Performing Arts Pedagogy Review

April, 2012

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for

The OLT-funded Creative Arts Learning and Teaching Network (CALTN)

Contents

1. Introduction

"If we knew what we were doing it wouldn't be research."
Albert Einstein

The aim of this review is to provide an overview of emergent pedagogical themes and issues for teaching and learning in the performing arts. It was also felt the review needed to reflect the reality of practice and an understanding of "What's going on out there?"

From the themes and issues presented, it is hoped the review will also enable further discussion in setting the scope and direction of a national peer-reviewed, creative arts learning and teaching symposium in early 2013.

The task required this review to concentrate on the needs of Undergraduate programs and Coursework Masters in the performing arts, with specific attention being paid to the needs of theatre. Initial investigations revealed focused literature in this performance field (theatre) and for these cohorts (Undergraduate and Coursework Masters) were scant, however, literature in performance – dance – reveals a more extensive range of research, writing and publications. A profound depth of knowledge exists in this area, and across the fields of creativity that could be richly instructive if contextualized by other fields.

Based on key themes identified by the CALTN steering committee, the review falls into three sections:

1. Pedagogic patterns / signature pedagogies for teaching
2. Evaluation and assessment
3. Collaboration between disciplines.

The review will deal with each of these categories separately however at times information and knowledge cross these boundaries as themes and issues impact and impinge on one another.

In each of these three areas the review attempts to:

- Present key themes and emerging issues / gaps
- Provide examples / case studies where possible
- Provide resources for use in teaching
- Draw on national and international literature
- Include enduring seminal literature.

The Inter}artes document, *Tapping into the potential of Higher Arts Education in Europe* (2008:32) states that, "Many EU countries are just beginning to develop a working distinction between Bachelor and Master's degrees and the process is not as simple as it might first appear".

Consequently, some of the emergent themes represented here cross into areas of 'research', as represented by Research Masters and PhD streams. However, the review also takes into account the term 'research' for Coursework Masters, as defined by the ALTC learning outcomes that note:

"Considerable debate" occurred around the use of the term, 'research' (2010:15), "since this (Coursework Masters) is a professional rather than research qualification… [However] the view was retained that candidates would be expected to demonstrate the ability to retrieve and order information and ideas related to the projects that they developed and should do so with a substantial degree of independence". (2010:15)

Thus, the term 'research' in this review, needs to be considered, adapted and held in mind with the ALTC view of 'research' for Coursework Masters degrees.

The review attempts to show what is 'different' about the performing arts in relation to the above criteria and in relation to other disciplines in the creative arts. It also seeks to illuminate what is particular about them (here concentrating on dance, theatre and actor training). A focus could be embodied practice, embodied teaching and embodied thinking. A number of texts throughout the review speak to this notion of embodiment in the performing arts in both practice and writing.

Finally, seven 'suggested readings' were forwarded by Gayle Martin, Teaching and Learning Manager, NIDA, with input from John McCallum and Robyn Phillip. The themes in these readings primarily concerned creativity, so this topic emerged with their suggested readings forming the basis for the sections on creativity.

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Acknowledgements

Associate Professor Dave Vance, University of Wollongong, for sending an extensive list of reading suggestions compiled by himself and a number of colleagues.

Special thanks:

2. Background to the review

Scope: Point of departure

Four key sources underpin the background to this review. This section will look at the findings, learning outcomes and points of discussion revealed by these four documents, particularly where they are pertinent to performing arts pedagogy.

Responding to the ALTC Creative and Performing Arts Academic Standards Project Framework

Note: For a brief summary of the ALTC 2010 Threshold Learning Outcomes for Undergraduate and Coursework Masters degrees see Appendix 1.

1. Australian Learning & Teaching Council (2010) *Learning and Teaching Academic Standards Project. Creative and Performing Arts Learning and Teaching Standards Statement, December 2010*

The CALTN Steering Committee provided the initial focus for this review. In 2011, the committee identified a number of themes that required an update on the latest developments in learning and teaching in the performing arts.

A number of these themes emerged from the ALTC Creative and Performing Arts Learning and Teaching Academic Standards Statement, December, 2010.

It is worth noting these outcomes in order to consider, position and align the emergent themes for this review and how/where they speak to the ALTC Threshold Learning Outcomes (TLOs).

The ALTC report (2010), representing a national standard, outlines a suite of learning outcome statements that can be applied to all Bachelor degrees and Coursework Masters degrees offered in the Creative and Performing Arts.

The TLO's were designed for the following disciplines:

- creative writing
- dance
- music and sound
- screen and media
- drama and performance
- visual arts.

The TLOs have been developed for **practice-led** disciplines and aim to capture what it means to practice as a professional in the creative and performing arts.

The project involved extensive research of current higher education literature on academic standards in Australia and also considered higher education academic standards in the creative and performing arts in Europe, the UK and North America.

One of the guiding principles was that there will be some form of summative assessment – usually in the final semester of the degree program – that will test the capacity of the graduating student to work as a creative or performing artist.

The report also notes the nexus between practice and theoretical/ historical understandings was beyond the brief of the ALTC study however their significant relationship was recognised (ALTC, 2010:4) as was the ability to demonstrate this underpinning at the technical, conceptual, expressive and communication levels. The Discipline Reference Group (DRG) paid considerable attention to capture this rigour in the TLO statements both at Bachelor and Coursework Masters levels. A further reason for this decision was that in the benchmark statements for Art and Design in the UK, a separation between practice and theory is clearly made.

A compelling reason for grouping the disciplines together can be found in the European Tuning project, where a similar process has occurred (with the membership of the Inter}artes Thematic Network, consisting of more than 70 leading academic institutions), in providing bachelor and higher degrees in the creative and performing arts. The Tuning documents emanating from this collaboration have been especially important in framing the Australian project. (ALTC, 2010:5)

The ALTC report particularly acknowledges the importance of collaboration in the performing arts and notes:
- The need to capture the importance that collaborative practice plays in so many disciplines in the field of performing arts.

- It is one of the first principles of professional practice in theatre, music, dance and screen media, that graduates will have to work in teams, ensembles, film and production crews, casts and creative workshops etc, and as such, there is an expectation that graduates will be able to demonstrate a capacity to work in this context.

- The Discipline Reference Group (DRG) believed it was important to ensure that graduates were equipped to work in a wide variety of situations that involve teamwork. (ALTC, 2010:10-11)

Further key sources informing the review

2. Inter}artes (2008) *Tapping into the potential of Higher Arts Education in Europe* Distribution: ELIA, Amsterdam. www.elia.artschools.org/handbook.xml

3. ALTC (2008) *Dancing between Diversity and Consistency: Refining Assessment in Postgraduate Degrees in Dance.* www.dancingbetweendiversity.com

4. European League of Institutes of the Arts (ELIA) (2010) *Art Futures: Current Issues in Higher Arts Education*.
http://www.elia-artschools.org/Documents/artfutures?id=58

Responding to further key sources

2. Inter}artes (2008)

This document includes four Tuning documents, in Dance, Design, Fine Art and Theatre Education where learning outcomes are framed. These learning outcomes cover technical and artistic skills, theoretical outcomes and generic competencies across first, second and third cycles of learning. The document also works with four intertwining Strands – two dealing with standards and frameworks, a third dealing with vanishing or forgotten practices, reviving what is unique, and a forth, focusing on the effects of education on graduates entering professional life. The document presents toolkits, detailed case studies and informal narratives to give a current picture of the – successes, difficulties and future issues facing arts education in Europe.

For instance, in the field of theatre, a number of trends have been identified such as:

- The major role theatre plays as part of the cultural and creative industries in most European countries. (Here), acting skills are in demand with the growing media industry, and this has set new challenges for Theatre educators –creating a healthy demand for new developments and the questioning of traditional practice, yet, leading to a process of constant change. (2008:76)

- A further trend noted by Inter}artes is the development in learning, teaching and assessment that increasingly includes the use of Learning Outcomes and assessment methodologies.

The document states:
>These "*Learning Outcomes* and assessment methodologies are used as positive learning tools that sometimes involve students in peer review. There is a general trend toward a more accountable and transparent approach to teaching that is student-centred and learning orientated. With the use of learning outcomes, students are clearer about what is expected of them at different stages of their studies, and the assessment process can become more explicit and transparent. Coming out of a strong oral tradition, Theatre educators are facing a double challenge in the formulation of written *Learning Outcomes*". (2008:76)

This is an important point because it also raises issues with evaluation and assessment across creative practices. A number of articles in the evaluation and assessment section of this review, seek to explore and expose this problematic area - just how do you assess creativity? A range of articles have been presented to explore some of the facets that circle this theme.

Inter}artes (2008), also recognises limitations for "art school teachers who not only meet the problems with gaining academic recognition for their efforts in defining standards…they are also not always sure whether they should recognise these academic demands, or whether the standardization, which these demands involve, is not against the very nature of what they are trying to teach." (2008:3)

These ideas together with the Inter}artes views on institutional responsibility for self assessment are explored in Section 3.2. Evaluation and assessment.

3. ALTC (2008) *Dancing between Diversity and Consistency: Refining Assessment in Postgraduate Degrees in Dance*
www.dancingbetweendiversity.com

The ALTC, *Dancing between Diversity and Consistency*: *Refining Assessment in Postgraduate Degrees in Dance* (2008:5) presents recommendations for 'guidelines for best practice' occurring at the intersection of two modalities: dance knowledge/s and academia.

In the forward to the document, Maggie Phillips states:

 "What is crucial to emphasize in the recommendations and discussions that follow is that we offer a view from a particular moment in time, condensed perspectives that relate to 'now', but are offered with a consciousness that the whole question of knowledge, especially at the higher degree level, is dynamic." (2008:1)

Particular guidelines defined in *Dancing between Diversity and Consistency* that are pertinent to the emerging fields in this CALTN literature review are:

Distinguishing features for dance (2008:4)

a. Fundamental formats found in higher degree research studies in dance:

- Multi-modal theses whose principal output is creative practice (choreography/performance).
- Multi –modal theses whose principal focus is process/es
- Written theses grounded in the discipline of dance.
- Written theses grounded in another discipline but featuring the presence of dance in some way.

b. Artistic creativity

One of the most difficult aspects of **assessment** for dance studies located in artistic practice is the issue of **creativity**. Here, diversity inevitably rules, at least within those layers of the study in which imaginative processes operate.

Characteristics of artistic creativity include (but) are not limited to:

- o 'Singular knowledge': Creative practices are emergent and present single rich studies contributing to knowledge.
- o Open-ended, paradoxical and ambiguous: While the artwork may be characteristically open-ended, the researcher needs to articulate the value of the resultant multiple or indefinable outcomes.
- o Metaphorical and inter-textual: the encoded nature of creative outputs provides its own discourse.
- o Practitioner mastery projecting forward: in contrast to retrospective analysis (written), the artist researcher projects forward through 'transformative events' in the production of knowledge (practice); and
- o Dynamic creative intellectual endeavor: Theory occurs across/arises from all modes of research whether in practice/s or in writing.

c. Further guideline topics in *Dancing between Diversity and Consistency* (2008: 6-8) that inform the background include:

- Elements of thesis presentation
- A research design framework
- 'Emergent' multi-modal research design
- Relationship between practical and written components for examination
- Performance environment – special case multi-modal examination
- Examiner attributes
- At a Masters level, breadth is the guiding principal; criteria for the award are listed.
- At a Doctoral level, depth and originality are the guiding principles; criteria for the award are listed.
- Examiner reports
- Recommendations for examiner training.

4. European League of Institutes of the Arts (ELIA) (2010) *Art Futures: Current Issues in Higher Arts Education*

This book features a selection of papers that provide an insight into current debates in higher arts education and the role of ELIA in this field.

The essays have contributed to this review by identifying and confirming key themes, namely:

- The development of research in art academies
- New initiatives in creative arts pedagogy
- Art and teaching art in post-consumerist culture
- Artistic research and its place in the academy and in the public sphere
- The impact of new technologies on music pedagogy and improvisation practice
- The problematic position of academic writing in the design curriculum
- A new development in the performing arts: the theatre as documentary practice.

A number of these articles have been referenced in the emerging themes of this review.

Note: Appendix 2 – ELIA, 2012
A selection of speakers, titles and abstracts for the
5th ELIA Teachers' Academy Conference, Inter-ACT, July, 2012, Porto has been included for an appreciation of immediate topics, issues and themes being discussed.

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Summary

This performing arts pedagogy review attempts to present literature that explores, examines and investigates the emerging themes emanating from these four source documents.

It could be said that four broad themes emerge:

- **Creative economies**
- **Creativity**
- **Communication**
- **Collaboration**

Issues emerging from these themes cover:

Creative economies – Issues of change, globalization, new knowledge economies, technology, all of which impact on the following themes and the delivery of creative arts programs in the academy.

Creativity – Themes include: Historical/seminal texts on understandings of creativity, current debates surrounding the nature of creativity, the shift towards a 'creative economy', what is particular about creativity in the arts, how creativity in the arts is different from science and understanding the nature of embodiment in practice and writing.

Communication – Modes of communication – written and verbal, catching the nature of practice-led research, communicating embodied forms of knowledge, multi-modal communication, debates informing types of assessment and evaluation and the difficulty of evaluating creativity.

Collaboration – Between diverse realms, cross-pollination in art, science and technology.

At times, these themes weave and interact with each other.

Limitations

While some of these issues have a new and emerging urgency, responding to the current global and economic conditions of our era, others have a long and deep history underpinning them.

These are issues that require ongoing revision and clarity as the nature of creativity and artistic practice responds to developments, movements, shifts and changes of the times we live in.

The themes selected, seek to inform teaching practice, artistic practice, arts educational pedagogy and the teacher/student learning experience, hence graduate outcomes and teaching excellence.

The review is primarily an overview of themes and texts that identify and comment on emerging issues and is primarily descriptive in nature. It has not intended to provide critical discussion of the texts, nor is it a complete overview of the vast and complex issues facing pedagogy in the performing arts.

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3. Emerging issues in the themes identified by the CALTN steering committee

1. Pedagogic Patterns / 'signature pedagogies'
2. Evaluation and assessment
3. Collaboration between disciplines

These three issues have formed the framework for the review. Within each issue are emerging themes that represent topics for future discussion.

3.1. Pedagogic patterns / signature pedagogies
Key themes and emerging issues

3.1.1 Art practice in the academy, the era of globalisation and the new knowledge economy

Overview

There is overwhelming confirmation in the literature that we are in an era of rapid change that brings with it ongoing, dynamic shifts in the relationships between art and research, art and knowledge, art and 'industry' to that of art and the 'cultural economy', art and creativity, art and the production of goods and artefacts and, art school organisational systems, to name a few (Baker, 2009; Csikszentmihalyi, 2006; Craft, 2006; Nowotny, 2011; Barrett, 2004; Rogoff, 2006; Kälvenmark, 2011; Borgdorff, 2011; McWilliam & Dawson, 2008; Slager, 2012).

- There is a recognized increase in the rate of change - rapid globalization of economic and social systems spearheaded by technology. (Baker, 2009; Csikszentmihalyi, 2006; Craft, 2006; Nowotny, 2011; Barrett, 2004:7)

- Barrett (2004:5 citing Chipman), points out the information age to which we belong is one in which knowledge is rapidly replacing primary and industrial production as the basis for global economy. (Baker, 2009:31)

- A knowledge-based society recognises that the production of new knowledge is an indispensable precondition, but this process is fraught with uncertainty…what is scarce is knowledge that will lead to innovation. (Nowotny, 2011:xxv)

- Establishment of a new knowledge economy affords a gift culture. (Baker, 2009:31; Nowotny, 2011). For example, the availability of courseware under the Creative Commons movement represents a freedom of access / gift culture.

- In this new knowledge economy, it is necessary for a large number of people to comprehend the creative output of others in order to be sufficiently taken up for the enhancement of society. (Barrett, 2004)

- Bachelor and postgraduate degrees in Creative and Performing Arts in Australia are in high demand. They provide a pathway into a flourishing arts industry that has a significant impact on the lives of most Australians. (ALTC, 2010:10)

This rapidly changing culture affects considerations for:

1. The organization of educational institutions. (Baker, 2009:31)

2. Types of relationships established between students and teachers. (Baker, 2009:31)

3. The expectation of demonstrated openness in relation to art and the intellectual materials produced. (Baker, 2009:31)

4. An emerging trend is the specialization of knowledge leading to new forms of fragmentation based on knowledge rather than tradition. (Csikszentmihalyi, 2006: xviii) Past breakthroughs in science have come at the interface of disciplines. As each discipline keeps becoming deeper and more complex, it is easy to loose sight of the neighbouring branches that might help transform one's own. (Csikszentmihalyi, 2006: xix)

5. "What is the best model for an art school in the twenty-first century? Should an art school be a place that generates cultural, economic and "creative" capital for an exchange economy that is rapidly changing and evolving its business models as we speak?" (Baker, 2009: 32).

6. Art is subject to the same cultural economic conditions however, Baker suggests, contemporary art and culture are *not* the same as marketing and entertainment but they do live in the same world. (Baker, 2009:38)

7. Hank Slager remarks on the commentary given by Irit Rogoff at *The Academy Strikes Back* symposium where Rogoff questions the result-orientated culture overtaking the British higher education system and "emphasised that 'creative practices of knowledge' … do not cede to the endless pragmatic demands of knowledge protocols: outcomes, impact and constant monitoring". (Slager, 2012:12)

8. Professor Vicki Sara, former chair of the ARC, made a strong claim for maintaining the value of curiosity-driven research. (Baker, 2009:33)

9. These conditions begin to point to a gathering momentum for the need to further:

>   - recognise and understand 'creativity' in artistic research

>   - develop an appreciation for the phenomenon involved in artistic practice

>   - recognition of the ways in which creativity thinks itself in and through art practice

>   - how curiosity is maintained through art's forms of 'unfinished thinking' and how this pre-reflexive and non-conceptual content can be expressed. (Borgdorff, 2011:44)

>   - how to foster creative thinking in pedagogy

>   - how to account for the plurality in concepts of understandings of what artistic research might be. (Kjørup, 2011:24)

Limitations and gaps

- Barrett states there is a lack of critical mass of discourses that expound the merits of creative arts research. (Barrett, 2004:6)

 - There is a need for continued efforts to promote and publish the outcomes of research in as many ways as possible (Barrett, 2004:6). Søren Kjørup also notes the absence of a public sphere for reviews of results of artistic research and calls for the need for outstanding examples of arts-based research to be available. (Kjørup, 2011: 42)

- A number of authors note the shortage or limitation of published literature /research by faculty and students. Bruce Barber in, *The Question (of Failure) in Art Research*, suggests "there is a real shortage of literature in the area". (2009:53)

- This limitation - published research of students and faculty - may be an area that needs to be addressed. Here, Bruce Barber gives an example of The **European Graduate School (EGS) Atropos Press** and its directive to publish student dissertations along with books by faculty members through Apropos Press. (Barber, 2009:53)

Barber writes on the rationale for the **European Graduate School (EGS) Atropos Press:**

- Through research activities undertaken by faculty and students, and according to the briefs of the Bologna and Prague educational accords, EGS affirms that it makes a significant contribution to European culture and the international culture industries. Interdisciplinarity, arguably a research "rhizome" employs

distinctive components of two, three or more disciplines in the search for creation of knowledge or artistic expression, EGS recognises that interdisciplinary work is endemic in complex areas…and given the heavily matrixed character of contemporary social life, the Deleuzian rhizome trope is appropriate to the character of this interdisciplinary research with cross-disciplinary perspective.

- Guiding spirits have been Jean Baudrillard, Jacques Derrida, who amicably supported EGS work for many years, holding workshops before they passed away.
- Like Black Mountain College, with which it is often compared, the program of the EGS is distinguished by the "cordial interaction of eminent faculty members with students", who are described as the best of their generation. (Barber, 2009:54)

The transparency and accountability in regard to communication about the nature of the creative arts in higher education, as previously suggested by Baker (2009), may be enhanced by the development of a facility that publishes faculty and graduate student research papers and books.

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Inter}artes

The Inter}artes document, *Tapping into potential of Higher Arts Education in Europe,* (2008) advocates the importance and maintenance of the arts.

It declares:

- "An understanding of the importance of the role of arts institutions, in keeping cultures in Europe alive, is also increasingly recognised at the European level". (2008:10)

- "Europe increasingly recognises artistic/creative production and culture to our societies' functioning and quality of life". (2008:18)

- "High-level education for professional artists and creative professionals is a key factor in the development and maintenance of vibrant cultures in Europe". (2008:18)

- Arts educators constantly have to respond to transformations in society, digital technology and the creative professions that directly influence learning and teaching in the arts. In response to the *Bologna* reforms, art institutions have had to rethink the way the arts subjects are taught and how to face new challenges posed by political change. Because of these developments, it is clear that learning and teaching in the arts is becoming more complex than ever, demanding an open approach by teachers towards tradition, innovation and change as well as continuing to provide a firm grounding in artistic practices and disciplines. (2008:19)

- Teaching in the arts is primarily student-orientated rather than focused on the delivery of set curricula. Most of the programmes and courses in higher education centre around problem-based and experiential learning, which are underpinned through critique and discourse by practitioners. (2008:19)

- Many new learning, teaching and research developments respond to new demands and expectations from the professional world. These changes converge in the term 'creative industries'. In the words of long standing author, researcher and commentator John Hartley:

> "A new term, creative industries has emerged… that exploits the fuzziness of the boundaries between 'creative arts' and cultural industries'. Freedom and comfort, public and private, state owned and commercial, citizen and consumer, the political and the personal… The core of culture is still creativity, but creativity [is] produced, deployed, consumed and enjoyed quite differently in post-industrial societies from the way it used to be." (2008:19)

- Although creative industries represent a significant economic force, they remain a high-risk sector within a variable market. (2008:19)

- "Although many of us have mixed feelings about the *creative industries*, most arts institutions actively seek ways to develop new models of curriculum design and implementation and in building new interfaces between education and the professions. **An example** of a new approach involves subject-focused 'learning in arts labs', designed to focus learning and teaching on the professional field". (2008:20)

(See Example: 3.3.2 Case Study: Klaas Tindemans, *The Document as Performance / the Performance as Document.)*

- Other initiatives aim to bridge the gap between school and work through incubator units and work placements. All of these initiatives should make it easier for graduates to enter their chosen profession with a portfolio of skills and projects, shaped, developed and assessed in the context of the marketplace. (2008:20)

- Arts institutions are also involved in supporting company start-ups, during or following the students' studies. Career services help to identify which skills graduates need in order to apply for work or further study and provide advice on opportunities in the chosen field. (2008:20)

In spite of the initiatives, the majority of arts institutions across Europe are only beginning to explore the impact of these developments, the Erasmus network *artesnet Europe* invests in a strategic debate on the long term consequences for higher arts education. (2008:20)

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Henk Slager (2012) *The Pleasure of Research*

 In *The Pleasure of Research*, Henk Slager discusses issues that have affected the current state of art and education such as knowledge production, artistic thinking, medium-specificity, context-responsiveness, and counter-archival display.

He concludes that "today's debate on art education and artistic research echoes the semiotics debate in the 1970s, in which a formatting, academic order tried to discipline semiotics into a traditional, academic domain. Therefore, a reconsideration of artistic research is currently required; a reconsideration in line with Roland Barthes' former response to a semiotics in the process of becoming static". (Slager, 2012)

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3.1.2 Creativity

Overview

This section identifies authors who explore emerging themes for creativity.

Graeme Sullivan (2011) *Artistic Cognition and Creativity*

Sullivan proposes that it is within a notion of art practice as research, that the full potential of cognition and creativity as informing human capabilities can be realized. Further, 'doing art' in a research setting requires the use of imagination and intellect to respond to the incessant need to know, and to do so in a way that meets the rigorous demands of inquiry undertaken within scholarly communities. (2011:100)

The author claims that conventional research proceeds from the known to the unknown, yet it is important to acknowledge the benefit of inquiry that moves from the unknown to the known, and this is the trajectory of inquiry that characterizes practice-based research (Sullivan, 2011 citing Sullivan, 2005; Mäkelä & Routarinne, 2006).

Sullivan writes,

"Henk Slager described it this way:

> Artistic research seems to continuously thwart academically defined disciplines. In fact, art knows the hermeneutic questions of the humanities; art is engaged in an empirically scientific method; and art is aware of the commitment and social involvement of the social sciences. It seems, therefore, that the most intrinsic characteristics of artistic research is based on the continuous transgression of boundaries in order to generate novel, reflexive zones". (Slager, 2009:51)

The purpose of this article is to explore artistic cognition and creativity, two related themes, to provide a rationale for proposing a theoretical alignment of the two. The article explores this in two sections. Firstly, it examines understandings of cognition that remain limited by the tendency to study how we think and act within existing paradigms of theory and practice. And secondly, it profiles how different conceptions of creativity have framed our knowledge.

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Anna Craft (2006) *Creativity in Schools*

In this article Craft identifies:
- The importance of creativity in the 21st century: shifts and changes
- Understanding conceptions of creativity
- Tensions, challenges and dilemmas for 'creativity' in higher education

- Implications for fostering creativity higher education

Craft confirms points made in Section 3.1 stating:

> "The globalization of economic activity has brought with it increased competitiveness for markets driving the need for nation states to raise the levels of educational achievement of their potential labour forces". (Craft, 2006:19)

> "We have shifted our core business from manufacturing to a situation where knowledge is the primary source of economic productivity". (Craft citing Seltzer & Bentley, 1999:9)

Craft argues that these changes importantly endorse the need to understand that our conceptualizations of creativity are changing, and that ideas on how to investigate and foster creativity are also shifting.

She states: "Creativity is critical to surviving and thriving. It is creativity that enables a person to identify appropriate problems, and to solve them. It is creativity that identifies possibilities and opportunities that may not have been noticed by others. And, it is argued, creativity forms the back-bone of the economy based on knowledge". (Craft, 2006:20 citing Robinson, 2001)

Craft charts these shifts from early historical policy- 'first wave' thinking in the 1960's, through 'second' to 'third wave' thinking and developments in the twenty-first century. The latter stages see creativity moving beyond the universalized, to characterising it as everyday - necessary for all, at a critical period for our species and our planet.

- Understanding conceptions of creativity

An assumption in second to third wave thinking is that creativity is situated in a social and cultural context. A situated perspective emphasises the practical, social, intellectual and value-based approaches which sees creative learning as an apprenticeship into these fields.

Aspects of apprenticeship include:

- Modelling expertise and approaches
- Authenticity of activity/task
- Locus of control
- Genuine risk taking

When the apprenticeship is led by creative practitioners, it engages students to understand the artist's ways of working as a set of practices as well as the opportunity to see work created as a part of the leader's own artistic or commercial practices. (2006:24)

- Tensions, challenges and dilemmas for 'creativity' in higher education

Craft suggests implications for developing creativity are numerous:

- those situated between policy and practice
- disconnected curricula
- curriculum organisation
- creativity must nurture the ability to survive and flourish in a chaotic world.

Craft outlines three fundamental challenges:

- *Culture:* There is growing evidence (for example Craft, 2006:27 citing Ng, 2003; Nisbett, 2003) that creativity is manifested and defined differently according to culture. To what extent can and should we take account of this in a multicultural context? Answer: fundamentally and deeply. However there is little sign of this occurring at the present.

- *Environment*: How does creativity impact on the wider environment? For the creativity we are experiencing is **marketised.** It is anchored in a global market place that has a powerful influence on values. Wants are substituted for needs, convenience lifestyles and image are increasingly seen as significant and form part of a 'throw-away' culture where make, do and mend are old-speak, and short shelf-life and built-in obsolescence is seen to be positive. The drive to innovate further becomes an end in itself. And this occurs against a rising global population and an increasing imbalance between nations in consumption of reducing world resources. How appropriate is this? What significance do we accord the *evaluation* of *the impact* of our ideas on others or on our wider environment? For to do so might mean seeing creativity in perhaps a more spiritual way, in terms of fulfilment, individual or collective. And so it could also mean taking a different kind of existential slant on life. (Craft, 2006:28 citing Craft, 2005)

- *Ethics:* Related to the environmental point above, we need to encourage children's [student's] choices, but in a wider social and ethical context. What kind of world do we create, where the market is seen as God? ...The role of educators…is perhaps to encourage students to examine the possible wider effects of their own ideas and those of others, and to somehow, perhaps collectively, determine worth in light of these. This means balancing the conflicting perspectives and values - which may themselves be irreconcilable. (Craft, 2006:28 citing Craft, 2005)

These 3 fundamental challenges leave us with pedagogical challenges.

For example:

- If creativity is culturally specific, how do we foster it in a multicultural situation?
- How do we rise to the direct challenge posed by creativity linked to the market?
- How far does creativity in the classroom [studio/learning environment] reflect or challenge the status quo?
- These dilemmas are relevant to how we nurture the life-wide creativity of all learners. (Craft, 2006:28)

- Implications for fostering creativity higher education

- What ends is creativity harness to? The wider environmental social good is perhaps one possibility.
- In a marketised culture and a globalized world…the possibility of creativity being harnessed to social justice may be eclipsed by other less altruistic goals.
- In fostering creativity … in higher education the ends are perhaps more significant and tangible.
- We need to consider the question of how to progressively expand and extend our expectations of young people as creative beings.

Our creativity leads us to the edge of our current knowledge, and amongst other things produces new problems and new solutions.

Albert Einstein: "The significant problems we face, cannot be solved at the same level of thinking we were at when we created them". (Craft, 2006:28)

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Anna Craft (2008) *Trusteeship, Wisdom and the Creative Future of Education?*

This article explores the ascendance of creativity in education in the late 20th and early 21st century, exploring tensions in policy developments which both 'universalize' creativity and yet appear also to 'particularise' it within a specific set of social, economic, and cultural arrangements and values. Arguing that the marketisation of creativity in particular is ultimately disastrous at personal, local, national and international levels, the case is advanced for an umbilical connection between creativity and education futures, in ways that highlight the role of wisdom, and creative trusteeship. (2008:1)

Craft observes, "In considering the role of *creativity* specifically in the exploration of educational futures, and the trajectory it may take, it is necessary to acknowledge at least three significant shifts in, and cementing of, values, underpinning the expanding creativity discourse in education.

1. The emergence of a 'democratic' stance towards creativity at the end of the 20th century, which saw creativity as an everyday capability (NACCCE: 1999) rather than the preserve of the extraordinary. (Wallace & Gruber, 1989; Gardener,1993)

2. The increasing tendency of commentators and policy makers to interpret and cast the capitalist post-industrial economy as underpinned by creative thinking and behaviour in which risk-taking and practical application are valued highly (Ball: 1998; Buckingham &Jones: 2001; Robinson: 2001)…This 'marketising' of creativity is an international phenomenon and this harnessing of education to the market could again be understood as a principal for a creative educational future.

3. In England, a powerful argument has been in development since the late 1990's for linking creativity and cultural development…where each can be seen as nurturing the other. These have been adopted as linked priorities at policy level

following the government-commissioned report of the NACCCE, 1999. This proposed an umbilical relationship between creative and cultural education, from which emerged a large-scale curriculum development, Creative Partnerships.

Craft remarks on Fieldings (2007) arguments on the challenges for education to develop 'wise persons' and states:

"Fieldings choice of terminology (2007) in referring to a need for wisdom, seems significant, for when applied to creativity, it raises questions about how far the tripartite rationale of democratisation, marketisation and creativity linked with culture are significant as a combined rationale for developing creativity in education". (2008:8)

Nurturing creativity with wisdom is an increasingly urgent task, entailing attention to all those affected by creative actions and ideas and not simply a uni-dimensional evaluation. Wise creativity thus begs questions about collective responsibility and thus about the nature of 'trusteeship' in the 21st century.

The meaning of trusteeship or stewardship … is rapidly evolving in tune with accelerating change globally, and evidence emerging, at least in the USA, from the *GoodWork* project based at Harvard, Stanford and Chicago Universities, suggests that the notion of societal trustee is declining. (Craft, 2008:9 citing Gardner, 2008)

The problems:

Any creativity will not do; rather it is wise creativity that is needed in education (2008:10). For a fuller discussion of why these approaches to wisdom are useful see Craft (2005).

A challenge for education and educational researchers will be to explore the relationships between creative thought at this mix of levels. Inter-disciplinary studies may be necessary, combining biology, sociology, and psychology, incorporating the biological neuro-scientific exploration of mind, brain and behaviour in relation to possibility thinking, with the phenomenological, interpretative studies which draw on both sociological and psychological traditions.

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Bernard Hoffert (2005) *Creation and Definition: Creativity Research and Innovation.*

Professor Bernard Hoffert explores current thoughts on creativity in this InSEA World Congress paper. Situating creativity within past examples of innovation (for example, the Roman development of concrete), and the current dilemmas of 'defining' what creativity is in the arts, Hoffert proposes the teaching of 'research methods' as a way to further understand the process/es in which ideas are developed.

He states:

"The implications for art educators are significant: art has long been the discipline where ideas have been recognised as crucial to creative output. Many art schools teach subjects aimed at idea development, in order to enhance the quality of the art or design which students generate. It is these types of subjects which could become central to education across the academic spectrum and embodied in 'creative methods' as training for research. They could be integrated into undergraduate curricula in any discipline, stimulating the divergent interpretation, the fresh understanding and the variant possibilities which knowledge can have. Art education emerges as a clear source of potential inspiration for research and innovation across the intellectual spectrum, its approaches to knowledge could form the basis of idea development for creative achievement for students in all disciplines". (2005:6)

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Milhaly Csikzentmihaly (2006) Forward. *Developing Creativity in Higher Education: An Imaginative Curriculum.*

Csikzentmihaly provides a background to the current 'positioning' of creativity and the conditions necessary for it to flourish, now and in the future.

This overview represents selected excerpts:

"The way our species has been developing, creativity has become increasingly important. In the Renaissance, creativity might have been a luxury for a few, but by now it is a necessity for all". (2006: xviii)

Csikzentmihaly sites a number of reasons for this, some in conflict with each other:

1. Increase in the rate of change, propelled by technology but also involving lifestyles, beliefs and knowledge

2. Rapid globalization of economic and social systems. Ideally this would lead to a better distribution of labor and resources…but it involves a great deal of 'creative destruction' – without a certainty that destruction will result in a creative outcome.

3. The specialization of knowledge, leading to new forms of fragmentation based on knowledge rather than tradition.

He suggests, any society, any institution that does not take these realities into account is unlikely to be successful, or even survive in the coming years.

On the other hand individuals who see opportunities in this new scenario are going to be in a better position to add value to their communities, and prosper in the process.

But this requires the ability to recognize the emerging realities, to understand their implications and to formulate responses that harness the energy of evolution to build products, ideas, and connections that add value to life. (2006: xix)

He asks, "How is education preparing young people for this creative task?
So, far, not very well". (2006: xix)

Schools teach how to answer, not to question…. They teach isolated disciplines, reference to the present, let alone the future, is lacking, and are concerned with transmitting past knowledge. (2006: xix)

Young people have to learn to how to relate past ways of knowing to a constantly changing kaleidoscope of ideas and events. And that requires learning how to be creative. (2006: xix)

Creativity requires a focused, almost obsessive concern for a clearly delimited problematic area.

So, if one wishes to inject creativity in the educational system, the first step might be to help students find out what they truly love, and help them to immerse themselves in the domain – be it poetry or physics, engineering or dance. If young people become involved with what they enjoy, the foundations for creativity will be in place.

How can the joy of learning be instilled in modern universities?

There are several approaches:
1. make sure teachers are selected in part because they model the joy of learning themselves and are able to spark it in students.
2. that the curriculum takes into account the students desire for joyful learning.
3. that the pedagogy is focused on awakening the imagination and engagement of students
4. that the institution rewards and facilitates the love of learning among faculty and students alike.

This is just the first step, setting the stage, further discussion needs to take place around theses issues. (2006: xx)

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Milhaly Csikzentmihaly (1999) *Implications of a Systems Perspective for the Study of Creativity*

Csikzentmihaly develops the idea, that creativity is not, as commonly thought by psychologists, an exclusively mental process, but, is as cultural and social as it is a psychological event.

Csikzentmihaly seeks to point out that creativity cannot be recognized except as it operates within a system of cultural rules and it cannot bring forth anything new unless it can enlist the support of peers. If these conclusions are accepted, then it

follows that the occurrence of creativity is not simply a function of how many gifted individuals there are, but also of how accessible the various symbolic systems are and how responsive the social system is to novel ideas. Instead of focusing exclusively on individuals, it will make more sense to focus on communities that may or may not nurture genius. In the last analysis, it is the community and not the individual who makes creativity manifest. (1999:333)

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Erica McWilliam and Shane Dawson (2008) *Teaching for Creativity: Towards a Replicable Pedagogical Practice*

This article similarly confirms recent shifts in the notion of creativity as 'creative capital'. This essay explores the pedagogical significance of recent shifts away from definitions of 'First generation or big 'C' creativity' (a complex set of behaviours and ideas exhibited by the individual) to second generation or small 'c' creativity that locates the creative enterprise in the processes and products of collaborative and purposeful activity.

Second generation creativity is gaining importance for a number of reasons:

- this type of creativity is acknowledged as the significant driver in the new or digital economy

- recent clarification of the notion of 'creative capital'

- the stated commitment of a growing number of universities to 'more creativity' as part of their declared vision for their staff and students, and,

- the recognition that the creative arts do not have a monopoly on creative capability.

The authors argue that this shift allows more space for engaging with creativity as an outcome of pedagogical work in higher education.

This article builds on the project of connecting 'creative capital and university pedagogy that is already underway, assembling a number of principles from a wide range of scholarship, from computer modelling to social and cultural theorising. In doing so, it provides a framework for systematically orchestrating a 'creativity-enhancing' learning environment in higher education. (2008:633).

The interest in creative capacity building parallels new imperatives in professional work, and mounting evidence about the new ways that young people learn (Hartman et al. 2005; Seely Brown, 2006) A recent report issued by the European University Association (EUA)(2007) has responded by directing the entire higher education sector to consider creativity as central to research and teaching:

" The complex questions of the future will not be solved "by the book", but by creative, forward-looking individuals and groups who are not afraid to question established ideas and are able to cope with the insecurity and uncertainty that this entails". (EUA, 2007:6)

And in the UK, this imperative has been taken up as a challenge to the mainstream culture of higher education and learning. As Jackson (2006b: 3) puts it, the problem is "not that creativity is absent but that it is omnipresent". Yet also notes that it is "rarely an explicit objective of the learning and assessment process". (2006b:4)

McWilliam and Dawson state that: Australian policy makers have lagged behind the UK and Europe in their recognition of the growing importance of the creative enterprise for higher education…Australian policy makers have understood the importance of "wrapping [themselves]…in the mantle of…creativity" (McWilliam & Dawson, 2008:634 citing Macintrye, 2007:17), but have yet to translate this 'high ground' into specific pedagogical principles or strategies. (2008:234)

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Erica L. McWilliam (2007) *Is Creativity Teachable? Conceptualizing the Creativity /Pedagogy Relationship in Higher Education*

McWilliam argues that while some aspects of creativity appear to be teachable, others remain idiosyncratic, mysterious and serendipitous. A number of definitions covering a range of theories for the work in creativity are put forward citing:

- Richard Green's (2007) recent review of 552 "psych-lit database" articles on creativity since 1996 that expounds "widespread anxiety in the field is characterized by theoretical models "so attenuated…or misunderstood that operationalising key concepts are missing or impossible". (2007:2)

- Haring-Smith, (2006); Cunningham, (2005, 2006); Hartley, (2004) who challenge the myth of 'mysterious' process to 'observable' and 'valuable' component of social and economic enterprise.

- Learning theorists who demystify creativity stating creativity consists of three components: domain relevant skills, creative processes, and intrinsic task motivation - all of which can be fostered through formal and informal learning. (Sternberg, 2007; Robinson, 2000; Simonton, 2000)

- While individual motivation is likely to defy neuron-scientific 'discovery', there is some consensus that creativity works "associated with intuition, inspiration imagination and insight, and, a novel and appropriate response to an open ended tasks. (Byron, 2007)

- Mihaly Csikszentmihaly's insistence on the *community, not the individual*, as the unit that matters when fostering creativity. (2007:4)

McWilliam argues two trends are taking place. That we have moved from the 'Information Age' to the new 'Conceptual Age', (Pink, 2005) where the arts no longer define 'real' creativity. And, secondly, the arts are taking a new place *within enterprise*. (2007:4)

Further, McWilliam suggests, "The challenges for universities seeking to equip undergraduates to enter the creative workforce is to promote and support a culture of teaching and learning that parallels an unpredictable and irregular social and commercial world in which supply and demand is neither linear nor stable, and labor is shaped by complex patterns of anticipations, time and space. Cultural theorists have suggested that this requires a pedagogical approach based on the learning and de-learning" (Bauman, 2004:22). Neuroscience likewise is advocating an urgent need to eschew explanation through instruction and replace it with a more experimental and error-welcoming mode of pedagogical engagement. (Zull, 2004) This is not the reiteration of an oft - repeated call to a more student-centered approach. Rather, it signals a fundamental shift towards a more complex and experimental pedagogical setting…It means, according to Hearn (2005), inviting students to become "prod-*users*" of disciplinary and interdisciplinary knowledge, rather than passive recipients of the knowledge of academics." (McWilliam, 2007:8)

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3.1.3 Creativity: art / science

Inter}artes

The introduction to Inter}artes *Tapping into the potential of Higher Arts Education in Europe* (2008) by Tomasz Kubikowski, chair of the steering group, suggests while a scientific experiment only gets recognition when it is repeatable, a work of art only gets recognition when you have succeeded in making it in some way unrepeatable: when there is a certain individual trait or quality, which cannot be reproduced. (2008:3)

Kubikowski reiterates this problematic position for the arts by asserting, "The unrepeatable is not easy to locate (that is what art criticism is all about): a situation which is contrary to the sciences, where even the most basic theory should be explainable and justifiable. These trivial juxtapositions show how far the world of art differs from that of the sciences and how far we are now from the unified world of the liberal arts in medieval university".(2008:3)

Further, he states, "The University has evolved for teaching and research in the sciences and it is difficult to put arts education into this academic framework. (2008:3)

However, he suggests there are significant shifts where, "art institutions across Europe are currently developing strategies that often challenge the dominance of the scientific model of research. These developments also seek to open possibilities for the development and funding of artistic research in a European context. Therefore, the European Research Area, gradually creating free circulations of researchers in Europe in all scientific fields has great significance for artistic research." (2008:20)

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National Endowment for Science, Technology and the Arts (NESTA)

The **National Endowment for Science, Technology and the Arts** (**NESTA**) is an independent endowment in the United Kingdom established by an Act of Parliament in 1998.

The company acts through a combination of practical programmes, early stage investment, research and policy, and the formation of partnerships to foster innovation and deliver radical new ideas. Funded by a £250 million endowment from the UK National Lottery, NESTA uses the interest from that endowment to fund and support its projects.

On 14 October 2010 the Government announced that it will transfer NESTA's status from an executive non - department public body to a charitable body. NESTA's work is to tackle social and economic issues in the UK.

NESTA currently operates in three areas: Economic Growth, Public Services and **Creative Industries**. NESTA's Creative Industries team seeks to enable those in the creative sector to improve their business expertise. It has set up a number of mentoring schemes across industries such as video games, fashion and film, to help bring creative ideas to market.

One such example was the Alpha production by Wayne McGregor Random Dance. The project was supported by NESTA, the Arts Council England and Sadler's Wells Theatre, with animation and visual effects created by Hotbox Productions. The production toured internationally. (See: http://en.wikipedia.org/wiki/NESTA)

(See: Evaluation and Assessment section 3.2.1: Anna Craft, Kerry Chappell & Peter Twining for a further NESTA funded project.)

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Jonah Lehrer (2007) *Proust was a Neuroscientist*

In *Proust was a Neuroscientist*, Jonah Lehrer explores the lives and work of artists whose imaginations foretold facts of the future. (Lehrer, 2007:iv)

Lehrer explores the artistic process of 'failure' or the experimental process of artists that have preceded scientific discovery in relation to their work and inquiry- Cezanne, Woolf, Proust, Whitman, Eliot, Escoffier, and Stravinsky. He validates their 'failures' as part of their ongoing processes of curiosity, doubt, emergence and discovery.

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Patricia Leavy (2009) *Bridging the Art- Science Divide*

Topics covered include:

- The arts as research
- Arts-based research practices
- Exploding myths and building coalitions: Crossing the art and science divide.

In this chapter, Leavy discusses the polarizing notions that distinguish artistic practice and scientific inquiry and suggests these dichotomies have prevented kinds of cross-breeding that might advance conversations about the human condition and our study of it. Further, she adds, "an artificial dualism that legitimizes some ways of knowing over others may contribute to the replication of dominant power relations."(2009:264) Leavy proposes two suggestions: greater attention paid to aesthetics and the building of cross-disciplinary partnerships. (2009:265)

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3.1.4 Fostering creative thinking

Anna Craft (2006) *Creativity in Schools*

In *Creativity in Schools* (2006) Anna Craft suggests it may not be fruitful to consider creativity as something that can be 'triggered' in any direct or simple way… but we do have some working hypotheses implied in some key terms: teaching for creativity, creative teaching and creative learning.

Creative teaching focuses on the practitioner (Woods & Jeffery, 1996; Jeffery & Woods, 2003) and suggests that practitioners feel creative when: they control and take ownership of their practice, are innovative and ensure that learning is relevant to learners.

Teaching for creativity, by contrast focuses on the student/child; is learner inclusive, learner centred, giving choice and control over what is explored and how.

Creative learning involves learners in using their imagination and experience to develop learning, involves them strategically collaborating over tasks, contributing to classroom pedagogy and curriculum and it involves them critically evaluating their own learning practices and teachers' performance (Craft, 2006: 26 citing Jeffrey: 2001a). It offers them in many ways a form of apprenticeship. When the apprenticeship is led, by creative practitioners, it involves engaging a student in coming to understand the artists' own ways of working as a set of practices. (2006:24)

These attributes continue to be refined and characterized as policy changes match the interest in creativity within the research community. (Craft, 2006:26)

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Dr Paul Howard-Jones (2008) *Fostering Creative Thinking: Co-constructed Insights From Neuroscience and Education*

This is a project funded by ESCalate and is aimed at developing the capability of trainee **drama** teachers to enhance the fostering of creative thinking.

Description of this project:

"The UK government presently considers creativity to be a key "employability" skill in terms of the creative industries and beyond, including within the sectors of science and technology (DCMS, 2007). There has been a recent flourishing of interest in the nurturing of creativity among young people (Roberts, 2006; Downing et al., 2007) and yet the provision of support for teachers and trainee teachers to achieve this remains a major challenge for education. This report contributes to meeting this challenge by reviewing the concepts and understanding about creativity that arose from a recent project in drama education." (2008:4)

The project aimed to develop the reflective capability of trainee drama teachers by enhancing awareness of the underlying cognitive and neurocognitive processes. Such an aim attends to the calls of those such as Chappell (2007) who have also highlighted the need within teacher training for an increased emphasis upon reflective practice in 'teaching for creativity'. (2008:4)

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Raymond S. Nickerson (1999) *Enhancing Creativity*

In *Enhancing Creativity,* Raymond Nickerson suggests creativity is enhanced by becoming an active manager of one's cognitive resources by paying attention to one's thought processes and taking responsibility for one's thinking. It involves learning of one's own strengths and weaknesses as a creative thinker… It means making an effort to discover conditions that facilitate one's creative work… Desire, internal motivation and commitment are more important...than specific knowledge, or knowledge of specific creativity-enhancing techniques or heuristics. With sufficient motivation, one is likely to obtain necessary knowledge and to discover useful heuristics, without it, knowledge of any kind is likely to do much good. (1999:420)

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Paul Tosey (2006) *Interfering with the Interference: An Emergent Perspective on Creativity in Higher Education*

Paul Tosey discusses notions and questions about creativity through the lense of complex adaptive systems in particular, the concept of 'emergence', which he suggests, is a powerful concept that can help when considering how creativity happens in practice.

As change is a constant feature of higher education, the need for creativity at all levels of the system are vital especially while maintaining quality and standards. However, Tosey suggests the spaces for emergence are 'ill-matched' and inhibited by various features of higher education, such as mechanisms of quality and standards and, these sit in tension with creativity. Tosey explores how to 'enhance conditions under which emergence seems more likely to occur' with the need to 'interfere with the interference'. (2006:29)

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Erica McWilliam (2007) *Is Creativity Teachable? Conceptualising the Creativity/Pedagogy Relationship in Higher Education*

In the introduction to this article, McWilliam asks:

"Can creativity be taught? If so, what should university teachers be doing if it is to be added to a burgeoning list of graduate outcomes for which we take pedagogical responsibility?" (2007:1)

This paper argues for the importance of engaging with this issue in higher education at this time. It does so by exploring reasons for the growing interest in creativity as a learning outcome, elaborating key imperatives in the post-millennial ideational and policy context. The paper then moves to consider questions of the teachability of creativity and the pedagogical implications of this. In doing so, the author makes a case that, while it may not be possible or desirable to render all aspects of student creativity calculable as learning outcomes, creativity can be better understood and mobilized in all disciplines through newly emergent learning cultures and forms of pedagogical work. (McWilliam, 2007:1)

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3.1.5 Embodied knowledge

The ALTC, *Dancing between Diversity and Consistency* guidelines, state:

> "Embodied knowledge of a practice provides the kinds of insights (from the 'inside') that cannot necessarily be gleaned from solely theoretical investigations (from the 'outside'). The advantage for the PhD/post doc research undertaken through practice is that the embodied knowledge gained through practical research can give rise to new insights that can both lead to new directions in theoretical investigations of a practice, and give new 'colour' to any theories under investigation. The latter is recognised by neuroscientists/physiologists as a viable way of researching ideas." (2008:9)

In relation to embodiment, this document also notes:

One of the ongoing challenges to implementing the principals in the guidelines is:

> o   Acceptance of embodied and discrete, but overlapping, epistemologies of knowledge, both established and emergent, in the field of dance performance. (ALTC, 2008:9)

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Peter Lichtenfels (2009) *Embodiment*

Theatre director, Peter Lichtenfels in his essay, *Embodiment*, (2009:131), writes:

> "Embodiment" and "embodied knowledge" are terms that carry weight in the discourse of practice as research, because they signify the process rather than the analysis, the place of performance and the making of performance that research into practice seeks to discuss. While the terms are widely used in dance and choreography, they are far less prevalent in the world of theatre. (2009:131).

This essay probes notions of *embodiment* in the theatre practice of Lichtenfels who is directing a production of Shakespeare's *A Midsummer Night's Dream* in Shanghai, in Mandarin. He knows no Mandarin, the cast knows no English. But, he suggests, through the process of working with embodiment with actors – to visit, revisit, and keep visiting all the moments, constantly asking questions, always interrogating – the actors deepen the moments of words and movement. Through continual strategies of repetition, the actors embody their knowledge. (2009:132)

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Mark Johnson (2011) *Embodied Knowing Through Art*

Johnson explores notions of knowing through a process of inquiry, rather than the final product and suggests we must recognise the role of the body, especially our

sensory-motor processes, our emotions and feelings in our capacity for understanding and knowing.

Johnson critiques Kant's *Critique of Judgement* (1790) and Kant's classic formulation, that "knowledge is a product of *conceptual synthesis* that takes the form of propositional judgements descriptive of the world. This has a consequence for aesthetic experience, which he regarded as subjective and based on feelings, which thus lies wholly outside the realm of knowledge. [As such], "aesthetic judgements are not cognitive (and hence not conceptual), and so they issue *no* knowledge whatsoever." (2011:143)

Johnson suggests, Kant's legacy was to set "much subsequent aesthetic theory on a path where art was valued for the feelings it evokes and the ways it stirs our imaginative musings, but most definitely *not* for any theoretical knowledge of man or nature." (2011:144) Further, Johnson states, "At its heart, it represents the common view of art as not primarily a vehicle for human knowledge…The problem …is that the arts always seem to come up short when it comes to providing knowledge, as defined by (the) traditional set of criteria. Therefore, in order to articulate a realistic notion of art research, it is necessary to rethink our received conception of knowledge and research". (2011:144)

Johnson develops his article through an exploration of the *process of knowing*, as contrasted with *knowledge* as a body of true statements.

He cites Scrivener's (2009) conceptions of art research, Dewey's (1984 [1929]) notions of change and growth, and, cognitive neuroscientist, Don Tucker to reposition and question conceptions of art and knowledge systems.

Johnson suggests Tucker summarises the current view that our so-called acts of 'higher' cognition (such a conceptualization and reasoning) are based on structures of our sensory – motor processing". (2011:148)

Tucker writes:

> "…. If we assume that there is a nested structure of concepts that must take form across the – exactly isomorphic – nested structure of the neural networks of the corticolimbic hierarchy, we can then specify the structure of abstract conceptualizations. This is a structure of mind based on bodily forms."
> (Tucker, 2007:202-3)

Ultimately, Johnson envisions *art research* as an inquiry into how to experience and transform the unifying quality of a given experience in search of deepened meaning, enhanced freedom, and increased connections and relations. (2011:150)

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3.1.6 Relationship between practice and writing

The relationship between practice and writing is a contested field and draws forth a number of opinions, responses and ideas as to how it should be conducted and thought about in higher arts education. Can, and /or how can, the act of writing aid /support/ voice the insights of tacit knowledge? How can writing contribute to the development of practice? What kind of symbiotic relationship do they inhabit / cohabit?

'Communication' has been identified in the ALTC TLOs (2010) – as a graduate attribute that Undergraduate and Coursework Masters need to acquire - and writing forms an aspect of this communication. How then can writing be presented in a way that enhances and contributes to practice rather than conceived as a mopping up activity?

The ALTC *Dancing between Diversity and Consistency* statements (2008) provide a background to impediments and difficulties of capturing the relationship between theory, practice and writing. The document states, "In Western thought, the spectre of Cartesian split incisively separates thought from body. Thought, thus corresponds to mental faculties that regulate theory and the body to 'unthinking' practice." (2008:23)

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Johanna Pentikäinen (2006) *The Pictorial Turn Needs the Verbal*

Pentikäinen advocates for an understanding of the relationship between writing and art practice and describes the need for students to be equipped with the skills and methods that assist in this process.
She argues:

"In an education context, learning and thought has always been strongly identified with text and all that is textual. With the development of art and design universities and the academization of art and design education in the past decade, the highest level of art and design education has to familiarize itself more and more not only with speech… but also with written texts and writing.

She asks: Do the education and research practices in art and design take this into consideration as much as it is needed?

This paper also suggests in spite of the appeal of various arguments put forward by Susan Melrose, (2003), Johanna Pentikäinen (2006) and Paul Carter (2004) "these commentators continue to struggle in a cage of words because ultimately we are all trapped in a 'scriptural economy', a term used by Michel de Certeau to account for the university and its role in the knowledge economy" (2008: 23, citing Melrose, 2003).

The paper further suggests it is important to consider the conventional attitudes associated with linguistic structures that "invariably involve politics or power

relations." (2008: 24-25) Pentikäinen suggests, like the history of feminist commentators detailing how gender bias operates in language, "we do have to argue against assumptions inbuilt into the system, and theory, in academia, has a formidable presence, evoking very particular meanings for some academics and their disciplinary conventions." (2006: 24)

Lastly, Pentikäinen investigates multimodal writing practices, identifies critical processes in process and methods investigation, discusses how the materiality of language is performed using metaphors, symbols and narratives, and, emphasizes the use of writing as a pedagogic tool.

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Robert Nelson (2009) *The Jealousy of Ideas: Research Methods in the Creative Arts*

Chapter 4 is composed of ten essays that expose a multitude of themes, issues, difficulties and approaches that lie behind writing and art practice.

Example essays in Chapter 4 include:

Writing into sensory practice: Writing is put forward as creating a second energy in the creative process. (2009:10)

Genres in writing around art: This chapter attempts to define a written genre appropriate for artists; it is posited as an art of implication rather than linear exposition. (2009:11)

Scholarship in the balance: Scholarly writing in creative research: Nelson returns to a definition of research, and suggests, the fields of knowing and proof which are traditional in other disciplines are not quite our affair. In the creative arts, the opposite qualities are sometimes more compelling: open-endedness and doubt. Art often contests the lure of objectivity; but then it also calls for something to be said – especially as research – and the written element in the research refers in part to truth claims by other writers. The chapter goes on to describe the sins of a bad doctoral submission: The themes include blandness, evasion, pretence, naivety, inconsistence, problematic ideology, poor structure, the uncritical, the unpoetic and pomposity. They are not hard to avoid. (2009:12)

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Katy Macleod and Lin Holdridge (2011) *Writing and the PhD in Fine Art*

Macleod and Holdridge examine the role of writing in the PhD in Fine Art. Through an analysis of five submitted PhD's and an insight into two current studies, this essay seeks to reveal how the role of the researcher is embedded in the inquiry and show that the artist "will not have produced an argument and drawn conclusions so much as provided a provocation to produce more art, contingent to the changed conditions s/he has effected through the PhD". (2011:353)

The authors present a number of writing sources appropriate for doctoral study and art practice research and suggest the development of independent criticality is fostered by new journals such as *The Journal of Writing and Creative Practice* in the UK.

This journals mission is to explore and demonstrate 'the deep purpose of the writing task for Art and Design research students and to provide a forum for debate.' (Lockheart & Wood, 2008:113)

Macleod and Holdridge state 'it is a journal which has a substantially relevant history, based in the Writing-Pad research project and the subsequent conferences, symposia and development of its network'. (2011:155)

The authors suggest "another timely journal is *Art and Research: A Journal of Ideas, Contexts and Methods* which aims to engage in the 'dynamic and unresolved relationship between image and text, vision and language and writing and research' and determine the 'constitutive function of text in articulating the research process". Issues to date have been exemplary in their approaches to defining what might be research 'through' art". (2011:355)

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Examples:

1. *Writing in the Academy: The Practiced-Based Thesis as an Evolving Genre*

Research Case Study **-** ARC funded study

Chief Investigators:
Brian Paltridge, University of Sydney
Sue Starfield, University of New South Wales
Louise Ravelli, University of New South Wales

This study aimed to identify the particular nature and character of practice-based theses, the goals, assumptions and values that underlie these theses as well as background knowledge, values and understandings it is assumed 'high quality theses of this kind exhibit.

It also aimed to provide a greater understanding of the advanced academic literacy requirements of students working in these areas and what it is that characterises such pieces of research writing in these areas of practiced-based study.

(For project outline see*:* http://www-faculty.edfac.usyd.edu.au/projects/writing_in_academy/index.php?page=home)

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2. *Doctoral Writing in the Visual and Performing Art: Challenges and Diversities,* **November, 2011**

Symposium organised by the "Writing in the Academy: The practice-based thesis as an evolving genre" research group at the University of Sydney and the University of New South Wales.

Selected papers:

Brian Paltridge, Sue Starfield, Louise Ravelli:

- *Doctoral writing in the Visual and performing Arts: Examining students' texts'.*
- *'"Why do we have to write?" Practice-based theses in the visual and performing arts and the place of writing'.*

- *Ways of connecting: varied relations between written and creative Components.*

Cheryl Stock: Queensland University of Technology.
- *Writing embodied practice from the inside*

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3. Dance VCA

In Dance at VCA, writing and reflective strategies are integral partners beginning in the undergraduate degree. The ongoing development of reflective thinking and writing skills coupled with the development of research strategies aim to deepen awareness and critical reflective skills that embody practice.

Siobhan Murphy (2008) *Practices of Tactility, Remembering and Performance*

 PhD: Dance Excerpts

- Performance making and writing are the two modes of inquiry in the research. Indeed, I understand my practice itself to be the dual activities of performance-making and writing. This dissertation details meanings that have arisen through both modes of inquiry. (2008:9)

- Certain meanings evade language and can only be experienced through live engagement with the particular works in question. However, other meanings can be pared from the practice within which the performances sit. These meanings lend themselves to language; perhaps they are in fact better explored in language. (2008:9)

- I seek to draw out tacit knowledge emerging through my practice. This is different to offering an interpretation or even a contextualization of my performance folio.

- There are a multitude of opinions regarding the proper relationship between the artwork and the written component of a PhD in the Creative arts. My stance is most akin to that of Barbara Milech, who suggests that the creative work and the written component are equally important investigations conducted in different modalities. (Murphy, 2008:9; Milech, 2006:10)

- Slowly, through writing, I would attempt to 'make sense' of the research period within which the performance had taken place. By 'making sense' I do not mean creating sense where previously there was non-sense. Rather I mean undertaking a process of critical reflection housed in language. This enabled me to stitch together a particular kind of 'sense', voicing meanings that might otherwise have remained unnoticed and unnamed. (2008:10)

- The combined activities of making and writing constitute a 'gestalt of inquiry'. By this I mean that in my research the two activities exist in an active relationship where the whole is greater than the sum of its parts. In this dissertation, I try to hold this gestalt intact by embedding the dual inquiries of writing and making within the writing itself. The shifts in my performance-making and writing strategies are written into the dissertation in the varied forms of the writing. These include discursive, narrative, poetic, conversational and reflective writing. (2008:14)

- My use of the word discursive here needs some explanation, so that it does not translate in the reader's mind into 'theory'. I situate my inquiry outside the unhelpful binary of theory/practice, and so avoid it at all costs. (2008:14)

- Rather, by discursive, I refer to a style of writing that generates knowledge through using discipline-specific epistemological paradigms. Thus, for example, a phenomenologist generates knowledge by using Husserlian or Merleau-Pontian paradigms, and these paradigms are embedded in their writing. The discursive writing included in the dissertation comes from a variety of fields including phenomenology, feminism, ethics and psychology. (2008:14)

- I use the discursive writing of others as one means of exploring in writing the philosophical, ethical, or psychological *implications* of my practice. This is in distinction to exploring the underpinnings of my practice. That would imply a set of ideas existing prior to the studio work. Instead, I am interested in what the performance practice opens onto and what questions it throws up that can be explored through writing. (2008:15)

- Different writings serve different purposes in the dissertation. Through these writing styles the 'meta' stance that a method chapter would provide is instead dispersed throughout the dissertation. (2008:15)

- There are italicised journal notes scattered throughout the dissertation. Daily records of studio activity and reflection, these have the advantage of immediacy but the disadvantage of being wrenched from the flow of time. They perhaps take on something of the nostalgia of the relic or the photograph. (2008:15)

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3.1.7 Reflective practice

Morwenna Griffiths (2011) *Research and the Self*

This essay explores the role of the self in research and argues that arts-based, practice-led research needs to address the issue 'of the self of the researcher.' (2011:169)

The essay presents:
- A brief overview of theory of the self
- An outline of the logic of research processes from initial conception to its end.
- Three examples of different kinds of ongoing arts-based, practice-led research which are used to ground the subsequent discussion of how the self enters into arts-based research and the implications for the researcher
- Drawing on these examples, an overview of intersections between self and research are explored.
- Addresses criticisms sometimes levelled at arts-based, practiced-based research
- Concludes with remarks about the significance of acknowledging the place of self in research.

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Pamela Burnard (2006) *Rethinking the Imperatives for Reflective Practices in Arts Education*

UK author, Pamela Burnard in *Rethinking the Imperatives for reflective practices in Arts Education,* (2006) suggests professional reflection is central to the development of new awareness, knowledge and value shifts which lead to more effective practice in arts teaching. (Harland et al., 2005)

Burnard asks: Should a focus on reflective practice discourse within the developing arts communities be occurring given the present global context, politically driven agendas and the focus of accountability and student attainment?

1. What characterises reflective practice?
2. What is the impact of reflective practices and how do we connect reflective cultures and communities at the arts-education interface?
3. What is distinctive about reflection in educational discourse?

Reflective time engages us intrinsically in a sharply focused attentive mode of functioning. Artists in particular give themselves over to virtually continuous reflective time, placing reflection at the heart of the creative process.

Some authors consider that reflection is a *recollective form* constituted in a thought or action that is already passed or lived through (van Manen, 1990). Other theorists consider reflection to be constituted in action in different time frames. Such dimensions include reflection-*on*-action (Schön, 1987), reflection-*in*-action (Schön, 1983; Killian & Todnem, 1991), reflection-*in* and *on*-action (Zeichner and Liston, 1996) and reflection-*for*-action (Norlander-Case et al., 1999) with each drawing upon and utilising different time frames. These can be rapid and immediate, as automatic

reflection or thoughtful reflection in the moment (called repair) Reflection can occur at a particular point in time (called review) or be more systematic over a period of time (called research). A long-term reflection can be informed be established theories (called retheorising) (Schön, 1983, 1987).

Reflections situated *in* time can be deeply concentrated; an intensified experience where one becomes totally absorbed in the consummatory moments of thought and action centred on a limited field of awareness. Reflections situated *over* time occur when actions and thoughts are recovered, reviewed, revised, re-evaluated, reordered and embodied in time's containment. (Burnard, 2006:3).

When reflecting back in time we look critically to learn from previous work. When reflecting forward in time we anticipate – even envision – what might happen, making judgements and new connections in the framing of an arts encounter or learning experience.

- Inevitably, reflection makes a major contribution to professional practice.

Reviving our concern with reflection, whether as artists, art educators, arts organisations, learners, researchers or parents, requires us to look back critically and constructively (*analytic self-reflection*) and draw from one's experience (*normative reflection*). This helps to build and sustain professional communities: a central aim of this book.

We do however, engage in and learn from reflective conversations with self and situations differently in different circumstances.

In text example:

- A reflective conversation with myself:

This example from Burnard reflects the multidimensional nature of reflection in an improvised collaborative performance/music situation. (2008:4)

Characterising reflection:

- Reflective thinking as coined by Dewey (1933) which involves a continual evaluation of beliefs, assumptions, and hypotheses
- Critical reflection as a form of judgment
- Reflection as self-knowledge
- Reflection as a form of conversation turns experience into meaningful learning
- Reflection as an agent of change
- Reflective processes as ongoing, embody the interdependence of creative thought and action as a condition of the creative process
- Reflection as professional practice.

In considering these characteristics, Burnard asks five fundamental questions:

1. Do I agree with these characteristics of reflection?
2. What are the implications of these (and other) characteristics for artists and artist-educators?
3. What educational and artistic purposes should we seek to attain in our reflective arts practices?
4. What common understanding should be developed, shared and promoted?
5. How can reflective arts practice communities be effectively organised? (2006:8)

Burnard argues for an extended professionalism which is directed towards realizing and supporting interdisciplinary understanding of reflective art practices.

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Carol Gray and Julian Martins (2004) *Visualizing Research: A Guide to the Research Process in Art and Design*

In *Visualizing Research: A Guide to the Research Process in Art and Design,* Carol Gray and Julian Martins provide a guide through the research process. Chapter 1.4 describes the importance of 'reflective practice' (2004:22) for artists and designers engaging in research while Chapter 2.5 outlines the processes behind a reflective journal.

Drawing on Donald Schön's concepts of reflective practice, who proposed much of reflective activity is personal knowledge, not usually articulated, sometimes indescribable and that it relies on improvisation learned in practice, this kind of knowledge is knowing *how* rather than *what.*

Gray and Martin state:

"Schön identifies that the professional's inability or unwillingness to articulate this kind of knowledge has led to a separation of academic and professional practice… One of the consequences of this separation has been that research about (into) practice has tended to be carried out by other academic researchers (historians, educationalists, sociologists, psychologists, and so on) from an external perspective. These approaches reflect the more scientific method, where the researchable is objectified, and the researcher remains detached". (2004:22)

Reflective practice therefore attempts to unite research and practice, thought and action into a framework of inquiry which involves practice, and which acknowledges the particular and special knowledge of the practitioner.

It is a framework that encourages reflection in different ways. (2004:22)

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Mary Hilton (2006) *Reflective Creativity: Reforming the Arts Curriculum for the Information Age*

Mary Hilton in *Reflective Creativity: Reforming the Arts Curriculum for the Information Age*, (2006) argues that reflective conversation-understood as questioning

discourse- should be reinstated as part of the cycle of creativity and reflection, necessary in arts education.

She writes, "Art *requires* reflective discussion to create and shape meaning" and suggests ways of opening up possibilities for deeper engagement through reflective conversation within the active processes of creativity. She centres her argument on the reform of the curriculum to the kind of reflective exchange that achieves depth and meaning in teaching and learning in the arts, particularly with the "extraordinary possibilities opened up by technology.

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Case Study/example

Dawn Joseph (2006) *Cross- and Intercultural Engagement: A Case Study in Self Reflection and Finding Meaning*

Before taking up her post as a lecturer in the Faculty of Education at Deakin University, Australia, Joseph describes her background as "placed in three worlds: Indian, Western and African.

As a new lecturer, Joseph noticed the predominance of Western music and Western curricula knowledge systems and questioned why students were only exposed to Western music, even though Australia is a multicultural society.

This article traces the notion of "teachers as agents of change". It recognises and documents Joseph's activities of teaching African music and culture as a 'new' and 'different' experience through the perspectives of her students.

Joseph writes:

> "Reflection is a voyage of ongoing self discovery and change, and is very challenging. In terms of my own teaching, reflection on *what, how* and *why* I taught African music at Deakin University took place not only during and immediately after each workshop session but also from one year to the next. The immediacy of reflection… offered me the opportunity to both question my own teaching practice and reflect on students' experiences and reactions. During the intervening semester I was able to engage in a different form of reflection that allowed for comprehensive review, enabling a synthesis of all of my more immediate reflections on the workshops. Accordingly, what I taught on the first occasion was slightly different to the activities and approaches I used the second time around." (2006:151)

> "…. Over the years, it became increasingly apparent to me that students also need to reflect on their experiences and so they were encouraged to keep a journal as a useful means of either recording their reactions for inclusion in their assignment task or for referring to during class discussion." (2006:152)

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3.1.8   Reflective writing

Carol Gray & Julian Martins (2004) *Visualizing Research: A Guide to the Research Process in Art and Design*

Carol Gray and Julian Martins describe the importance of 'reflective practice' (2004:22) and propose two main tools from McAleese (1999) to enable and externalize reflection - on- action. These are concept mapping and reflective journals.

These tools are described as 'off-loading devices' as they enable the learner to take stock, evaluate, and deposit ideas and feelings about the learning experience, and to continue in the learning cycle - unburdened.

"The idea of 'off-loading into a reflective journal for instance goes some way to address Schön's concern about the difficulty of articulating the 'knowing-in-action' of professional practices. As practitioners in Art and Design we can recognise the fear of losing or damaging creativity by speaking about it and, even worse by writing about it!" (Gray & Martin (2009:58).

This chapter presents compelling reasons for articulating and exposing the thinking behind practice and outlines various elements to be included in the process of journaling. It is crucial that the journal is a storehouse – a depository for a range of information in a range of media which is added to and consulted on a regular basis.

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Mike Wallace and Alison Wray (2011) *Critical Reading and Writing for Postgraduates*

This book is aimed primarily at postgraduate students who need to engage with published and unpublished literature, including coursework essays, masters dissertations, doctoral thesis and related research papers. It is useful for those who want to enhance their critical writing by reading the literature more critically and by honing their skills as self-critical writers.

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Pamela Burnard &Sarah Hennessy (2006) *Reflective Practices in Arts Education*

This book provides a compilation of essays on reflective practices: reflective writing, reflective learning and reflective teaching. A number of these essays have been dispersed throughout the review.

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Example / tools for teaching reflective thinking and writing

Jody Kerchner (2006) *Tools for Developing Reflective Skills*

Jody Kerchner (2006:123) explores ways for art educators to develop their reflective thinking and teaching skills.

Four tools are presented:
1. River journeys
2. Metaphor sculptures
3. Portfolio goals
4. Video-taped teaching reflections.

While many examples in this article are guided by Kerchner's experience in music education, suggestions for applying these tools to other arts education domains are made later in the chapter.

Kerchner characterises personal and professional traits for reflective practitioners as - open mindedness, willingness to amend practice and perception, curiosity, artistic content knowledge, compassion, intuition and artistic experience. (2009:125)

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3.1.9   Research methods for performing arts

Shirley McKechnie & Catherine Stevens (2009) *Knowledge Unspoken: Contemporary Dance and the Cycle of Practice-Led Research, Basic and Applied Research, and Research-led Practice*

Shirley McKechnie and Catherine Stevens address practice-led research in dance and its interface with research on cognitive aspects of dance. They elaborate on how research into dance cognition may feedback ideas into dance practitioners thus generating a cycle similar to that proposed by Hazel Smith and Roger T. Dean (Smith and Dean: 2009: 29). Their research is 'in, about and for contemporary dance' and declares 'thoughts and ideas not in words but expressed kinaesthetically and emotionally through movement.' (2009:85)

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Baz Kershaw (2009) *Practice as Research Through Performance*

Kershaw focuses on theatrical and performance art, particularly movement based. He discusses a 'paradoxology' of performance, treating theatre and performance as operating in a continuum with natural phenomena, such as seashores and forest perimeters, so that the same principles of ecology can be seen to shape both cultural and natural processes. (Smith & Dean, 2009:30)

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Inter}artes (2008) *Trends and Differences Within the European Higher Education Area in the field of Theatre*

-   Some institutions consider that traditional subject disciplines provide students with a useful base from which they can create a platform for the development of their own artistic expression. Others have established more contemporary, experimental Theatre courses where students can engage in transdisciplinary forms of practice. Some institutions are finding ways to support both of these approaches. (2008:77)
-   Different structures are employed by institutions in delivering the curriculum. Some are modularised or unitised where students can choose *optional* components that involve them in courses devised and delivered by academics in other fields. Other institutions have developed a specifically holistic approach where the different components of the curriculum are embedded rather than explicit. (2008:77)
-   Students in Theatre education institutions are, to an increasing extent, expected to take responsibility for their own learning and artistic development, Assessment methods that stimulate active learning are used with growing frequency. (2008:78)

Examples:

-   Public performances with peer production teams

- Devising projects
- Public performances with professional production teams. (2008:78)

Quality assurance and enhancement:

- The practical and ephemeral nature of theatre, that demands a wide range of tacit knowledge and is derived from an oral tradition, has made the ongoing transparency process difficult in the field. On the other hand, after overcoming initial obstacles, the formulation of written learning outcomes and quality criteria have, for the most part, become valued developments that have deepened awareness of learning & teaching processes. (2008:79)

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Ric Allsopp (1999) *Performance Writing*

Allsopp's article explores the field of Performance Writing 'as the investigation of performance of language'. (1999:78)

He states that since the mid-1990's the term "performance writing" has begun to have some currency in the area of experimental and contemporary performing arts, whether referring to an emergent field of practice or an emergent academic discipline (2009:76). The article identifies how the conventional *relations* between writing and performance are proving increasingly inadequate as interdisciplinary and cross-disciplinary arts practices emerge in response to rapidly shifting cultures. (1999:76)

Allsopp describes Performance Writing as highlighting the great diversity of artistic and writerly practices, both within and outside literary traditions, which rely on the use of text and textual elements. For example, forms of theatre, of poetry, of installation art, of video art, of animation, of soundworks and bookworks and electronic arts that share and forward an interest in experimenting with language arts thus become part of the same debate. (1999:78)

Ultimately, Allsopp claims that the technologies of writing and performance as communicative systems point towards the performativity of the text: writing as it performs itself within its own terms, within its own field. (1999:79)

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Dianne Conrad (2007) *Performance Studies*

Topics Covered include:

Drama as a means of personal growth, consciousness-raising and subversion
Drama as a research activity: drama as data collection, analysis and representation
Script and Performance-based research methods
Theatre arts and education
Issues of validity, authenticity and assessment
Conclusion
……………………

Mary Beth Concienne & Celest N. Snowber (2007) *Dance and Movement*

Topic Covered include:

Embodied Research and Phenomenology
Health and Education Research: Dance as a Therapeutic Tool
Dance as a Methodological Innovation
Dance as a Representational Form
Conclusion

Writing Rhythm: Movement as Method

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Kim Vincs (2007) *Rhizome/My Zone: A Case Study in Studio Based Dance Research*

In the introduction to this essay Vincs states that, "dance practice has only recently begun to be articulated as a specific methodology for dance research. Implicitly, however, the idea that writing and dancing together define dance research, has been embedded in the field for some time…However, attempts to clarify the methodological foundations of this assumption are a relatively recent development". (2007:99)
Barrett comments: "In this project there is a shift from dance as object of investigation, to dance as means of investigating… Practice is presented as an actual method of knowledge-production and thinking. (2007:11)

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3.1.10 Research methods for creative arts

> 'Certain kinds of forms are more effective for the
> communication of certain kinds of content'.
>
> Biggs & Büchler 2011

A selection of key words describing creative practice:

An evolving state of emergence, (Haseman & Mafe, 2009: 217) a process of inquiry, a strategy, contingent, emergent, unknown to the known (Sullivan, 2009:49) complexity, messy, to uniquely struggle, flow, reflexivity, reflective, inter related, multi-disciplined, an ensemble of tensions, interpretative, materiality, looping process, fragmented, doubt, complexity in chaos, negotiating, experiential, synergies, unexpected, surprising, novelty, patterns, paradoxical, ambiguity, indeterminacy of interpretation, immersive, possibility, innovative, bricolage, scavenger methods, tacit knowledge, trial and error, reviewing process…

There are differing opinions/perspectives in respect to the 'naming' terminology of research that is led by practice in creative arts practice.

Examples are:

Practice-led research
Practiced-based research
Performance as research
Performative research (Haseman)
Research-led practice
Practice as research
Practice-integrated research
Studio research
Arts-based research
Artistic research (Borgdorff)
Research in and through art practice
Creative practices of knowing (Rogoff)

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Su Baker and Brad Buckley (2009) *Creative Arts PhD: Future-proofing the Creative Arts in Higher Education*

This document confirms there is some 'confusion of terminology' in this area. (2009:67) Further, it suggests this matter of terminology was similarly discussed in the ALTC's (2008) *Dancing between Diversity and Consistency: Evaluating Assessment in Postgraduate Studies in Dance* document. (2009:67)

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Henk Borgdorff (2011) *The Production of Knowledge in Artistic Research*

In the article, *The Production of Knowledge in Artistic Research,* Borgdorff examines artistic research as a form of knowledge production and seeks to make explicit a specific articulation of the pre-reflective, non-conceptual content of art. He states: "It thereby invites 'unfinished thinking'. Hence, it is not formal knowledge that is the subject matter of artistic research, but thinking in, through and with art" (2011:44)

He further explores the archaeology of terminology as part of the background for this essay noting:

> 'The expression *artistic* research connects two domains: art and academia…Artistic research in the emphatic sense – and as used in this chapter – unites the artistic and the academic in an enterprise that impacts on both domains… The relationship between art and academia is uneasy, but challenging. This is why the issue of demarcation between the artistic and the academic has been one of the most widely discussed topics in the debate on artistic research in the pat fifteen years. (2011:44)

In section one Borgdorff examines artistic knowledge as a form of production and describes this type of research in terms of - subject, method, context, and outcome - as *research in and through practice.*

In section two, similarities and differences between artistic research and other spheres of academic research (humanities, aesthetics, social sciences, natural science and technology) are explored. Borgdorff makes a claim that artistic research distinguishes itself in specific respects from each of these research traditions, whereby neither the natural science model, the humanities model nor the social sciences model can serve as a benchmark for artistic research.

The third section examines the issue of whether artistic research can be considered academic research.

In conclusion, Borgdorff presents a series of observations on the epistemology and metaphysics of artistic research. He writes:

> "The current programme of phenomenologically inspired cognitive science offers tools for examining the issue of the non-conceptual content enclosed in artworks and art practices... Art thereby invites reflection, yet it eludes any defining thought regarding its content". (2011:45)

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Brad Haseman and Daniel Mafe (2009) *Acquiring Know-How: Research Training for Practice-led Researchers*

Haseman and Mafe describe practice led research as:

"A process of inquiry driven by the opportunities, challenges and needs afforded by the creative practitioner/researcher. It is a strategy specifically designed to investigate the contingencies of practice by seeking to discipline, throughout the duration of the study, the ongoing emergence of problem formulation, methods selection, professional and critical contexts, expressive forms of knowledge representation and finally the benefit of the research to stakeholders". (2009: 217)

In proposing six conditions for practice-led research, Haseman and Mafe firstly quote Carol Gray's definition of practice-led research first articulated in 1996:

> "…firstly research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners". (Gray, 1996:3)

By insisting that practice leads the research process, Gray is aligning the primacy of practice-led research with practice theorists such as Bourdieu, Dewey and Schön.

Haseman and Mafe suggest practice-led research is defined by six conditions and that at all times the practice-led researcher is making decisions and moving forward and backwards across these six conditions To cope with the 'messy' research project in such a way requires practice-led researchers to have an understanding of not only emergence but its constituting condition of complexity'. (2009:219)

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Brad Haseman (2007) *Rupture and Recognition: Identifying the Performative Research Paradigm*

Haseman suggests,

 "There has been considerable debate around how to best articulate a research methodology that is most congenial to artists… A number of possible terms have been proposed to describe this model of enquiry… However, in recent years, "practice-led research" has become a prominent term". (2007:149)

Hasemen cites Carol Gray's definition (1996:3) as the most effective term but further suggests practice-led researchers need to make out a third paradigm, (distinct from qualitative/quantitative research methods), one that pivots on methodological innovations.

Drawing on J.L. Austin's (1962) notion of performativity Haseman makes a claim for the 3rd space of 'performative' research. Haseman states:

> "In this third category of research … the symbolic data, the expressive forms of research work performatively. It not only expresses the research, but in that expression becomes the research itself". (2007:150)

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Brad Haseman (2006) *A Manifesto for Performance Research*

Haseman proposes a performative paradigm for the creative arts, distinguishing it from qualitative and quantitative models that constitute dominant research paradigms in research. Haseman argues that:

> "The research process inaugurates movement and transformation. It is performative. It is not qualitative research: it is itself - a new paradigm of research with its own distinctive protocols, principles and validation procedures." (Haseman, 2007a)

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Barbara Bolt (2008) *A Performative Paradigm for the Creative Arts?*

Drawing on Haseman (2006, 2007a), Bolt states the task of this paper is to "set out the stakes of a performative paradigm of research in creative arts. (2008:9)

The following questions form a basis for the paper:

- What is performativity and what would be the characteristics of a performative research paradigm?
- Is it enough to say that the performance/production is an event/act/production that becomes the thing done?
- Are all performances/productions performative?
- Against what criteria do we assess the success or failure of a performance /production?
- Finally, can a performance model make valid 'truth' claims that will be recognized by the broader research community?

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Examples:

1. Australian Technology Network of Universities (ATNU)

Referred to by Haseman and Mafe (2009:221)
Online Practice-led research module of instruction
Australian Technology Network of Universities
http://www.atn.edu.au/about/overview.htm

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2. Changing Identities and Contexts in the Arts (CICA) 2012

CICA examines artistic and arts research and changes in the identity of the European artist. CICA is coordinated by the Finnish Academy of Fine Arts and other partners of the project are the Community Relations and Development unit of the Finnish National Gallery, The University of Gothenburg, Göteborgs konsthall, The University of Leeds, the Henry Moore Institute and Project Space Leeds.

Feb 2012   Seminar and exhibition, Leeds

Apr 2012   Workshop, Gothenburg

[Changing Identities Hki Workshop Program & Abstracts](#)

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3. Related Links

Links to sites related to the CICA Project

1. [EARN: European Artistic Research Network](#)

2. [JAR: Journal for Artistic Research](#)

3. [ELIA: The European League of Institutes of the Arts](#)

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4. Project: *Changing Identities and Contexts in the Arts: Artistic Research as the New European Paradigm for the Arts*

The EU project *Changing Identities and Contexts in the Arts: Artistic Research as the New European Paradigm for the Arts* aims to open up an intellectual dialogue over the changes taking place in the artist's identity and the creative potential it lends to society. The project is a joint initiative by three pioneering artistic research clusters and four central museums or art centers in Finland, Sweden and Great Britain.

The project is coordinated by the [Finnish Academy of Fine Arts](#) (FAFA), and co-organised by the University of Leeds' [Centre for Practice-Led Research in the Arts](#) (CePRA), Gothenburg University's [Faculty of Fine, Applied and Performing Arts](#) (FAPAGU), the Finnish National Gallery's [Department of Community Relations and Development](#) (KEHYS), the [Henry Moore Institute](#) in Leeds (HMI), [Project Space Leeds](#), and [Göteborgs Konsthall](#), Gothenburg's main centre for contemporary art.

The project's main objectives are to:

- Map, reflect, analyse and show the diversity of artists' identities and to articulate this trajectory to arts communities, institutions and the general public in Europe.

- Benchmark best practices and further develop artistic research throughout the continent.

- Inform the general public about new artists' identities and artistic research as a new sector of artistic innovation and area of creativity and to stimulate creativity and public engagement.

- Establish a lively intercultural dialogue on artists' identities and artistic research in the European forums for art and culture and to create a critical platform for the role of artistic research, art and knowledge production in relation to the current cultural, economical and political climate in Europe.

- Benchmark and further develop international interdisciplinary activities in Europe and to stimulate a cross-cultural exchange of institutional approaches in terms of mediating artistic research processes.

3.1.11 Examples / cases / resources for use in teaching

VCA Dance

See Appendix 3:

1. Helen Herbertson: Post Graduate Coordinator, Dance
Example: Post Graduate Coursework Assignment: Discipline Skills A. (20.03.12)

Assignment exploring the body as a site for source material, developing skills of awareness and articulation through writing – journal writing, reflective attention and critical evaluation of kinaesthetic explorations.

See Appendix 3:

2. Dr Don Asker: Current thoughts on practice centred research. (29.03.2012)

Thoughts and reflections on: the relationship between practice and writing, research methodologies, communicating embodied knowledge, honouring curiosity and emergent knowing, the 'value' of research questions and the literature review.

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3. Mary Beth Concienne & Celest N. Snowber (2009) *Dance and Movement*

- Describes the Laban Movement Analysis (MLA) method that "employs effort/shape approaches to analysis of dance movement" (2009:186).

- Article interspersed with thought provoking questions such as:

- What issues arise when translating traditional qualitative data into a choreographed dance? Specifically, what are the potential advantages and disadvantages of the abstract nature of dance with respect to generating meaning(s)?

- What strategies are available for garnering trustworthiness and validity? (2009:190).

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4. Dianne Conrad (2009) *Performance Studies*

Raises questions:

- How have qualitative researchers employed ethnodrama and ethnotheatre?
- What research questions have been explored by these methods?

- How does collaboration enter into playwriting and performing?

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5. Example

Martin Oliver, Bharat Shah, Chris McGoldrick and Margaret Edwards (2006) *Students Experiences of Creativity*

This chapter describes the first of two studies in two universities undertaken within the Imaginative Curriculum project whose purpose was to illuminate the way in which students and staff experience and understand creativity.
In this chapter the views of students are examined.

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6. Dance Example

Dr Paul Howard-Jones (2008) *Fostering creative thinking: co-constructed insights from neuroscience and education*

This was a UK project, funded by ESCalate. It aimed at developing the capability of trainee drama teachers to enhance the fostering of creative thinking.

The description states:

"The UK government presently considers creativity to be a key "employability" skill in terms of creative industries and beyond, including within the sectors of science and technology, (DMS, 2007). There has been a recent flourishing of interest in the nurturing of creativity… and yet the provision of support for teachers and trainee teachers to achieve this remains a major challenge. (2008)

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7. Art – Science /Art Labs Example

SymbioticA: **The University of Western Australia.**

SymbioticA is an artistic laboratory dedicated to the research, learning, critique and hands-on engagement with the life sciences.

It is the first research laboratory of its kind enabling artists and researchers to engage in wet biology practices in a biological science department. It also hosts residents, workshops, exhibitions, and symposiums.

With an emphasis on experimental practice, SymbioticA encourages better understanding and articulation of cultural ideas around scientific knowledge and informed critique of ethical and cultural issues of life manipulation.
The centre offers a new means of artistic inquiry where artists actively use the tools and technologies of science not just to comment about them but also to explore their possibilities. (SymbioticA, 2012)

Examples of Research areas and collaborative practices include:

- Art and Biology: interaction between life sciences, biotechnology, society and the arts

- Art and Ecology: Dialogues with human inaction, intervention, responses and responsibilities to the world through research into art and ecology.
  Adaptation Project: Based at Lake Clifton, Western Australia, Adaptation uses residencies, events, and a community outreach program to stimulate debate about human interaction, intervention and responsibilities regarding ecology.

- Bioethics: Art can act as an important catalyst for ethical exploration.

- Neuroscience: MEART

- Tissue Engineering: Tissue Culture and Art Project. Investigating in-vitro growth and manipulation of living tissue in three dimensions.

- Sleep Science: Possibilities for artistic research in this field have been open with access to The School of Anatomy and Human Biology's Centre for Sleep Science

A program presenting the ideas of SymbioticA and artistic research was recently screened on the ABC, 20th March, 10pm presenting the idea of the artist as provocateur.

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8. *Writing-Pad Project* - **Example**

The website makes freely available research into the teaching and learning of writing in the Higher Education (HE) Art & Design (A&D) community. All materials have been collated from individual academics and HE institutions teaching A&D across England.

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3.2. Evaluation and assessment
Key themes and emerging issues

3.2.1. The difficulties of evaluation in creative arts
What phenomena are being evaluated?
Accountability

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ALTC (2010) Threshold Learning Outcomes for Creative and Performing Arts
Learning and Teaching Academic Standards Project. Creative and Performing Arts Learning and Teaching Standards Statement, December 2010

The ALTC statements declare one of the guiding principles forging the TLO's was that there will be some form of summative assessment – usually in the final semester of the degree program – that will test the capacity of the graduating student to work as a creative or performing artist. (2010:13)

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Su Baker and Brad Buckley (2009) *Creative Arts PhD: Future-Proofing the creative arts in higher education*

In this ALTC funded project, emerging issues pertinent to evaluation and assessment were:

- Examination models and the graduate outcomes expected
- Supervision
- Terminology (2009:67)

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Norman Jackson (2005) *Assessing students' creativity: synthesis of higher education Teacher views*

Norman Jackson in, *Assessing students' creativity: synthesis of higher education Teacher views* (2005) outlines the difficulties and challenges for teachers in how to assess and evaluate creativity.

He states:
 "Creativity is a contested issue and it is perhaps most contested in the area of assessment. While many teachers believe that it is possible to help students use their creative abilities to better effect, far fewer think it is possible to assess these capabilities reliably and even fewer are prepared to try and do it. Yet evaluation is critical to the very idea of creativity". (2005:1)

Jackson suggests learning emerges from the creative process in unpredictable ways and this can be antithetic to outcome based learning (OBL) which tends to focus on results rather than the process of acquiring the results – where creativity lies in action. This type of evaluation, he contends, does not permit failure, it encourages students to play safe, to achieve outcomes intended by the teacher rather than the outcomes the student would like to achieve. Few assessment systems reward student determined outcomes. Consequently, Jackson states, "assessment poses another serious structural cultural challenge to the promotion of creativity". (2005:1)

Jackson expands on these notions from teacher and student perspectives and further offers approaches to evaluation and assessment that could be considered in guiding answers to the questions:

- What are we assessing when we seek assess students' creativity?

- What criteria are used for assessment by teachers in higher education?

- How can we improve assessment for creativity?

Example criteria that address these questions (pp 3 -7) provide possible frameworks for addressing these questions and assessing creativity.

Finally, Jackson addresses the notion of 'levels' in creativity. Drawing on Taylor (1959), who elaborated the idea of five levels of creative engagement through the metaphor of an artist, Jackson suggests this idea is transferable… and could help us understand the role of higher education in helping people develop within [these] spectrums. (2005:7)

These levels are:

1. Primitive and intuitive expression: The first level incorporated the primitive and intuitive expression found in children and adults who have not been trained in art. There is an innocent quality to primitive art, but also directness and sensitivity. The naïve artist creates for the joy of it.

2. Academic and technical level: At this level the artist learns skills and techniques, developing proficiency that allows creative expression in myriad ways. The academic artist adds power to expression through mastery.

3. Inventive level: Many artists experiment with their craft, exploring different ways of using familiar tools and mediums. This heralds the level of invention. Breaking rules is the order of the day, challenging the boundaries of academic tradition, becoming increasingly adventurous and experimental. Inventors use academic tradition and skills as stepping stones into new frontiers.

4. Innovative level: At the level of innovation the artist, writer, musician, inventor, thinker is more original. Materials and methods that are out of the

ordinary are introduced. Now the creator breaks the boundaries. The academic or inspirational foundation remains as a substructure of unconscious thought guiding these creative efforts.

5. Genius level: There are individuals whose ideas and accomplishments in art and science defy explanation. Genius is arguably the one level that is unexplainable and perhaps unattainable, something that an individual is born with.

Jackson concludes by stating, "Within a higher education context, perhaps we are striving to encourage the development of students' creative potential at the second and third levels". (2005:8)

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Inter}artes (2008)

One of the principal aims of Inter}artes, Quality Assurance and Enhancement Strand was to look at self-evaluation as an institutional responsibility to enhance the student learning experience and the quality and standard in arts education.
(2008:12)

Methodologies for a set of common shared principles for quality assurance are emerging.

Guideline principals developed include:
1. Based on peer review.
2. Strong student participation.
3. Participation of professional bodies and /or employers.
4. Emphasis on the development and use of transparent explicit criteria and process.
5. Process is open to eternal scrutiny.
6. Transparency of procedures through the inclusion of a range of external and international reference points.
7. Need for comparability – (European framework).
8. Formal status and publicly available outcomes.
9. A major emphasis on enhancement. (2008:13)

Developments in learning, teaching and assessment have included the increasing use of *Learning Outcomes* and assessment methodologies used as positive learning tools that sometimes involve peer review. There is a general move towards a more accountable and transparent approach to teaching that is student-centred and learning orientated. With the use of learning outcomes students are clearer about what is expected of them at different stages in their studies and the assessment process can become more explicit and transparent. (2008:76)

For **theatre,** coming out of a strong, oral tradition, educators face a double challenge in the formulation of written *Learning Outcomes.* (2008:79)

In **theatre**, students are increasingly involved in quality assurance and improvements processes as part of their development as reflective professionals. (2008:79)

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Rob Cowdroy & Anthony Williams (2006) *Assessing Creativity in the Creative Arts*

In *Assessing creativity in the creative arts* (2006), Cowdroy and Williams report on their own experiences and that of faculty colleagues in developing an innovative approach to creative design teaching assessment.

They claim that a failure to adequately explain to students how they were to be assessed in creative design had led to a formal appeal by students and an inquiry which focused attention on how difficult it was to define creativity and creative ability.

The inquiry led to University pressure for 'objectivity' or 'transparent' assessment that conformed with the University's 'quality assurance' protocols.

From the teachers' perspective however, creative ability was associated with conceptual ideas that were higher-order thinking activities that could not be adequately assessed objectively or transparently in the conventional meaning of those terms.

The paper follows, from the perspective of the authors, as teachers, curriculum developers and researchers, how a new approach to the problem unfolded.

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Anna Craft, Kerry Chappell & Peter Twining (2008) *Learners Reconceptualising Education: Widening Participation through Creative Engagement?*

This essay reports on the Aspire Pilot, a National Endowment for Science, Technology and the Arts-funded initiative it the Open University, (NESTA), which sought to foster creativity of 11-18 year olds in considering future systems. The paper offers the beginning of a theoretical frame for considering learning, learners and systems in the Knowledge Age prioritising learner agency. Discussing findings, the paper explores implications for approaches facilitating widening participation in higher education. (2008:235)

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Anna Craft (2006) *Creativity in Schools*

Anna Craft, in *Creativity in Schools* (2006:24), identifies the importance of the relationship between the individual and the collective, which, she states, is not well understood. Negotiating the needs of the individual and the collective creative needs of the group, via evaluative feedback, in written, dynamic, symbol-based forms can

be interactive so that disciplinary understanding is deepened and creative engagement is strengthened. This is what researchers at Harvard's Project Zero call a 'performance of understanding'. (Craft citing Blyth, 1999)

Craft explains: "It is an aspect of their Teaching for Understanding framework, in which precise understanding goals are taught through generative topics and assessed and developed through performances of understanding". (Craft citing Blyth and Associates, 1998; Perkins, 1999)

Craft further comments, "…generative, thoughtful creativity, then takes account of the frameworks that it challenges, and emerges through conversation or interaction, and the consideration of potential impacts that the new ideas may have. (Craft: 2006:25)

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Australian Learning and Teaching Council (2008) *Dancing between Diversity and Consistency: Refining Assessment in Postgraduate Degrees in Dance.*

The bibliography of this document lists numerous sources that deal with evaluation and assessment in dance:

For example:
Powell, Stuart Green and Howard (2003) Research degree examining: quality issues of principal and practice. Quality Assurance in Education 11.2 (2003) pp. 55-63.

Powell, Stuart Green and Howard (2003) Research degree examining: quality issues of principals and divergent practices. Quality Assurance in Education (2002) 10.2, pp 104-155.

3.2.1　The Idea of failure

"Research is what I am doing, when I don't know what I am doing"
Werner von Braun (rocket engineer)

Bruce Barber (2011) *The Question (of Failure) in Art Research*

Bruce Barber, in his essay, *The Question (of Failure) in Art Research* (in Buckley & Conomos: 2009:49) asks: What if a fundamental component of the *question* in research is *failure* as indicated in the quotations below.

"Research is the process of going up alleys to see if they are blind."
Marston Bates (biologist)

"After all, the ultimate goal of all research is not objectivity, but truth."
Helene Deutsch (psychoanalyst)

"Enough research will tend to support your conclusions."
Arthur Bloch (the author of Murphy's Law)

Barber states:

"We should remind ourselves from time to time, that the worlds of art are quixotic and do not easily submit to institutionalised structures that over determine outcomes, educational or otherwise" (2011:54) Barber sites Duchamp, who accepted the failure of his broken *Large Glass* and his dust breeding as integral to the works conceptual schema.

He further suggests there are other examples, both historical and contemporary, of successful artists who either accommodated failure or forged their practice outside the institutions of art education

This view is supported by Jonah Lehrer, who cites *In Proust was a Neuroscientist* examples of artists whose imaginations foretold facts of the future. (Lehrer, 2007: iv) Lehrer explores the artistic process of "failure" or the experimental process of artists that have preceded scientific discovery in relation to their work and inquiry (Cezanne, Woolf, Proust, Whitman, Eliot, Escoffier, and Stravinsky.) He validates their failures as part of their ongoing enquiry.

Further support for this position is articulated by Graeme Sullivan (in Smith & Dean, 2009: 42) who notes that Cezanne created things that could not be accommodated within the realms of tradition and Jane Goodall in her article, *Resistance to Change,*

Art in the University Environment (2010), suggests the contemporary take on this idea of (Cezanne's) 'failure' is being developed by neuroscientists interested in how artistic experiment has prefigured some of the most sophisticated, technology enabled, current knowledge of brain function. (Goodall, 2010:20)

Barber proposes we harbour a deep cultural ambivalence, particularly in the school and university system – especially at the graduate level – against failure.

He lists a number of questions for consideration that underpin this view: (2009:56)

Q. What is failure?
A. The arch response to this question is that failure is the "flipside" or negative of success. In the dictionary sense failure is defined in terms of a "lack (absence or deficit) of success, a lack of desire for success, non performance, non-occurrence, inactivity… (2009:56)

Q. Are examples of failure the lacunae of defeat or retreat?

Q. When does the lack of achieving success acquire a negative value judgement?

Q. Can we question, after Derrida, whether this lack itself is the frame of the theory of failure?

Q. What does lack depend on?

Q. What lack is it?

Q. And what if it were the frame?

Q. What if the lack formed the frame of the theory?

Q What if the lack were not only the lack of theory of the frame, but the place of the lack in a theory of the frame.

Q. Where is the limit between the inside and outside of failure?

In summary, Barber (2009:59) suggests it is wise to:

- Reflect on the status of failure in the fomenting of progressive critical art practice, given the increasing professionalism of the arts, represented in the proliferation of (visual) arts PhD programs worldwide.

- If research is necessarily the …pursuit of the interrogative, it may be wise to reflect on the presence of failure… as a powerful stimulant and determinant in the production of innovative art.

And, lastly, he suggests, this begs the question: how *failure* can be accommodated within academically cohesive and success-orientated postgraduate degree programs? (2009:59)

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Peter Sellers (2010) *Keynote Speech* **10th ELIA Biennial Conference, Gothenburg**

The idea of 'failure' is also reinforced by Peter Sellers, a world leading theatre director, and keynote speaker at 10th ELIA Biennale Conference, Gothenburg, in 2010.

Sellers discussed how to train students, how to skill artists. He used the analogy of the Global Financial Crisis with the 1930's Depression and called forth the need to be as creative in our generation with problem solving.

He suggests: "The point of the arts is that we take on things that we don't know how to solve in our generation. Still, we have to start now. Martin Luther King did not end poverty in America, but the fact that he tried goes across the centuries. That's why in **theatre** we tell stories of people who **failed:** *Oedipus Rex, Electra, Hamlet, Romeo and Juliet.* It didn't work out for them, but the fact that they tried something anyway is why we tell our stories…

…. Art is about how you are able to fail, how to deal with the things that frustrate you, all the things you don't know about. Art is about lifting those things into the spotlight. What makes us equal is not our success, but our failures, our struggle with the same things. And we can bring forward all those things that we are not proud of and don't know how to deal with." (Sellers, 2010)

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Erica McWilliam and Shane Dawson (2008) *Teaching for Creativity: Towards a Replicable Pedagogical Practice*

Erica McWilliam and Shane Dawson in *Teaching for Creativity: towards a replicable pedagogical practice* (2008:640) drawing on Zull's contribution from neuroscience (2004) and argue for the pedagogical principle of:

Explaining less and welcoming error – an environment in which 'command and control' instruction is sparingly used and it is anticipated that all members will make mistakes – the aim is to learn from the instructive complications of error rather than avoid error or attempt to disguise it.

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John Cowan (2006) *How Should I Assess Creativity?*

In his essay, *How should I assess creativity?* (2006) John Cowan proposes, "the multiplicity and often the suddenness of the possible approaches to being creative… complicates the business of assessing the process – because the creative process, for any learner is unpredictable and difficult to capture. (2006:157)

He observes:

"Assessing creativity is a problem with a number of dimensions. The process is highly personal; it varies from challenge to challenge, and often has at its heart a flash of inspiration which is extremely difficult for the creative problem-solver to capture for themselves. Another more fundamental problem about assessing the creative process for academic purposes is that creativity (understandably?) tends to be judged, within society, in terms of products that are seen to be creative and are rated as commendable for that reason. Yet often it is in the experiences of failure and frustration that the creative ability is honed and developed." (2006:158)

Cowan points out the difficulties with assessing creativity by the product and highlights the move in the UK towards student-centred learning and self-assessment. He suggests this is 'pedagogically desirable', especially in respect of nurturing higher-level abilities. (2006:59)

He offers a plan for assessing student's creativity where by students are encouraged through a set of elements to reflect upon their own personal creative process. Jackson draws on numerous theorists for the program that are listed in an appendix, alongside pivotal questions and conversations that circle this evolving debate.

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3.2.3   Summative assessment / consensual assessment

Tom Balchin (2006) *Evaluating Creativity through Consensual Assessment*

In *Evaluating creativity through consensual assessment*, Tom Balchin (2006:174) suggests the aspect of creativity that poses the greatest challenge to higher education teachers is how to assess and evaluate it.

He outlines the problems with assessment of creativity by drawing on the results of the Imaginative Curriculum discussions (Jackson, 2005d), and notes the various difficulties with the evaluation of creativity by teachers as:

- o   Diverse views on whether creativity can reliably be assessed.

- o   A minority view that creativity can be evaluated through specific criteria.

- o   A majority view that insufficient attention is given to recognizing students' creativity and that at best, evaluation and recognition is haphazard and implicit - a bi-product of assessing higher order thinking skills.

- o   Belief in the value of creativity, but don't know how to assess it.

- o   Belief that it is just not possible to assess creativity, and, if it was, it would be so subjective, as to be meaningless.

- o   The very act of assessing creativity will cause it to disappear.

These opinions, suggests Balchin, are a disparaging set of beliefs, and identify the need for:

- Appropriate support, mainly time to change
- Guidance
- Flexibility within the assessment criteria
- Cultural encouragement to reflect shifts in forms of assessment.

Identifying problems with summative assessment:

Balchin suggests many forms of summative assessment are major inhibitors of creativity. Higher education in the UK is now based on an outcomes model of learning in which teachers attempt to predict the outcomes from a process.

However, learning emerges from creative process in unpredictable ways and unless learning outcomes, assessment criteria and assessment methods accommodate this way of thinking, it is unlikely that a student's creativity can be encouraged, demonstrated and evaluated through the assessment process.

Summative assessment generally encourages students to play safe, and to seek to achieve the outcomes intended by the teacher, rather than the outcomes the student may like to achieve, given more flexibility.

Balchin notes a further difficulty in assessing creativity that stems from creativity research. He states, much effort has been devoted (from the end of the 1950 onwards) to the identification of the special characteristics that lead to creativity, and to the ways that creative people perform their creative acts. This has led to the development of numerous identifications of creativity. Different researches have studied different aspects of creativity and often these are at cross-purposes. (2006:174)

There is not one accepted method for the measurement of creativity in individuals or groups working collectively and by using different techniques (tests of cognition, attitudes, interests, personality, biography) to assess creativity, researchers are actually studying different phenomena!

A further problem with summative models is that they do not permit FAILURE - a distinct likelihood in high-risk situations where students are attempting to do radical things for the first time.

Balchin suggests creativity manifests in a variety of forms. It may be in essays, reports, diaries, reflective logs, poems, blogs, studio or field notebooks. This may include visual and graphical representations –designs, sketches, drawings, paintings, photographs, videos, computer animations, physical and virtual models and constructions; performance –theatre, role play, simulation, dance, song and live or recorded presentations, installations.

He suggests assessing creativity is difficult. An important question for evaluating creativity is whether evaluators are able to distinguish creativity from other constructs such as intelligence, achievement and competence. This suggests there is general difficulty in discriminating creativity from other attributes. Alternatively, perhaps these attributes are integral to the individual's creativity and are bound up in any judgement. (2006:176)

Despite the amount of literature on the measurement of creativity, it seems that engaging in the process of understanding and evaluating creative achievement and activities through the process of consensus building to reach agreement is likely to yield real benefits to the professional understandings of teachers and, if students are involved, to students understandings of their own creative abilities.

Helping students to evaluate their own creativity must go must go hand in hand with helping them make these claims.

Adapting this to higher education:

Benefits of consensual assessment:

- Engages teachers in purposeful discussion.

- Through discussion, teachers develop new and deeper understandings about the

nature of creativity.

- Ultimately, generates better understanding of creativity within the disciplinary field.

- The criteria to work around are the key to this process.

- Agreed criteria provide a starting point for discussion and mutual understandings about creativity.

- They might be developed through discursive process involving only teaches, or, be part of a process of discussion and negotiation involving teachers and students. (2006:181)

- Balchin believes engaging students in assessing their own creativity in ways that lead to informed recognition of their creative effort, in order to produce formative feedback for the learner and teacher, should be an essential feature of an assessment system to promote students' creativity and the development of self awareness of their own creativity. (2006:182)

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3.2.4 Examples / cases / resources for use in teaching

1. See Appendix 2: ELIA 5th Teachers Academy Conference, July 2012, for selected speakers and abstracts

For example:

o   Bernhard Gritsch: *A New Approach to Evaluation in Music*
            University of Music and Performing Arts Graz

    o   Paul Barrett, Birmingham City University: *Written Feedback for Art and Design Students – Valuable Exercise or Time-consuming Academic Shield?*

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2. Carole Gray & Julian Malins (2004) *Visualizing Research: A Guide to the Research Process in Art and Design.*

Appendix 1 - Taxonomy of Assessment Domains (Green & Shaw, 1996)
Appendix 2 - Criteria for Assessing PhD work
Appendix 3 - What does it mean to be original?
Appendix 4 – Postgraduate portfolio of evidence (using taxonomy of assessment
            domains, Green & Shaw, 1996)

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3. Norman Jackson (2005) *Assessing Students' Creativity: Synthesis of Higher EducationTteacher Views* (2005: 3-7) discusses: assessment criteria, examples of teacher views, possible framework for assessing creativity products in higher education, suggestions for improvements to assessing creativity and broad descriptors that view creativity holistically.

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4. Lewis Elton. *Designing Assessment for Creativity: An Imaginative Curriculum Guide*. www.heacademy.ac.uk/2841.html

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5.Carol Gray and Julian Malins (2004) Crossing the Terrain. *Visualizing Research: A Guide to the Research Process in Art and Design*, (pp. 93-128). England; USA: Ashgate

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3.3 Collaboration between disciplines
Key themes and emerging issues

3.3.1 Overview – Diversity

Collaboration between disciplines / interdisciplinarity as reflected in the ALTC
Threshold Learning Outcomes is a key learning outcome for Bachelor and
Coursework Masters students as noted in the general comments : 'the importance to
ensure graduates were equipped to work in a wide variety of situations that involve
teamwork'. (2010:13)

Su Baker (2009) *Art School 2.0: Art Schools in the Information Age or Reciprocal
Relations and the Art of the Possible*

Baker (2009) suggests background reasons for this changing dynamic:

> Contemporary art may no longer be a discipline in itself but rather a place
> where disciplines intersect and interact. By the middle of the twentieth
> century, the carefully controlled and protected knowledge taxonomies
> could no longer maintain their splendid isolation, critical incursions,
> driven by critiques of modernism and the socio-political state of the
> world… made such intellectual certainty difficult to sustain. Things just
> got too complex. That is not to say that the focus and depth of scholarship
> afforded by intellectual concentration are in themselves invalid, far from
> it. (2009:38)

> Deep fascination with specialist fields is very compelling and inherently
> valuable. It is rather that the edges of these boundaries are now porous
> enough to allow for intervention and infiltration by other cultural
> influences to the extent that new knowledge configurations will be
> formed. (2009:39)

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Pranee Liamputtong and Jean Rumbold (2008) *Knowing Differently: Arts-Based
and Collaborative Research Methods*

The compilation of essays in this book reflects twin themes: Arts-based and
Collaborative Inquiry. The interest is in *presentational knowing* – the representation
of this experiential knowing in a variety of arts based and literary forms. The research
involves critical reflection on experience, and tends to be both reflexive and
collaborative, easily translating to *practical knowing*. (2008:3)

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Estelle Barrett (2007*)* **Introduction***, Practice as Research: Approaches to Creative Arts Inquiry*

In the section: Interdisciplinarity and Creative Arts Research of this introduction, Barrett states, "An understanding of (such) debates and a grasp of just what is implied by the idea of interdisciplinarity enquiry, may be crucial in the design and development of research projects as well as in terms of articulating significance of research and maximizing its outcomes and applications. Scholars – notably Robyn Stewart (2003, 2001) and Graeme Sullivan (2004) – have done a great deal to extend our understandings of the former." (Barrett, 2007:7). Further, Barrett cites John W. Rowe (2003) who suggests that interdsciplinarity research is a crucial step in the evolution of research on complex issues.

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3.3.2 Case Study

Klaas Tindemans (2010) *The Document as Performance / the Performance as Document*

In this paper from ELIA's *Art Futures Current Issues in Higher Arts Education,* (2010:98-102), Klaas Tindemans, a lecturer at RITS School of Visual and Performing Arts, Brussels, describes a new development in the performing arts: **theatre** as documentary practice and within this framework, describes the nature and outcomes of using a methodology of intensive workshops.

Tindemans states, *The Document as Performance / The Performance as Document* is a representative example of the 'academic' policy within our school (Erasmus University College in Brussels) for several reasons:

1. The project unites, conceptually and practically, different media, documentary and theatre.

2. It is a collective research project, in which practitioners in radio, visual media and drama collaborate, each from their own point of view but with more than usual curiosity to transgress their idiosyncratic attitudes, with theoreticians, equally ready to leave their ivory towers of abstract reflection. (2010: 99)

3. It is practice-based research, where the main goal of our school – i.e. to provide pedagogic trajectories to the next generation of artists and media professionals – is fully integrated in the research program.

The research project focused on two main research questions:

1. What is the relation between the document - both in the sense of 'documentation' and in the sense of 'performative paper' – and theatrically in contemporary performances practices? Questions about this relationship dealt with the 'truth claim' of this genre – the dramaturgical issue – and with the consequences of the nature of this material on acting attitudes – the performance issue.

2. Does an artist's desire to observe and, in a later stadium, to integrate artistically attitudes which are at least partly foreign to his own social identity, result in different forms of performance or even in a different kind of 'performativity'?

Further concerns were:

- Archiving preliminary research results - the nature of this documentation is primary and useful for clarifying general questions about the memory of performance, particularly in reference to artists approaches of reconstructions and re-enactments.

- Methodology – or, 'laboratory configuration', was the workshop. These were intensive confrontations of four or five consecutive days, separate from the regular curriculum.

- In 2009, parallel sessions were organised between Berlin theatre maker: Hans-Werner Kroesigner, Dutch film and theatre maker Carina Molier and Brussels based documentary filmmaker Sarah Vanagt. In 2010, Mexican-American performance artist Guillermo Gomez-Pena and Slovian theatre maker Janez Jansa were invited. There were also separate workshops by the German collective Rimini Protokoll and the Lebanese theatre maker Rabih Mroue.

- These workshops were open to students form drama, film, radio and to applicants from outside. This achieved, a good mix of known and unknown participants, thus able to deal with contingencies – forming the cornerstone of the artistic research.

- Experiments suggest that the relationship between document and performance could result in a sort of 'thinking machine'.

- Example: During the most successful experiment, Carolina Molier took actors, directors and cameramen to a parking garage where asylum seekers held a hunger strike, eventually to last for more than sixty days. The film makers created a visual essay on the ethics of documentary: how far can you go in observing a dying witness of injustice? The theatre makers dressed the healthiest activists in tuxedos and made them sing, in the centre of Brussels, the national anthem.   This performance was not exactly a 'thinking machine' but it forced its onlookers to reconsider their official identities, to reflect on life and death, literally, if only for a minute. It forced them to reconsider the intellectual challenges contemporary theatre is faced with, even when the ability to create basic empathy continues to be an elementary performative skill.

- The methodology of intensive workshops proved to be fruitful.

- This paper found the research projects and workshops, while contrary to traditional academic criteria, is the only way to develop productive and reliable research tools for artists.

- Perhaps notions to be developed lie in the areas of 'performative truth' or 'thinking bodies' or about the impossibility to represent real death and suffering.

- Tindemans suggests, as a result, there is an artistically and intellectually rich archive to view and analyse.

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3.3.3   Examples / cases / resources for use in teaching

Australasian Association for Theatre Drama and Performance Studies (ADSA)
http://www.adsa.edu.au/

ADSA is a peak academic association promoting the study of drama in any
performing medium throughout the region.

Upcoming Conference:
Compass Points: Locations, Landscapes and Coordinates of Identities
Queensland University of Technology and University of Queensland, Brisbane, 3-6
July 2012.

Five principal streams of focus are:

Compass Points: Social and Cultural Imaginaries
Compass Points: Plays, Playwriting and Production
Compass Points: Devised, Physical, Dance and Post-Dramatic Performance
                        Making
Compass Points: Scenography, Design and Settings
Compass Points: Performing Arts Careers

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Flinders University / Performance Research / Collaborative Research Areas
http://www.flinders.edu.au/ehl/drama/research.cfm

The Drama Centre is equipped as a teaching facility and research centre for visiting
artists interested in integrating live performance and new technologies.

The department is linked to two key national and international research bodies:

1. Australian Performance Laboratory (APL)
http://www.flinders.edu.au/apl/html/lab/index.html

This site lists the aims, objectives and projects of the APL up to 2007.

"The ALP is a laboratory that assists individual artists and theatre companies realize
innovative projects"… It is a "laboratory that facilitates interdisciplinary research
between performers, artists, scientists, and engineers by using computer graphics,
interactive systems, video, and electronic-acoustics.

The APL received funding for a two year project to implement a Cultural Diversity
Cluster that aimed to establish a productive and creative environment for the research
and development of art that reflects Australia's cultural diversity. Results of this
artistic collaboration were presented in a showcase in 2005.

See this site for further background information and project descriptions.

2.AusStage
http://www.ausstage.edu.au/default.jsp?xcid=27

AusStage is a research infrastructure project centred on a national performing arts database covering dramatic performing arts events in Australia, both past and present.

3. Staff Profiles: In addition to these collaborative research areas staff members have developed research profiles which link their academic research with their involvement in the performing arts, as practitioners and critics.

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European Artistic Research Network (EARN)
http://www.artresearch.eu/index.php/2011/05/29/art-as-a-thinking-process-venice-5-6-june-2011/

Changing Identities and Contexts in the Arts (CICA)
http://changingidentities.eu/

The European League of Institutes of the Arts: the primary international network organization of major arts education institutions & universities (ELIA)
ELIA: The European League of Institutes of the Arts

Journal for Artistic Research: JAR
http://www.jar-online.net/index.php/pages/view/133#doesnotexist

Arts in Society. Hogeschool voor de Kunsten.
http://www.fontys.edu/artsinsociety/home.325163.htm

Appendix 1

A brief outline of the Creative and Performing Arts Learning Outcomes Statements for Undergraduate and Coursework Masters Degrees:

(For detailed descriptions see: ALTC: 2010, Creative and Performing Arts Learning Outcomes Commentary Pg 14-17).

1. Undergraduate

Upon completion of a bachelor degree in Creative and Performing Arts, Graduates will be able to:

1. Demonstrate skills and knowledge of the practices, languages, forms, materials, technologies and techniques in the Creative and Performing Arts disciplines.

   - Expected to have a "broad and coherent body of knowledge, with depth in the underlying principals and concepts in one or more disciplines as a basis for independent lifelong learning". (Strengthening the AQF: A Framework for Australia's Qualifications, July, 2010, p 16)
   - The Dublin descriptor relevant to this TLO also suggests the graduate will be "informed by knowledge at the forefront of their field of study". (Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards, October, 2004).
   - The TLO uses 'languages to suggest not only written and spoken language but also the forms of expression that are embodied for instance, in dance, in music, in visual art and in gesture.
   - Graduates should be able to demonstrate a level of expertise in each area: practice, forms, materials, and techniques. This will differ in each discipline. This is also supported in the inter}artes Thematic Network Visual Arts and Design Turning Document statement.
   - Skills and knowledge of recent and emerging technologies were regarded as integral.

2. Develop, research and evaluate ideas, concepts and processes through creative critical and reflective thinking and practice.

   - the ability to employ cognitive and creative skills to exercise critical thinking and judgement in identifying and solving problems with intellectual independence. The *Polifonia/Dublin Descriptors for 1st Cycle awards in Higher Music Education* state that graduates should "have the ability to gather and interpret relevant data…to inform judgements within their practical/creative activity that include reflection on artistic and, where relevant, social, scientific, or ethical issues". (August, 2006)

3. Apply relevant skills and knowledge to produce and realise works, artefacts and forms of creative expression.

- Graduates will be able to apply knowledge and skills by "applying fundamental principles, concepts and technologies to known and unknown situations with some direction."
- Affirms the primacy of arts practice and its focus on a body of work as an outcome.
- Portfolios are commonly assessed in summative forms of examination.
- The European Tuning descriptors for visual arts include the ability to "communicate and articulate ideas visually, verbally and in writing as appropriate"…as well as "generate creative ideas, experimental methods, concepts, proposals and solutions." (Inter}artes Thematic network, *Visual Arts and Design Tuning Document* n.d.)
- For a graduate in theatre, there is the expectation that the/she has [mastered] the techniques, materials and technical equipment to the accomplishment of a production.

4. Interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
   - attempts to capture the idea that there are multiple forms of communication that require attention depending on the discipline involved.

   - another important aspect of communication is the students capacity to articulate ideas in more conventional discourses, such as written and spoken presentations.

   - There is a level of subtlety that needs to be addressed/expressed/considered when dealing with the production of works of the creative and performing arts.

5. Work independently and collaboratively in the creative arts discipline in response to project demands.

   - It is central feature that graduates will be required to work collaboratively at some stage of his/her professional career and , as such, this represents a key expectation of bachelor degree courses in the creative and performing arts.

6. Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practice in the creative arts discipline.

   - A complex TLO that defines a number of threshold expectations: a sound knowledge of the theoretical and historical contexts in which the discipline is practiced; an ability to carry out self-directed further study and research in the field; an understanding of social, cultural and ethical contexts that frame both the practice and discourse of the discipline.

2. Coursework Masters

Upon completion of a Masters by Coursework degree in Creative and Performing Arts, graduates will be able to:

1. Integrate specialized and advanced skills with a developed knowledge of the Creative and Performing Arts.
   - Have an understanding of knowledge that includes recent developments in the field of knowledge and /or professional practice.
   - Be able to apply advanced knowledge in a range of contexts for professional practice or scholarship and /or as a pathway to future learning.
   - Dublin descriptor for Second Cycle degrees states that the graduate will have the ability to integrate knowledge and handle complexity.
   - In the Second Cycle descriptor for dance, graduates should have the capacity to "intervene in the multiple contexts of a theatrical production revealing themselves as creative professionals, demonstrating technical maturity and artistic awareness adapted to the expression and realisation of their own expressive concepts." (Inter)artes Thematic network, *Performing Arts Turning Document* n.d.)
   - Has the capacity to work independently and employ his or her specialized and advanced skills.

2. Generate, research and explore ideas, concepts and processes in the field through integrated creative and reflective thinking.

   - Debate about the term 'research' at the masters by coursework level, since this a professional, rather than a research qualification and that the term should be reserved for honours and research higher degrees.

   - The view was retained, nevertheless, that candidates would be expected to demonstrate the ability to retrieve and order information and ideas related to the projects that they developed and should do so with a substantial degree of independence.

3. Apply and refine technical skills and specialist knowledge within a sustained and resolved body of work.

   - AQF descriptor states that the graduate will have the ability to "demonstrate the planning and execution of a substantial research-based project, capstone experience or piece of scholarship". (AQF, 2010)

   - This may take the form of the exhibition, or performance of a sustained and resolved body of work, a short film or animation, a choreographed work, a sophisticated visual art installation, a 50 min recital and accompanying recording or a substantial piece of creative writing.

4. Interpret, communicate and present complex work and ideas to specialist and non-specialist audiences using professional conventions.

   - This is difficult to capture as it is a complex issue for creative and performing arts.
   - The AQF descriptor states the graduate should have the communication and technical research skills to justify theoretical propositions, methodologies, conclusions and professional decisions to specialist and non-specialist audiences.

- Clearly graduates must be equipped with the ability to communicate their ideas in written and verbal form but there is also the other practice-led expressive form of communication that is a desired learning outcome.

- There is a need to interrogate the differing modes of communication that occur in the research disciplines and the manner in which these are articulated in the learning objectives and the assessment of the learning outcomes.

5. Initiate, lead, negotiate and interact with others in the planning, adapting to, and executing creative arts projects. In the AQF definition, graduates are expected to have the ability to:

  - demonstrate creativity and initiative in the application of knowledge and skills to new situations in professional practice and/or for further learning.

- demonstrate high-level personal autonomy and accountability.

- demonstrate the planning and execution of a substantial research-based project, capstone experience or piece of scholarship.

6. Engage critically with social, cultural and ethical issues, and apply local and international perspectives to extend practice in the creative arts discipline.

Appendix 2

5th ELIA TEACHERS'ACADEMY

Title: INTER-ACT: July 2012, in Porto, Portugal.

Conference papers highlighting current emerging themes, ideas and abstracts pertaining to the review.

Conference papers sourced from web site:
European League of Institutes of the Arts (ELIA), 5th ELIA Teachers' Academy Conference, 2012. Retrieved April 5, 2012 from
www.elai-artschools.org/Activities/teachers-academy-2012-porto/theme-inter-act

Overview:

"The theme of the Teachers' Academy 2012, 'INTER-ACT" focuses on the challenges and developments currently facing lecturers in art schools, particularly in relation to the fluid boundaries between disciplines and modalities.

As a result of this increasing cross-pollination in the arts field and arts education, new relationships and interactions are rapidly manifesting. This development has a strong impact on the content, didactics and organization of the schools programs as well as the employability possibilities for graduates.

New Pedagogies in different disciplines, forms of interdisciplinary collaborations, creative partnerships and art in context will be at the core of presentations and debates at the Porto Teachers' Academy."

www.elai-artschools.org/Activities/teachers-academy-2012-porto/theme-inter-act
Retrieved 05.04.12

Example Papers:

1. Evaluation and assessment

Paul Barrett
(BIAD - Birmingham City University)

Written Feedback for Art and Design Students – Valuable Exercise or Time-consuming Academic Shield?

Biography

Paul Barrett is the course director of the BA (Hons) Theatre, Performance and Event Design (TPE) degree at BIAD, Birmingham City University in the UK. Possessing an MA in Scenography his professional credits include designs for large scale theatre

productions, outdoor touring Shakespeare, corporate events and music festivals. He is the Company Director of the design firm Heavyfoot Ltd and the Vice Chair of the association of Courses in Theatre Design.

Specific pedagogical interests lie within balancing the demands of academia and industry at course level, curriculum design and innovative approaches to teaching and learning particularly assessment and feedback.

Abstract

Scribe Buddies in Summative Feedback – a Report on the Trial

Written feedback within Higher Education is recognised as common practice although it would seem that this is becoming a less effective element of teaching and learning.

Feedback directly affects four main areas:

Students, Staff, Resources and Quality Assurance
It would seem appropriate to attempt to strike an even balance between these areas and to use a system of feedback that addresses all of them effectively and with considerable ease. Unfortunately the process that many of us undertake is not only of less value for students, but also incredibly demanding on staff time and resources.

A culture of 'grade chasing' would seem commonplace within many student groups. Equating achievement to a mark rather than clearly focusing on the critical commentary provided. Students can also find the language used in their written feedback off-putting and yet if they are not happy with a grade they will then attempt to dissect minute detail and intonation found within the written feedback.

With this in mind it would seem that academics often find themselves writing more than needed in order to explain themselves further and justify grades, effectively creating the shield mentioned in the title. This in turn however proves more time consuming particularly with increases in student numbers often creating a millstone through the sheer volume of writing that is expected. This approach also has an impact on studio resources with rooms booked for presentations and display of project work for assessment often tying up areas for weeks depending on the volume of work and student numbers.

The purpose of this presentation then is to report on a recent trial that due to its success has now been implemented across the TPE course as standard practice. In simple terms it requires a student to nominate a 'scribe buddy' within their group who is responsible for attending a summative feedback session with them. They are required to listen to the discussion had between the lecturer providing the feedback and student being assessed and type up the discussion as it happens, this becomes the written feedback for the assessed student.

Although simple this shift in approach has had a huge impact on the course and in particular the ways that students and staff now interact within the feedback process.

2. A new approach to evaluation in music.

Bernhard Gritsch
(University of Music and Performing Arts Graz)
Thinking Out of the Box - the So-called "Interdisciplinary Project" as Cutting-edge Examination

Biography

Mag. Dr. Bernhard Gritsch, born in 1963, is associate professor of music education and currently dean of studies at the University of Music and Performing Arts Graz (KUG). He majored in Music Education/French (secondary school teacher accreditation), earned his doctorate (Dr. phil.) in 1996 after submitting a thesis on computer-assisted classroom teaching in music and his habilitation in 2004. He taught at several universities including e.g. those in Salzburg, Vienna, Oslo, Bolzano, Osnabrück and Luzern and has been lecturer at many national and international conferences and symposia on music education. He has published musical text books for classroom teaching in Austria and Germany as well as specific teaching material within the framework of an academic book series at KUG. His research interests include teacher education according to the Bologna Process, multimedia design of teaching material and research on classroom teaching.

Abstract

Until recently and very often, the traditional procedure of final artistic examinations in degree programmes for music teachers (secondary school teacher accreditation) at music universities or academies obliges the students to present an instrumental or vocal artistic programme. Due to recent challenges in the professional world of musicians and music teachers, which demand an increasing level of competence in project-oriented work, the University of Music and Performing Arts Graz (KUG), Austria (Institute of Music Education - IMPG) modified the system of artistic diploma examination by implementing an interdisciplinary project as final diploma examination. The relevant curriculum defines the prerequisites for this interdisciplinary artistic project following the classical and general criteria of project organisation: planning, realising and reflecting. The students have to present a project of 20-30 minutes as well as a reflection about it in front of an examination board, both in public. So far 93 students (2012) have completed their degree programme in accordance with these new regulations.

In 2009 the Institute of Music Education was granted the "Inventio 2008" (category: cutting-edge music educators training, universities and institutions in a related field) for this concept of music educators training by the German Music Council and the Foundation 100 years Yamaha.

In 2010 an evaluation, based upon a standardised questionnaire and carried out by two scientists of the Karl-Franzens-University Graz (Institute of Psychology), proved the positive effects of this new form of final diploma examination on the overall professional qualification and especially on the up-to-date key skills of music teachers in secondary schools.

The Institute of Music Education generated an interactive data base where all the projects are stored for documentation purposes. Each project data set entry consists of a short video clip, an abstract, a short description of the project and a flyer (published for the live-auditorium): see www.impg.at

The paper to be presented within the framework of the Teachers´ Academy will focus on a systematic implementation report (general idea, representative examples, preparatory measures within the degree programme [e. g. establishing of compulsory project weeks – 4 times – in the curriculum], a critical review of the ongoing developments in the assessment procedure and quality assurance and a general view on the evaluation study mentioned above). Additional information will be provided if requested by the audience, just as well as prolific discussions are to be encouraged.

3. Dance: An approach to methodology through mediation

Dafne Maes
(Royal Conservatoire, Artesis University College Antwerp)
Competences and Methodologies for Dance Education/Mediation and Their Impact on the Relation between Student and Lecturer

Biography

Dafne Maes studied contemporary dance at The Royal Conservatoire Artesis University College in Antwerp and Cultural (Ped)agogic Sciences at the Vrije Universiteit Brussel. For her master thesis she did research about 'Dance education/mediation in secondary schools.'

During and after her studies she was a dancer in several contemporary dance projects of Ann Van den Broek (WArd/waRD), Filip Van Huffel (Retina Dance Company), Paul Wenninger (Kabinett ad Co), Randi De Vlieghe and Goele Van Dyck (Nat Gras). For Ultima Vez/Wim Vandekeybus and Rosas/Anne Teresa De Keersmaeker she is organizing introductions, discussions, (dance) workshops and choreographic projects for/with students and teachers.

Since 2010 she conducts scientific research towards the competences and creative methodologies of dance education/mediaton at the Royal Conservatoire Artesis University College Antwerp in association with several partners: Department of

Culture; Department of Education; The Vrije Universiteit Brussel; Retina Dance Company; Flemish Theatre institute; CANON Cultuurcel; Wisper and De Veerman.

Abstract

The first part is a lecture about the temporary results of my scientific research.

Contemporary dance performances cannot be experienced in a unique way. The public is challenged to give their own interpretation of this post modern, contemporary approximation of dance. The understanding and the sensation of dance is not evident, but a learning process with dynamics and crises whether or not with (educational) guidance. The necessity of guidance has a deeper reason, independent from the content of some dance performances. Due to globalization and individualization with explicit consequences, we are facing great challenges. Besides technical and social-economical competences, cultural-artistic competences gain more and more importance. The starting point for my research is dance education (guidance) as mediation, so that young people develop insight on the hybrid dance world (education in the arts) as much as developing stronger (cultural) competences to develop themselves in a changing society (education through the arts).

But who is responsible for dance mediation? Several dancers, dance teachers, teachers of regular education, cultural and art education associates… get in contact with dance mediation but often have insufficient competences to get started with it on a qualitative level and in different contexts. Therefore I have made a "basic competences profile for a dance mediator" that will guide him/her to conduct qualitative dance mediation. I'll represent this profile together with the main question 'Where is the balance for a dance mediator between artistic and pedagogical/didactic competences?

Moreover I will speak about international learning methodologies for dance mediation. There is an (international) tendency of traditional transmission of knowledge and techniques (instructivism) instead of stimulating creativity and self expression through constructing active knowledge linked to unique and personal knowledge (constructivism). The latter is the only methodology focusing on the individual, which is very interesting for the future viewpoint of competences and the necessity for the active public who gives a personal interpretation of contemporary art and dance.

The 'new' competences as well as the qualitative methodologies for dance mediation will have an enormous impact on the interaction between students and lecturer which I will discuss.

The second part is more practical, a think tank with possibility for discussion. This will focus on the second part of my research (2012) where I will develop dance educative tools/projects (websites, books, etc) that can be used by dance mediators in different contexts (education and culture). We will discuss about the objectives, content and form of different dance educational instruments useful in different contexts. This part is also an experiment to fine-tune the competences profile and methodologies, where theory meets practice.

4. Collaboration between disciplines

Samuel Guimaraes and Ines Vicente
(ESMAE, Porto)
Exchanging Materials: Collaborative Teaching Practice

Biography (Samuel Guimaraes)

Art educator since 1996; Contemporary art and culture teacher in the theatre department of ESMAE since 2002 on BA and MA courses ; Head of education department of Museu do Douro Foundation since 2006; Former Head of education department of contemporary art Museu of Serralves Foundation, Porto (1999-2002) and as invited teacher at European Studies Institute of Macau, China (1999, 2000). As an art educator works for theatre companies, festivals, etc.

PHD student in Art Education Faculty of Fine Art, University of Porto; MA Art History at Humanities Faculty (FLUP) of Porto University (1998); Further Education and BA: art history at FLUP (1992) theatre, movement and video workshops by different practitioners.

Biography (Ines Vicente)

Theatre Director since 1996 in cultural institutions, independent structures and community work; Theatre teacher in the theatre department of ESMAE since 1996 on BA and MA courses; Voice Teacher and voice coach for artists and business in private enterprise; PHD student in Art Education Faculty of Fine Art, University of Porto; MA Voice Studies Central School of Speech and Drama (London, 2005); Further Education and BA: Theatre Studies, ESMAE (Porto, 2001 e 1996).

Abstract

Exchanging Materials
The Materials to be Exchanged are part of a body of work that results from a collaborative teaching practice installed in the intersection of performing and visuals arts, having the human body as axel of the work to be showed and develop by a group.

This workshop is based in a range of experiences done in the fields of higher art education, community work, performing arts and the present PhD research in Art Education. This ongoing work is a partnership between Ines Vicente and Samuel Guimaraes.As art workers and art educators we share materials that construct a 'hybrid' body of work and experience.The changing materials between the different art forms and approaches, and theoretical issues are melted in our teaching and creative practices.

How in a collaborative workshop can we share the possibilities and findings of

'dissonant' practices?

This interaction and boundaries' search will foster situations at the workshop that break the 'fourth wall' of artistic creativity and re-enacting or re-doing relational experiences from different artists or performances that disrupts the "ego imperialism" of artistic authorship and disciplines closures.

Two major questions will be raised to be worked by and with the group by means of kinesthetic experiments:

- Working without seeing as a way of significant resistance to the supremacy of the visual, and as a sensorial awareness in the 'upbringing' of possibilities of creating interaction.

- The re-enactments or re-doing performative pieces from conceptual artists; Re-doing these works offers an engaged and powerful tool for questioning the role of the public.

5. Writing: A longing for a new pedagogy for playwrights.

Daniela Moosmann and Mart-Jan Zegers
(Utrecht School of the Arts - Faculty of Theatre)
Methods for Opening Dramaturgy and Theatrical Mind-sets

Biography (Daniela Moosmann)

Daniela Moosmann (1961) took bachelor degrees in New Dance and in Creative Writing. In 2005 she took a Masters in Theatre Dramaturgy at the Utrecht University. She writes for theatre and teaches dramaturgy, playwriting, and theatre making processes at the faculty of theatre of the Utrecht Schhol of Arts and elsewhere. In 2007 she published The playwright as Theatremaker ('De toneelschrijver als theatermaker'), a research on writing processes of famous Dutch, Flamish and German postdramatic playwrights.

Biography (Mart-Jan Zegers)

Mart-Jan Zegers ((1960) took Masters in German literature and in Theatre Studies. He is a renowned dramaturg at several main Dutch theatrecompanies. At the Utrecht School of the Arts he teaches semiotics, theatre history and dramaturgy. In 2008 he published Theatre Making; pragmatic theories ('Theater maken; pragmatische theorieën'), in which he suggests a new way of combining theory and practice in thinking and talking about theatre.

Abstract

In postdramatic theatre the position of the text in performance has changed dramatically the last 10 years. Along with that the writing process of playwrights is developing constantly. In higher Art-Education there is a longing for a new pedagogy

for playwrights that fit those radical changes.

Informed by the latest theories on postdramatic theatre and theatremaking working strategies, the module 'staging open dramaturgy' consists of a lot of new, provocative and innovative methods. It shows step by step how a writer can develop his writing skills by literally playing with presentation and representation on the stage, with the vanishing notion of character, and with the typical postdramatic concepts of fragmentation and multiplicity. The module can be characterized and is built as practice-based research.

6. Writing: A means to generate ideas and an act of collaboration.

Franziska Nyffenegger
(Zurich University of the Arts)
Writing as Social Interaction

Biography

Since September 2008 Franziska Nyffenegger (b. 1966 Bern, lives in Zurich) has been a lecturer and researcher at Zurich University of the Arts / ZHdK and Lucerne University of Applied Sciences and Arts / HSLU D&K. Her professional experience is in public relation and marketing for the creative industry as well as undertaking independent work as freelance translator, interpreter, texter and editor. Nyffenegger's academic formation is in cultural anthropology and communication sciences (lic.phil. I). She has advanced vocational training in university didactics; recently started a PhD research in cultural anthropology at University of Basel.

Teaching areas: creative and academic writing in design, design ethnography, design and
society, design and cultural studies

Research areas: material culture, writing didactics

Abstract

Workshop participants will test different writing methods hands-on. They will experience writing as and in social interaction. They will gain insight into recent teaching experience and results from writing research, namely concerning writing across the curriculum (WAC) and writing in the disciplines (WID).

In a designers' or artists' professional life, working with words plays a crucial role: meetings and talks, phone calls and e-mails, briefings and proposals, offers and contracts are daily assignments. Nevertheless, design and art education traditionally neglect the training of verbal skills, even more in German speaking countries.

Students seldom use verbal language as a tool for idea generation and often fail when asked to communicate their concepts in written texts. In addition, they do not perceive writing as a social act and neglect collaborative writing methods. They perceive writing as opposed to creative visual thinking, as a hassle to avoid whenever possible, and not as the powerful tool for idea
generation it actually can be.

To encourage students' use of verbal language, Zurich University of the Arts offers a series of writing workshops on a cross-disciplinary level. These workshops attain two goals: first, to evidence the value of writing in creative processes, and second, to reveal
the role of social interaction in writing. Didactics are based on constructivist principles emphasizing exercise, exchange and experience. Staff includes lecturers with background in text editing, play writing, acting and visual communication.

This presentation briefly outlines the institutional background – Zurich University of the Arts offers a broad range of BA programmes in art education, design, film, art & media, dance, theatre and music. It then introduces the concept of cross-disciplinary writing workshops ("writing across the disciplines / WAC"). The main part discusses both analogue and digital tools to enhance writing in the creative process in and by social interaction. Special attention will be drawn to collaborative writing with "lines", a tool developed by The Café Society (http://lines.thecafesociety.org), a design research group on new writing formats.

7. The Art School: Survival and challenges: A variation to the educational model.

Steve Dutton
(Faculty of Art, Architecture and Design, University of Lincoln)
Inhabiting the language of the Institution; How artists, teachers and students are occupying the institutional rhetoric which surrounds them

Biography

Steve Dutton is an artist who works on both collaborative and individual projects. He is Professor in Contemporary Art Practice at the University of Lincoln in the U.K

Individual and collaborative projects have been exhibited throughout the UK and internationally, most recently The Institute of Beasts at Kuando Museum of Fine Art in Taipei and The Stag and Hound at PSL in Leeds UK for which Dutton and Swindells were nominated for the prestigious Northern Art Prize. His most recent commission is an Arts Council Funded project for Bend in the River in the East Midlands of the UK.

He has published in the Journal of Writing in Creative Practice (2009) and the Journal

of Visual Arts Practice (2007) along with many contributions to various magazines and publications. He also has curated a number of exhibitions and is currently working on a new project with Dr Brian Curtin of Bangkok University.

Abstract

I aim to discuss a recent rise in the number of artists and artists groups who are setting themselves up as some form of variation of an educational model, i.e. as an Institute, a Faculty, a Museum, a Department or even a University. I will suggest how this may impact upon the ongoing debates about the art school, its survival (or indeed demise) and its challenges.
Projects such as my own Institute of Beasts (Dutton and Swindells) , suggest a slight subversion. In effect, where artist-teachers may have rubbed up against the institution from within and encouraged students to do the same, in the age of extreme institutionalization and hyper-instrumentalisation this playful/ironic approach may no longer be possible. Instead the artist- student- teachers are taking the 'mantle' of the institution and occupying its linguistical and rhetorical frameworks instead of its architecture, and by doing so, are attempting to unraveling and explore what might be meant by an institution in the first place.

This may have profound possibilities within the 'walls' and traditions of the art school where, the power of the institution becomes not only something 'lessened' but also something existing 'in quotes', thus empowering both staff and students to occupy and produce the 'institution' on their own terms. By creating and inhabiting these equivalents, in effect by inhabiting institutional terminology, change may take place from within. Students and staff no longer attend the institution, but attend to it by inhabiting it.
The art educational institutions may have no alternative but to 'listen' to art/practice or dismiss it from the curriculum entirely.

I will outline of what could be described as an attempt at a form of reverse interpellation and possible neutralisation of the neo-liberal educational project by using other examples of artists' projects, such as Inga Zimprich's Faculty of Invisibility, Wysings Art Centre's The Department of Wrong Answers, Anton Vidolke'sNight School or The University of Incidental Knowledge and in which the nomenclature of the educational/research institution of knowledge production is often inhabited by production of different and less quantifiable sort.

8. Drama: Insights from the development of personal student – led methodology and the process of production.

Peter McDermott

(Conservatory of Music and Drama, Dublin Institute of Technology)
Grotowski and Bogart: The Personal Made Public in Student-Led Theatre-Making

Biography

Peter McDermott is a freelance theatre director and lecturer in drama at the Conservatory of Music and Drama, Dublin Institute of Technology, Ireland. His teaching comprises Meisner acting technique; student-led devising; Irish, British and American theatre and drama; and the study of performance in historical contexts. Recent directing projects have included Brecht/Weill's The Threepenny Opera and Shakespeare's A Midsummer Night's Dream. His research has focused on the diversification of drama training at college level in Ireland and the EU. Peter has taught acting and drama at Trinity College Dublin, University College Dublin and Columbia College Chicago. He has also presented on drama education in University College London, the Warsaw Theatre Academy and the China-Europe Performing Arts Symposium, Beijing.

Abstract

Many graduates of drama programmes start out in the precarious industry by creating their own work. This imperative, both necessary for career survival and rewarding creatively, contains many artistic pitfalls, as devised work that is deeply meaningful to the actors can fail to communicate that meaning to a public audience; or a neglect of structure and directorial elements can mean that a work with tremendous potential falls flat. This presentation will outline the devising, staging and promoting of a student-led production that combined Jerzy Grotowski's principles of acting and Anne Bogart's strategies of composition. The production was part of a module in contemporary theatre on the three-year B.A. in Drama (Performance) at the Dublin Institute of Technology Conservatory of Music and Drama.

The first part of the presentation describes how the actors, using Grotowski's plastiques exercises individually in the space, unearthed deeply personal issues through impulsive physical movement and vocalisation. Because of the very personal nature of these exercises, it is important that they are not recorded so the presentation will outline some salient examples.

In small groups of three and four, the actors then – following Bogart's emphasis on structure – drew on all of their the personal material to agree on a question that their performance piece would pursue and a pre-existing work of art that they would draw on for thematic material, text and/or structure. By setting themselves Bogart's devising tasks – storyboards, improvisations, short performances that had to include pre-determined theatrical and textual elements – the actors transformed the personal material into creative material towards effective performance. This is a crucial transition point in any devising process and the presentation, which includes some video-recorded material of the small-group devising tasks, will focus on specific challenges confronted and breakthroughs made by each group in negotiating this transition.

The latter part of the presentation will discuss the actors' collaboration with a professional designer, the student-tutor relationship in directorial problem-solving and the students promoting, publicising and documenting the production. Included in the presentation will be a student-created promotional slide show of video clips from the

production and the findings of a recent survey of the actors, who graduated a year ago, which focused on the influence of the process and production on their approach to work in the industry.

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A Further Conference:

Imagining the Art School of the Future
Call for real or utopian prospects for tomorrow's school of art

Deadline: 16 April 2012

On the occasion of its 300th anniversary, the Brussels Royal Academy of Fine Arts, School of Art organises an international competition for art schools in and out of Europe under the auspices of ELIA.

Higher arts education is under pressure. Threatened by the current economic crisis and faced with a shifting institutional landscape, it has to live up to the challenge of new media and new technologies, and meet standards that are partly imposed upon it from a political level and the market, in an increasingly globalised context.

In recent years, the future of higher arts education has been hotly debated in publications, conferences and reflections. Art schools are changing, pedagogies are being reconsidered, the dominant models and ideals of higher arts education are subject to fundamental critique. This current crisis (if it is a crisis) creates a real or utopian space for new teaching standards, new ways of teaching art, new forms of belonging to a context, alternative institutional relationships, experimental projects, research, and new definitions of artistic success.

What does the art school of the future look like? How will it fit into the society as a teaching place, a place of artistic dynamics and of interaction with the environment and the history to which it belongs?

Each school of art embodies a heritage which it rebels against, in a constant re-invention of this heritage. This paradox is inherent in the exchange between generations and the education of tomorrow's artistic talent. What, then, is a present-day artist? What could he/she become? According to which standards will the artist be educated and trained as an artist? How will the diversity of the profile and the mission of a school of art which developed between pedagogy, ethic, research, manual and technological training and marketing evolve? Which interactions will take place with the environment surrounding the school? How to protect the school from the urge of consumer society towards mass production and merchandising if necessary? How can the quality demand be fulfilled while paying attention to the quantity demand and at the same time changing and breaking the rules?

Participants

Open to all higher education institutes linked to artistic creation in all disciplines: visual art, cinema, architecture, design, dance, music, theatre, and so on. Teachers and students as well as young graduates can take part individually and research teams can take part as a group. The project can be linked to any subject, be interdisciplinary and be put forward by one or more institutions.

To Apply

Proposals should be sent to future@elia-artschools.org before **16 April 2012**. See the instructions for submitting and submission guidelines. The submission guidelines are also available on the sidebar as a downloadable .pdf.

The selection will be made on **15 May.**
Deadline for the submission of final projects is **1 October.**

From these final projects, selected projects will be included in an exhibition and publication in Brussels, February 2013.

Appendix 3

Dance

Example 1:

Helen Herbertson (2012)

Postgraduate & Honours Coordinator VCA (Dance)
School of Performing Arts
Faculty of the VCA and MCM

Coursework Masters Assignment: *Moving &Writing*

Discipline Skills A
Module 1

• Corporeal action for the day
Helen Herbertson

A regular attention to body based warm up for essential, efficient moving. Working with alignment principles, movement flow, skeletal folds and muscle connections as a means to establish inhabited 3dimentional physicality available for action and creative exploration.

• Being Moved – action, attention, intention
Helen Herbertson

Prioritising a focus on the body as a primary site for the generation of source material, a series of directed tasks, working with image, action and rhythmic emphasis are used to work from the inside out, to begin shaping and refining a palette of movement and concept choices.

Practical Task 1
Draw from your accumulating movement sketches to develop a short solo study (3min)
-Frame it into a contained space no more than two square meters
-Establish and refine a detailed physicality
-Clarify and consolidate a clear performance focus

Assessment Criteria:
-Capacity to draw together movement elements and ideas into a cohesive whole
-Ability to explore and develop movement within a defined space
-Ability to embody and present the material with detail and focus

Written Task 1

From your journal notes, track the progression of developing this study. Detail the processes involved, paying attention to any specifics of action, imagery, motivation etc. and explaining how you have adapted and made use of the initial input and your own movement sketches, to build the final form. Identify the most significant questions that have surfaced and give examples of how you might work through two of these to enhance your ongoing practice.

Assessment criteria:

-Capacity to identify and describe choreographic process

-Capacity to explain the adaptation of materials

-Ability to make a critical evaluation of the significance of these kinaesthetic explorations in regards to the development of own choreographic work

Readings

Extracts from

Hale R. B. and Coyle T., Albinus on Anatomy, 1979 Dover

Franklin E., Conditioning for Dance 2003 Human Kinetics

Todd M., The Thinking Body, Brooklyn: Dance Horizons, [1968], c1959.

Dempster E., Imagery, Ideokinesis and Choreography, Writings on Dance Vol 18

Brannigan E., Moving Across Disciplines, Platform Papers, No 25 2010

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Example 2:

Don Asker (2012): Thoughts on practice - based research

I am responding to the prompting afforded by Terrie Fraser who found a document that I distributed many years ago that tried to outline and adapt for new movement based researchers some of the academy's traditional structures for writing.

The following reflects my ongoing concern that individual researchers undertake to foster the integrity of their inquiry and that any questions of the processes and methods and forms of presentation should be shaped in conjunction with an awareness of their particular values and intentions. Questions of sharing, connectivity and responsibility within the research setting (the university and particular community) are of course important ethical issues and practitioner researchers should negotiate and remain in constructive reflexive dialogue with these supportive structures. At the same time I would suggest that researchers should be wary of adopting frameworks and methods uncritically or without consideration of their worthiness and appropriateness.

In practice centred research in the arts there is a commitment to inquiry in and through artistic practice. The artist as researcher is a concept that has been emerging over the past two or three decades and considerable attention has been given to the consideration of ways that knowledge is embedded in forms that are not necessarily directly verbal or written.

It's important for practitioners in other forms understand that the act of writing can be a creative process.

One of the challenges facing practice centred forms of research is opening the possibility of writing so as to interact usefully with the practice centred forms of the research. The 'paper' so arising constructively complements and informs presentational forms of praxis and might include documentation, and trace the process. It might also offer informing articles that frame key aspects of the 'work', it might need to be formatted in particular ways. From some perspectives praxis may include writing, so we have an overarching unity of writing in practice which as a sum is the presentational material. Whatever the form and structure of this presentational material it is very likely that the knowledge deriving from the research will in part require a significant degree of writing. Writing or verbalising seems to require conscious awareness and the capacity to engage in various conceptual processes that are intrinsic to knowing. Hence the emphasis in most MFA and PHD practice based research degrees on some form of written paper.

To summarise the above it could be said that such a paper might 'sit' alongside or intertwine with the researcher/practitioner's exhibition, performance or artistic presentation. The questions of the paper might reflect questions emergent within the practice.

It is useful to look at some of the ways writing in the academy has been structured. As I observed years ago (and am verbatim quoting below) a traditionally formatted academic paper generally has the following components which are ordered or structured so as to best articulate the research processes and outcomes.
> Introduction
> Survey of the Field
> Methodology
> Findings
> Discussion
> Conclusions

The above sections would enable the reader to appreciate the researcher's interests, the perspective and values attached to those interests, the methods used to accrue information, analyse that data and the contribution this makes to knowledge in that field.

Using these as a guide the researcher practitioner within the arts might envisage the sections addressing or responding to some of the following (and once again I'm quoting from my original document)

Introduction
- Concise statement of the key question or subject of the paper.
- Open the question into its parts
- Discuss the emergence of the question in your practice
- Describe your own background where it is relevant to the research and is useful in providing context
- Outline the contents of the paper and how you have structured it. (Tell us what each section contains and why it is important to illuminating your question).

Survey of the Field
- Introduce the horizon of activity that is relevant to your question. If it is possible to break it into smaller but connected parts give each a heading. Outline all the relevant arts practices, social, political, philosophical that form understandings to your practice and the questions that are foremost in your mind. Avoid endless quotations, but incorporate them into your presentation of the current knowledge of the field. (use critical reviews, critical analyses in literary sources, web articles, CD-ROM sources, oral histories and personally recorded interviews. The latter might be more useful in a later section focused on your interaction with other artists.
- Summarise the key information for each part of the survey
- Make sure you use segues to connect the sections. If you have trouble making connections then this may indicate a problem in the relevance of the material to the line of inquiry you are following.

Methodology
- Describe the possible ways of conducting this research and then outline the research 'design' explaining why it is appropriate. State what has been your approach in researching the question - this might include a description of your philosophical approach as a starting point. How have you gathered information and how have you analysed it or worked with it? Or it might be helpful to say how your creative practice methods' relate to the 'methods' of this paper?
- Describe all the procedures you have used.
- Describe clearly and simply how you have analysed data.
- <u>Describe clearly and simply each step/aspect in the process of coming to better understand the question.</u>

Findings
- Describe what you have learned about your question(s). It should be presented in ways that connect to the sub headings used when you introduced the study question in the first section.

Discussion
- Show how your findings relate to the current knowledge and practices in the field.
- This should connect with the information of your survey of the field – and not to be introducing new material. Make a series of short summary statements after each part of your discussion. (These points will form the basis of your conclusions).

- The discussion should have a logical order to it – reflecting the subsections of your procedures and survey of the field.

Conclusion
- All the things that you have argued or presented and discussed before can now be presented as short statements. This is not a discussion section, rather a rounding out. Make sure there are no new things introduced. Note that there is more to conclusions than merely making a list or a summary.
- Your conclusions should respond to your initial question or set of sub questions of the first section. They should tell us about the importance of what you have found.

Today, as I look at the above I note an advising and directing tone. I recall that I was endeavouring to offer a default position for some candidates who, with time running out, were wondering where to start. I hope that practitioner researchers today come to appreciate the underlying threads here and from an informed perspective develop a sense of what they as individuals need to do. It is important to be aware of the above traditions but to realise that these are not the only structures. We need to inform ourselves of all possibilities and consider them in relation to our own orientations, intentions, values and community.

Nowadays there is a plethora of forms of qualitative methods (and writing) and considerable flow within and across so called disciplinary 'boundaries'.

As noted earlier writing is in itself a creative, interpretive act. We now appreciate the 'emergent' or unfolding act of inquiry and the implications for all its processes including writing. It seems to me that many practitioner researchers might explore writing or forms of verbal (documented) reflection from the earliest stages of their project.

We understand that questions about research topic or interest may be initially vague and unformed and they can change and multiply through an inquiry. We appreciate the subjectivity and collaborative/participatory nature of inquiries and that there is no finite, final or complete understanding. We should appreciate that at an institutional level we proceed through 'managing' and modifying the scope of our work. The time and resources for a project are finite and call for a degree of pragmatism.

As we continue with and look to sharing or communicating our work we may see the usefulness of clarifying aspects of our researcher practitioner world view, our paradigm if you like and the specific situated-ness or context of our work. We start to appreciate transparency as a value in our research, and it is helpful to facilitate the engagement of others with and in our work through the provision of some backgrounding information.

Finally and in relation to the 'old' concept of a survey of literature, I suggest we open this out and look at its purpose more broadly. Perhaps this should be thought of in the practice based context as a review of practices (and their documentation) and that this may involve exhibitions, performances and processes as well.

Clearly we need – as inquirers – to know as much as is already known in our field of interest. It can stimulate, challenge and contribute to our project. This of course is an ongoing process in itself and it is very important to appreciate that it is not a box to be ticked and finished with. It is rather a commitment that sits on and through the inquiry.

*A step towards identifying potential useful areas and subfields is sometimes as important as one actual literary or practice source. Being aware of possibilities stops one locking down prematurely on a particular 'thing' too early in an inquiry. There are many cases of researchers forced by particular academies into doing just that at early stages of the creative investigation disempowering the curiosity of the researcher who finds later it is actually not the 'right' place to be. A more useful task is to continue to note and ask questions about the focus and be open to allied but complementary and informing fields. In early stages it seems important to conduct a broad sweep that includes specific references but also scopes key potential areas for future examination. **The practitioner researcher will benefit by articulating why these may be useful. In a sense this is part of a relational ontology – and serves to contextualise the research.***

The above are more musings and should not be thought of as prescriptions for inquiry. Thanks to Terrie for digging it out and holding me accountable.

Don Asker 29 March 2012