Educational Research (Re)connecting Communities

Proceedings of ECER 2020
NW 29. Research on Arts Education

Judit Onsès Segarra
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Eds.

UNIVERSITAT DE BARCELONA

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Judit Onsès-Segarra & Fernando Hernández-Hernández

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Going Beyond the Experience: the Relevance of Research to Sustain Arts Educational Practices and Arts Policies

Introduction by Fernando Hernández-Hernández & Judit Onsès-Segarra

A new Education Law passed in Spain at the end of 2020. In the months leading up to it, art education teachers at university and secondary level mobilised to ensure that this field of knowledge was among the curriculum's compulsory subjects. They organised a constant and effective campaign in the media and social networks to highlight the importance of this field of knowledge for students and society. This campaign's promoters enumerated arts education benefits for physical and mental health, economic development, and social equity. They highlighted the importance of the arts in making people more sensitive and caring. They also emphasised the arts' role in the first months of confinement due to the COVID pandemic and the importance of arts education in fostering imagination, creativity and other skills brings benefits to individuals and society. Arts education also appeared in their claims as a way of promoting solidarity and the development of a critical attitude. This movement pointed out the benefits of arts education in responding responsibly and critically to a society full of images. This list of advantages also included arts education contributions for a balanced development in childhood and the value of documentation and visual methods to follow educational processes. And its active role at museums, art centers and all kinds of artistic manifestations. In addition, they point out art education can contribute to improving the whole educational system as conveyor for interdisciplinarity and teach and learn any knowledge in a multimodal way.

The interesting about this campaign was that all these benefits and contributions from the arts education came from the will and experience of who were supporting and presenting them. There was no research to support some of the arguments presented. Probably because in the arts sphere, more value is usually given to experience - what people do - than to generating and circulating the knowledge related to and derived from these practices. However, we missed the research evidence for all these claims and that the demand for the recognition of arts education as a necessary experience of doing and being was also based on "data" confirming what they proposed as an unquestionable truth. Therefore, it seems required on focus on "how research can improve practice and expand what is known about the nature and reach of art education as it is engaged in different places, contexts, and educational sites" (O'Donoghue, 2020: 188). The idea of research for improving practices makes it necessary explicit, as Jörissen, Klepacki & Wagner (2018) claim, the kind of research referred to by the term "research in arts education". What "can only be grasped appropriately by examining the socio-cultural and historical influences, the subject-related influences, as well as the politico-normative influences, patterns, and guidelines both of the social scientists involved and of their analytical practices. (p.2).

Arts educational practiced and the necessity of a research agenda

> The discourses on "research" in arts education, which are parallel to the development of the discourses and "practices" of arts education, have been of an interdisciplinary and cross-border nature, Jörissen, Klepacki & Wagner (2018: 3).

Therefore, it is needed to link each of these statements to questions - to what we do not know and want to understand - that lead us to research to support them. With this support, the need to be recognised acquires a foundation, which completes the one derived from experience. Hence the interest in sharing and discussing, as this book of NW29 ECER2020 proceedings intends to do, questions raised by Carpenter (2017), in a call for an issue of Studies on Art Education on Ideologies and Methodologies in Art Education.

In the context of the Trump election, Carpenter made this call to serve as a guide to thinking not only about the agenda of issues addressed from research in art education but about the questions that guide that research:

- What ideological and methodological responsibilities does art education face in the shadow of political change, social unrest, protest, state violence, xenophobia, and intolerance?

- How do research ideologies and methodologies in art education respond to social, cultural, political, and historical shifts?

- What ideologies and methodologies are central to art education in an age of post-truth, fake news, alternative facts, and post racial society? In other words, what does the field of art education know and how does it know it? How does the field of art education show what it knows?

- What theoretical and methodological conversations and debates are worth consideration?

- What ways of thinking inform the field? What ideological and methodological shifts in art education are worth notice? What ideologies and methodologies are valued, emphasized, questioned and/or needed in the 21st century?

- How do epistemological and ontological perspectives inform research methodologies in art education? How do they inform the actions researchers take, the inquiries they elevate, the sites they study, and the modes they employ?

- How are art education research methodologies taught, learned, practiced, or reimagined?

- What can art education learn from ideologies and methodologies in other fields? What can other fields learn from ideologies and methodologies in art education?

- What ideologies and methodologies are central to research in art museums, K-12 settings, community art spaces, and other educational sites beyond schools?

Questions that could also be expanded by those mentioned by O'Donogghue (2020) in the article mentioned above:

- What do researchers turn toward and turn away from what they engage in their research studies?

- What dispositions of inquiry do researchers adopt and advance in pursuit of their scholarship?

- What stances do researchers take toward phenomena of interest? (p.187).

Considering these questions, it might lead us to follow the invitation of Dónald O' Donoghue (2020), in a recent issue of Studies of Arts Education, "to think about what (we) are doing when (we) conceptualize, plan, and pursue inquiry and share research outcomes" (p 187, paraphrased). By following this purpose, this symposium could be "an opportunity (...) to scholars in the field to reflect on questions of intention, purpose, attachment, curiosity, and habits of inquiry, meaning-making, and representation" (idem) which guide and focus the research on and from arts education.

Arts research education Network 29 challenges

There is a statement by Irit Rogoff at a conference she gave in Barcelona in 2015, which resonates at the beginning of this publication: "what matters is not what things are, but what things do". This quote takes on a special meaning when introducing this set of contributions, which brings together a series of papers related to research in arts education. For years, arts educators at the university, have wondered what research in the field should be instead of what it can do. By asking ourselves this question, we were seeking a standardization with the academy's normalized practices, thinking that adaptation was a condition for recognition.

In ECER, Network 29 focuses on sharing research generated in and around Arts Education and are the contributions of researchers are define the meaning of artistic research. However, at a time when the meanings of research have become problematic and expanded in Humanities, Education and Social Sciences, when, as Klepacki & Wagner (2018: 4) mention, "the scientific discourse mirrors an awareness both of the necessity and fruitfulness of the openness and plurality of the field as well as its attendant challenges, obstacles, and limitations in terms of scientific research", it may be of interest to relate these contributions to some of the debates, questions, and movements that research in the arts and education is going through. All this invite to think, as Ballengee Morris and Eldridge (2020) write, that "research in our field has often limited us to utilizing traditional approaches, when there are other ways of knowing" (p.283). We connect this invitation with the necessity of a research in art education that dialogues with the current ontological, epistemological, methodological, and ethical displacements (St. Pierre, 2008; 2011). Therefore, it seems relevant do not forget what Irit Rogoff (2002) reminds us, referencing Gayatri Spivak: "It is the questions that we ask that produce the field of inquiry and not somebody of materials which determines what questions need to be posed to it" (p. 26)

Finally, it seems relevant to explore, as Jörissen, Klepacki & Wagner (2018) invited us, "which horizons of meaning will be opened by the terms "research," "art(s)," and "education," by enquiring how these terms and concepts are used, which traditions they reflect, and which practices and phenomena they exemplify", as well "the structures and logic of the scientific field of "research in arts education" can be described only if, at the same time, we consider both the practical fields of arts education and the mechanisms of the respective ways of developing the umbrella term "arts education" (Bresler, 2007, p. xvii) in the sciences and in practical work". (p., 3). And not forget, as Carpenter (2018: 182) remains us, that "Art education research emerges from a growing collection of ideologies and methodologies informed by shifting social, cultural, political, and technological contexts. Increased attention to interdisciplinarity in art practice, pedagogy, and inquiry indicates how such changes influence existing assumptions, traditions, and visions for the field".

Framing ECER 2020 and this Proceedings Book from NW29

Due to the pandemic occurring all over the world, ECER 2020 conference was cancelled. In this context, EERA offered each network to organize an online alternative conference. However, convenors from NW29 decided not to organize any session virtually and, instead of that, propose a peer reviewed Proceedings book compiling the accepted submissions. After launching the call, we received thirteen proposals that we have grouped in four chapters.

1) The first one, Rethinking Teaching and Arts Practices, presents three papers that invite us to rethink teaching and arts practices. Two of them are connected to teaching and research practices in secondary school and another one is placed in higher education. In addition, two of them also explore the potentialities of team-teaching.

Starting with a Handbook for art teachers in Belgium not easy to implement in secondary schools, Natalie Graff and Ron Claessens invite us to understand arts as interdisciplinary, as an educational gesture and that can be placed at the center of arts education. This means to go beyond disciplines in art and rethink the role of the teacher. To do so, what was supposed to be a template for making teachers easy to use the Handbook, ended up in an open digital interactive platform in which teachers (and people interested in art and education) can develop their own creations, find literature, didactic methods and other sources.

Following with secondary school context, Johan Ardui and Tobias Frenssen explain an ethnographic research in which they and other art teachers of secondary school are involved in order to rethink their teaching practice by designing a program of team-taught arts lessons. Their commitment is to enrich the debate around the subject-matter arts teacher with elements from the margins. They are working through sharing their materials and references and mapping their concerns about teaching arts. With this material, the aim is to design a program in which they teach together and under a common frame.

Finally, Fernando Hernández-Hernández and Marina Retamero share their experience in co-teaching a subject about arts-based research in the Faculty of Fine Arts. The course proposes students to get altogether involved in an inquiry process based on the experience of moving beyond knowledge production into spaces of thinking. Thus, they propose to rethink and subvert teaching and artistic practices through visual cartographies, narrating writing, and performance and contact practices. In their courses, they achieve to transform the classroom into a place of cohabitation.

2) the second one, Arts -Based Research for Transforming Society, provides different paths in which arts-based research transforms society. Throughout the four articles we will discover several proposals to put the arts to work with the aim of creating conceptual and identitarian movements in certain collectives as well as raise awareness to a wider community.

Nelly Alfandary and Alessandra Romano base their work in Boal's Theatre of the Oppressed. The first one presents an exploration of the concept of image theatre as a means to use creative and collaborative, body-based exercises in secondary school classrooms. Her aim is to research the multitude of classroom experiences, and the possibilities of theatre based methods in changing the terms of engagement amongst participants. She proposes a combination of workshops and interviews that lead participants to small but very powerful shifts in the spaces for learning and in the identities of the learners.

In a similar way, Alessandra Romano proposes the Theatre of the Oppressed to shape and enhance transformative teaching and learning in higher education. She explains an experience in which students of Bachelors' Degree in Education participated in a two days Forum-Theatre workshop. After that, they were invited to a collective reflection as a part of the research. At the end of the processes, the author shows how drama-based methods as a methodological repertoire of techniques is useful for understanding social agency and collective empowerment through an embodied dialectical process.

Getting outside the formal education and putting the focus in the quilombola community, Rita Brás and Inês Cavaco invite us to decolonize the 'self', the Western authorial, academic, of genius, within the knowledge and culture each of us carry on in order to make it easier to this kind of communities to preserve their material and immaterial heritage. In the paper, they share their commitments with collectives engaged with raising conscience to identity, race, LGBTQIA +, and diversity. Specifically, they explain an arts-based collaborative action research with the Quilombola Association of Conceição das Crioulas and how these transcontinental relations can transform European, Western practices and research.

Following with cultural heritage, Alessandra De Nicola brings two projects for the enhancement of urban cultural heritage in Italy, based on a participatory research process that made it possible to overcome the obstacles to access to cultural heritage through heritage education. After a process of co-construction of knowledge, through which participants enhanced the urban context as a place of relationship between cultural heritage and the values, traditions and stories of the community, several tools were created to invite visitors and other communities to get aware of the exceptionality of this heritage.

3) Some authors and initiatives often invite us to go beyond naturalized and normalized conceptions and realities. In this line, the works proposed in this chapter called Research on Art Practices for Opening Gazes, present several experiences and research that open our gaze in this regard.

Aingeru Gutiérrez-Cabello Barragán, José Miguel Correa Gorospe, Estibaliz Aberasturi-Apraiz and Regina Guerra Guezuraga presents a project about cinema and dissidence. Throughout a cycle of workshops for teachers around visual performance, they propose to explore new fictions bordering between the real and the possible. They intend to desmitify the nature of representation offered by cinematographic stories and, based on Rancière and other authors, generate critical dialogues around the cultural and symbolic production of diversity. They propose to go beyond the hegemony of the 'single story' towards a more fair and decolonial narratives in media and cinema.

Xu Limeng brings to discussion the 'art exam fever' in what she calls the 'dream factories', that is, the art training institutions in China. The paper shares research made in one of these institutions in order to know what is their secret. Why in short time, learning art has passed to be considered a bad business to be one of the most requested studies for many chinese students. According to Limeng research, art institutions allow to create Communities of Art Practices by providing a platform for strengthening residents' contact and changing cultural values while students improve their art skills. In addition, these new communities have broken the monopoly of the elites on art.

Finally, Antonella Botetano, Daggiana Madrid, Laia Tardós, Aurora Noguera and Judit Onsès unfold affects and gender questions of toilets in the university. To do so, they trace a journey that started in a master seminar about arts-based research and, after following a rhizomatic process, they ended up in three different gazes about these places of intimacy: one focused on students' affective and cognitive relationship with toilets; another one based on its doors' visualities (messages, drawings and dialogues); and a third one centered in the relation between gender issues and language. The experience provided new reflections and perceptions of these spaces.

4) The last chapter of this book, called Arts and Education Across Concepts, presents three papers in which we are invited to reflect about different topics related to arts and education. In the first contribution, Amanda Midori shares her research centered in the concept of archive. Studying the painter and art teacher Elvira Leite's personal archive, she problematizes the research from the archive and its archiving processes, questioning concepts and theoretical-practical postures that orbit it and that she, in her practice, end up reproducing innately. Throughout her paper, Midori unfolds several questions about the archive and how it connects and affects her own research process. She brings into discussion issues related to subjectivity, memory, and the notion of truth in historical documents and oral testimonies.

Moving towards another plateau, Ilda Lima de Sousa starts from the concept of gift to inquiry about to what extent the art can be considered as such. In this regard, the author starts a trip from different meanings of gift in the art field. From that referred to the natural talent of 'genius', passing through the idea of all those sensations, emotions and feelings that art gives us, to end up with the idea of art and art education as an apparatus of democratization. Finally she reminds us how important it is to preserve,

defend and value cultural heritage as well as make it accessible to as many people as possible.

Finally, in the last paper Mário Azevedo and José Carlos de Paiva propose a journey around the contemporary politics of listening through a schizophonic delirium. They invite us to sonically decolonise ourselves so as to propose an in-transit-listening, alone or collectively, nomad in its core, that can strengthen us, make us resilient and immune to gentrification and to the aural titbit. The journey pass through embodied, political, social, emotional, and cultural experiences of sound and music, and in which way we are aware of their affects in us. At the end of the journey, they provide new ways of listening, feeling and living the sounds (or the silence) around us.

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1. Rethinking Teaching and Arts Practices

Art at the Heart of today's Education an Interdisciplinary Process

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Abstract

Recently, a new interdisciplinary teacher's handbook for 'arts education' for the first degree of secondary education in Flanders, Belgium, was presented. Due to the split of the Flemish educational system it only occurs in the catholic network. Formerly music and visual arts had their own teacher's handbook, separately organized, traditional and based on disciplines. In order to implement this new teacher's handbook this school year, schools can choose whether to carry out the new interdisciplinary course or continue to follow the old plan.

The aim is to be 'aware of artistic and cultural diversity and to explore the possibilities of observing, experimenting and creating art'. Now there is a great need to introduce this course to the work field. Teachers and schools still have many questions about this new course: How can art of the 21st century that often isn't discipline-based be implemented? How to translate the artistic process from viewing, creating and reflecting into practice? How to attend the unknown in the artistic process? How to start from art without losing or weakening its identity? And how to work in an interdisciplinary way from your own discipline (expertise)?

Based on literature study, document study and ethnographical methods we developed didactical inspiration material which we published on a website (www.kunstinhetlerenvannu.com) where there is also more background information about arts education, methods, literature and approaches to work with. The main goal is to inspire arts educators.

Keywords. Arts, Arts Education, Digital Material, Interdisciplinary, Secondary Education, Pedagogy

General description

The educational system in Belgium needs a closer look to comprehend the contemporary situation. Belgium is divided in three cultural regions. There is the French speaking region Wallonia, the Dutch speaking region Flanders and the capitol region, Brussels. Each has its own educational system. Focusing on Flanders, there are several networks of education with their own organization (community education, provincial education in Flanders, education association for cities and towns, catholic education[1]). A new interdisciplinary arts course (teacher's handbook) was imbedded in first degree of the secondary education of the catholic education system. It was developed because of the interdisciplinary movements that are manifesting in the contemporary art world. Interdisciplinary arts are therefore the beating heart for a new teacher's handbook in secondary education in Flanders and the center for the teaching practice in the new approach.

Within this design research project, we started from the passion for arts (- education) and the new teacher's handbook, specifically for teachers of visual arts, music education and 'arts' education. Our aim was to develop didactic inspirational material, because many teachers do not know how to implement the new teacher's handbook in their own practice.

The aim of this paper is to provide insights that make clear that arts education should not start from a specific discipline such as visual arts, dance, music or words, but that it can take art as its core and starting point; contemporary art practice is an inspiring source here. Like Gert Biesta says in his book *Letting Art Teach* (2017) that the teacher uses the educational gesture to show something to the group. The teacher chooses subjects that are useful, important and valuable for the pupil or group of pupils in their personal development. The interdisciplinary art is that educational gesture in this course. Also, in *Art Based Learning (ABL)* by Jeroen Lutters visual arts are placed as a starting point within the core of its method. The method assumes an intellectual space in which the work of art can speak to you. (Lutters, 2012, 2015). We can conclude that arts can also be placed in the center of arts education.

The key is to look beyond the disciplines, which in this case 'merely' function as a medium. In order to make the connection with the other fields of art, the teachers have to rely on the expertise from their own field in which they work in depth. Or as research by Frenssen (Frenssen, 2014) has shown:

> *'The importance of this craft must also be sufficiently emphasized in arts education programs. Every arts educator must have an artistic grammar with which he or she can tell a story. The arts educator can tap into his personal depth in a discipline in order to bring to life a story about connection, internationalism and global themes. One discipline can also be a springboard to another side.'* [2]
> *(Frenssen, 2014, p.36)*

If the visual arts and music teacher has to master this new role of ART teacher; he will need specific support.

Therefore, we were guided by the following research questions:

- What (interdisciplinary) didactic principles and inspirational materials stimulate a powerful vision for artistic education of secondary education with respect for artistic-pedagogical ownership?
    - What are the specific needs to make the transition from subject- to arts educator ?
    - How can collaborative learning between teachers of various art disciplines lead to a shared and practice-oriented vision and learning digital network?

From the work field there was the question of how? What does this new teacher's handbook mean and how can you apply it? Therefore, we created a didactic design template where the art is always central so that the teacher can give shape to his lessons. The design template has been placed online so that it can always be consulted. In addition to a design template, it serves as a reflection model for the teacher's own didactic creations. In the meantime, it is an interactive platform in which the work field can share its concerns, successes and experiences. It has an iterative character and can be adapted in the future.

Methodology

The aim was to develop didactical inspiration material that the starting section group of art teachers can use. **For the development of this we used several ways to gather data.**

- We started a **document study** in which we explored the new teacher's handbook. This is based on three items relating to arts education: contemplation, creation and reflection are the foundation of the teacher's handbook (Katholiek Onderwijs Vlaanderen, 2019). At the same time the arts are placed in the centre.

- To find out how the concepts of contemplation, creation and reflecting translate into arts education, we conducted a **literature study.** We have focused our quoted sources on the framework of critical pedagogy such as Gert Biesta: *Letting Art Teach (2017), Jeroen Lutters: In the shadow of the Artwork, art-based learning in practice. (2012), Teaching Objects (2015)*, but also on the work of Tobias Frenssen: *From art teacher to arts educator (2013), Arts educator or liaison artist-competence profile for interdisciplinary, cross-sectoral arts education (2014),* Marie-Thérèse van de Kamp, *Hybrid Arts Education (2020)* and Ann Meskens: *The making of -workspace for potential art (2013).*

- Within the context of the **ethnographic methodology**, we had interviews with teachers in secondary schools dealing with the new teacher's handbook and with those who aren't pleased with the new approach.

- Next up we organized an **online inquiry** which we shared within specific involving groups on social media. The inquiry focused on questions such as: How do the teachers who face the experiment, deal with the small didactical support? What are their shortcomings? What is necessary so they feel comfortable to handle an (interdisciplinary) and contemporary approach to the arts?

- At last we **developed a didactic design template** as a possible backbone for teachers. It not only documents success or failure, but also focus on interactions that refine our understanding of the learning problems involved.

- In these strange times when the coronavirus makes it almost impossible to visit schools, meet people and share ideas, we have **developed a website** so that our insights do find their way into the educational field.

Outcomes

Because of the corona pandemic, we had to deviate from our initial planning. Looking for an ideal tool to still map out all our findings and to be able to reach a sufficient number of people, we finally decided to create a digital platform. This gave us the opportunity to visually map out the process that had been completed.

In the end, we created a Dutch-language website. This website is accessible to everyone who is bitten by art and arts education. This website is meant to inspire but also to enter dialogue with others who have been addicted by arts education. It is a digital interactive platform where interesting literature, didactic methods and other art related sources can be found. It is a translation of our research process last year recording to the new teacher's handbook. Our designed template takes a central place and serves as a didactic handle and reflection tool to work with, both in the classroom and beyond. The website is divided into several sections: contemplate, create and reflect. It also serves as an inspiring gallery of art, which can also be complemented from the outside. There were several interesting results that help shape the inspiration materials and our website:

- In the first analysis, many arts education methods place the arts in the center of their practices. In secondary education that's rarely the case. The website forms a bridge between teachers and the arts educational methods and literature.

- In addition, there is an enormous fear that the quality is in danger of flattening out through an interdisciplinary approach. The content on the website supports the teachers to enhance quality instead of flattening it.

- The three concepts of contemplation, creation and reflection create confusion. The design template should provide the necessary guidance here. In the end there is plenty of background information to be found, but this apparently does not reach the teachers in the classroom.

- There is no straightforward way to get to art, but there are different ways to make art. The design template is developed to keep an open mind.

Notes

1. Translated from Dutch: Gemeenschapsonderwijs (GO), Provinciaal onderwijs in Vlaanderen (POV), Onderwijsvereniging voor steden en gemeenten (OVSG), Katholiek onderwijs (VVKSO).

2. Frenssen, T. (2014). Kunsteducator of verbindingskunstenaar - Competentieprofiel voor de interdisciplinaire, cross-sectorale kunsteducator. Diepenbeek: vakdidactiek.be.

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Intent of Publication

The Arts as a Starting Point for Team-Taught Lessons developed by a Group of Arts Teachers in a Secondary School

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Abstract

In this paper, we explore the concept of team teaching together with a focus on subject-matter teaching in secondary education. Literature study and ethnographic fieldwork took us to (1) design strategies for team-teaching with a group of eight arts teachers as well as (2) teaching positions of the teachers involved during team-teaching. The field-based character of the research will be presented in this paper. Never we will formulate generalities about team-teaching with a group of subject-matter teachers. We do want to give a glimpse of an interesting research project in a secondary school. We share these project moments within the concepts of nine work sessions that we went through with the teachers. The content-based concept of the sessions was derived from literature study.

Keywords. Research on Arts Education, Arts Pedagogy, Philosophy of the Arts and Education, Team Teaching, Section (group) of Arts teachers, Arts in Secondary Education

General description

Topic

A group of eight teachers, teaching arts in the same secondary school, is playing a central role in this research. With this group, we explore the dynamics of a subject-matter-based section group of teachers in secondary education. More specifically we explore the possibilities for team teaching, starting from the deep and shared love for the subject of arts (pedagogy). The group developed a lesson together, given through team teaching. The process through which the group section went, is accurately mapped. There is attention for (1) the way the lesson is designed together and (2) for the arts pedagogical positions of the teachers (in relation to content, students and colleagues) in the team-taught lesson. The following research questions were central.

Research questions

-Which design strategies keep the balance between the focus on the arts teacher (as a subject-matter teacher) on the one hand and the idea of team teaching on the other hand?
-Which 'teaching positions' can arts teachers assume in relation to (1) the content of the lesson, (2) the student and (3) each other (colleagues), all with a focus on a powerful form of team teaching?
-How can a school (including teacher education) sustainably implement these design strategies in its policy?

Objective

Our objective for this paper is to give an insight in the potential of a subject-matter-based section group of arts teachers, for developing and realizing team-taught arts lessons. Within this research project we start from the passion for arts (pedagogy), represented by arts teachers, as a springboard for team teaching with the group of arts teachers.

Theoretical framework

For this study we start from sources that focus on the subject-matter teacher and sources that highlight the love for the subject from the subject-matter teacher. In the theoretical part of this study we were inspired by the work from Jacques Rancière, Gert Biesta, Jan Masschelein, Maarten Simons, Elizabeth Ellsworth and Tyson Lewis.

European/international dimension

Team teaching is currently receiving lots of attention within scientific research in the European context. Educational scientists identify and substantiate the relevance of this concept of team teaching. This is not new, because team teaching has been a "hot topic" for some time (eg Murphy, Scantlebury 2010). The concept whereby different teachers stand in front of the class seems to intrigue researchers. Over the past decade, educational experts have published a large number of papers and articles about team teaching in European journals. The approach is often practical-organizational. In these sources attention is focused on the number of teachers necessary for a plausible traject, on the way they should organize the classroom, on... The focus is here on technical suggestions. Sometimes you can also find possible definitions, as well as the personal experiences of teachers. However, there is no intertwining of this educational concept with the subject-specific knowledge and skills of a secondary school teacher. What seems to stand in the way is that teachers in secondary education stand for the subject they teach and

really do not want to lose it. The subject we focus on in this paper is arts. For many teachers, the subject is their deep motivation to stand in front of the class: through the focus on subject-matter they try to show students the world. In European literature, the link between "subject-matter teaching" and "team teaching" hasn't been extensively published. With this project we try to contribute to this field of study.

The innovative approach of this project lies in the fact that we achieve team teaching in secondary education through a subject-oriented approach. The individual ownership of a subject-matter teacher about a subject, shift towards the shared ownership about a subject of several colleagues (section of subject-matter arts teachers in a school).

Methodology

The context in which the research method must be placed

We are practice-oriented researchers,
working with concrete case studies from practice,
whereby this practice is a guide in our analyzes.
We have the aim of mapping the explorative route of the teacher in the world of the subject of arts where our method - ethnographic research - corresponds to this vision and does not search for universality, verifiability, data independence research.
Our commitment is to enrich the debate around the subject-matter arts teacher with elements from the margins that often lost sight of...

Data collection methods

We collect data through various methodologies. We start from literature research to draw up a state of the art with regard to team teaching and team learning. Then we quickly move to the field to collect data through cases in schools.

Literature review

In the first phase we start with a literature study. The aim is to develop a design structure that the section group of arts teachers can use to start.

Case studies with section groups of arts teachers

The section group is anchored in the core of a school culture. We go through a practical cycle with the school-bound section group of arts teachers. During the cycle we refine our answer to the three research questions (already mentioned). After the literature study, the first versions of the design strategies, teaching positions and actions were created.

Data processing method

The data from the literature study (phase 1) is handled according to the method of systematic review. We start from a set of key terms. These key terms are refined and adjusted through confrontation with literature. We process the data from the case study in the secondary school (phase 2) through ethnographic research. We opt for this because there are already many perceptions about the concepts of team teaching and team learning in secondary education. The ethnographic methodology offers us

the opportunity to analyze the complexity of a school-bound educational community. The ethnographic approach is in line with the way we work with the section groups of arts teachers. The researcher consciously thinks about his role within the research context, in this case in his work with the section group. The insights that are coming from this analysis are fed by conscious questioning the activities. In the second phase, the proposed design strategies, teaching positions and actions are explored.

Outcomes

Expected design strategies

-Session 1: the power of the material
Every teacher involved was asked to bring a material from his field (arts pedagogy) that represents why he takes up the profession of arts teacher. The materials are shared with each other in the section. The shared love for the arts, initiates a strong connection between the teachers.

-Session 2: mapping the concerns of subject-matter arts teachers
Teachers are flooded with practical and administrative tasks. The group of teachers that we have worked with, were also in a curriculum reform. As a result, the world of the arts, the shared subject, always seemed to be under pressure.

-Session 3: together looking for a constructive alternative
The section of arts teachers starts from a challenging lesson topic that is deeply rooted in the arts. As a group, they develop this lesson with a great deal of attention for their own specific subject level. During the paper presentation we will also give an insight into the lesson design.

-Session 4-8: design and teach together
Two teachers stand together in front of the class and give the developed lesson. The other colleagues in the department observe the course of the arts lesson. During the paper presentation we pay specific attention to the way the teachers in the classroom relate to the subject matter, to the students and to each other.

-Session 9: review and evaluation
The entire process is discussed by the section. During the paper presentation we discuss if and how the trajectory can also make a fundamental contribution to other arts lessons in the school.

An overall outcome that we expect is that the subject as a starting point plays an important role in being able to realize team teaching with a group of subject-matter arts teachers in secondary education.

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Arts-Based Research as a Place to Inquiring and Thinking the Unthinkable in Academia and Beyond

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Abstract

This proposal presents an inquiry process based on the experience of moving beyond knowledge production into spaces of thinking in an Arts-Based Research course taught in the Faculty of Fine Arts of the University of Barcelona. In this paper we will present the challenges, tensions, findings and possibilities emerging from our experience of being co-teachers in a course that redefines epistemological and ethical views of knowledge by experimenting shared spaces of radical thinking, agency and vulnerability, and new ways of spatiality and modulation into the classroom. It also puts into practice new pedagogical formats by unfolding ways of proximity and affective/effective relations between teachers, researchers, undergraduate students, and other participants. In our teaching practice we aim to 1) approach to students a theoretical framework of gender studies, poststructuralism and new materialisms; 2) offer an active learning experience of post-qualitative research, Arts-Based Research and Artistic Research in a practical and experiential way; and 3) develop a final project collectively and based on qualitative self-evaluation. The latter challenges significantly the individual and quantitative-based hegemonic logic of the academic validation and its immediacy with the knowledge-based economy. Moreover, this experience draws lines of connection between art, research and political conflicts by reassembling gender epistemologies, poststructuralism, and post-qualitative research.

Keywords. Arts-Based Research, Co-teaching, Inquiry, Post-qualitative Research, Cognitive-cultural Economy.

General description

From Michel Hardt's and Antonio Negri's theory of the political hegemony of immaterial labor (2003), this proposal presents an inquiry process based on the experience of moving beyond knowledge production into spaces of thinking (Sheikh, 2009) in Academia. This process emerges from an Arts-Based Research course taught in the Faculty of Fine Arts of the University of Barcelona. In this paper we will present the challenges, tensions, findings and possibilities emerging from our experience of being co-teachers in a course that redefines epistemological and ethical views of knowledge by experimenting shared spaces of radical thinking (Garcés, 2017), agency and vulnerability (Cano-Abadía, 2014), and new ways of spatiality and modulation into the classroom. It also puts into practice new pedagogical formats by unfolding ways of proximity and affective/effective relations between teachers, researchers, undergraduate students, and other participants. Moreover, this experience draws lines of connection between art, research and political conflicts (Kaufmann, 2011) by reassembling gender epistemologies, poststructuralism, and post-qualitative research.

Simon Sheikh's distinction between knowledge and thinking (2009) becomes a core issue in this inquiry. According to Sheikh, "We have to move beyond knowledge production into what we can term spaces for thinking. [...] Thinking is here meant to imply networks of indiscipline, lines of flight and utopian questionings." (Sheikh, 2009, p.6). Our course takes the form of an experimental lab where participants experience reflexive and dialogical connections with gender studies through authors like Donna Haraway, Vivian Gornik, Theresa Kaufmann and Sarah Ahmed. In this learning process, we also introduce post-qualitative and ABR perspectives, projects, and references by putting into practice artistic methods such as the creation of visual cartographies, narrative writing from an auto-ethnographical approach, and corporeal and performance practices while creating spaces of thinking.

Following this, in our teaching practice we aim to 1) approach to students a theoretical framework of gender studies, new materialisms (Van der Tuin; St Pierre; Jackson; Mazzei, 2016) and poststructuralism; 2) offer an active learning experience of post-qualitative research, Arts-Based Research, and Artistic Research in a practical and experiential way; and 3) develop a final project collectively and based on qualitative self-evaluation. The latter challenges significantly the individual and quantitative-based hegemonic logic of the academic validation and its immediacy with the knowledge-based economy (Kaufmann, 2011).

Methodology

Why (and how) Arts-Based Research? During the course, one of the students noted that "Arts-Based Research allows us to think the unthinkable" (Georgina, 2019). In this sense, artistic methods allow us to "produce knowledge that doesn't claim to create objective truths, but versions of the subjectivities involved" (Pink, 2001: 18). Moreover, artistic methods are able to disclose aesthetic, affective, social, political, spatial and discursive experiences and structures that otherwise would stay invisible (Hernández-Hernández, 2008). Following this, we put into practice the four ways in which Arts-Based Research generates knowledge according to Calderón-García and Hernández-Hernández (2019): 1) marginal, by developing situated, partial and framed knowledge (Haraway, 1988) from margins, 2) from folds, by moving the limits to activate lines of flight (Deleuze y Guattari, 2003), 3) from disagreement (Rancière, 2012), in order to produce disruptive and critical discourses on its own complexity, 4) in relation, by collaborating and co-creating in a dialogical way with all the participants involved.

Arts-Based Research started as a part of the narrative turn (Conelly and Clandinin, 1995, 2000; Lawler, 2002) in qualitative research at the beginning of the 1980s and draws lines of connection between Social Sciences and Arts. In our case, Arts-Based Research (Investigació Basada en les Arts in Catalan) is an optional subject offered to third-year students in the Grade in Fine Arts at the University of Barcelona. This course has a duration of four months and is presented as both a theoretical and practical lab where students approach ABR by putting into practice artistic and narrative methods in a collective inquiry process. Some of the methods we've put into practice during the semester are the following:

Visual cartographies. We use them to give an account of our approaches and dialogues with the theoretical references. In contrast to conceptual maps or diagrams, cartographies allow us to materialise cognitive, affective, corporeal and spatial displacements in a rhizomatic and visual way, by creating a multi-dimensional mapping (De Freitas, 2015) that connects onto-epistemological, aesthetical, political and biographical elements (see Figure 1).

Figure 1. Huerta-Silva, G. (2019) Creating visual cartographies into the classroom

Narrative writing. From Sarah Ahmed's Living a Feminist Live (2017) we experienced a narrative turn where the text doesn't talk about me but talks from me. In this sense, writing moves beyond an autobiographical focus to a social context by giving an account of common experiences (Garcés, 2013). In this sense, writing is considered a method of inquiry (Richardson and St. Pierre, 2017) from a sociological perspective.

Performance and contact practices (see Figure 2). Performance refers simultaneously to social practices (performativity) and artistic methods. In this sense, it allows us to approach contemporary art practices, to experience corporeal and contact pedagogies, and to conceptualise subjectivities configuration of social life (Vidiella, 2007).

Figure 2. Huerta-Silva, G. (2019) Performance and body practice during an ABR session

Outcomes

As a result, the group has developed an art installation that gives an account of the learning and inquiry process. The project focused on the creative process as a research process. In this sense, "to reveal the research process means to stop reproducing the romantic structure of the genius guided by inspiration and originality." (Calderón-García and Hernández-Hernández, 2018, p. 60). This installation was inspired by the Jenga board game (see Figure 3) and was accompanied by a user's guide addressed to future students (see Figure 4). The pieces of the tower were associated with theoretical concepts, human and non-human elements from the classroom and other issues and experiences that emerged during the course.
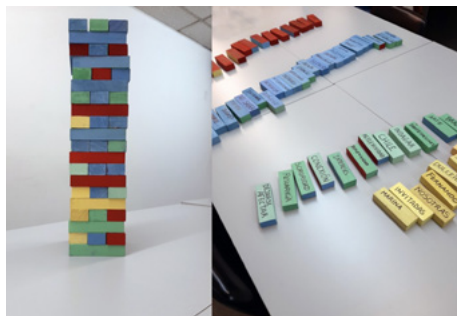
Figure 3. Part of the final project: Jenga tower made of concepts, notions and elements related to the course

Figure 4. Part of the final project: user's guide addressed to future students

The arts-based approach makes it possible to have unusual outcomes from the pedagogical process than other strictly-structured teaching formats. Moreover, it allows us to approach contemporary art practices, theoretical frameworks, and research perspectives by experiencing an inquiry collective process. As well as conceptualise subjectivities configuration of social life by drawing lines of connection between life in and out the University. In this paper we've presented some of the trajectories and dimensions emerging from an inquiry process that redefines onto-epistemological and ethical views of knowledge by experiencing shared spaces of thinking (Sheikh, 2009), reflexivity, agency and vulnerability (Cano-Abadía, 2014), and coexistence.

We will conclude by unfolding some reflections and observations emerging from the students participating in this inquiry. One of the participants emphasised the corporeal and social dimension of the experience: "We had to work collectively on a common project. As a vehicular element, there were our presence and bodies" (Momo, 2019). Another student considered the non-hierarchical structure of the project and identified it as a disruptive proposal into the faculty: "Marina and Fernando have been able to get off the institutional role that teachers use to adopt in this faculty and turn the classroom in a cohabitation place." (Ángela, 2019). Finally: "Due to all these conversations I started being aware of my situation, privileges, and context by identifying the place from which I understand the world. Also, I started not to reproduce inflexible truth discourses and universalisms, but rather understand learning and inquiry as a trip where the destination is always provisional." (Alba, 2019).

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2. Arts -Based Research for Transforming Society

Changing the *Terms of Engagement* - Reflecting on the Use of Image Theatre in Research with Secondary School Students

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Abstract

This paper presents reflections on the use of image theatre (Boal, 1995; 2002), in my research in European inner-city secondary school classrooms. I am exploring the use of creative and collaborative, body-based exercises to research the multitude of classroom experiences, and the possibilities of theatre based methods in changing the terms of engagement (Gallagher, 2008) amongst research participants. This is part of a longer research, looking at some ways in which a critical approach to shaping learning environments affects the production of inclusive learning spaces and facilitates young people's (re-) engagements with learning. Throughout my classroom visits, I facilitated a series of image theatre exercises as research interventions, in order to create participatory spaces for reflection with students and their teachers on their spaces for learning.

Image theatre is one of the key methods within the critical and participatory theatre form Theatre of the Oppressed, in which participants critically explore their experiences through collectively created body images to "creatively, nonverbally, and dialogically express and develop their perceptions of their world, power structures, and oppressions" (Bogad, 2006, p.49). I argue that image theatre explored through a critical spatial lens is a productive research method and can be a way to access emotions and experiences collaboratively, which are not necessarily emerging through interviews, whilst engaging with the very power dynamics the research focuses on.

Keywords. Theatre-Based-Research, Critical Pedagogies, Critical-spatial Lens, Aesthetic Space, Image Theatre, Inclusion

General description

In this paper I am going to reflect on the creative space image theatre proposes, its potential as a research intervention in my research context and its impact on the research relations and specific ways of generating knowledge and data. Key questions of the overall research were looking at the ways critical pedagogies engage and include learners, in particular disengaged learners, how a pedagogical framework shapes the interactions/relations in the classroom and how interactions/relations within the classroom shape the space for learning in return. Methodologically the research aimed to evaluate elements of Theatre of the Oppressed as a research method exploring these questions. The research took place in three different inner city state secondary school classrooms in England and Spain, where teachers were applying critical pedagogies with their students. I participated in a series of lessons with each class, and staged a creative workshop, with, amongst other exercises, image theatre, in order to reflect together with students and their teachers on their spaces for learning. I was hereby drawing on my own long-standing experience as Theatre of the Oppressed practitioner. The overall research explores both the teachers' pedagogical interventions, as well as the workshops I facilitated, however this paper will only focus on some aspects of the latter, specifically the use of image theatre.

Epistemologically I see knowledge as situated and co-created, acknowledging that power is constantly shifting within a structural apparatus of institutional power dynamics, which both affect the knowledge production and sharing in a classroom. The aim of the research was to develop a research approach that engaged with these very dynamics, as it was exploring the inclusivity of the spaces for learning produced. It was important to me to shape a space where ways of expressing were diversified (hooks, 1994), hence I was interested in "constructing alternative ground rules for communication" (Ellsworth, 1989, p.317). I agree with Gallagher (2008), that working through the arts allows "openings for shifts in power and the reframing of the terms of engagement" (p. 69). Image theatre does that by working with physical expressions of embodied knowledge (hooks, 1994), and as such is diversifying who is coming to voice and how. This enables a different engagement in the dialogue for participants, as they are able to explore different roles through the theatre, where different rules apply (Pratt and Johnston, 2007; Madison and Hamera, 2007).

Thinking with Nind (2014) of "inclusion as about all groups vulnerable to exclusion" (p. 527), I see exclusion as occurring in a variety of patterns, as processes of marginalisation in everyday situations at school as well as more structurally within the institution of schooling. These processes can shape students' identities implicitly and explicitly. For instance, Youdell (2003) speaks of certain student identities rendered as "unteachable" within institutional discourse. Thomson (2007) explores how the roles students are associated with within their classes, such as the "good" and the "bad" student etc., which often are linked to the educational labels students are assigned within institutional criteria, not only determine students' abilities to follow the lesson, but also their status within their own peer groups. With that view, I am exploring how critical pedagogies can shift the established power dynamics and associated roles within a classroom, whilst nevertheless considering the complexity of power dynamics associated with these different roles and identities and their acquisition.

I am drawing on a critical spatial lens, "to make sense of the ways that school spaces and subjects are constituted" (Youdell and Armstrong, 2011, p. 144) and to explore the entanglement of power dynamics, complicating hereby the binary model of oppressor and oppressed proposed by Freire (1975). The aesthetic space of the theatre is produced within the realm of imagination (Boal, 1995), which allows for new imaginaries to develop, intervening in power dynamics at play in the everyday. Popen (2006) explains this process using Lefebvre's idea of "third space, the space of possibility, the space of multiplicity and practical

action" (p. 127). The aesthetic space allows for actions which otherwise might not be possible. The aim of the research is to explore these moments and how the shift in interactions opened possibilities for a shift in dynamics and knowledge production in the classroom.

Methodology

Methodologically, there is an argument for using participatory theatre in research, as inherent to the practice is "a way of coming to know in the process" (Henry, 2000, p.52), whilst "it helps us to re-look at content to draw insights and make new meanings" (Norris, 2000, p.44). It makes the research participatory as in the process of generating data, participants engage with their realities and open them up for discussion.

The research interventions took place in mixed gender, ability, and migration-heritage inner-city secondary school classes, of around 20-25, 13-14 year old students and their teacher. I invited them to position themselves in specific locations within their classrooms, exploring ideas around power, learning, and belonging, and to express these through individual and collective body images. This allowed the participants to play with their usual physical and social positions and expressions in the classroom. Gallagher explains "the drama space puts you in a different relationship both to one another as people and to the ideas that you're investigating and communicating" (interviewed by Thomson et al, 2011, p. 76). The multitude of experiences present in the classrooms could manifest in the images, showing some of the complexities and at times contradictory perspectives of the production of inclusive spaces for learning. Participation in the image work was encouraged, yet not mandatory, and some students chose to observe. Nevertheless, all formed part of the overall classroom images created.

Image theatre is used as a tool for communication beyond words, it is not about understanding the precise meaning, "but to *feel* those images, to let our memories and imaginations wander" (Boal, 2002, p. 175). The learning happened affectively as part of the group process. By moving through the classroom creating the images, participants could express their thoughts physically, whilst demonstrating them with their bodies and make them become a momentary reality. Their impact could be felt by all participants. Denzin (2018) speaks of it as "creating a field of shared emotional experience" (p. 5). The terms of engagement and participation could shift, even if briefly, including the relationship between participants and myself, the researcher as facilitator.

Thinking with Chadderton (2011), the researcher "does not collect data as much as generate it through her [sic] own involvement" (p.78). In this case, we all generated the data together through the workshop, taking on different roles. I am aware that within my research the process of analysing is an individual process of interpretation and reflection of these collective experiences. I agree with Britzman (2002), who sees participant observations always as "a site of doubt, rather than a confirmation of what exists prior to representation" (p.32). Hence, in my analysis I can refer to collaboratively created notes and transcripts, my personal reflections affected by the experience, however my reflections are those of only one participating member in the exercise, albeit being an experienced practitioner and well-versed in the 'language' of image theatre.

Outcomes

"Understanding is created both in and through the body of the actor, but is also understood and felt within the bodies of the audience", write O'Connor and Anderson (2015, p.27), exploring the body in theatre

based research. Through the theatre work, momentary shifts in the spaces for learning and small shifts in the identities of the learners could emerge and be felt by all: A student showing the place he felt least powerful in, positioned himself outside the door, i.e. 'being sent out', then shifted his image, posing as the gate keeper of the classroom instead, demonstrating his favourite place. He changed his role of being punished to someone who chose this very position, as such playfully challenged set identifiers. Exploring power, a teacher chose to vacate his desk and position himself as part of the class, confronting his usual position, which at that point was occupied by various students. Through the image, they could encounter each other with flipped perspectives. Another student positioned herself on the opposite side of the room as most of the others, expressing the place she felt most powerful in. By expressing herself physically, her marginal idea could make a strong visual contribution to the overall image and its meaning (hooks, 1984).

The exercises provided opportunities to explore different ways of participation reaching beyond the drama and challenged the meaning of participation. A longer reflexive process and repeated workshops could help to reveal deeper insights and a more sustained learning. Within the small scale of this intervention, the momentary changed interactions produced learning through affect (Nicholson, 2014) and all students could participate in their own right, including as non-participants.

I combined the workshops with interviews, intending to offer spaces for feedback. Yet, those students who were keen to be interviewed, differed from those who were particularly expressive during the workshops. Whilst they acknowledged that communication through theatre was unusual for them, they were nevertheless interested in the work. This strengthens my suggestion that theatre offers alternative rules for communication, and a possibility for a shift in who is coming to voice. Working through the body and imagination, however, also opens up an array of ethical and consensual questions, which require a rigorous reflexive framework (Rifkin, 2010).

As researcher entering from a participant-observer into the role of a facilitator, I shifted my own positionality within the classroom, being open to a different form of relating with participants. By taking on the role of the facilitator and opening my questions up through the theatre, I was putting them in conversation with the students and teachers. This allowed participants to challenge the power dynamics between us by exploring the limits of the game. The process of the workshops impacted on the very relations I was looking at. This can be an opportunity to "productively interrupt our traditional qualitative accounts of classrooms" (Gallagher, 2007, p.58), yet this kind of process blurs the lines between the pedagogical and the methodological, which I will continue to explore.

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Practice Transformations through the Theatre of the Oppressed in Higher Education Systems

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Abstract

The article analyzes the implications of the adoption of the Theatre of the Oppressed [TO] (Boal, 1996) as art-based methods in Higher Education programs. Questions we try to address are: How does TO enact collective reflective practices in higher education classrooms? In what ways can TO shape and enhance transformative teaching and learning in these settings? How does TO help to practice emancipatory transformative learning in the classroom? Starting from those questions, we discuss a framework for experience-based and performative art-based learning in higher education. This grows out of the analysis of narrative data gathered from experiences in which Theatre of the Oppressed was adopted in a mandatory laboratory in an Italian university.

Participants are a group of 140 undergraduate students from the second year of the Bachelors' Degree in Education. In the first semester of the academic year 2019-2020, they attended the class of Special Education and Diversity Management and were required to be part of a mandatory laboratory carried out with the techniques of the Theatre of the oppressed on the topic of disability management. Participants engaged over two days in a Forum-Theatre workshop. After the workshops, they were asked to fill out an e-portfolio. Qualitative analysis of the written reflections held in the e-portfolio was performed. The emerging outcomes reinforce the rationale for incorporating art-based practices like TO to support an emancipatory transformative approach to teaching and learning in higher education (Taylor, 2006).

Keywords. Arts-Based Methods, Higuer Education, Qualitative Analysis, Emancipatory Approach.

General description

The article analyzes the implications of the adoption of the Theatre of the Oppressed as art-based methods in Higher Education programs. The Theatre of the Oppressed (TO) is a form of popular and participatory theatre that fosters democratic and cooperative interactions in order to sustain processes of personal and collective reflections (Boal, 1985, 1996). The TO performative methods are a set of drama-based activities that elicit learners in discovering ecologically embedded, embodied, symbolic and presentational ways of knowing (Heron, 1992; Gherardi, 2017) and in performing by first hand what they live everyday, the public/personal dimensions of inquiry and knowing, and the implications of personal and collective engagement (Lundgren et al., 2017). The epistemological framework underpinning TO relies on Freirian practices of transformative learning through the use of the 'pedagogy of the oppressed' based on popular education principles (Freire, 1970).

Questions we try to address are: How does TO enact collective reflective practices in higher education classrooms? In what ways can TO shape and enhance transformative teaching and learning in these settings? How does TO help to practice emancipatory transformative learning in the classroom?

Starting from those questions, we discuss a framework for experience-based and performative art-based learning in higher education. This grows out of the analysis of narrative data gathered from experiences in which Theatre of the Oppressed was adopted in an Italian university. The hypothesis is that through TO learners were supported to:

- Surface tacit beliefs, implicit expectations, feelings and judgments that unconsciously direct and shape their representations of social reality

- Collectively recognize and critically interrogate shared problems and underlying assumptions; and

- Speak out against hate and reaffirm commitment to a just and equitable society

Methodology

We would like to reinforce the positions hereby presented through a case study based on a laboratory experience held in an Italian University. Participants are a group of 140 undergraduate students from the second year of the Bachelors' Degree in Education. In the first semester of the academic year 2019-2020, they attended the class of Special Education and Diversity Management and were required to be part of a mandatory laboratory carried out with the techniques of the Theatre of the oppressed on the topic of disability management. Participants engaged over two days in a Forum-Theatre workshop. The aim was to support them to actively explore in body-based practices how development unfolds across multiple domains (social constraints, personality growth, cognitive maturation, participation into cultural practices, etc.) and how their personal identity and their professional identity is shaped and shapes socio-cultural norms in a society where, cultural and political forces, intragroup and intergroup dynamics are continuously evolving (Wijeyesinghe, & Bailey Jackson, 2012).
The students were almost exclusively from Italy. The ratio of females to males was about 85:15, and the ages ranged from early 20s to late 30s. To determine the type of learning promoted by participating in drama-based activity, we asked students to fill out an e-portfolio. Then, we performed qualitative analysis

on participants' written reflections held in their e-portfolio.

The laboratory path included the construction of a plot of a dramatic performance and the realization of a collective performance based on it. Although we did not expect the constructing of a collective script of a story of oppression was capable to foster transformative learning, we did expect indeed that it had the potential to set up some of the processes that lead to transformative learning (e.g., creating a disorienting dilemma, leading to critical reflection, or looking at oneself or the world through a new lens), grounding it also on the previous studies in which performative and art-based methods were incorporated into higher education setting (see Lawrence, 2008; Kokkos, 2019; Hoggan, et al., 2009).

As university professors in Special education and diversity management, we were aware and sensitive to power issues inherent in conducting research with students. As faculty, we exert power and influence in the courses we teach, and students may often say what they think we want to hear. Accordingly, we made several efforts to establish an atmosphere of trust in our groups. The number of participants reflected in this article represents only those students who chose to participate by submitting their reflections, filling out the e-portfolio and expressing clearly informed consent. Also, the entire activity was voluntary, and no points were awarded for it.

The four steps of laboratory of the Theatre of the oppressed were:

Steps of the Theatre of the oppressed	Description of the activity
1. Collaborative project-work on topic of intervention with disabled people	Students were asked • to work in group of 5-6 people • to develop exploratory and ethnographic case study on profit and no-profit organizations and NGO that deals with the field of disability management and advisement of disabled people for employment in workplaces. They were strongly recommended to adopt ethnographic tools, such as observations and interviews, to collect data about the case

2. Collective story-telling of the story of oppression	Students were invited to • realize a digital multimedial artifact for presenting the case study and share it in classroom • include into the digital multimedial product a particular story of oppression/inclusion • use online platform and forum to discuss about one or more stories of oppression they encountered during their case study • construct a plot of one of the story of oppression they chose in collective and cooperative ways through in presence meeting
3. In-live performance of the plot of the story of oppression	Students were asked to • act in front of their colleagues of the other groups the story of the plot Students chose to represent the story of *a group of five disabled adults that had not been employed anywhere. The no-profit association tried to speed up the access to workplaces. The potential agencies and business that they had contacted had refused to employ them. In the end of the story, only one person, the youngest, was finally hired at a restaurant, for the others the solution was to stay home with their parents.* Audiences were co-actors, defined spect-actors in the language of the theatre of the oppressed. They were invited to • get the stage and to perform and act in substitution of one or more characters in the effort of address unresolved ethical conflicts stemming from political or social issues. The scene was performed three times with new spect-actors that took the place of the main characters - the "facilitators" of the non-profit organizations and the managers of the agencies and business, in order to enact their proposal to resolve the oppressions. Only one of the students took the role of the disabled people, and performed their rehearsal for being recognized as productive workers.

4. Debriefing and Reflections	Students were invited to share reflections on the stories performed. They were elicited to: • decentrate from their personal perspective on the oppressions represented and to analyze the power dynamics underlying the situation • write down their reflections in collective discussions and individually in their e-portfolio • participate in an in-presence community of learning where to share thoughts, acquisition and insights gathered through the experience

Instead of remaining passive spectators the audience became a group of active "spect-actors" involved in creating alternative solutions and thus controlling the dramatic action. The prompts for the written reflections were as follows:

• What was your reaction to the construction of the story?

• What was your reaction to the performance of the script?

• Did you think about your beliefs or values in a different way after performing the story of oppression? If so, please give examples.

• How was your learning enhanced or deepened by the performance of the story of oppression?

• What did you experience when you turned back to the collective performance?

• Did you think about how this experience could enhance your ability as a practitioner of inclusive education? And if yes, how? Could you provide details for it?

These written reflections were collected and used for this study. Data analysis was qualitative and occurred in multiple phases for each area of interest with iterative Grounded Theory analysis (Strauss & Corbin, 1990). All written reflections were read individually by the researchers who made margin notations that served "to isolate the initially most striking, if not ultimately most important, aspects of the data" (LeCompte, Pressile, & Tesch, 1993, p. 236). Then, using constant comparison (Strauss & Corbin, 1990), we met to compare notations for each area of interest to identify recurring patterns across the data. Finally, for each area of focus, researchers provided a detailed description of response patterns.

Outcomes

Our major finding was that participants recognized the following three characteristics to the Theatre of the oppressed:

- fosters critical reflections on the main distorsions about disability and disabled people;

- promotes change (with subcategories of promotes desire for change and stimulates change);

- opens new perspectives for reinforcing students' professional identity (with subcategories of opening eyes to new perspectives and acquiring new/more holistic perspectives on how to realize inclusive and accessible contexts through the tools of the educators).

Supplementary findings emerged from the analysis are that the transformative potential of the adoption of the Theatre of the oppressed relies on:

- the connections with personal experiences, lived first hands;

- the elicitation of emotional responses, in terms of resonating with students' own assumptions and implicit prejudices;

- the effect of role models through the story, in terms of fictional forecasting of what a practitioner of inclusive education does.

Seven participants identified imagery as a favorite element. One said, "I appreciate . . . the visual expressions that are evoked through the theatre of the oppressed." Another affirmed, "I have an expectation of theatre of the oppressed that . . . the language and the images are going to be interesting."

Starting from the analysis of the outcomes is possible to formalize the framework of drama-based methods as a methodological repertoire of techniques useful for understanding social agency and collective empowerment through an embodied dialectical process. The story of oppression is problematized and re-worked through the discussion within the group, and is viewed in the light of the trans-corporeality among the participants and in a safe and holding environment.

The process of collective reflection and critical dialogue unfolds across the criticism of the previous beliefs, the participation into a disorienting drama-based learning experience, the identification of needs and expectations and the testing of new schemes of actions and strategies for problem-solving.

Additional findings underline that Theatre of the Oppressed dramatizes the efficacy of bodily based cognition and enables learners to simultaneously explore power dynamics, examine personal experiences, and consider theories such as "agency."   Particularly allows to explore the relationship between knowledge and power, eliciting critical examination of how people are positioned in a network of human and non-human power arrangements that constrain or enable their lives.
This strengthens the rationale for incorporating art-based practices like TO to support an emancipatory transformative approach to teaching and learning in higher education (Taylor, 2006), which could help people:

- to develop awareness of the need for recognition (Fleming, 2016) and change by critical reflections, through collective reflection processes in, on and through action in performance;

- to challenge and resolve personal and collective disempowerment encouraging feelings of solidarity within groups of peers;

- to imaginatively explore "what if" and "what could be" possibilities for social change and effective interventions, and to facilitate discovery through embodied learning about how to overcome situational, emotional, political or knowledge constraints on actions. The case study provides a beginning research base for recommendations for including the techniques of the Theatre of the oppressed in adult education settings

Our research indicates that there is a need for further investigation of the embodied, emotional, and spiritual learning that digital theatre of the oppressed evokes in adult learners as a means to critical transformative learning. Nevertheless, we acknowledge the limits of self-report data collected in this way, but we are also conscious of the problems involved in assessing transformative learning through techniques other than self-report (see Melacarne & Romano, 2018).

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Understanding Artistic Education From the Feminine and Anti-colonial Experience in the Quilombo

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Abstract

We studied at the Faculty of Fine Arts of the University of Porto (Portugal), a noble and internationally recognized institution where we were able, within the intercultural movement "Identities_Collective of Action and Research" [original name: Identidades_Coletivo de Ação e Investigação] (ID_CAI), to create space and time for artistic education and intercultural relationships with the interior and south of Portugal, with Mozambique, Brazil and Cape Verde.
The movements to the quilombola community of Conceição das Crioulas, in the interior of the state of Pernambuco, Brazil, forged a continued relationship with schools and the community where it became more evident to us that both the idea of art we learned was obsolete, as were the forms teaching at its core making it a patriarchal and neoliberal eurocentric bubble endowed with essentialism, arrogance and paternalism towards the Political South.[1]

The bodies that we transport to this quilombo, bodies of white women, from the privileged european class, carry with them not only the referred heritage of hegemonic artistic education but also the desire to decolonize the thought and actions that we advocate through the encounter with Conceição das Crioulas and its various struggles, namely in the field of specific, differentiated and intercultural education. What is the place and time for the effort to decolonize the 'self', authorial, academic, of genius, within the knowledge and culture that each one carries?

Keywords. Anti-colonial, Feminism, Displacement, Quilombola, Relational Art

General description

Europe lives in the illusion of being the example of an evolved society with the best theories and knowledge. With a tendency to be closed in on itself, it contributes to the genocides that occur throughout the world, justified by the cultivation of individualism, forgetting and/or denying the centuries-old links with the South, as well as the strong presence of these peoples in European territory.
As individuals we are part and product of this Western education that conforms and formats us, marking the seduction of superior, advanced and omnipresent thinking.

Attentive to this discomfort we emphasize the listening, that becomes more and more urgent as a way of relating to the communities with which we were relating, and we also realize that our vision is impregnated with the insufficiency that the hegemonic ideas that constitute us originate.
This awareness of our fragility brought us closer to the field of action-investigation in an anti-colonial search, which has allowed us to perceive how much the political south is not only domination and oppression, but also resistance, self-determination and independence of its peoples, today in struggle for the decolonization of the domains of being, power and knowledge.

In Europe we tend to find an agenda and policies for the integration of people from the south from a perspective that is sometimes paternalistic, sometimes delighting and contemplating its exotic, as well as shaping for cultural assimilation in western standards and not for the affirmation and reinforcement of their subjectivities and histories.

This discussion arises from our displaced and committed female bodies with the urgency of decoloniality. The action and research within ID_CAI has allowed us to confront what this displacement of european bodies, from the middle class, to other places, can provoke in thinking. We displace ourselves, not to forget nor glorify, but to better recognize the failure widespread by the old continent and its ideals of evolution, progress and development. Arriving at the quilombola community of Conceição das Crioulas, in the Brazilian hinterland, we are faced with a collective experience, strengthened by a female leadership, enormously committed to the quilombola struggle, in a context hostile to minorities, with vertiginous setbacks at the social, cultural and educational levels which affect workers, indigenous and quilombola communities, traditional riverside populations, the LGBTQIA+ population and all oppressed minorities. Their struggles for the territory, rights and the construction of specific, differentiated and intercultural

Figure 1. Preparation of clay for traditional burning

Figure 2. Know the territory - walk[2]

education, for the preservation of material and immaterial heritage, strengthen their form of conscientization of the quilombola people's identity.

> We understand that we are ethnic communities, with our beliefs, way of speaking, eating, praying, celebrating and playing, with struggles and knowledge different from the surrounding society, within a diversity that is rich in creativity, respect and resistance. Therefore, our school must be thought of in our own way, as an instrument of our struggle for our territories, in the valorization of our ethnic identity and the knowledge and stories transmitted by the older people, seeking an improvement in the quality of life for each quilombo. (NASCIMENTO, 2017, p. 79).

Their committed struggle and the unique value of the community organization of the "Quilombola Association of Conceição das Crioulas", puts us before the effort to be part of a struggle and respond to requests bolded by the community, in the sense of getting involved in it, because we recognize in the quilombola struggle a very strong conscience and a decisive openness to identity, racial, LGBTQIA + diversity.

That movement and that connection between the university and the community, allows both a collective encounter of a political-militant nature, in which the border between the aesthetic and the political is sewn, as a place and a time for the effort to decolonize the "self", authorial, academic, genius, within the knowledge and culture that each one carries. It allow us not only to listen to the voices of various leaders, now also masters by the academy, presenting their thesis of Creole education to the community itself and what it has taught them, but also the contrast with the reflection of education and white, western, middle class visual culture that inevitably affects the quilombo's "think-do", subjecting it to the forces of the atrocious and capitalist system.

Methodology

Starting from the methodological legacy that ID_CAI has traced throughout its twenty five years of action, we sustain the relationship with Conceição das Crioulas based on the three C's, Knowledge [original name: Conhecimento], Trust [original name: Confiança] and Complicities, assuming continuous ties, engagement in a common struggle, and joint construction of achievements and reflections.

> We were formatted to pre-determine, however this relationality in contingency is from the domain of what is not known, but will come, an intercultural, agonistic and radical relationality. (RAINHO, 2018, p. 72)

The approach emerges from the collaborative and participatory work that we experienced in the II Encontro com As Artes, As Lutas, Os Saberes e Os Saberes da Comunidade de Conceição das Crioulas (II Meeting with the Arts, Fight, Knowledge and Flavors of the Quilombola Community of Conceição das Crioulas), characterized by relationality and immanence (COLECTIVO SITUACIONES, 2002), intercultural, agonistic and radical relationality (MOUFFE, 2007), composing research situations that are also built within the collective effort. This type of research integrates three methodological influences: i) decolonizing methodologies (SMITH, 1999); ii) participatory methodology of Research-Action (WOLUKAU-WANAMBWA, HLASANE, 2015), incorporating sensory ethnography and multimedia, being that the text will be accompanied by a set of images that convey the reality under study, as well as the landscape that gives sense to it; iii) respect for the necessary steps: Meeting, Trust, Sharing, an approach that reflects the understanding that ID_CAI has inscribed in the consolidation of its relations with the

communities, based on listening and doing research with the community, instead of research processes and methodologies that do not consider the community part of the research (RAINHO, 2018).

It is intended that communication occurs by assuming a dialogue, recognizing the strength of each speech, and the plural meaning of a collective presentation.

Outcomes

> If the construction of knowledge itself is already a major challenge in the history of mankind in all contexts and times, that challenge increases when we start to imagine what it means when we want that constructed knowledge to perceive the presence, to hear the voices and visualize the bodies of subjects who have historically been ignored and subordinated, as is the case of blacks, indigenous and women in Brazil. (SILVA, 2017, p. 16-17)

With this reflection we aim to confront hegemonic narratives around the displacement of our european women's bodies to the territory of women leaders of the community of Conceição das Crioulas in an anti- patriarchal, capitalist and colonial effort. The contamination of the field of aesthetics and politics based on art education is a basic condition to talk about commitment, but also about the obstacles in the construction of thoughts and practices of resistance and affirmation in the face of excessively controlling systems.

"But the work of various thinkers on radical pedagogy (I use this term to include critical and/or feminist perspectives) has in recent years truly included a recognition of differences—those determined by class, race, sexual practice, nationality, and so on. Yet this movement forward does not seem to coincide with any significant increase in black or other nonwhite voices joining discussions about radical pedagogical practices." (hooks, 2013, p. 20)

Returning to the reflection in the european academic and artistic context after this encounter with radical pedagogies linked to a very specific and community struggle in Conceição das Crioulas, requires a transport of:

- necessary enchantment of those who experienced the utopia in the quilombo, due to its democratic, community, plural and agonistic capacity to conceive and implement artistic education in the community;

- possible shock of what the bodies and the affections are capable of in the discussions and intense struggles in the quilombola territory, with what the gesture of scientific, literary and academic translation of activist and militant nature can do;

- understanding of the individual, quilombola, but also indigenous, woman, black and LGBTQIA +, as entities loaded with subjectivities that make up a collective of struggle for an epistemology and western praxis caught in the bonds of the individual seduced by the consumer society of neoliberal work.

The edification of transcontinental relations, aware of the historical relations that bodies transport in time and space, gives the field of this action-investigation an anti-colonial and feminist commitment. This requires attention and listening in the intercultural relations of the authors, as part of the ID_CAI, and

their disobedience in the field of artistic education, both in the joint actions in the quilombo of Conceição das Crioulas, and in the effort of educational interference in Europe.

Notes

1. With this expression, Political South, we refer not only to the geography of the southern hemisphere, but to the contexts and groups of people who resist the modes of supremacy and neoliberal hegemony

2. II Encontro com As Artes, As Lutas, Os Saberes e Os Saberes da Comunidade de Conceição das Crioulas, PE-Brazil

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Heritage and Community. Two Experiences of Heritage Education, a Research to Create a Sense of Community Belonging

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Abstract

The article describes two projects for the enhancement of urban cultural heritage in Italy, including a UNESCO site, based on a participatory research process that has made it possible to overcome the obstacles to access to cultural heritage through heritage education. In particular, the strategy adopted was to trigger a process of co-construction of knowledge based on mixed method research. Starting from cooperative work between a team with different skills and communities. Practitioners and academic researchers investigated and developed useful tools to collect autobiographical content, on the basis of which research was then carried out in the historical, artistic and visual fields for the participatory creation of tools for the fruition and interpretation of heritage.

Keywords. Heritage Education, Public Engagement, Collaborative Research

General description

We intend to describe an action research (Mortari) aimed at creating a process of creation and belonging by the community in relation to cultural heritage starting from educational actions. The discussion will use two case study. The first is MOBARTECH a large project of industrial research and development related to cultural heritage, which goes beyond the treatment here addressed within the disciplines of education.

Rarely cultural heritage have been seen as future for development in productive terms. This project is co-financed with FESR funds through a call for proposals from the Lombardy Region and involves five companies, two research institutes, three universities, one museum, one place of cultural interest and two cities. At the end of 2020 MOBARTECH will be a technological platform for the study and enhancement of historical and artistic heritage. In addition to the technical implementation aspects, the project includes three case studies strongly linked to the territory, including the one on the UNESCO site of Mantua and Sabbioneta, particularly relevant to the theme of the call to which we are responding. This case is coordinated by the team of the Department of Human Sciences for Education "Riccardo Massa" of the University of Milan-Bicocca, in collaboration with the Mantua and Sabbioneta World Heritage Office (UNESCO). The aim is to create a process of goodwill by the community that promotes the respect and attention to architectural and landscape heritage. Since they are the usual part of our daily life, they are not always perceived as an exceptional cultural heritage.

The first phase of the work consisted in collecting citizens' testimonies by different actions: a project of Alternanza Scuola Lavoro, experimentation activities in secondary schools, participatory activities in public squares and places of culture. The second phase saw the analysis together with secondary school students, two classes of a technical institute for tourism and suitably selected citizens of a series of instruments for the interpretation of cultural heritage. From these analyses a prototype level kit was produced. In June 2020 all this patrimony of knowledge has become a kit, produced by Terre di Mezzo publisher and freely usable in the two cities.

The second case recounts the actions developed in between the University of Milan-Bicocca and its territory. The university area has been seen as an opportunity for research and teaching. Bicocca is a district that has undergone a rapid change. It is a territory that before the arrival of the University, only twenty-one years ago, was an industrial area. The numerous formal changes in the buildings, the transformation of their use has hidden the memories of a place that can still be traced back to ancient times.

Part of the work has consisted of a qualitative and quantitative survey with regular visitors of the area (interviews and questionnaires) that revealed a recurring sense of "emptiness", "desolation" and "lack of warmth". (Zuccoli, De Nicola). Starting from these assumptions, the general research objective was to make Bicocca explorable and familiar, bringing to light the memories: essential for the places to become more welcoming. The actions aimed to make the neighborhood live by its history, exploring all available sources: archival documents, iconographic elements, tombstones and monuments.

The action consisted in walking around the places in search of more or less evident details. Alongside the study on contents and tools for the explorations with generic public, workshops were held with the students of Image Education course (Bachelor of Science in Primary Education). The aim was to reflect: on the educational value of designing space; on the educational potential of a territory, although it is not perceived as a cultural heritage.

Methodology

The two case studies are participatory action research (Mortari). In order to achieve the objective of making the public engagement, it was necessary to trigger a collaborative process (Lenoir, Desgagnè, Desgagné, Bednarz, Couture, Poirier, Lebuis) with the different actors of the projects. First of all towards the different research agents who in some cases come from different disciplinary fields in others are practicioners. Secondly, with the administrations and heritage holders. Finally towards the sources of knowledge to be put in the ground: the citizens who live those patrimonies (Cornwall & Jewkes,Katz & Martin).

From the point of view of the disciplines, the complexity of the heritages has made it necessary to involve heterogeneous topics: from geography to the soundscapes, from autobiography to outdoor didactics, from landscape architecture to video-making, from art history to contemporary art production, from art didactics and pedagogy to the body pedagogy . In particular, an attempt was made to invite experts who did not have a competence related to cultural heritage to implement the methods of interpreting cultural heritage (Tilden; Hooper Greenhil; Volli) starting from their specific skills.

From the point of view of the didactic methodologies put in practice, we worked in the field of informal education (Tramma, Nigris) and active methodologies (Dewey, Nigris, Zuccoli). With adolescents we worked in the sphere of cooperative learning (Freinet; Johnson) and peer education (Di Cesare, Giammetta; Shiner) trying to trigger metacognitive processes (Albanese, Doudin and Martin).
In both cases a paradigm shift was made in the process of heritage exposure.

If first we started from the narration of the expert, a frontal one, then we moved to a didactics of the sources in which the cultural object was interrogated. In these projects, the effort has been to start from scientifically validated sources such as to induce a work of interpretation in the case of Bicocca and a new construction of knowledge in the case of MOBARTECH by our audiences.

In both cases the citizens, researchers, practitioners and institutions collaborated to build together the knowledge to be made available to other audiences. In particular, the role of communities in relation to cultural heritage (especially landscape heritage) was discussed, as stated in the Faro Convention (2015) and the Charta of Siena 2.0 (2016).

Outcomes

In short, we created a process of co-construction of knowledge, through which we set out to enhance the urban context as a place of relationship between cultural heritage and the values, traditions and stories of a community. The result is a complex of knowledge, memories, collective and individual representations, from which we have reached and will continue to reach for the design of tools aimed at supporting visitors, student and in general citizens in a participatory, sensory and emotional journey of interpretation of heritage.

In both cases the tangible result was the production of real tools to be used in different ways and with different skills. In the Bicocca case, the tools were created to carry out guided tours characterized by a strong involvement of audience. Depending on the themes tackled, visitors have at their disposal visual and narrative materials, as well as investigative tools, useful for activating a process of acquiring new knowledge based on the "hands on" and "mind on" methodology, in the wake of the research carried out

during the Paesaggi culturali project (De Nicola, Zuccoli 2014). With regard to MOBARTECH, we worked on the creation of a single interpretation kit, which would make it possible to enhance the unity of the UNESCO site of Mantua and Sabbioneta.The peculiarity consists in the possibility to be used without the help of a guide, but at the same time it allows to propose laboratory activities managed by teachers and specialized operators. In order to meet these needs, the tools allow reading at different levels of competence: from children accompanied by their families to connoisseurs to explorers by chance, with due care to the different abilities.

It was an act of contemporary cultural production, in which the process was as valuable as the final result. This has led to a change in the paradigm of cultural heritage valorisation. We started from the community that acted within the landscape of reference, understood as a real identity horizon (De Nicola, 2014) to find the form that most adheres to a collective discourse of restitution of cultural objects, in this case the city's heritage. Precisely from this overturning have emerged the critical points that have determined our challenge:

- the valorisation of an extensive heritage that is not limited to the cultural function alone

- so many subjects involved to which correspond as many interests and needs for which we have to find multiple answers and as little standardized as possible

- two vibrant cities, distant from each other in many ways, yet patrimonially united

- a neighbourhood conceived more as the place of many services than a cultural landscape

Facing this challenge in the ways described, has questioned the definition of cultural heritage: no longer the set of goods and practices identified and valued by a small circle of professionals, but the complex of identity symbols selected by citizens and validated, studied, made as accessible as possible to the general public through the work of experts. It was a cooperative process between a team with different skills and communities. Practitioners and academic researchers first of all researched and developed useful materials to collect autobiographical content, on the basis of which research in the historical, artistic and visual fields was then conducted.

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3. Research on Art Practices for Opening Gazes

Cinema and Dissidence in Teachers Training

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Abstract

During this academic year in teachers training we have decided to work within the space of cinema and dissent. Our aim has been focused on exploring the field of cinematographic language and its role in the identities formation. Specifically, paying our attention towards those audiovisual stories where certain people are systematically forced to continue occupying a subordinate position in our social imaginary due to a class, gender or cultural condition.

This topic invited us to think about a cycle of body practices and audiovisual creation parallels to the experience of watching movies, activating another class of more problematic stories about the narratives that are presented to us as true and even about the audiovisual syntax itself used by media productions. Our methodological proposal is articulated in three questions that would guide the enquiry practices parallel to the viewing of films: How is the story told?, Who does the story tell? and Whom is it told to?, and What other counter-narratives are possible to build?.

In our approach to cinema and dissent, we aspire to generate other critical dialogues around the cultural and symbolic production of diversity that arises from audiovisual fields. The type of pedagogical approach that we bet on pursues a more horizontal relationship between the image and the observer. The formative work through the body and the visual allows us to adopt a different enquiry approach with which to build creative resistance practices capable of putting into crisis the risks of a hidden visual curriculum.

Keywords. Cinema, Teachers Training, Media Literacy, Critical Thinking, Art Based Research.

General description

As in previous academic courses we have been incorporating into our subjects within the Faculty of Education, those topics and lines of reflection opened from the community of practice named ARTikertuz (Aberasturi-Apraiz et al., 2016; Correa et al., 2017; Guerra, 2017). It is a space of thought made up by different people linked to education and art, which contributes to deepening into the aesthetic and political role of artistic practices to denature the logic that encloses our social realities. Although in past academic courses we turned our attention to rethink artistically such disparate topics as ecology or migration, during this year we have decided to direct our attention toward the role of cinema itself as a medium that contributes to shaping identities within the field of education.

The *cinema and dissidence* space invites us to think around a cycle of activities around audiovisual performace and its possible link with other aesthetic and pedagogical disciplines during the teachers training. It implies to build a space of pedagogical relationship that allows us to approach the film experience beyond the projection room. It also allows us to transcend our role as mere spectators of the moving image projected in a dark room, and to explore new fictions bordering between the real and the possible. By recovering certain bodily and audiovisual creation practices parallel to the experience of viewing the films, we activate another stories about the narratives that are presented as true and even about the audiovisual syntax used by media productions.

In fact, following the position of Rancière (2012), cinema can be interpreted in multiple ways. It is a space to enjoy, but also a shadow show where we are affected by secret emotions. An experience that accumulates and sediments in us of these presences as their reality is erased and modified, recomposing other memories and words that move away from what the projection showed. It is also an ideological apparatus that produces the images that circulate in society. A kind of writing in motion that sometimes marks the frontiers of exclusion, disguises and hides them, expanding their limits, pressing, changing their color, body and language (Skliar, 2000).

Precisely, during this course we have begun to approach towards those audiovisual stories where certain people are systematically placed within the discourse of the deficiency; on many occasions because they shape a minority, destined to be trapped in a loop of clinical and therapeutic constructions that obviate the true social, political and anthropological character of disability (Calderón & Calderón, 2016). In others, by favouring a look on certain people who force them to continue occupying a subaltern position in our social imaginary due to a class, gender or cultural condition (Hernández & Sancho, 2018). In fact, we know of the influence exerted in our actions and ways of interpreting reality by those around us, as well as the cultural codes that legitimize. A type of cultural logic that "preaches, teaches, warns, incites, and even blunts our minds to make us see exploitation and/or repression as normal and natural, or allows alienation to live pretending that its consequences are not felt" (Galtung, 2016, p. 155). These power relations in which we are immersed have a positive and productive character as they conform identities (Foucault, 1999). Any decision that acts in favor of the exclusion and subordination of one party over the other will be leading to the construction of a stigmatized identity (Barton, 2000). Thus enabling those who are represented to occupy a social category that devalues and leads to exclusion and oppression pathways (Calderón & Ruiz, 2014).

Methodology

During our workshops we invite our students to adopt the position of the emancipated spectator like the one Rancière (2010) suggested. Allowing us, to demystify the nature of the representations offered by

cinematographic stories through acts that lead us to observe, select, compare and interpret; by composing another kind of stories or images and associating them with a story read or dreamed, lived or invented. Assuming that emancipated position therefore pushes us to understand the structure of domination and subjection to which any form of representation is attached. And perhaps, lead us to have to assume the *imperative of dissidence* that Javier Muguerza (1998) pointed out, which forces us to say no to situations in which injustices, indignity, lack of freedom or inequality prevail. A dissidence position understood as an opportunity to explore new moral territories, but without trying to impose our position although we aspire to share our same conviction.

In order to enquiry about this kind of emancipated and dissenting positions against the hegemony of the single story, we have based on the methodological proposals suggested by authors such as Fueyo and Fernández de Castro (2012) where they invite us to rewrite any social representation of the cinematographic medium. This training approach, in turn, leads us to question what kind of pedagogical practices direct the gaze to estrangement, and contribute to formulate counter-narratives against the hegemonically constructed stories about functional, intellectual, cultural or sexual diversity.

We thus face our work in teachers training through reflection dynamics parallels to the viewing of the films based on three question blocks:

- *How is the story told?. Gaze, frame, representation.*

It is about focusing our attention on the kind of elements that privileges the audiovisual lexicon in favour of a specific semantic and political intentionality. Every symbolic social construction contains an ideological and self-serving reading of the reality it shows. Our aim is to focus on basic elements of images such as colour, light, plane or composition, reflecting on their possible meanings.

- *Who does the story tell? and Whom is it told to?*

The subjective gaze of the person who directs the lens of each camera shows us a certain way of seeing the reality (Comolli, 2007). It is important to know who builds the stories and the type of audience they are targeting. Analysing, for example, the trajectories of female film directors and the type of alternative glances that they elaborate on other women who may be placed in subaltern positions.

- *What other narratives are possible to build?*

Each film story lends itself to multiple subjective readings of the narrated. Body staging through dramatization strategies, such as the *theatre of the oppressed* (Boal, 2001) or performance, allow us to embody the origins and consequences of oppression situations narrated and even to imagine other possible alternative stories. Likewise, we explored with the creation of audiovisual products (Harris, 2018) by fixed and in movement images, aimed at denouncing a certain social problem, which contributed to develop individualized authorship forms and explore other constructions of media writing and reading. Among them, we have used *collage film* (García & Gómez, 2009) juxtaposing found footage from disparate sources. In this way we facilitated a dialectic disposition between images that allow us to create new meanings about reality.

Outcomes

In our approach to the field of *cinema and dissidence* we aspire to breed other critical dialogues around the cultural and symbolic production of diversity that is generated from media. The type of pedagogical approach for which we bet on in teachers training pursues, as pointed out by author Dussel (2014), to desacralize and allow a more horizontal relationship between the image and the observer. Because film images are never a simple reality, as Rancière (2011) said, we need to problematize and denature the messages they contain; questioning to what extent the fictions we consume influence the vision of our realities and ourselves.

John Berger (2017) reminded us how the ways of seeing affect what we see. Everything we know or believe influences how we see things. We never look at just one object, but rather, the relationship between that object and ourselves. That is why in teachers training we are committed to carrying out learning experiences that facilitate the encounter between cinematographic art and all aspects of our own individual experience. Thus, we stop delegating the power to construct meaning about reality to the cinematographic constructions that we approach. We need to democratize the production of truth, explore the multiple meanings that images acquire and thus question their forms of authority, what they show but also what they hide.

Under this purpose we find it necessary to embody the type of message that comes to us, recovering the corporal within the training processes as an archive (Albarrán, 2019) that promotes epistemological displacements with which to recall and interpret stories from our memory and thus rework new narratives, perhaps more fair and decolonial (Mignolo, 2008). The work through body and image allow us to explore the margins, combining fiction and reality and relativizing the hegemonic position generated by the audiovisual productions that we sometimes approach.

We should explore performative and creative actions in order to generate more evocative and diffractive ways of reading the symbolic configurations of the otherness that can prevent us from carrying univocal readings of represented realities. The training work developed allow us to adopt a different enquiry approach, enabling to put in action creative resistance practices (Collins, 2007) that challenge the hidden visual curriculum extended under an androcentric, normative and colonizing gaze within our western countries.

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Art Training Institutions as "Dream Factory". Constructing a Community of Practice for Senior High School Students in China

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Abstract

This paper examines how an art training institution, a non-mainstream form of education in contemporary China, serve as 'dream factory' for some students in a senior high school in Henan Province and how this 'factory' has constructed a community of practice within which many students pursue desirable success through art examination rather than the general university entry exam. Drawing on participant observations and interviews, this paper finds out that Characteristics of communities of practice "domain, mutual engagement and shared repertoire practice" are interrelated, often overlapping in participant's descriptions of arts training experience and desire-governing. Thus, this paper argues that art training institutions are communities of practice for senior high school students.

Keywords. Off-school Education, Art Training, Community of Practice, China

General description

Introduction

Art examination is a sub-category of China's university entry exam. It refers to some authoritative arts colleges or arts departments in some colleges hold a comprehensive professional examination for senior high school arts candidates at the end of the first semester of third grade. Those who pass the examination will obtain the professional qualification certificates of applying for the college. With qualification certificates, they can participate in the college entrance examination and be admitted with lower scores.

By 2020, the number of applicants for the art examination reached 1.17 million, accounting for 10.9% of the total number of applicants for the national college entrance examination (10.71 million) in China. Exactly, "art exam fever" has become a special education scene in China. There are some reasons why art exams have become popular in recent years. First, some parents and students believe that participating in arts examinations is a shortcut to higher education. Second, many of the younger generation share a dream of becoming celebrities, who will have both fame and fortune overnight. Third, some students do like arts. Meanwhile, the art training institutions have mushroomed during the last decade. Most of these art training institutions use "dream" as a key approach for recruiting prospective students. They are unique "dream factories" in China. Therefore, this paper takes art training institutions as an analytical unit to further explore two questions:1. What roles do art training institutions play in the reform of senior secondary education in China? 2.How do these "dream factories" operate?

Quality(*suzhi*), desire-governing and communities of practice: a theoretical framework

In the early 21st century, China promoted quality (*suzhi*) education. The main purpose of quality education is to improve the basic quality of students. This public decision promotes the development of art training. Fong (2007) argues,

> academically unsuccessful urban Chinese youth could draw on alternative definitions of ideal personhood (in terms of patriotism, morality, and good citizenship, or in terms of a wide range of knowledge, hobbies, talents, and experiences associated with the developed world elite) that were also promoted by mainstream adults, including high-level policymakers.

Quality(*suzhi*) education and academic promotion are educational aspirations of many Chinese families. Parents, teachers and students may try their best to make their "dreams" come true. Anthropologist Andrew Kipnis (2011) uses "governing" as a key concept in his award-winning book, *Governing Educational Desire,*

> It rejects a strictly top-down imagination in which a small group of state elites governs the masses. Rather, governing is carried out by various representatives of states agencies, by teachers and parents, by children vis-à-vis one another, and by children vis-à-vis him or herself. (p.5)

Governing is also widely practiced by different groups in arts training institutions. It is similar to what Kipnis (2011) has pointed out as follows, "Teachers, education researchers, and government bureaucrats argue endlessly over how to induce students to grow into patriotic, creative, 'high-quality', entrepreneurial, responsible, moral, intelligent, and adaptable adults as well as over which of these qualities is most important." (p.6)

Social scientists have used versions of the concept "community" for a variety of analytical purposes, but the origin and primary use of the concept "community of practice" has been in learning theory. Anthropologist Jean Lave and Etienne Wenger coined the term while studying apprenticeship as a learning model. The community of practice theoretical model of knowledge consists of three basic elements: a joint enterprise (domain), mutual engagement (community), and a shared repertoire (practice) (Wenger,1998). Joint enterprise, or domain, is the shared goal that drives the community of practice. 'The domain inspires members to contribute and participate, it guides their learning, and gives meaning to their actions' (Wenger, McDermott & Snyder,2002). Mutual engagement refers to the social fabric of the community of practice. 'It encourages a willingness to share ideas, expose one's ignorance, ask difficult questions, and listen carefully' (Wenger et al., 2002). Shared repertoire or practice refers to a 'the specific knowledge the community develops, shares, and maintains' (Wenger et al., 2002).

Methodology

This study uses a qualitative approach. The field site is Lingbao, a county-level city in Henan Province. Given the low level of economic development, there are not as many art training institutions here as in big cities, and almost all arts schools are private institutions. Lingbao is a growing small city which is very common in China. Studying the development level of art education in this city is more complicated and socially significant than showing the development level of art education in big cities. That's why I chose Lingbao as my field site.

The main fieldwork of this study was conducted from November 2019 to June 2020. The main fieldwork can be divided into two stages. In the first stage, I visited some art training institutions. During these visits, I talked to students, teachers, administrative staff, and parents. The purpose was to gain a broad sense of how do these "dream factories" operate. In the second stage, I chose the biggest institution to do further study. This school specializes in college entrance examination training for art candidates. The campus covers an area of more than 1,000 square meters. Professional teachers are hired to teach dance, vocal music, choreography, and broadcast hosting. There are currently more than 100 students.

Ethnographic observation, formal interviews, and informal interviews were used for data collection. Ethnographic observation was used to know the class schedule, teaching methods and so on. Interviewees included administrative staff, students, teachers, and parents. A total of 20 students were interviewed. Formal interviews with administrative staff were semi-structured and guided by two main questions: What is your school philosophy? How do you make sense of the relationship between training institutions and formal schools? Framed by these questions, follow-up questions were asked to explore the roles of art training institutions in the primary education stage. The formal interviews often took 30 to 60 min. Informal interviews were open-ended and depended on the context. Notes and analytical memos were often taken after the casual discussions.

Outcomes

I We often talk about communities at the regional, national, urban levels. In fact, art training institutions are new communities of practice. Characteristics of communities of practice "domain, mutual engagement and shared repertoire practice" are interrelated, often overlapping in participant's descriptions of arts training experience and desire-governing.

Firstly, passing the art exam is a shared goal of different groups. As Figure 1 shows, academic failure (60%) is the top reason for choosing to take arts exams in Lingbao. In order to send their children to arts training institutions, parents will pour out their income. One respondent who studied dance mentioned, "I spent maybe 200,000 to 300,000 RMB to study dance since I was a child, but I spent more than 100,000 RMB just in the past six months." (S1, May 17, 2020). As she said, "My parents are working in an institution, about four or five thousand a month." (S1, May 17, 2020), this family's education expenses occupy a considerable portion of the family's total income.
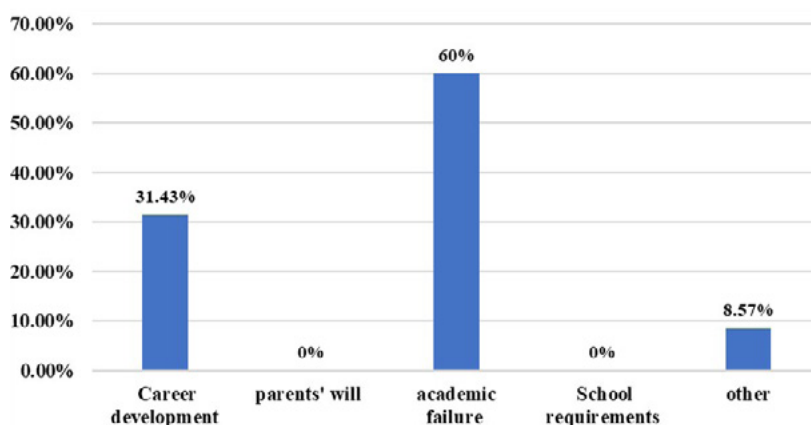

Figure 1. The main reasons of taking arts exams (N=35)

Secondly, in pursuing their educational desire, students engage in joint activities and discussions, help each other, and share information. Although students have same schedule and training tasks, they are not at the same level due to a variety of factors, including talent differences. During regular training, they may point out others' problems and discuss ways to refine their techniques, such as how to work with shadows to make the person's face more three-dimensional. To some extent, the main purpose of arts training is not just 'educating students' for passing the exams. Rather, it is to "produce" desiring subjects who can fit in in the community.

Thirdly, students and teachers at arts training institutions are practitioners. They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems—in short a shared practice. Constructing a Community of Practice takes time and sustained interaction. Students will go through the same process at an arts training facility. For example, a dance student should spend six months preparing a repertoire for the art exam. She has to understand the emotions expressed in the repertoire, improve her dancing skills, and standardize her dance movements with the help of others.

In addition, as a new type of community, arts training institutions provide a platform for strengthening residents' contact and changing cultural values. Students from different schools study in the same institution and can develop new friendships. Chinese traditional Confucianism causes some parents to believe that learning art is a bad business, but art training institutions have changed the phenomenon of "art stigmatization". Meanwhile, these new communities have broken the monopoly of the elites on art, narrowed the gap between regions and cities and promoted education equity.

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Toilets in the Faculty of Fine Arts. Visualities and Gender Dimensions in Arts-Based Research

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Abstract

A master seminar of art-based research. A proposal of learning by doing while we become in research. Let's make a cartography about our interests. What do we want to inquiry while we learn what is arts-based research? After two sessions of sharing and mapping we choose the toilets of the faculty of fine arts.

But we are a very big group with different interests in research in toilets… Let's split into three groups and, after that, we will put in common our findings: selfies-mirror, rhizome as toilet water, dialogues with doors' toilets drawings and writings, collective learning, visualities of boys' and girls' toilets…

Exploring the social and behavioural dimensions of toilets mainly through a compilation and analysis of text-images in a procesual blinded dialogue allowed students to find a space of deconstruction of their own prejudices and standardized ways of understanding gender expressions generated by cultural constructions or personal experiences. In this way, toilets acted as a trigger, allowing the researchers to detect their preconceptions about this topic and to broaden their view.
Finally, the seminar and the research arisen allowed students to explore ABR in different dimensions: from the visualities and the use of image methods; from the cartography and mapping ; and from the performativity and the relationality that creates events and real learning.

Keywords. Toilets, Higher Education, Arts-Based Research, Gender Perspective

General description

For more than ten years, the Faculty of Fine Arts of the University of Barcelona has been including arts-based research in its curriculum, with an optional course in the degree of Fine Arts and a specific seminar in the master's degree called Visual Arts and Education: a constructionist approach. The teachers involved in these subjects consider arts-based research (ABR) as an opportunity to introduce to students other modes of research, think and be(come) in the world (Hernández-Hernández & Onsès-Segarra, 2020).

In addition, rather recently, teachers started to get interest to posthuman and new materialisms theories, redefining the way they had been teaching arts-based research, by aiming students to pay attention in their research to "the intertwined relations; the entanglement of facts, actions, attitudes, and spaces; the movements of becoming; the relational rhizomes, and so forth" (Onsès-Segarra & Hernández-Hernández, 2017, p. 66). Based on an ontology of becoming (Carlin & Wallin, 2014; Coleman & Ringrose, 2013); understanding that learning is rhizomatic (Cormier, 2008; de Freitas & Sinclair, 2014; Semetsky, 2006; Tillmanns, Holland, Lorenzi & McDonagh, 2014; Rodrigues de Amorim & Scott, 2018) and living the teaching of arts-based research as an adventure (Atkinson, 2015), every course in this faculty is different from the previous one.

This paper focuses on the master seminar about arts-based research carried out during the academic course 2019-2020, specifically, in an arts-based research done by thirteen from twenty-five students that attended the seminar. That year, the teacher proposed students put in practice the idea of learning-in-the-making (Ellsworth, 2005). During one week, students were introduced to ABR at the same time that they were invited to develop at least one research. Thus, after three initial sessions in which students and teacher were involved in readings, cases of ABR, and visited an exhibition, students were asked to carry on an ABR. During two sessions, students were discussing and thinking altogether about what they wanted to learn from and through ABR. To do so, they created a collective cartography (figure 1) that helped them to 'see' which were their main focus and interests for research.

Figure 1. Developing the brainstorming cartography

After the brainstorming session, the toilets emerged as the main topic. Students had been talking about that in another master seminar about masculinities and most of them wanted to know more about it. Getting involved in the ABR seminar, thirteen students considered that they could better explore gender dimensions of/in toilets carrying out and arts-based research. At the last day of the seminar, they decided to split into three smaller groups, since after more time in discussion, they realized that under the

umbrella of the toilets, there were different research interests. The three research proposals about toilets were:

1) An ABR that questioned how university students conceive the public toilets in their faculties, how they relate to it and what other cognitive and affective relationships they offer to them.

2) Another one explored how the intimate and the private were put at work in toilets from their visualities and in which ways that resonated with the researchers involved.

3) The last proposal focused on the concepts of performativity, anonymity and gender at the Faculty of Fine Arts toilets. Students were interested in the type of language that students of Fine Arts degree used inside those spaces and which kind of dialogues were created among unknown people. The initial question research was: ¿How are gender languages reflected through the interventions carried out in the boys' and girls' toilets?

This contribution is centered on this research, looking at connections, folds and tensions among the three inquiries, and how students and teacher learned about ABR in developing and accompanying them.

Methodology

Three research approached to ABR from the concept of rhizome (Deleuze & Guattari, 1987; Irwin et al., 2006) and the ontology of becoming (Carlin & Wallin, 2014; Coleman & Ringrose, 2013; Irwin, 2013). In this way, students rather than focusing on answering the initial research question, they allowed themselves to be open to the unexpected, flowing in the drift of research, and putting the attention to what was happening to them throughout the research. However, each one used different methods:

1) The first group collected images taken by themselves of the Faculty of Fine Arts and the 'selfies-mirror' that fine art students shared in social networks such as Facebook and Instagram. This is because they connected and resignified the concepts of private and public with practices of visual culture in the digital era. As a tool for analysing all those images, students elaborated a cartography that led them to create the metaphor of 'Rhizome as toilet water' (figure 2). This allowed them to think about the relations between theory and practice in research as the concentric movement of the water dragged towards the center of the toilet, performatizing the inquiry as a circular and constant movement, which starts from a center of interest and moves and absorbs everything they consider part of this socio-spatial relationship mixing them in a concentric movements.
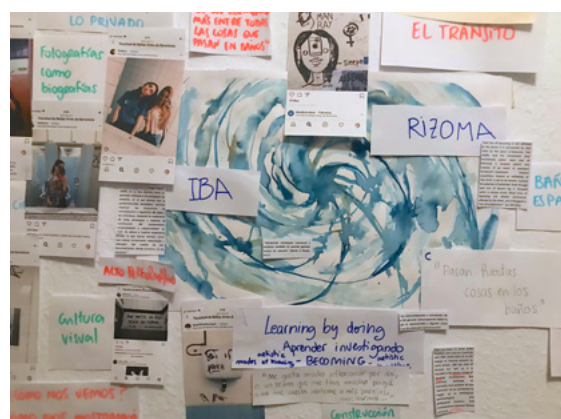

Figure 2. Rhizome as Toilet Water Cartography

2) The second group experimented with the conversation as research. In the process, students encompassed what they were learning with what they had experienced before in other toilets. To do so, they took images from toilets and intervened them (figure 3).

Figure 3. Rhizome as Toilet Water Cartography

Together, they deconstructed and constructed knowledge that came and went, a becoming and questioning with each other. In sharing and transiting through the doors of those toilets, they vindicated and mobilized a collective learning.

3) After analysing the visualities of boys' and girls' toilets, the third group decided to address the problem of research by planning actions that would trigger and affect the space generating different perspectives. In this way, anonymous confessions and texts representing gender stereotypes were intruded in order to observe new anonymous interventions generated around them. In this way, day after day the group was following the course of the 'interventions' by taking pictures of them (figure 4).
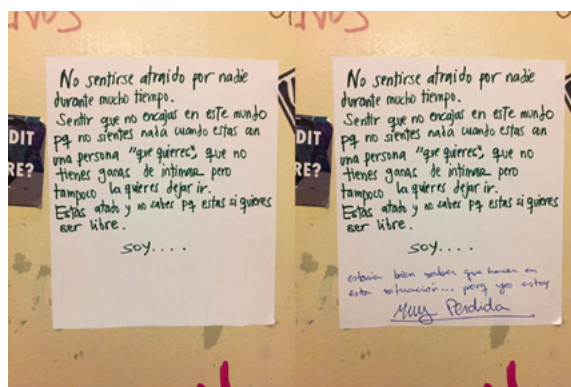

Figure 4. Example of a triggering message in the boy's toilets

The methodologies used in the three groups intertwined and covered different areas at both conceptual and social levels. Starting from what comes from the experience in the use of public toilets, each group linked its own subjectivities and began the research with the challenges encountered on their day-to-day basis. Thus, although three ABR used different methods, three of them coincided in taking into account certain kinds of intervention in the toilets, as well as base the research in dialoguing in researching.

Outcomes

Although the phenomenon of 'latrinalia' has been widely researched (Haslam, 2012; Meade, 2015; Gadsby, 1995; among others), the studies presented open new insights in the way that are placed under the umbrella of arts-based research and are centered in the toilets of the Faculty of Fine Arts at the University of Barcelona (Spain).

Researching under an ontology of becoming entailed that no group answered their initial research questions at the end of them. Instead, they reflected about other issues that emerged during the research processes and ended up with new questions. This is because the research was developing and changing according to what was affecting it and their researchers. In all cases, toilets served as a path that revealed issues and problems beyond what people usually do in these kind of spaces. The research displaced previous knowledge of students and the teacher who accompanied them during the research, and generated new questions. This led them to think about Haraway and her notion of situated knowledge (1988) and how the researchers' position and movements affects the research itself.

Exploring the social and behavioural dimensions of toilets mainly through a compilation and analysis of text-images in a procesual blinded dialogue allowed students to find a space of deconstruction of their own prejudices and standardized ways of understanding gender expressions generated by cultural constructions or personal experiences. In this way, toilets acted as a trigger, allowing the researchers to detect their preconceptions about this topic and to broaden their view. They also realized how the public restrooms are continuously resigned from a heterotopia that perceives a network of cultural and historical signs. By complexing these sites from visual analysis, they focused on those images that are built on the intimacy of space and that the technological and social phenomena of our culture redirect to the space of diffusion and social networks, creating a new dichotomous discourse between public and private.

Therefore the inquiry is also affected by transiting through space from a research position and allowing a constant displacement in the becoming of the research. This approach to space enacted a shift in perspective of what it means to perform art-based research, movements related to everyday transit spaces and generated the possibility of rethinking what is normalized in our routines. In addition, in all groups, the important role of photography as a tool for documentation and analysis, allows to visually highlight what was expressed in toilets. This also led to the understanding that images as drawings or text were marked in these spaces as traces of the presences of those who passed through. In this sense the use of images as a methodological tool is consistent with what was inquired.

Finally, the seminar and the research arisen allowed students to explore ABR in different dimensions: from the visualities and the use of image methods (Hernández & Aguirre, 2012); from the cartography and mapping (Fendler, 2013; Onsès-Segarra, 2018); and from the performativity and the relationality that creates events and real learning (Atkinson, 2011; 2012; 2015). This inquiry experience led students and teacher to rethink and understand through creating and researching about what we had been learning before in a theoretical way, just by listening or reading papers. Through this final experience of IBA

seminar, we discover the possibilities of learning in the becoming of the inquiry. As Irwin (2013) explains, 'Becoming-intensity is about the capacity to affect and be affected through the dynamic movement of events with learning to learn' (p. 206).

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4. Arts and Education Across Concepts

Concerns Raised by Research in Art Education Regarding a Personal Archive

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Abstract

This study presents a set of problematizations to the delve postures about the archive and its archiving processes, driven by the research done to the personal archive of the Portuguese painter and teacher, Elvira Leite, who from 1960 to the present has intertwined the artistic and the educational, having conceived dozens of games, books, projects and strategies, thus becoming one of the most influential figures in the praxis of art education in Portugal.

The study is organized in three moments of conceptual complexity supported in the areas of historiography and archival: discussion about the personal archive, interpretative approaches and archival processes; reflection on individual and collective memory, present in oral testimonies; and confrontation of the stereotyped idea of truth linked to the historical document and the archive. Throughout the research, critical discussions emerge from naturalized forms of thought and action about the archive, among which are: the impartiality of the archive; the spontaneity of the personal archive; memory as a resurrection of the past; truth as a definitive narrative; the archive as truth; linearity and historical causality; the archivist as the neutral guardian of truth; the document as historical evidence; oral testimony as biographical truth; the personal account as individual memory; the spontaneity of memory.

Keywords. Elvira Leite, Personal Archive, Memory, Oral Testimony, Document.

General description

The absence of a present history for arts education in Portugal gave rise in i2ADS[1] to the research project "ARTED_Archive – Artists and educators historical and experimental archive: Artistic and pedagogical practices in Portugal".[2] My doctoral research in art education, which is laid in this project, is centered on the study and exhaustive survey of Elvira Leite's archive on the artistic-educational practices and from there to collaborate in the constitution of the historical and experimental archive here referred.

Elvira Leite's archive is made up of several materials produced over her 60 years of work in the field of art and education, among which are thousands of photographs and slides, games, books, notes, texts published and unpublished. Elvira Leite (Porto, 1936) graduated in Painting in 1963 from ESBAP[3] and obtained early notoriety in her artistic career, participating in national and international exhibitions, winning national awards, she is also represented in Portuguese and foreign collections. Still, in the 1960's she started a career as a teacher in public education and later she moved away from a restricted field of art and established her practice mainly in the field of education, developing methodologies and educational approaches focused mainly on group work, starting from daily problems and under the logic of the project. Together with her role as teacher, she maintained artistic-educational projects implemented in studios, museums and socially vulnerable communities.

There are countless activities and projects that she has conceived at the school environment, besides that she has a curriculum full of extracurricular accomplishments, as these examples: edition and publication of games and gamebooks by ASA Edições; collaboration in programs of restructuring the educational system, promoted by the Portuguese Ministry of Education; coordination of training actions for teachers and immigrant women; consultancy at UNESCO for artistic education in Portuguese-speaking countries; educational consultancy and coordination of projects at the Regional Center of Traditional Arts, Soares dos Reis National Museum and Serralves Museum; writing of literature on project work, pedagogy and creativity.

Elvira Leite's archive is a personal, intimate and private archive and has yet to be organized, as it is living materiality to which Elvira frequently turns when visits, friends, journalists and students arrive to talk about past or future projects. In 2020 Elvira Leite and I started organizing this archive considering it needed to be rearranged to be assigned to i2ADS/FBAUP within the ARTED_Archive. Thus, I entered Elvira Leite's archive, which I have been getting to know under her guidance and enlightenment generated by the narration of her own experiences, recalling events, learnings, reflections, processes, friendships and feelings.

As I become aware that I am in front of this personal archive triggers some questioning about my way of investigating, in an attempt to have constructive self-criticism. Reflectively this could be seen as an attempt to answer the question "what is an archive?", or more specifically, "what is a personal archive?", as someone who seeks to define what lays there with a scrutinizing eye. However, with Azoulay (2012) I face another way of thinking, which instead of sustaining the distancing between the person who investigates and a certain archive – its object of study and giving it a definition, "what is it?" – she asks us "why an archive?". Her inversion of the direction of the inquisitive eye causes us to ask why we choose to search an archive and "what do we look for in an archive?" (Azoulay, 2012), in the sense of thinking about what we want to find in it and what we bring with us to when we first enter it.

Thus, in this study I search for a way of reasoning and a way of acting that problematizes the research from the archive and its archiving processes, questioning concepts and theoretical-practical postures that orbit it and that I, in my practice, end up reproducing innately.

Methodology

The study is organized in three moments of discussion, proposed as dynamic zones of conceptual complexity supported in the areas of historiography and archival, based on bibliographical research whose references are crossed and cross the experience born from the field research in Elvira Leite's archive.

In the first moment, I address the possible seductions and enchantments that researchers may go through when dealing with a personal archive, in its interpretation and during the archiving processes. It is in this context that Farge (2009) points to the need to be careful not to fetishize the archive objects and documents; the illusory feeling of closeness to reality; the imbalance between the enthusiastic passion felt by the archive and the reasonability of interpretative reasoning that must exist. Derrida (2001), Artières (1998) and Heymann (1997) indicate the presence of psychological processes and subjectivation of the self in the constitution of personal archives, emphasizing the procedures of choice, selection and construction of the image and memory to be preserved through these archives. This understanding is opposed to that of the traditional archival science (Camargo, 2009), facing with postmodern contributions the ideas of neutrality, naturalness, spontaneity and objectivity present in the traditional archival making (Cook, 1997).

In the second part, oral testimonies become the gravitational center of a reflection on individual and collective memory. Bosi (1994) and Halbwachs (2003) are brought to the discussion to emphasize the social condition of production of memory and account, criticizing the free and dreamlike character often given to individual memory as they perceive it to be produced by the recaller despite the availabilities and constraints of her/his present state of mind. On this same path, Bourdieu (2006) questions the illusion provoked by life stories when understood as a logical explanation and causal linearity, which when establishing true narratives disregard that the individual narrator is the ideologist of her/his history.

Finally, the stereotyped notion of truth as being linked to the historical document and the archive is confronted by historians such as Farge (2009), Le Goff (1990) and Foucault (2018). For Farge (2009), the look at history must allow for the emergence of truth based on arguments of plausibility and veracity, established through scientific demands that do not affirm it as definitive truth, but as narrative constructed and based on certain conditions of reasoning and legibility existing at present of the study and by those who do it. Le Goff (1990) and Foucault (2018) question the sense of truthfulness given to the document, such as can be found in a traditional archival theory, in which the document is considered an authentic and reliable testimony of a causal, sequential, homogeneous and continuous history that uninterruptedly reaches the present day. For the authors, the document is the product of a society, created in a dimension of memorization, becoming a document/monument that is conceived through an assembly process, being our task to dismantle the assembly present in the archives and break with the sequential, clear and evident narrations.

Outcomes

The inquiries that emerged from the theoretical body convened in this research allowed the initiation of a series of revisions in the forms, postures and insights induced by the management of Elvira Leite's archive and oral testimony. Thus, if Elvira Leite expresses her experiences with legitimate pride and satisfaction for her professional career, it is with effort I realize that her collection is not the result of mere chance, but of a thorough process of building an image of herself, which we can also read as an act of resistance (Artiéres, 1998), by not letting others tell her life, but to tell us first, in her voice, the meaning of the

life she lived, even if she is aware that this is not the only story to tell and that her narration will feed other interpretations. In this sense, Elvira Leite takes care not to conceive only an image of success and happiness, based on great deeds, striving to relate experiences in which she faced more difficulties and whose adversities were not overcome, thus trying to demonstrate that in her path there are also failures, insecurities, sadness and displeasure.

On the other hand, the conception that bases memory and remembrance on specific historical conditions will soon lead to the exploration of political, cultural and social panoramas of art and education – in Portugal and an international scenario – and to understand what conjunctures made possible the production and enhancement of certain narratives in the account offered by Elvira Leite. Consequently, the research that will follow will have to be continuously critical and attentive to the discourses about the truth to be preserved, produced or dismantled inside Elvira Leite's archive and the archive that will be created, the ARTED_Archive.

Finally, I consider that this study made it possible to highlight some formulations that are standardized and innate while working with archive and with the archiving processes, and that researchers should pay attention in the development of their research, such as: the spontaneity of memory; oral testimony as biographical truth; personal account as exclusively individual memory; the archive as truth; the impartiality of the archive; trust in the archive as an institution; the archivist as a neutral guardian of truth; the document as historical proof; the spontaneity of the process of accumulating documents; the linearity and historical causality; and the truth as the final narrative.

Notes

1. Research Institute in Art, Design, and Society.

2. The project is coordinated by PhD professor Catarina Silva Martins. More information in https://i2ads. up.pt/.

3. Escola Superior de Belas Artes do Porto is currently the Faculty of Fine Arts of the University of Porto

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Essay About Art as a Gift

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Abstract

The present essay is part of a wider research that focus on the relationship established between school and cultural and artistic institutions and intends to analyse the public policies of cultural, artistic and educational democratization that offer art to all of us – through a formula of the artistic education, via compulsory public education, the opening of cultural/artistic institutions to public in general and the relationship between school and other cultural/artistic agents-, from the conceptual lens of a gift. The concept of gift can be understood in different ways, more or less literal, but this essay intends to establish the theoretical nexuses between two dimensions that are considered essential to the question.

In Portuguese, the word *gift*, besides the concept of "donation" and "present" also comprises the notion of "special skill", in the sense of a "talent" and "natural ability", and "contemplation". In a general definition, the gift can be understood as an action that is performed "free of charge", with no expectations or guarantee of return, with the intention of the creation, maintenance or regeneration of a social trait or bond. On the other hand, through the analyses of "*Essay sur le don*" of Marcel Mauss (Mauss, 2003 [1925]), we can conclude that there are no gifts that are not calculated. We give in a way that seems free of charge, selflessly, but, to the author, this practice chains three mechanic laws: give, receive, accept; and give back, after accepted. Is the gift of art included in this complexity?

Keywords. Gift, Art, Artistic Education, Public Policies, School, Museum

General description

The search for understanding and problematizing the policies, arguments and practices that currently place the school in relation to other cultural and artistic institutions in the field of artistic education, which seems so natural today, led me to the action that allowed this happening. I consider I wouldn't be thinking about this educational relationship if the gift was not a constant in this field and if a gift of art wouldn't have occurred somehow.

Lewis Hyde departs from the premise that all work of art is a gift, being in the sense of pure genius, a natural talent conceived naturally to someone, and also on the donation that occurs between the artist and the public or at the time a person is touched by a work of art. The author considers that it is by means of donation that the artist nourishes their gift (Hyde, 2010). In fact, the arts field seems to be full of gifts. The *gift* is often understood as an innate *endowment* that allows the creation of the so-called artists who, in turn, give themselves to their public through museums and so many other spaces of exhibition or even through school that often establishes the first contact between someone and the cultural and artistic entities. No matter the means that make the artistic experience possible, may it be by it's production or consumption, being it directly or through one or other institution, we believe that art gives us something. We say the artistic experience gives us inspiration, imagination, creativity, sensitivity and, among other benefits, critical ability. A generosity of art to which public policies for the democratisation of the access to culture, art and education are important agents, whether in what concerns the artist's nutrition or even in the access of all of us to the artistic process and objects.

As a result, we consider, in this essay, that the gift of art is all the positive boost that follows the democratisation of the art, culture and education, and that enables everyone's contact with the arts field, being it boosted by means of the formula of the artistic education, via compulsory education, the opening of cultural/artistic institutions to the public in general, or the relationship between both agents. In a few words, Paris had a lot of works of art that until the French Revolution were only available to visitors selected by the royal family or by aristocrats. It was the donation of the royal collection and others to the state that allowed, for example, the opening of the Louvre Museum to the public in general.

Later, by decree of the 24th July, 1959, André Malraux, French Minister of Cultural Affairs, announced a policy that intended to offer access to all social classes to the collections and repertoire representative of the French elite scholarly culture (André Malraux, 1959). This policy will mark other occidental projects. Even if we will have to pay for it, from a democratizing point of view, and in rupture with the previous scenario, the opening of cultural and artistic institutions, such as art museums, to the public in general, has given everyone the possibility of enjoying and of searching an understanding of the art. Today, the donations from artists and patrons, along with some support from the state, make it possible to maintain cultural and artistic institutions open to the public, allowing everyone to enjoy, daily, the artistic, cultural and educational offers.

Methodology

The Concept of gift can be understood in different ways, more or less literal, but this essay tries to establish the theoretical nexuses between the two dimensions considered essential to the question. Thus, in the search for an understanding and the possibility of a critical look about the subject of this essay and in the definition of the two axes, an etymological and semantics research has been done as well as a revision of literature about the concept and practice of *gift*, and as well as a survey of speeches and practices that highlight its presence in this field.

Thinking about gifts is, in the immediate and most of the time, at least for me, thinking about *donation*, natural ritual practices that extend in time and unfold in a succession of altruistic acts, unselfish from the point of view of a reciprocity.

Thinking about the presence of the *gift* in public policies of cultural, artistic and educational democratization, that offer art to all of us is, may be, on the one hand, thinking about the nutrition of the artist's gift and on the other hand about the action of a system that looks for measures and strategies to achieve a social equality of access to cultural and artistic goods. However, the word gift has the same root as words like order, lose, surrender and take out, which are fundamental to understand its dynamics as a relational, aesthetic or social process.

In Portuguese, *gift*, besides comprising the concepts of "donation" and "present", also comprises the idea of "natural skill", in the sense of "talent" and "natural endowment", and "contemplation". In a general definition, the *gift* can be seen as an action that is performed "free of charge", with no expectations or guarantee of return, with the intention of the creation, maintenance or regeneration of a social trait or bond. On the other hand, through the analyses of "*Essay sur le don*" of Marcel Mauss (Mauss, 2003 [1925]), we can conclude that there are no gifts that are not calculated. We give in a way that seems "free of charge", selflessly, but, to the author, this practice chains three mechanic laws: give, receive, accept; and give back, after accepted. Is the gift of art included in this complexity?

Outcomes

At the same time as the public policies of artistic, cultural and educational democratization seem to satisfy the conventional definition of *gift,* offering to all society access to art, in a voluntary and free of charge act – with no expectation of return -, thus accomplishing a restructuration of fragmented social units by the possession of some and the shortage of others, it also exists in the circuit of conscious and unconscious principles of compulsory reciprocity practices that are usually involved in the act of giving. Back to the XVIII century, kindness, generosity, Christian charity and monarch liberality were virtues expected from a sovereign, not as a mere generous act, but as an obligation to avoid attrition, intrigues and grudge between the subordinates in times of public calamity (Lins Alves, 2014, p. 4).

The *gift* is a circuit that involves the participation of a giver and a receiver and although in the arts field the art, the artist and the cultural and artistic institutions are commonly seen in the role of givers, the policies that promote the access of the population to legitimate cultural production are the same based on the principles of the creation of an audience, whether due to the institution's need of enlarging the number of visitors, or because of the interest that the public, in general, accepts the art conceived by the elite and that the values of the erudite culture slide to the other social units.

When in 1959, André Malraux , as French Minister of Cultural Affairs, announces a policy that intends to offer all social classes access to collections and repertoire representative of the French elite scholarly culture, he was also wishing to change the taste of certain classes when touched by the aesthetical preferences of the classes considered more educated (Dumont, 2008; Lacerda, 2010).

The first commission in charge of the cultural and artistic field- *Cultural equipment and artistic heritage-* , that was born in 1961, invested on stimulus like the decrease of the price of the tickets or even free tickets to increase the audience as well as the frequency of attendance. The goal of this project was to civilize the mass, and to ensure as much audience as possible to that cultural heritage and the recognition of an erudite culture that wanted to show its presence. This was a civilizing project that marked the cultural

policies of the Occident, after an official publication of the United Nations, in 1948, had recognized the basic human rights to be ensured by all Nation-States, and included the right of all people to cultural, artistic and scientific life (ONU, 2018).In Portugal, for example, in the chapter III, that concerns the cultural rights, of the *Constitution of the Portuguese Republic* – article 78 (Cultural fruition and creation)-, we can read that the Portuguese state has the duty to ensure the right to cultural fruition and creation but, at the same time, we all have "the duty to preserve, defend and value the cultural heritage" (Assembleia da Républica, 2005).

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Schizophony. A Journey Around the Contemporary Politics of Listening

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Abstract

[Schizophony, mass noun, is a neologism which stems from a complex, hypothetical mental condition, found in the world population during the second half of the 20th century, albeit emphasised in the 21st century, characterised by a particular type of incoherence and bewilderment produced within the human ear and brain, as it collapses with the outside world, given their permanent vulnerability and submissiveness to seductive sonic stimuli.]

Not seldom, and impertinently, we feel within ourselves the internal, meddlesome and unexpected presence of a small, albeit annoying, sonic event —an audio-worm, if you will—, that, against our will, detracts us from the open relationship with the world of sounds and demands attention, perhaps even worshipping, when we hum it. By listening to that (un)wanted sonic presence, it is thus important to foresee the aural-aesthetic path tread by us, considering, on the one hand, the observation and the understanding of the politics of listening poured on us by the merciless mass culture machine, and, on the other hand, the conception of a time-space of survival —which we name silence—, imagining in it an action of a conscious and active listening, just as a change promoting agent before the aural intervention.

If it's true that the politics of listening emerge, more shamelessly than ever in a world excessively exposed to the exchange value, to aural titbits and to the entertainment-numbness, thus reducing our sonic experience to a destroying childishness, then it's precisely this ascertainment that, paradoxically, unlocks in us the possibility of understanding the instrumental rationalisation that listening has been submitted to, against which we can react.

In this way, we are left to withdraw in silence, skilfully and slyly, into a vacant sonic territory where we may sonically decolonise ourselves so as to propose an in-transit-listening, alone or collectively, nomad in its core, that can strengthen us, make us resilient and immune to gentrification and to the aural titbit. Beyond the sound that occupies consumerism's total space, we now announce a different sonic practise, exposed, from sound art to experimental music, through the valuable evidences of oral tradition's ritualistic music inscribed in the world, where the yet not known and the yet not heard may amplify, in us, the wish to listen to, and to think about, music freed from constraints. This is our desire.

Keywords. Schizophony, Sonic Gentrification, Politics of Listening, Audio-Worm, Silence.

[1] The politics of listening

Let's be clear.

What brings us here is the will to renounce the naturalised idea in us that we are men and women of an essentialist type —a view which stems from those who cleverly manage mass culture [simple people, average tastes]— and, simultaneously, the opposing to a sound culture and an art world, now and then, commanded by the capture of emotions, by the uniformization of aesthetic criteria and by ethic conformity.

We begin by this last aspect, following the politics of listening. Crossed by the contemporary, we are confronted with a world in which the private sound has become public, where the secret-sound, the opaque-sound and free listening are annihilated by an obligation to expose ourselves to the vehicle sound, to the sonic word's exposure, endowed with an assumed and deceiving transparency, and where the power to administrate is overly felt in our hearing and visual lives.

Today, we are left with seeing sounds. Listening, wounded in its inaugural urge of openness to the world, has been inserted within the factory-sound's deafening machine, making almost everyone not pay attention to what they hear, by fatigue and by loss of sensitivity.

In this regime, the music we hear, and our sense of hearing, are consigned to an objectification, to a materialisation that —often— subjects them to a process of annihilation and asphyxia, from which it becomes easy to dismiss them from any symbolic and dialoguing dimension.

In our understanding, the gymnast contemporaneity of scrolling and zapping is adverse to the real experience, which, rather than accessing sonic events, positions us before an evidence of facts and abstractions, in a continuum, that annules the very perception of the experiences that could stem from us.

We thus understand that it is crucial to inscribe ourselves in a questioning on that abrasive reality so as to activate a re-possibilitation of ourselves, in an ethical impetus, and in a somewhat mature resistance before such seductive politics of sonic dataism.

This reflection does not intend to constitute itself as a homogenous text. It is made of the particular circumstance of exposing itself from a schizophonic delirium which, opposed to the sonic-neurotic fantasy, has been systematically installed in us. That means that, on account of becoming aware of such bug, it is urgent to depart towards a new place, a vacant one, where we may disobey and break what has been wickedly imposed on us.

So, the reflection appears as a fragmented manifestation on what has inspired it: the potentiality of a free action about music and about culture, putting everyone in an open confrontation with these politics that map everything around themselves and that can be submitted to a weakening, to a forgetting, due to our action.

This means we have to leave so as to return. It means to leave in silence, without anyone's acknowledgement.

But precisely for not being able to assess the strength of this action, we express our concern, now in paper, with such sonic machining that suffocates human spirit. That bothers us, doesn't leave us happy,

and takes us to an agonism that intends to mainly resist the humiliation and the reification of the senses. The substantial number of audio-worms that persist in inhabiting our sonic memory is the perfect example of it, which we can't get rid of, not even in silence. It's quite a bizarre scenario, not rarely witnessed, that we may characterise as sonic gentrification.

What happens when we're gentrified? We have to move someplace else due to the excessive prominence of certain sounds —mass-sound—, that almost turns us into hostages, be it by hyper valorisation, be it by status.

What can we do when that happens? What can we do when and audio-worm is meddling in our entrails? As an example for our possible reaction to it, let's consider the author of The Book of Tea, Okakura Kakuzö, who tells us that when men elevate themselves, i.e., when they become grander by sensing the use they may offer to the useless, they thus enter the realm of the arts, by acknowledging the pleasure they obtain upon picking a flower for their loved ones.

So, we have a stimulus at our disposal: to elevate ourselves and to salute the useless gesture of the arts, blocking the useful sound already pinned to the worm's body.

In this way, art and culture are sine qua non conditions to make things more beautiful, as they expand human sensibility and curiosity from the capacity of performing useless acts, radiant of agonistic dialogues. This alone would suffice so as to one not lose more time with the useful-sound's futility. Just as the child is born with the potentiality to begin the new, music —as a sonic artistic object— may present itself to the world without knowing, without asking if it's wanted or not by society, despite moving towards it.

Another example comes from Ionesco who, beside Hannah Arendt, invites us to a reflection on the possibility of a work of art performing a social function, even though the work of art, itself, is not one. We emphasise Ionesco's voice, refreshing it when it displayed the idea that art has the power, if it serves any purpose, to tell people there are things which are useless, and that happens because it's its very own nature and self-sufficiency.

If we're not aware of this peculiar aspect of art, music and sounds, it will be quite difficult to arrange a thought about it and its way of incorporating itself in the world that is not conditioned by a functional action. Let's say the ontological condition's existence of such artistic manifestation may constitute the ideal obstacle which can force back sonic excess and stop the domain perpetrated by those aural parasites.

It's not easy, but we can cool down their impetus by enriching our aural archive with so many, among others, real sonic experiences, that it becomes impossible for such audio-worms to survive. Or, at least, if they survive, may they be restrained and asphyxiated in their own agendas and their own indecent quests for sonic pleasure impositions, where they're immersed in.

It is also in this condition of the sonic experience's enriching in us, that we stand beside António Guerreiro when we warns us that every "cultural politics" always exposed itself as an action, which often transformed culture as an instrument and music in a utility, thus becoming easily manipulable objects, fronting the support of the actual political power's maintaining.

It's precisely here where we feel mass culture's mustering, taking away from sound and music that which in them is essential as enablers of reflection, speculation and problematising on human nature. It is thus

fundamental to keep ourselves eternally vigilant, where it's not enough to simply repress these useful sounds. We need to impose cordons sanitaires around them, from the understanding we gain from the sounds that cross our body.
What have we been feeling?

We feel that culture, a fair share of institutionalised art, music and sounds live the dramatic experience of being gentrified and transformed in some sort of techné of sound's political administration. Well, they can be mortally wounded.

Today, we know that the massified and stupidified culture, and the industry that has associated itself with it, has evolved from the particular to the general in its expressions and travels, be it traditional, artisanal, independent or industrialised, currently experiencing the tragic circumstance of their own commercialisation.

It is thus necessary to measure the impact it is submitted to —and here we claim the opening of sameness—, taking mass culture as an example and observing the accelerated use of neoliberal principles in the productive fragmentation of culture, the economies of scale for every part of our lives, and the maximisation of audiences.

In the commercial commotion of culture —culture, here regarded as an acquisition and not a particular manner for us to develop a relationship with the absent (the sonic pathology, schizoid shaped)—, we find its respective industry only concerned with the idea of catalogue and expanded repertoire, in order to avoid "failures" and to permanently use that idea of creating a particular type of memory, just as a strategic inventory available to simply exacerbate the offer. Spotify is a clear example. There, we have no other choice but to be exposed to the reification of sounds.

So, what to do? Discuss the State's resources? Search for the artists who will save the world? Alienate ourselves? Nothing more misleading...

The problem is located upstream of all this —the minuscule social function from where culture, art and music have been withdrawn— which does not allow to contemplate them beyond such endemic existential marginality. This is what makes our body, now more fragile, infected by so many audio worms that colonise us and prevent us from contacting sonic otherness, that which will help us in understanding who we are. That's the main reason for schizophony's presence among us, particularly expressed in the aural décor imposed on us.

The biggest issue in culture, art and music, is their lack of relevance in the current social setting. That's the axiom hidden within the politics of listening that, by watching us fragile and fragmented, constantly overloads us with audio-worms, from the smartphone notification to the solemn and operatic opening of the evening news. The show will begin, better yet, it has already begun and we don't even need to whet our ear because there's always a "holy spirit of the ear" that will comfort us and whet it for us.

In contemporaneity, a pair of shoes, a gourmet flavour that challenges our palate, some reality show, a world music festival, or any other normative contest of behaviours, is worth more than any other expression that may claim a sonic otherness.

All this in an intoxicating climate —party sounds—, all this exposed as if the politics of listening were not more than a circus of "positive" experiences to amplify in us resentment and guilt for an unfulfilled duty

of efficiency. That's what leaves us out of the circuit when, without any update, we're unable to identify who's more heard in the world, even if momentarily.

On top of it all, artists, particularly musicians, have accommodated to it, performing a salvific action that, sooner or later, imprisons them.

[2] Schizophony

What now? Aware that the politics of listening represent a quite effective biopolitical mode in the control of our affects, what can we do? How can we free ourselves of this schizophony? If listening is a desire that comes from within and moves towards the outside, how can we avoid such politics that, reversely, instigate in us unwanted yearnings? What risks can we take for not wanting to be part of such tempting and deceitful menu?

Returning to where we've started, albeit now much more concerned by the perception of such unwanted presence in us, we understand it is useful do assert that, well beyond the sound that marches on the universe of consumerism, we can announce a different aural practise, now decolonising, that may open other panoramas where the not yet heard may leave us free of constraints.

This decolonising practise is quite a hard task as it forces us to suspend colonial sound's symbolic violence and, simultaneously, to build a new sensitivity capable of resisting the hegemony and the domestication of such authoritarian regime.

That decolonising practise gets us close to a sonic-psychotic delirium at first contact, as we end up without the accustomed sonic landscape, but by abandoning the world of sounds which has imposed on us, we become competent to find a different one capable of affirming the infinitude of its nature.
This other possibility imposes on us relational ethics with the sounds, way beyond aesthetic matters, hence the hardness, that doesn't leave us satisfied with the mere interpretation of the world. It's not enough, it implies an internal restructuring of the world of sounds that lies ahead of us, and that will be its strength, through our own capacity to create sonic micro-utopias.

It's in this precise moment that we can be guilty of disruptiveness, which must not bother us, as we know the disruption of the sonic anti-colonialism is that which can feed a critical thought that may free us, that may disconnect us from the sonic reifications that we've been subjected to.

We're content upon using the older expression —that of the anti-colonialism— as it clarifies our positioning. What do we need to move away from schizophony?

Our bodies acknowledge that the art of sounds expands us, representing a not immediately identifiable attempt of civic action and thinking; we must only take a nomad step away from that noisy factory-sound, in order to rip the cloak of ignorance that is constantly offered to us by the "merciful" action of neoliberalism's mass culture.

Ignoring such possibility is allowing the misery of sounds to never leave us. It's because of this that the sounds' positive world touches our body each and every second. It's that proliferation of the banal sound that lowers our guard and attaches us to various ideas which intend to turn sound into a populist key to push away the recognition of the world's issues.

Institutions such as the Collège de France —1530, reign of Francis I— remind us that study is the acquisition of knowledge without any bond of utility. In this way, we're told that we must grow autonomously. Is that possible, is it really possible to identify the sounds which invade us, when we're numbed by the narcotic effect of this sonic schizopony that, for now, keeps occupying our ears?

On November 10, 1848, in the French National Assembly, Victor Hugo said: "(...) what's the biggest danger of today's situation? Ignorance." Where is our ignorance before the world of sounds, after all the years that have passed after Victor Hugo's statement? What about it, in a globalised world where we have more space, when we have less time to mature what enters us?

The current politics of listening are aware of that and don't allow us the necessary autonomy to decide. They decide for us, completely forsaking one's individual autonomy, offering us the permanent hypothesis of falling into ignorance's abyss.

In a word, in a verb, in an action: we need to illuminate each and every one's aural labyrinth, renouncing such sonic essentialism and creating a resistance that refuses a single vision for the world of sounds. It is thus important to keep in mind the conditioning which we've been subjected to in order to critique who we are and how we are.

This idea of counter current and of resistance may be the last opportunity to historically analyse the limits imposed on sounds, from there performing a genealogy of the sound types that are forced on us, so as to reflect on the possibility of living beyond them.

Before moving on, George Bataille, who always warned rulers about the fact that those who just have the sense of utility will end up in ruins, allows us to take on the navigation: any process which supports the creation of a particular universe of sounds, following what has been previously said, must contribute to the strong construction of an aural singularity, and it must not determine nor pre organise any sense of existence, as this shall prove to be lethal to it.

This step, albeit potentially inconclusive, is also essential because it will stop governance to translate the untranslatable, enabling a space for the arts, culture, and music —let's say democratic—, to, unequivocally, find and explore their own singularities, autonomies, excesses, irreverence and insubordination.
Are we available for that?

[3] Silence

We presume that any thought on the art of sounds, on the 21st century, is open. Such openness favours the authorial work's singularity, that each of us can activate from a duty of constituting memory and from inhabiting the epistemological fields when we discuss sound, highlighting the made possible dialogue.

We thus search for a silence —in this particular case, silence is by us regarded as a time-space where we find the possibilities to clash with thoughts that stem from the attention we pay the world— that makes us enter an-other place, where we may witness aural memory's unwinding, but mostly stressing that what has been left behind us, forgotten and occult, must not be ignored, preventing the sonic genocide perpetrated by the hegemonic and massified culture.

Now, to eliminate that forgetfulness is our task and, through silence, it constitutes itself as resistance and as an expansion of the aural experience, driving out the positivist extractivism of factory sound's sonic utility and suggesting a future that is urgent to our aural labyrinth.

It's in it where we must place the passion of the sonic creators' work, who often find themselves, inevitably, composing objects for a community who has yet to exist.

As we believe that art is, mostly, thought and that culture is what comes from it, we see it expose itself to contemporaneity in an openness towards aspects connected to the cultural, social, economic, technological and artistic changes in a country, in the world.

We must therefore be able to create scenarios that allow us to investigate and to create sonic objects willing to problematise our contemporaneity. Free listening, that which is uprooted from politics that refrain it from being what it always wanted to be —a true wake-up call to human survival—, is the gateway to the work of each of us, when we're available for critiquing who we are, observing the limits imposed on all and then conceiving and experiment on how can we move past those limits, beyond that horizon.

It seems clear to us that considering listening, through silence, can only be a true exercise of inclusive thought if, in one breath, it is able to strengthen our capacity to be singular, artistically and culturally speaking.

In the particular case of the world's music, not to be mistaken for "world music", making it happen intends to problematise the multiplicity in each creator, interpreter, or listener, in their social, artistic and cultural aspects.

We are moved by the force of listening, in a quiet atmosphere, that may offer us a critical understanding of the subjects that inhabit the space of sonic decolonisation, in order to search for an attentive (de) construction of contemporary culture's discourses, in a decolonising action, directed at the sonic substance that we all build.

From the literacy and the repertoire that keep feeding the musical-aesthetic discourse, this decolonising vision of the sounds must resort to processes of immersion within the universe of sounds, ethnographically and accidentally, deepening the questioning between sound and the world.

If we put world's music in a dual space between sound and culture, we can associate it with cultural studies' flowing thought which, note Stuart Hall, can importantly contribute for a disruptive reading of the established genealogies on the histories of sounds, on the diluting of the borders of different knowledges, and on the constraints provoked by the colonial sound.

A decolonising action involves a double effort: abandoning the secure and cultural place where we live, and, through infinite listening, resisting the closure of sounds executed by ear and by an ethnocentric brain. This very action performs its job in a time-space where, and this is a necessary condition, an open learning is summoned, one labouring in autonomy and singular thoughts. It's precisely there that the precept of sound "de-governmentalisation" will be claimed, resorting to working guidelines with their own sensitivity so as to enable the creation of sonic projects of emancipatory character.

Before these actions, musical culture may inscribe itself in the agenda of critiques that allow for decolonised music to demonstrate paths that may provide forgotten, or subordinated, voices with space.

In this mode of thinking, its desideratum is centred in the possibility of regarding and thinking about decolonised sound as an-other possibility of making sense(s) of the world.

This will enable new dialectical relations between sound, music and community, opening space for proposals that embody the unquietness that we now have before the decolonial sound's potentiality and the necessary restlessness this same sound contains within itself, so as to appeal for the creation of an epistemology that resists getting entangled by closures or by unnecessary sedentarinesses.

Let's remember here that when sound embraces music, in profound agonism, our ear hosts the appeal of culture integrated in life and in the freshness of actions, regarding the music which is open to the world, the world's music, in a plural activity.

We understand the culture that may stem from world's music, deeply respecting each and every one's cultural voices, as an almost immediate response, despite being thought of for a while now, to some of these concerns which have been set out (schizophony, audio-worm, …). We regard them in the transit between today and tomorrow, in a strong relationship between action and investigation, where the producing of sound, i.e., making music, materialises the unique richness of that world's music to be revealed. Perhaps we may thus become more silent, but far less schizophonic.