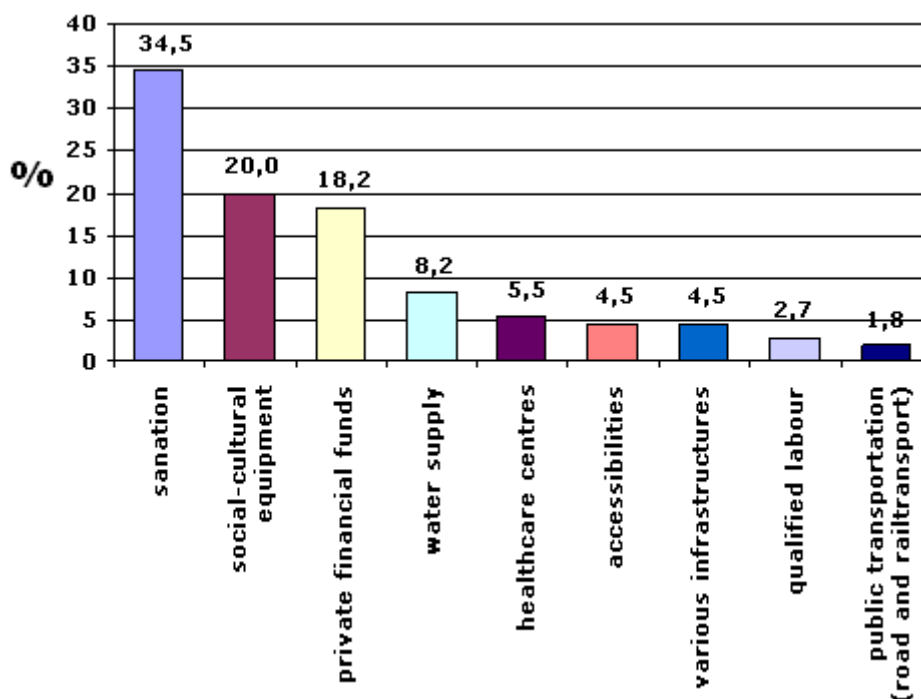


Figure 1 – First need according to institutions/associations (in %)
Source: Inquiry to local institutions and associations (ILIA), 2003-2004.

Apart from the traditional lack of public services' coordination, with an out of sync programming – for example, water supply and basic sanitation – it is important to also mention, regarding the water supply, that it is a private franchise exploring the public network of water supply at home and is as such, more interested in a profit based logic, in expanding the business of water at home⁶. This strategy serves similar objectives of the municipal executive, determined to claim that the work has been done with minimum costs, postponing invisible but necessary works, which are “not seen” by the voters.

Next, in second place, as a record of first need is the lack of social-cultural equipment (20%) according to the several references of various Parish Council Chairpersons and people responsible for the associations. However, it is important to mention the perceptions of some of the parishes' chairperson, who do not express any concern regarding this aspect: some due to negligence or irresponsibility, and others because they are in favour of other solutions which are not parish self-centred, such as some of the testimonies manifest. For example, regarding the inexistence of these infrastructures in A, the Parish Chairperson claims he is a supporter of global and integrated solutions of equipment for a set of parishes, even because, for example, *the problem is that we do not have enough children.*

⁶ By the way, several conflicts and legal actions have been taking place between the private company “Águas do Cávado” and various residents, mainly rural ones, due to the fact that the latter do not feel the need or interest to change to the water supply system of such company or because they oppose to the overpricing in relation to the real costs given by the water meter (cf. *Barcelos Popular*, 24-05-2007).

In third place comes the lack of funds to invest (18,2%). The answers denote the perception – more focused on the liberal logic of the market’s potential – that this will be the solution to the problems, which, while still being an important factor, will surely not be a replacement of the necessary priority of the public investment to face this and other problems. Yet at an intermediate level, the need for drinking water supply (8,2%) stands out and, with lower meaningful percentages (between 5,5% e 2%) are other issues such as an healthcare centre, accessibilities, public transportation, various infrastructures or the lack of qualified or non-qualified labour according to the situations.

Following the given answers, we should refer that these denote the very different positions and approaches: some assume that the private funds and initial correlative are fundamental to increase the sensible development of the subsequently satisfaction of the needs of the populations in collective and individual terms; others consider that it is the labour force, the human resources, especially the highly qualified ones, that are the basis of development.

Residents of urban parishes as Barcelos and Arcozelo or periurban as Barcelinhos have more positive or negative opinions on the Town Hall’s position regarding the infrastructures, depending on their support towards the Town Hall, as it is verified in the following testimony: *Barcelos has lost opportunities of having an hypermarket because he (the Mayor) does not want to affect his father’s business (bank employee), or the other way around, I’m glad it was not approved because that way the small commerce can breathe a little (small businessman).*

It can be assumed from the interviews with various Parish Council Chairpersons that they follow a personal strategy in the sense of urbanising his or his friends’ agricultural land, a strategy focused on the profits gained from the speculation of the land prices with building trade effects, using their good crafts on the Mayor, so that his election and continuity in office has been giving the best of his efforts in electoral terms. However, if in the urban spaces the speculative pressure on the terrains is felt, in the rural ones that does not always happen with speculative intentions, but just for purposes of home ownership building due to the limitations and restrictions imposed by REN⁷ and by RAN⁸, as the local councillor from T said: *REN and RAN is a pressure on the Parish Council. I think that the land next to the public pathways with about 30 metres should be for building.* In fact, it is in the basis of the need to affect building land that several Parish Council Chairpersons, pressured by their fellow citizens and voters, demand the review of the Municipal Master Plan (MMP). Underlying to this solicitation is the objective of creating building permits, often alleging the need to house and establish young couples in the parish and others with fewer resources, which leads some of the local people in charge to claim a policy of social housing with controlled costs. Others, however, instead of concerning themselves with the social housing, are pertinent in mediating the purchase by the Town Hall, to a

⁷ REN – Rede Ecológica Nacional (National Ecologic Network)

⁸ RAN – Rede Agrícola Nacional (National Agricultural Network)

private entity, with the purpose of building a Parish Council head office. Besides that, some of the Parish Council Chairpersons work as political and pressure mediators of private entities on the Town Hall in purchase transactions of land for the building of infrastructures or equipment. Several cases were reported to us on which, after the Church, by the people responsible for a Parish Centre, had sold land to the Parish Council to build an ATL valence. That same Church ended up selling that land to a third party, demanding the Town Hall afterwards a land (with an inflated price) to implement an ATL, which was attributed to them by contract with the Social Security. This is not an isolated episode; in fact, it has happened on several situations involving wastelands or land allegedly belonging to the Church, being Aguiar a paradigmatic case of a similar situation (cf. Silva 1998: 411 ss). However, in this last example, not having been made possible the allotments for the social housing, it was mainly the residents with more financial funds who, through the good crafts of the Manufacturing Commission, managed to have lots sold by the Church⁹ itself.

But, apart from the family interests of those in office, it was possible to distil, in some cases of interest, by an implicit way and sometimes even explicit, through a few major players such as companies, employer's associations and banks, the lack of social responsibility. For example, in the parish G, whose Parish Council, with the support of other Parish Councils, objected to the sales process of land for the building of an industrial park, initially in favour of the ACIB¹⁰. This land was sold to the Banco Português de Negócios of which caused the greatest objection and consequently gave rise to an even greater disapproval.

Continuing with the results of our investigation, concerning the second need according to the people in charge of the institutions, Figure 2 resumes the priority of such needs.

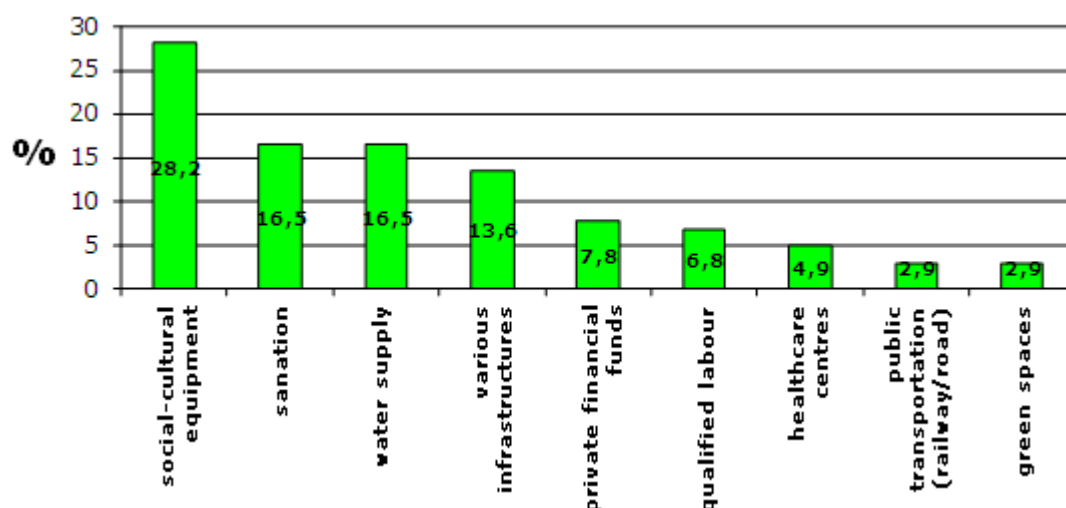


Figure 2 – Second need according to the institutions/associations (in %)

⁹ In short, a local political mediator and member of the Manufacturing Commission, with the intention of obtaining more political support, suggested Braga's Bishopric to sell the land adjacent to the priest's home in order that social housing for the poorer families could be built, having requested a project of an allotment to deliver in the Town Hall. The plan was refused by the posterior Manufacturing Commission, and members of the latter convinced the Church, as compensation for the good services provided in the legal action against the Social Centre (and the Parish Council), to sell them the lots, whose destiny would not be in favour of the poorer families but in favour of those who had more financial funds to buy them.

¹⁰ Associação Comercial e Industrial de Barcelos (Commercial and Industrial Association of Barcelos).

Source: Inquiry to local institutions and associations (ILIA), 2003-2004.

As it can be seen in Figure 2, the ones in charge of institutions and groups refer, first of all, as second need, the social-cultural equipment (28%), which denotes an important twist in the types of needs in relation to the first infrastructural needs. Nevertheless, the next items show there still remains in some parishes, mainly the most peripheral ones, basic needs of collective order in the field of basic sanitation (16,5%), piped water supply (16,5%) and in various infrastructures (13,6%). As a second need, the private financial funds (7,8%) and the qualified labour (6,8%) are secondary, as well the healthcare centres, the public transportation or green spaces (between 5% and 3%).

In the field of satisfying requests, regarding infrastructures and the provision of resources for the repairing or paving of pathways, there are various situations: they range from those that profit due to their degree of kinship or political-party proximity to the Parish Council, to others on which is given priority to the pathways that, due to productive reasons or housing access, serve or benefit the largest number possible of residents, occurring examples of both behaviours. In other words, concerning behaviours of equal treatment, there are cases of favouritism towards some and discrimination towards others, according to the family alignment or intimacy or political stance, such as Silva (1998) had noticed on his study of two regional villages. Given that these processes are not always subjected or contrasted by criteria of the community on public spaces, they are sometimes inclined to a descriptive evaluation, giving rise to practices of sponsorship. However, there are also other examples of a sense of greater equity and public service, being the case of the Parish Council T, whose chairperson states:

I apply the law of priorities (...) if on that pathway pass 20 farmers of my parish, I will not only pay attention to those who pass it by car, I have to pay attention to those that pass by tractor and go to the field 20 times, to bring stagnant water, to mill, to plough, to harrow, to seed, to spread herbicidal, to water (...) it is obvious, it is not just paying attention to those who pass here with Mercedes.

On the third need seen as important for the institutions and associations comes, first of all, the social-cultural equipment with 42% of answers, followed by various infrastructures with 20% and, on an inferior significant level, between 8% to 1%, are several types of needs as qualified or non-qualified labour, infrastructures such as piped water, basic sanitation, schools, public transport, healthcare centres, green spaces, apart from the private investment. Contrarily to the first needs, such as sanitation and supply of piped water, the third needs (as in the fourth ones with answer patterns similar to the third ones) are characterized by the lack or insufficiency of social-cultural equipment, which is a signal of another perspective and mainly of another stage of development and realization from the regional bodies' instances to the Parish Councils, as the chairperson of A refers:

As I've been saying, the lack of cooperation with the opening of pathways is a major problem, there is a lot of division and expenses that could be avoided, if there were more cooperation between parishes (...). But the concerns and difficulties in my parish begin to merge with others: the children ATLs and the Day-Care Centres for old people (...).

Once again the need for social-cultural equipment stands out, as well as the need for sports equipment and supply of piped water, apart from others more dispersed from the perspective not only of the Parish Councils but also from the non-profit associations and non-governmental organizations, the Private Institutions of Social Solidarity. In this way, apart from the material needs (infrastructures, equipment) – which can appear, together, within or outside of the Parish Councils themselves, mainly when it is inactive or inert – sports and other recreational activities, together with others of social and cultural character, present strong motives of training and support of the associations.

In some institutions, namely Parish Councils, the references to the need of equipment of elderly support begin to multiply, as the Parish Council Chairperson of F states:

There is already a Day-Care Centre, but it will be necessary have an old age home. There are a lot of people that want to move out of their house, because they're alone (...) they live alone and, if they had an old age home, there would be people there to take care of them (...).

Such as the people responsible for the Parish Councils and other institutions referred to, except the (peri)urban parishes of the Barcelos municipality, most of the rural parishes, recognized nevertheless some progress (for example, regarding the collection of household waste), do not have certain infrastructures, such as piped water and mainly basic sanitation.

We can prove that, while there are parishes that have a few infrastructural basic needs that have been satisfied, others, especially the more peripheral ones, are deprived of them, being the water supply and mainly the basic sanitation the most urgent ones. If the first ones begin to express and see satisfied other type of needs, the second ones began to have some answers but still incomplete and uncoordinated ones and mainly dependent on the skills and local initiatives and, as such, are not integrated in a more efficient global plan.

3- The problems: perceptions and representations

Focusing now on the problems, first of all, it is important to present a general view of the existence or inexistence of problems and, among the identified ones, a view of the degree of seriousness, once again through the perspective of the people inquired as representatives of the institutions/associations. The result of the intent of sorting the (in)existence and the seriousness of the problems is represented Table 1.

A good methodical approach to clarify both the inexistence or existence of problems and its degree of seriousness would be to prioritize them in terms of frequency and intensity, in a way of obtaining the portrait of the various situations.

These problems are frequently disguised in several speeches of the local bodies' agents, particularly the Parish Councils, or, when they are referred to, tend to be overemphasised by the opposition (for example, the

democratic deficit by the Town Hall or the Parish Council) on which is implied or expressed a lack of political support to the Parish Council and/or Town Hall.

	inexistence		minor seriousness		serious		very serious		sub-total	no inf.		total
	N	%	N	%	N	%	N	%		N	%	
Inexistence of association/club	72	56,7	43	33,9	8	6,3	4	3,1	127	49	27,8	176
Drug trafficking	63	46,0	49	35,8	18	13,1	7	5,1	137	39	22,2	176
Drug-dependency	59	42,8	46	33,3	24	17,4	9	6,5	138	38	21,6	176
Delinquency	59	43,7	59	43,7	16	11,9	1	0,7	135	41	23,3	176
Deficit of democratic experience	54	41,2	48	36,6	21	16,0	8	6,1	131	45	25,6	176
Family violence	41	29,3	79	56,4	16	11,4	4	2,9	140	36	20,5	176
Environment/pollution	28	20,4	63	46,0	36	26,3	10	7,3	137	39	22,2	176
Bureaucracy	24	18,3	58	44,3	30	22,9	19	14,5	131	45	25,6	176
Agriculture abandonment	23	15,9	58	40,0	49	33,8	15	10,3	145	31	17,6	176
Economical agents' idleness	20	14,9	60	44,8	45	33,6	9	6,7	134	42	23,9	176
Incapability of associating/claiming	20	15,4	63	48,5	33	25,4	14	10,8	130	46	26,1	176
Lack of labour	20	14,6	59	43,1	43	31,4	15	10,9	137	39	22,2	176
Housing	19	13,1	85	58,6	33	22,8	8	5,5	145	31	17,6	176
Healthcare	18	13,2	90	66,2	25	18,4	3	2,2	136	40	22,7	176
Alcoholism	17	11,8	83	57,6	36	25,0	8	5,6	144	32	18,2	176
Unemployment	16	11,3	81	57,0	33	23,2	12	8,5	142	34	19,3	176
Low productivity	15	10,8	77	55,4	41	29,5	6	4,3	139	37	21,0	176
Absence of policies/institutional support	15	11,5	46	35,1	45	34,4	25	19,1	131	45	25,6	176
Training/education	14	10,1	78	56,1	41	29,5	6	4,3	139	37	21,0	176
Poverty	12	8,2	99	67,8	32	21,9	3	2,1	146	30	17,0	176
Illiteracy	11	7,6	108	75,0	21	14,6	4	2,8	144	32	18,2	176
Lack of high-end technology	11	8,4	45	34,4	51	38,9	24	18,3	131	45	25,6	176
Academic failure	10	6,9	90	62,5	39	27,1	5	3,5	144	32	18,2	176
Low wages	10	6,8	59	39,9	61	41,2	18	12,2	148	28	15,9	176
Political and economical decentralization	1	33,3	1	33,3	0	0	1	33,3	3	173	98,3	176

Table 1 – Problems: (in)existence and degree of seriousness (in descending order)
Source: Inquiry to local institutions and associations (ILIA), 2003-2004.

Let us take, as example, the housing problem, which is considered of minor relevance, since, generally, in the parishes it is assumed that most do not have housing problems. It is based on this understanding that most of the Parish Councils and promptly the Town Hall, which design homes of social housing with controlled costs, refer the construction of some houses or apartments:

(...) concerning the social housing here in F it was built a set of 30 apartments with controlled costs (...) I don't know if it is social housing (...) I don't feel that there is a need for social housing (...) if anything, there is the need for just one case in the parish.

If we place ourselves on the opposite side, i.e., place ourselves on the side of detecting the problems considered serious and very serious in descending order, we will obtain the distribution as showed in Table 1. As problems considered serious and very serious in the social-economic field stand out low wages (53,4%), unemployment (31,7%), poverty (24%) and housing (28,3%). On the social-educational field, stands out the

incapability of associating/claiming (36,2%), the problem of training/education (33,8%), the environmental/pollution contamination (33,6%) and academic failure (30,6%). There are other problems to refer to such as the absence of social and support policies (53,5%), bureaucracy (37,4%), the alcoholism problem (30,6%) and drug-addiction (23,9%). Through another perspective, mainly also through an economical one, stands out the lack of high-end technology (57,2%), the abandonment of agriculture (44,1%), the economical agents' idleness (40,3%) and the low productivity (33,8%). Finally, in lower percentages and in a transversal way, other worries of the people inquired stand out, such as the political and economic decentralization (33,3%), the democratic deficit (22,1%), healthcare (20,6%), drug trafficking and consumption (18,2%)¹¹ and family violence (14,3%).

From this board stands out, first of all, the cases of poverty and the factors that lead up to it as the unemployment and low wages, apart from the most extreme situations of poverty of some more vulnerable social groups. But, not always this situation is recognized by the people themselves in a context of shameful poverty, and is much less recognized by certain responsible people of the Town Hall and local councillors, who, when being questioned about the problem of poverty and the need to supply meals to the poor, answer that there are none, or if there is, is due to the uncontrolled self-management, as the following statement describes:

While some with their wage and/or their retirement pension control it and live an honest life (...) (some even save some money that we do not know about (...) can even perform true miracles!..), there are others that the moment they get their wage they spend it all at once (...) a few alcoholism problems (...) few (...).

As it can be verified, in a society of appearances, it is important for some to hide and others to maintain discrete the situations of poverty, as well as the established ones do not want to be disturbed with such problem or, if there is one, pass it on to the individual responsibility or to the ethereal "poor in spirit" and, implicitly as entity or institution, not be held accountable for the fortune of the unprotected citizens.

Due to the several interviews it is possible to assume that most people, young ones included, work as much in the parish as on the outside. This is an aspect that is important to highlight, since it opposes the preconceived idea that the youth is involved in a world of delinquency, alcoholism or drugs. Thus, concerning the question relating the necessary steps for development, J.B., the priest of the parish TE¹² states:

It has been seen some dynamism lately: the association has just started working (...) there was already a football field (...) it also has been two years since the little folklore group began. But there is still a lot to be done. Besides that, there's the need to improve the road transport – the rail transport is rare (...) this here is an unstaffed halt, the train doesn't stop (...). There should be more public investment, it was necessary that the young ones had a theatre association (...) the reading would be encouraged (...) that it would be more developed for the exterior connections (...). For example: in a course of electro-mechanic

¹¹ Problems such as drugs, in spite of the low statistical percentage in this inquiry, in the minds of the residents continue to be one of the serious problems. Worse than the conventional drugs is another drug – the consumption of alcohol which is becoming a serious problem that affects mostly young people.

¹² This parish priest coordinates a Private Institution of Social Solidarity with three valences: (i) house support services to 25 senior citizens of 10 parishes; (ii) an ATL with 40 children between the age of 6 and 11; (iii) social centre for about 20 senior citizens.

here in TE, in a group of 15 young people, just one is from TE (...) and from the young people in TE just one from TE was selected, the others came from other parishes (...). But most of the young people in TE have a job (...).

Despite most of the young people having a job, these are not well trained in certain functions and categories, particularly in occupations that require a greater specialization.

From the presented data it can be concluded that, apart from certain needs and deficits regarding social and cultural equipment, the more serious problems are the ones that deal with poverty and social exclusion by some social groups more vulnerable and without the ability to face a labour market more and more exclusive.

4. Groups and local development: valences and addressees

The central purpose of the several types of organizations – some more institutional and even official and others more of an associative, cooperative or even contractual type, based on a public-private association or just private – consists in orienting their activities and its dependent valences for the benefit of the citizens, associates and others in situations of need. In that sense, without assuming the need to confront the rhetoric with the practices, we have also noted that the activities undertaken by the organizations/associations, as well as its valences, as it can be seen in Figure 3.

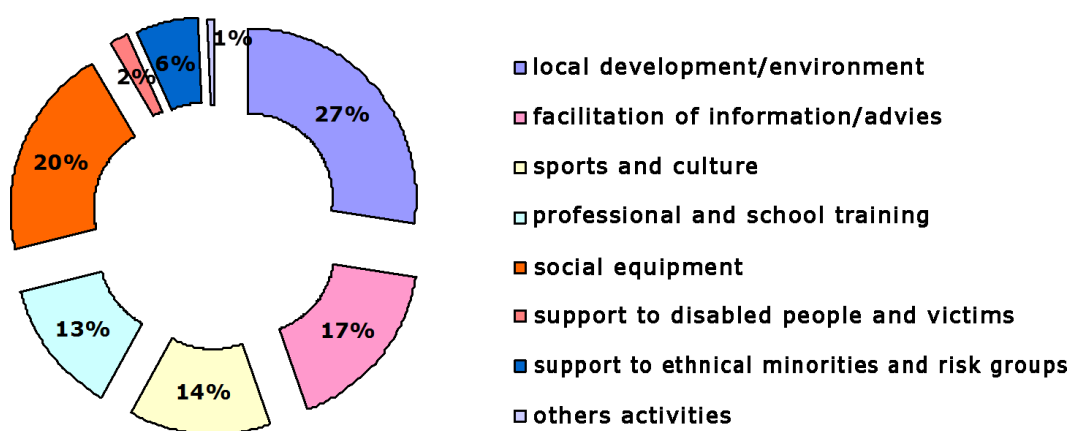


Figure 3 - Activities/valences (in %)¹³
Source: Inquiry to local institutions and associations (ILIA), 2003-2004.

Based on the answers, the activities and valences practiced by the various types of entities aim for the local development with simultaneous concern for the environment (27%), followed by another focused on the

¹³ Given that each inquired mentioned “another” activity, in this footnote are summarized activities referred to individually by each of the inquired and, as such, are not likely to be totally accounted for, but are numbered and realised under the designation of ‘another’, namely, EB1, psychiatric healthcare, theatre, convent Franciscans sisters, forest management/protection, emergency/support to events, assistance and prevention, legal support, liturgical song, Christian education, cultural training, support to the congregation, local administration, support to the general population, pre-hospital emergency, brotherly experience, social communication, European volunteering.

supply of social equipment (20%), the facilitation of information and advice (17%), sports and culture (14%), professional and school training (13%), even support to the ethnical minorities and risk groups (6%) and support to the disabled people and victims (2%). As some studies from Isaac and Franke (2004: 24ss) on Kerala show, it would be possible to also practice here more activities in a more efficient way and with lower costs for the central bodies, as long as there is coordination and there is no processes of favouritism and corruption.

Several have inquired, in charge of institutions and associations state that, after the revolution of April 25th 1974, it was shown a considerable positive evolution concerning this aspect.

Seeking to know the addressees of the various activities/valences, that the regional bodies or other institutions and local associations keep implementing, it was possible to account for the distribution of the activities referred to by the various addressees (Figure 4).

As it can be verified in Figure 4, the general population is classified, first of all, as first beneficiary (60%) and, by sectorial groups, are referred to, in more significant numbers, three categories – young people (48%), children (38%) and senior citizens (27%) – and, in a transversal manner, the partners and associates themselves. Young people and mainly children in the ATL¹⁴ are the main object-groups of intervention in various locations, mainly in Schools, Community’s House, Social Centres and Parish Centres. Some parishes, mainly the most dense populated ones, resources and initiatives, are more proactive than others.

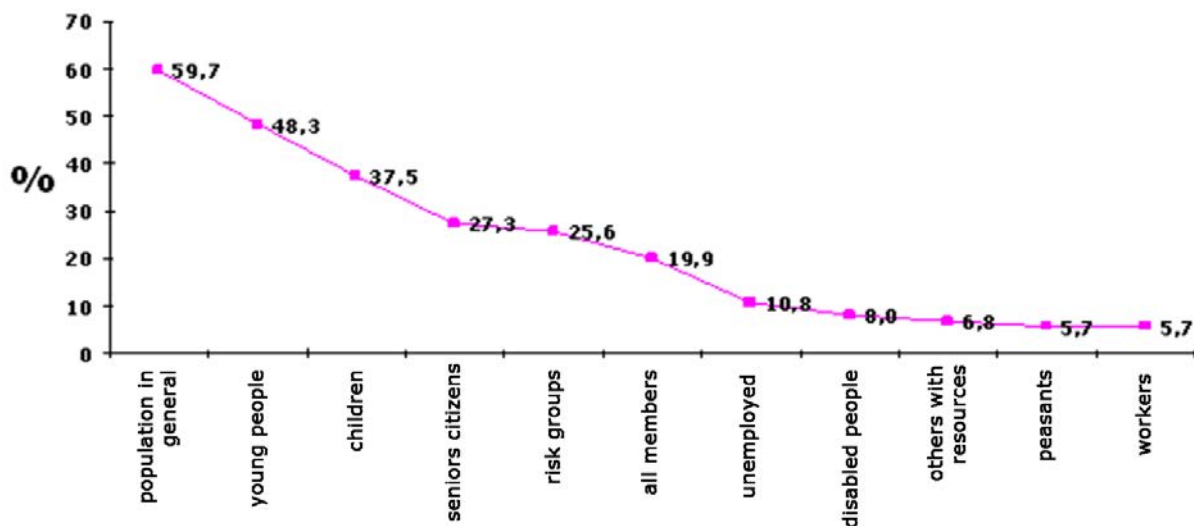


Figure 4 – Addressees of the activities/valences (in %) Source: Inquiry to local institutions and associations (ILIA), 2003-2004.

For example, the parish ZZ, with 3000 residents and 1000 fires, has a football club, scouts, folklore, a choir group, a musical group and a school of music. On the other hand, the Chairperson of the Parish Council T is

¹⁴ ATL – Atividades Tempos Livres, i.e. Free Time Activities

proud that his parish, contrarily to others that are losing teenagers and young adults, has more than 100 children of (pre)school age and services of information and assistance. In S, while talking to the Chairperson of the Parish Council and in the presence of professor P, we learnt that the children had After School Tutorial Centres with internet access – which some young people also used, since their parents do not have the resources to pay for it at home.

However, these cases are exceptions. It can be confirmed that in 52% of the parishes there is no support activities and, due to the several interviews with people responsible for Parish Councils and other institutions and associations, it was possible to determine that there are not infrastructures and social-cultural equipment for teenagers and young people, as well as there is an incapability of “keeping” them within the village perimeter. For example, the Chairperson of the Parish Council Z complained that:

(...) young people are a little all by themselves (...). There are coffee shops here, but the young people on Sunday (...) it's complicated (...) they are there in the morning, as are in fact the old people; in the afternoon (...) nowadays they get in their cars (...) they do not stay in the parish (...) they leave, disappear (...) in their cars!...

Between the most vulnerable and needy social groups in some institutions, the case of senior citizens in some urban or rural day-care centres must be mentioned. However, so little is this the general support pattern to the elderly in the various parishes, precisely where it is verified the absence of support not only through the lack of infrastructures and the dependent human and financial resources, but also due to the resiliency of the elderly in abandoning their homes and to be transferred to retirement homes, or even living in their children's homes and, especially, in their daughter-in-law's house. The Chairperson of the Parish Council Z, as several of the inquired also recognized the problems referred to above, stated:

P.C.: - At the moment we don't have nothing that manages to provide space for the elderly (...) but also our elderly in the parish (...) perhaps (...) due to people's mentality they don't want to leave their homes (...). I know several cases on which an old person is alone in his house and the son lives in the house next door (...) they want to live their life alone (...).

Back to Figure 4, as groups or intermediate entities addressees and beneficiary of the activities of the institutions/activities, between 11% and 3%, comes unemployed people, disabled people, small peasants, workmen and other wage earning workers and, particularly, underprivileged immigrants and ethnic groups, single-parented families, war veterans, alcoholics, orphans, drug addicts and seropositive and other vulnerable and risk groups. Apart from these vulnerable groups and, generally, deprived of resources, the inquired mentioned other groups or entities addressees of their activities, such as, in a field of national and international competitiveness, small and medium companies, some social-professional groups, big farmers, big companies and associated Town Halls.

In the sense of making keener the classification order of the means on which the inquired representatives of the institutions/associations detected the problems that afflicted the populations and, amongst these, certain

groups or social categories devoid from, it was possible to determine that the direct contact or action with the population (31%) is the most used method, followed by the Parish Council (17%), government (15%), Town Hall (13%) and the statistical data supplied by INE (National Statistical Institute) or other statistical sources, instances that supply large part of the information on the existing problems. However, two other relevant ways must be mentioned: one through investigation or studies (11%) on these problems; the other through the media of the associations and parties, raising the problems' rate to 13%. In any case, the expressed intervention of the parties comes as insignificant and, in some places, as null. These last data reinforces the idea, not just established in the common sense as also proved in results of some works as the one from Viegas (2003: 201ss), on which the people, even when give some relevance to the political parties, show themselves unsatisfied or little satisfied with the parties and signal them as having little credibility and, as such, are not present in the people's everyday lives and problems.

Finally, following the data gathered from the INE, from other secondary sources and studies and also from the contact with several local protagonists and their testimonies, it was possible to determine that not only the urban parishes but also the rural ones, although in different levels, have known significant improvements regarding infrastructures (sanitation, water, transport), school parks and social-cultural equipment, among others.

The parishes differ in level and quality of the developed activities, due to several factors, ranging from the density and variety of industrial activities and services (Barcelos and Arcozelo, Tamel S. Veríssimo, Várzea, Abade do Neiva e Vila Boa, Galegos Sta Maria, Viatodos) and its social composition, passing by the preferential connections of someone prominent in the Town Hall or other instances, to the type of local leadership capability or even to the number of resources and mainly the degree of mobilization of the population itself. These parishes have a strong population density, a superior number of resources by the FEF and private initiatives, have solidarity or support centres, sports, scouts, young people groups, football association or club, folklore and, some of them, choir groups (organised), music band, school of music and parents and students' association. Some are starting to care about the elderly, giving house support or creating day-care centres. For example, a parish protected by long term aids¹⁵ is XB, as A.S., the president of the Sports and Cultural Centre of XB, openly expresses:

Imagine, in 2004, a year of crisis, our Centre received about 125 000 euros in support, the only case in the municipality (...). Previously, the reigning party here was PS, but they lost and now it's PSD. The Chairperson of the Parish Council is a great person (he is from XB...he is also a municipal councillor).

Others, due to reasons of strategically localization, have been managing to obtain some infrastructures, such as an healthcare centre: *We have managed in 1986 to build a healthcare centre and we only had 330 euros in*

¹⁵ It must be remembered the prominent role of the N.O. family since the 'Estado Novo' regime, after the revolution of April 25th with the left parties and, lately and once again, in a democratic context with municipal councillors as N.O., son, professor J.R.. Following the tradition, this Cultural and Sports Centre, through a Commission formed by couples that marry that year, organizing the Feira Isabelinha (a kind of market that happens on every Monday of each Easter), which achieves almost 75 000 euros, is made possible thanks to the profit made by the rent of the stall keepers.

the Parish Council at the time (it has been 20 years since I've been in the Parish Council!), but we had from the ARS (Chairperson of the Parish Council of JO).

5. Conclusion

Considering the opinions and representations of the inquired, it was verified a noticeable variety of perceptions and representations concerning this. From the strategically point of view it can be said that the associationism along with the inherent partnerships is susceptible of creating a lever for the local development. But such is not safe or automatic, and as we saw, instruments of reproduction and even reinforcement of the *status quo* can be established.

Nowadays, the local problems, if are not detached from the phenomena inherent to the global processes and that inclusively contribute to its configuration, suffer from these determinant influences. The regional bodies and local associations undertake activities and objectives with the purpose of creating local development and well-being conditions and, on the other hand, of providing support to certain specific groups when faced with certain detected problems. At this level some objectives as the implementation of infrastructures and social and cultural equipment have been accomplished, while others have not, such as, for example, the extension of the sanitation to all parishes, training deficit and lack of enterprising spirit.

With the exception of when family or individual interests are involved, most part of the citizens, inclusively several of the inquired and interviewed ones, present themselves as passive spectators. By the instituted power, particularly from the Town Halls, the ones who are in office and have municipal powers do not inform or consult the Parish Councils and the groups and local communities even less. At an intermediate level between the municipal power and the parishes, the Parish Councils do little to mobilize the citizens to have their proposals heard or claim their rights.

The people in charge of the institutions and associations have mentioned the activities and valences developed in their organizations, highlighting the issues regarding the local and environmental development, the childhood support, youth and senior citizens and sports and other training activities. However, in the beginning of the millennium there were noticeable deficits concerning infrastructures and social-cultural equipment, being mainly the basic sanitation and transport basic requirements of a plan for local development. Besides that, the most serious problems are the ones concerning poverty and social exclusion by some more vulnerable social groups and without the capability of facing a labour market increasingly more exclusive.

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18

“Bed” painting, by Rauschenberg - Dialectic and Subalternity of two traditions: Mainstream and Hiddenstream

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Maria José Magalhães*

Abstract

The main goal of this communication is not to explain in detail the gender and class connotations in art forms, but to illustrate their existence and importance in the construction of a hierarchy in art and as mainstream and hiddenstream traditions, which tell us about the culture in which they were produced.

In this presentation, locating ourselves in a postmodern thinking, in which there is not really a true and unique way of looking, which would be more convenient, but different ways of looking, as in this work of Rauschenberg, we look from an “other” point of view that is not stated there.

Keywords: Art, gender, hiddenstream, mainstream.

Introduction



Fig.1: **Bed** - Robert Rauschenberg (1955)

This work that Rauschenberg names of “Bed”, belongs to the artistic mainstream of the United States. Bed is one of the firsts ‘Combines’ of Rauschenberg, a term coined by him to designate his technique of allying abandoned objects, as rubber tires or old furniture, to a traditional painting support. In this case, he framed a pillow, and an used bedspread and bed sheet, scribbled on them with graffiti and dipped them in paint, in a style based on the Abstract Expressionism. By mocking of the seriousness of this art, Rauschenberg predicted a more widespread attitude in generations of future artists - the pop artists, who also appreciated the taste of Rauschenberg for objects of everyday life (Bee, 2000).

According to the artist himself, “Painting relates to both art and life... (I try to act in that gap between the two” (idem, p.207). Although these materials come from a bed, and are positioned as in a bed, Rauschenberg, in the end, hung his work on a wall, which is the regular position given to a two-dimensional work of art. This situation led to a change of functionality of the bed, but not in its associations with sleep, dreams, disease, death, sex – the most intimate moments of life.

The lower half of the total space of “Bed’ is filled by a quilt (bedspread or blanket) made, usually by women, of patches of cloth, many times with scraps of fabrics with different patterns. Though quilts have a functional purpose as bedspreads, they also have another important purpose to their creators, which is their exhibition in bed, in the domestic space. Women that made quilts valued what they did, marking the quilts, dating them and, sometimes, giving instructions to whom shall inherit them, which undermines the notion that the quilts were exclusively a collective art and not the work of a single women (Mainardi, 1982: 333).

The women have always made art, but the most valued by the male society (mainstream) has been sealed to the majority of them. For that reason, women have put all their creativity into needlework. It is a feminine work of universal art that transcends race, class, and borders. Needlework are so important in women’s culture that, according to Rozsika Parker (1996), the women’s history could be told using needlework.

The firsts quilts made in America resulted from human needs and tradition. American women, including slaves, made quilts since the colonial times until the 100th anniversary of the independence of the United States in 1876. During the colonial times, and even after the Civil war, women were responsible for a number of heavy work: besides cooking, cleaning, and raising and educating their children, they spanned, weaved and dyed clothes, they made clothes and bed clothes, curtains and carpets for the whole family (Mainardi, 1982).

Besides those needs, making quilts was practically the only area where women could express themselves creatively, normally at the end of the day, after having all the other tasks done (Minardi, 1982). Their quilts were the only art that most of the population saw, and certainly the only that the majority of them possessed. The importance of quilts in women lives is beautifully expressed in a declaration of a women farmer who said: “I go crazy if I don’t have my quilts to make” (Dunham, 1963: 7).

In the art history, references to quilts have been omitted. Professional historians did not write about them as art, but used them to chronicle the history of the English and American textile. For the same reason as jazz, the great American music, quilts were underestimated for a long time – because they were made by the wrong persons, and because to these persons, for racist and sexist reasons, their presence was not allowed in the American culture definition: museums, schools, and art history were under the control of a small white male class, who used its power to manipulate the very definition of art (Mainardi, 1982). The terms “primitive art”, “folk art”, and “decorative art” reveal more about the prejudices of historians than about the art itself.

Truth is that the “erudite” art has been feeding of the so-called folk art or primitive. The African sculptors needed so little of Picasso, as the Japanese artists that use to do etching needed impressionism, or the quilt producers needed the minimalists. In music it became a scandal that, while black jazz and blues musicians were ignored, the second wave of white imitators became rich and famous.

Rozsika Parker (1996) decided to call art to the embroidery as a challenge to this hierarchical dichotomy. According to this author, this is a cultural practice that involves iconography, style, and a social function. In the line of Parker, the feminists should reinforce a similar art awareness, so that one of the revolutionary goals of the women cultural movement becomes rewriting art history, in order to recognize the fact that art has been made by all races and classes of women, and that art is indeed an human impulse, and not the attribute of a particular gender, race or class.

The twentieth century art has become fundamentally abstract. Artists and critics fought to create the clear distinction between the abstract and the purely decorative. In a way to keep an erudite art (with a higher connotation), they had to fight the association of erudite art with the so-called minor arts (with a lower connotation), defined as decorative, often handcrafted by rural women in the domestic sphere (Broude, 1982).

Despite of the efforts to cut or surround the connection, the art historians of that time were, according to Broude (1982), aware of the crucial role that decorative art and decorative impulses had in development of some of the most striking styles at the beginning of the twentieth century, by artists such as Wassily Kandinsky and Henri Matisse.

Although Kandinsky keeps a clear distinction between this two poles of his activity, he relegated the decorative arts clearly to a lower stand, through a series of sophisticated theoretical manipulations. Such as Kadinsky, Matisse was also an artist who used decorative arts. He did that without ever elevating their lower status, and without allowing that his own status, as a great painter, was reduced because of his association with them. Many other male artists of the twentieth century gravitated around the decorative such as Kandinsky and Matisse. Matisse tried to justify his tastes creating around him a dialectic that supports artificially the distinction between “erudite art” and “minor art”.

By looking to the painting, called “Bed”, by Rauschenberg, we know immediately, besides the context of its creation, something about the painter and his world. As for the quilt, in the bottom, we only know that it is an artistic work, usually with feminine authorship. We all know that a painting like this was meant to be displayed at exhibitions and, possibly, for sale. On the other hand, the quilt was designed to be in the domestic space and its higher value placed on the family, friends and neighbours appreciation.

The concept of folk art defines those so-called handcraft pieces that have not, or had and loosed the utilitarian character. According to Angélica Cruz (2009; see Glassie, 1972), an artefact is considered art if it emphasises the function of pleasure. On the other hand it is considered craft if the utilitarian function is dominant. In this painting of Rauschenberg, we can see two abstract expressions:

- The top part, as a result of emotional gestures made with inks, is signed and made by a man and included on the mainstream;
- The bottom part, resulted of a geometric creation, from fabrics patches, united by a needle, not signed, made probably by a woman, and included on the hiddenstream.

The hierarchy between art and craft suggests that art made with lines and art made with ink are different: the first one has, from an artistic point of view, less value. But the true differences are related with the place where they were made, and by whom were they made. According to Becker (1984:257) “the quilts weren’t folk art because nobody treated them as art”.

In a visit to Riksmuseum, Amsterdam, in 1973, we were surprised when we found that the privileged place of the *foyer* was reserved to the American quilts presentation. Invoking the previously mentioned statement of Becker, someone said that they were art and put them there. That someone was part of an homogenous group that had the power to decide what was and was not art – such decision was normally accompanied by a dominant elite’s theoretical speech.

The art produced by men and the art produced by women, as well as the value of the female and male artistic production, are socially conditioned by parameters associated to the sexual hierarchy (Magalhães and Cruz, 2014).

In this sense, an artistic education that ignores the problem of sexual education is an amputated artistic education. Discovering that women history and the art produced by them is a crucial step to understand their place in the artistic history.

The question is not to abolish the sexual differences, but to transform those relationships in the society, in order to make worthwhile those differences in all domains. The modern feminism must leave both the male model and the unilateral female one, and, simultaneously have in consideration the presence and opinion of the women of society and work in the sense of a mix philosophy.

Regarding the dichotomy between erudite and folk art or craft and decorative arts, one of the main conclusions that results from this reflection is the importance of not erasing the differences between them, nor to hierarchize them.

In art, as in life, the most important thing is to value the differences.

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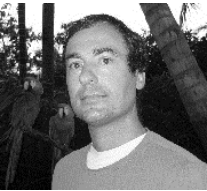
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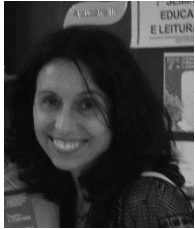
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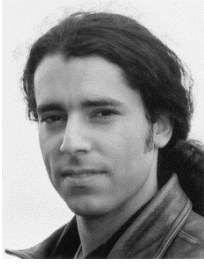
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Suparna Banerjee has been awarded a PhD degree in Dance Studies from the University of Roehampton, UK. Besides, she holds an MA in Performing Arts and English from the University of Pune and the University of Kalyani, India respectively. Trained in Bharatanatyam dance, she has received numerous awards for her performances and teaching. She is an Associate Fellow of the Higher Education Academy and has taught in many undergraduate and postgraduate courses in the USA and India. Her writings have appeared in "Research in Dance Education" and "The Global Studies Journal". To expand her work in the post-doctoral phase, she would be interested in studying supermodernity and the conceptualisation of 'non-place'; accelerated modernity and gendering technology in screendance/digital performance.

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Susan Ogier is a Senior Lecturer in Primary Education, specialising in Art and Design. She works at Roehampton University, London, on both undergraduate and post-graduate courses. Susan holds a Master of Arts (Fine Art – Drawing) from Wimbledon School of Art, London, and maintains her own art practice. She is author of a series of art books for children, several professional journal articles and book chapters. Her research interests relate to the contribution of visual arts practice to social and emotional well-being through a deepening understanding of personal identity, and how this can be an influencing and motivating factor for children to learn across the curriculum.

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Tomé Saldanha Quadros is currently a Senior Lecturer in Communication and Media studies at the Faculty of Creative Industries, University of Saint Joseph - Macau. After graduating from the School of Arts of the Portuguese Catholic University in 2003, he has lived and worked in Macau SAR, People's Republic of China since 2004. In 2010, he received his Master's of Arts Degree in Documentary Film with the thesis entitled, *Macau Music Box - O Eu e o Outro no Filme Documentário, uma possibilidade de encontro entre Oriente e Ocidente*. He is currently a Ph.D. Candidate in the Department of Science and Technology of the Arts at the School of Arts, Portuguese Catholic University, specializing in the field of Cinema and Audiovisual. His research on the topic of Contemporary Chinese Cinema (1980s to 2010s), has been presented in China, Japan, and Portugal, with special emphasis on presentations in the Serralves Foundation during Interfluxus 2012; the 10th Black & White Audiovisual International Festival; III Colloquium on Intermedia Studies, Oporto; FilmAsia 2013 - Second Asian Conference on Film and Documentary, Osaka; Encontro Internacional das Artes 2014, Viana do Castelo; Lisbon Consortium 2014; and Avanca International Conference Cinema 2014.

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