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Editorial

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The Day of the Arts, a pre-Congress for the Eighth Annual Congress for Qualitative Inquiry, was created with the same aspiration that IJEa was: the aspiration to create a space for scholarship and research grounded in the diverse disciplines of arts education. In the late 90's, Tom Barone and Liora Bresler envisioned a journal that will serve as a communal space to enable cross-fertilization for sister arts education disciplines that have not traditionally been in close contact. Also, Tom and Liora—both students of Elliot Eisner—were hoping for the published research to be informed by and reflect artistic and aesthetic qualities and sensitivities, diverse media and forms of representation.

This special issue in IJEa, the collaborative editorship between Kimber and Liora, reflects a similar cross-fertilization. Both Kimber's and Liora's earlier enculturation was as performers, with a deep commitment to education, Kimber coming from dance, Liora from music. Both of us had cultivated multi-layered relationships with other art forms that became "home": the visual arts, drama, literature, and media.

We were delighted that the Qualitative Inquiry invitation resulted in as many submissions as it did, and with remarkable representation from each of the arts disciplines. The Day of the Arts resulted in two special volumes; one in the QI sponsored *International Review of Qualitative Research* (IRQR), the other in IJEa. Of the accepted articles, we chose to include in IJEa those that crossed disciplinary, geographical, and institutional borders, and that drew on the capacities of media, sound and visuals.

As we revisit the papers, we are reminded of the vibrancy of the Day of the Arts conference, the embodied ideas and presentations, the animated presenters, the engaged, attentive audience, and the energy of lived experience. Indeed, conferences make "ideas come alive" from one body to others, creating a collective, interactive presence. These are vividly captured by the pictures taken by Donna Murray-Tiedge (including images depicting the end-of-the-day party at Liora's house, a party, aesthetically created and executed by Karen Cast and Donna Tiedge. A journal, even with electronic possibilities, can never capture a conference, and is not intended to. But a journal, like works of literature or fine art, renders processes into a product that can be revisited time and again, enabling the generation of expanded meanings as a result of that prolonged engagement.



The special issue starts with papers by the two keynote speakers—Bruno Nettl, one of the leading ethnomusicologists of all times, and Andrea Eis, a compelling artist and art historian. Both clearly illustrate how ideas and aesthetic sensibilities from disciplines outside of education can inform and inspire arts education. Eis’ photographic fusions connect her with Greek playwrights, poets and sculptors; with historic figures who worked to understand the ancient Greek texts; and with her own sense of the meanings resulting from these juxtapositions. Nettl’s presentation contemplates the question, “what are the great contributions of ethnomusicology?” He responds by invoking musical aesthetics outside of the West, and points at contributions that might affect our understanding of the way music (and the other arts) relate to other domains of culture.

Karin Hendricks explores the relationship between expertise and tradition in instrumental music learning and the (sometimes) high price that is paid educationally. Hendricks, trained as an instrumental musician and initially quantitative researcher, presents a compelling (and heart-breaking) story of the journey of a teacher with a highly gifted and initially enthusiastic early childhood student. Continuing with the theme of relationships and early childhood, art educator Chris Schulte, reflects on *becoming-unfaithful* as a way to think differently about the relational complexities of being there with children through research. Schulte’s writing was augmented by the use of a video, part of his original presentation in the Day of the Arts, communicating the visual and kinesthetic qualities of interaction. Art educator, Kristine Sunday, uses video to create a narrative that explores the relational spaces of tension that occur in participatory research with children.

Art educator, Singaporean-born Koon Hwee Kan’s new global art connection draws on powerful images. It features a collaborative timeline redesign project titled *Wave-Makers 1910-2010*, which involves interactive and advanced web-based technology to connect and complement arts curricula at two higher education institutions, one located in China, the other in the United States. Through in-depth research, videoconferencing, artistic interpretations, and exhibits at both locations, students from the two universities gained appreciation and respect for 20 individuals who made a difference in their respective cultures and helped shape contemporary art worlds. Juxtaposing visuals with students’ personal observations through digital photo-collage, Kan’s paper shows how and why the wave-makers became inspirational models. Including such artists from Pan Yuliang, Xu Shichan, and Guan Pinghu, to Alvin Ailey, Margaret Bourke-White, and Jackson Pollock, Kan highlights such qualities as visionary commitment, exquisite sensitivities, admirable integrity, and solid convictions as they are manifested across cultures.

Also within a university setting, Brooke Anne Hofess’ study seeks to understand how artist-teacher renewal may be nurtured through aesthetic experiential play in a Masters of Art

Education degree program, and beyond. Aesthetic experiential play is described as a playful, curious, questioning, artful engagement with the world; an engagement that sparks an aesthetic swell, which moves us in surprising, unanticipated ways from play to its afterglow.

The following three papers address collaborations involving experts in different disciplinary cultures and in the Norwegian cases, also settings, each with their distinct own value systems. Beth Ann Miller, a music education action researcher whose pioneering work in the early 90s on collaborative action research has set a model in the field, extends that prior study that dealt with the effects of integrating a general music course of study with the total curriculum of a first grade class. The present study uses a similar plan in which a fifth grade teacher and a music teacher worked cooperatively to provide a curriculum that consistently integrated all subjects, including music, in a cohesive instructional plan.

Norwegian researchers and music educators Kari Holdhus and Magne Espeland, discuss what the increasing number of comprehensive national programs for visiting school concerts and art events in Norwegian schools means for the nature of arts education subjects in schools, in particular music; and what challenges this new situation represents for the artists as well as the teachers involved. They argue that the lack of school ownership of these practices can be understood in view of a dominating rationale based on romantic aesthetic theories, and that neither education nor the visiting arts programs have adjusted to an educational practice built on a pedagogy of relations. In the same area of scholarship (and geographically, West Norway) researcher and music educator Catharina Christophersen focuses on the Norwegian national program for arts and culture in schools. While arts encounters in schools are often portrayed as encounters between artists and children, teachers are typically involved as well. Christophersen's paper discusses teachers' experiences with this program in schools, portraying the perceived benefits of the program, as well as dilemmas, challenges and tensions.

The special issue concludes with yet another setting for arts education. Museum educators Elza Lenz Kothe's and Marie-France Bernard's work investigates the multiple layers of invitations that prompt viewers to become participants in the performativity of live museum gallery interpretation. Utilizing a/r/tographic methodology to interrogate interpretive acts in museums, the authors raise such questions such as "what knowledge is of most worth" when preparing a gallery talk, what lies outside of disciplinary knowledge, how invitations to participate invite and disinvite in the same gesture, and what new forms of interaction take place within acts of interpretation. These issues bring us full circle to the issues raised by Nettl and Eis, questions that we grapple with in our respective and shared space as art educators, that assume greater urgency when we cross disciplinary and cultural boundaries.

One of the (many) pleasures of being involved in IJEA for Liora was hearing from colleagues how much they benefitted from the free access aspect of the electronic journal (envisioned and made possible by the legendary Gene Glass) for their courses and advising. Indeed, we find this present collection of papers to be informed by practice and inform practice in various levels and settings, with a deep-seated commitment to education in its contents as well as its accessibility and communicative power. We hope this collection will generate lively discussions and conversations.