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Journals as Spaces for Tuned Listening: Metaphors, Origins, and Evolving Vitality

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Abstract

This paper narrates the creation and evolution of the *International Journal of Education and the Arts*, focusing on the interplay of key characters, their motivations and aspirations. Metaphors for this journal, from oxygen of the profession to that of a vital, interdependent organism, allude to the lived experience of editing within an evolving international academic culture. The non-verbal quality of tuned listening, central to the experience of editing, is conveyed in an Authentic playing/Movement video and subsequently explored for its artistic, sensorial, and multidisciplinary affordances.

Introduction

Back in 1999, when Tom Barone and I co-founded the *International Journal of Education and the Arts (IJE)*, my guiding metaphor for journals was *oxygen of the profession*. My

acculturation in educational research in the social sciences emphasized journals as essential venues for dissemination and transmission of scholarship. The metaphor of oxygen conveyed the crucial role of refereed journals, enabling the growth of the field as well as of individual researchers.

The long-term process of editing IJE suggested another metaphor: an *art plaza*, a welcoming meeting place for the curated display and exchange of research to far-reaching audiences. This art plaza, reminiscent of the art museum where I worked earlier in my career, has two levels. The publicly visible level of published papers (and art) is a gathering space for diverse communities. But like the basement and back offices of the Tel-Aviv Museum, where restoration and the incubating processes of the upcoming exhibits happened, this art plaza housed a less public level, accommodating the exchange between editors, authors, and reviewers.

As I now reflect, 22 years later, on the lived experience of editing IJE, a third metaphor presents itself, the journal as an animated, interconnected *organism*. If the oxygen metaphor highlights the breath, and the art plaza metaphor highlights the communal public, the organism metaphor highlights the pulsing heart and interdependence of the various constituents of the journal. While each metaphor conveys its own qualities, all three metaphors converge in representing support of a living entity. Like Russian stacking dolls, these metaphors are not distinct but nested: the biological requisite for life expands to a vibrant, open community and then to an intensified interconnectedness of all participants.

Fundamental to the metaphor of interconnected organisms is a tuned, whole-body sensing and listening that involves more than the ear, but rather the whole body, a felt sense (Gendlin, 1978). This kind of tuned sensing and listening is inherent to making, performing, and appreciating arts. It is essential to creating art as we tune to the inner and outer in responsive dialogue. It is essential to performing in music, drama, and dance ensembles. It is essential to our engagement with exhibits and performances, indeed, with life, calling for tuned listening that makes these engagements *an experience* (Dewey, 1934/1958). It is that kind of attentive, tuned listening and sensing, I suggest here, that underlies the editing of a journal.

The charge of refereed journals, the task of reviewing submitted papers, provides an opportunity for tuned listening. Reviews can inhibit and intimidate and they can support and expand. While summative evaluation is a necessary aspect of the review, the greater energy spent in reviews is concerned with formative evaluation. As an editor and author, I have read many hundreds of reviews, witnessing first-hand how evaluation and education can indeed be fully integrated. Whether the recommendation is to publish, revise, resubmit or reject, evaluation can be done with care, wisdom, and kindness. For editors in chief, sending

submissions to scholars who understand the authors' field and mission is crucial. Reviewers can be seen as collaborators, helping the writer articulate their ideas with depth, clarity and impact. This requires an attuned listening to the paper, one that brings in multi-sensory cues. It also means communicating the review in ways that acknowledge the presence of a listener on the other side, inviting a dialogue.

Tuning in Responsiveness: The Offerings of Artistic Modalities

How to write about tuning in, a quality that defies language? In the age-old recognition of the power of artistic modalities to present qualities of experience (e.g., Asma, 2017; Dewey, 1934/1958; Eisner, 1982), and in the spirit of *IJEA*'s mission to integrate artistic modalities, I include a short segment of video that exemplifies tuning in responsiveness through movement and music. This segment is taken from an improv session of Authentic Movement/Music making (AMM), with Jan Erkert moving, me on the piano. Central to this experience, which we call Play-Ground, is our mutual tuning into the presence and creation of each other's improvisation as we develop our connected yet highly individual voices: Jan tuning through her ears as she listens to my playing, I tuning through my eyes as I observe her moving. The tuning is not verbal. It is grounded in intensified listening to each other's expression and the non-verbal conceptions we communicate.



Figure 1. Still image from video *Tuning in Responsiveness: Authentic Movement/Music Making*. Video available at <http://www.ijea.org/v24ia1/playground-segment.mp4>

Jan is an accomplished choreographer, dancer and dance pedagogue: <https://www.janerkert.com/>. I started as a classical pianist, channeling my musical self in my work as a researcher in music and arts education (Bresler, 2022). We started our Authentic Movement (Pallaro, 1999) sessions in 2006 when Jan came to the UIUC campus as a department head and where I was a faculty member, at the College of Education. In the past few weeks, we have taken the Authentic Movement, including the witnessing embedded in it, a step further, integrating into it music making, with Jan moving and me improvising on the piano. Improvisation was discouraged in the classical tradition in which I was trained (Smith, 2022). A new experience for me, improvisation in a classical style provided an expansive space for exploration of musical qualities that were tuned to Jan's movements. This experience called for a different kind of tuning, as compared, for example, to my experience of playing chamber music.

Can this snippet of video and the computer sound convey the presence and intimacy of the live performances? Still, it offers a more nuanced communication of the quality of tuned listening and responding, reflecting a mindset that is both cognitive and affective, grounded within mutuality (Dissanayake, 2000). This open mindset of mutual sensing, based on a careful juxtaposition of simultaneous "witnessing" and creating, is reminiscent of a mindset that I have aimed to cultivate as a researcher (Bresler, 2006). Jan and I have found our joint improvisation to be a special space for inner and outer sensing, communicating and relating. While the APM feels deeply fulfilling artistically, we also see it as a lab, wishing to cultivate these sensing qualities in other aspects of life – our art making, on-going research projects, teaching, and being in the world. The kind of tuned listening exemplified in our Play-Ground session shares, I suggest, visions of the tuned listening involved in editing *IJEA*, as I discuss below.

Origins of *IJEA*: Macro and Micro Contexts

The broader contexts of the 1990s shaped both visions and possibilities for *IJEA*. Crucial in the formation of the journal were the expansion and emergence of innovative qualitative and aesthetic-based research methodologies, evolving technologies, and changing academic cultures across the globe. The 1990s saw an ever-increasing presence of qualitative research in the disciplines of education and arts education, mirroring the broader arena of the social sciences (e.g., Denzin & Lincoln, 1994). The emergence of Arts-Based Research (Barone & Eisner, 1997; McNiff, 1998) gave evidence of the arts as partners in scholarship and generated a range of new genres and approaches inside and outside of qualitative research. The leading conference of education research, *American Educational Research Association* (AERA), opened the door in 1994 to exhibitions and performances as legitimate products of research.

Still, inclusion of artistic modalities proved harder to achieve in journals, where strict boundaries between *written* research and *artistic* modalities remained. The technology of traditional journals limited the scope of research methods. Even though the increased use of the Internet for wide communication in the 1990s enabled the establishment of electronic journals that could incorporate images and music, journals of research in arts education maintained an almost exclusive focus on written research.

In addition to incorporating diverse artistic modalities, the creation of on-line (and therefore less costly) free access journals filled a real need in the changing global academic cultures. While North American, British, and Australian universities expected arts education professors to publish as part of the academic culture from the 1950s on, this was less of an expectation internationally, particularly given that arts education were often housed in teacher preparation institutes. The 1990s saw an increased attention to academic research in arts education internationally. As refereed publications in English became institutionalized across the globe, the importance of research journals for faculty promotion grew. Accessibility to research involves various kinds of boundaries. The high cost of journals meant less accessibility for academics in developing countries. The free access aspect of *IJEA* was an important feature in its use in all continents. Its high ranking in academic institutions early on, where rankings and numbers mattered, prompted more submissions.

I want to clarify that international presence in research conferences was important from the very beginning. The *International Society for Music Education*, for example, established in 1953 under the auspices of UNESCO, was a collaborative initiative that consistently hosted researchers and performers from all over the world (McCarthy, 2004). During my first attendance at ISME in the Research Commission, back in 1994, I noted that while the majority of presenters came from England, the USA, and Australia, there was a substantial representation of researchers from Sweden (including the chair of the commission, Bertil Sundin), Italy, Japan, and Argentina. Here, too, international representation in journals lagged behind conferences.

A Situated Narrative: From a Foregrounded Discipline to a Tuned Interplay Among Disciplines

This paper is narrated from my explicitly situated perspective as a co-founder, co-editor, and scholar who continues to stay attuned to the journal with appreciation for the important work that all its editors have done. While the perspectives of founding editors shaped the scope and initial structures of the journal, each of its editors contributed immensely to the continued vitality of the journal. Each could write compelling accounts from their unique perspective, highlighting their visions and aspirations. This account is presented as an invitation for readers to weave in their own meanings in relation to this and other journals.

Crossing disciplines was a fulfilling and productive aspect of my academic trajectory that started in my master's thesis. Within the siloed discipline of musicology in the late 1970s, my research on Mediterranean Israeli musical styles of the 1930s and 1940s was enlivened through understanding the multi-layered connections this musical style had with the visual arts, dance, drama, literature, and poetry of that period, all shaped by the same historical and ideological contexts. In my next phase of research during doctoral work at Stanford in the early 1980s, I found that dimensions of music theory provided an illuminating framework for field-work in education. Later, the classical form of the sonata presented a robust structure for my qualitative dissertation (Bresler, 1987). In all of these projects, one discipline (e.g., musicology, education) was foregrounded and the other disciplines assumed supportive roles.

The academic context housing the disciplines of arts education is relevant to understanding the multidisciplinary mission and vision of IJEA. The respective disciplines of music education, visual arts education, dance education, and drama education, each have had their separate departments, journals, conferences, and communities since they became academic disciplines. My position in a College of Education rather than in a specific discipline at the University of Illinois permitted the various aspects of my academic roles—teaching, research, and service—to include all the arts as I saw fit. It allowed me to engage the different disciplines of arts education in dialogue with each other.

My aesthetics courses incorporated a broad range of arts, from music, dance, drama, and visual arts to Japanese Tea ceremony and landscape architecture, attending to both aesthetic and artistic qualities (Bresler, 2021). My research projects encompassing both formal and informal settings involved an interplay among different arts subjects, an interplay that prompted me—following John Dewey's observation that “recognition is perception arrested” (Dewey, 1934/1958, p. 52)—to go beyond habitual recognition of a discipline towards the more active perception that working with different practices and traditions involved. Perception, I realized, was facilitated by an interplay between making the strange familiar and the familiar strange. This scope invited me to see more, listen better, and generate questions in relation to the diverse disciplinary notions of curriculum, pedagogies, goals, and practices. For example, visual art, dance, and drama education center around creation, whereas music education still highlights performance¹. Consequently, the curricula in these fields highlight different goals and values, require the cultivation of different types of skills and sensibilities,

¹ With some important exceptions, led by pioneers John Paynter in England and Murray Schaffer in Canada, and increased creative music-making since the 1990s, especially in high-schools, mostly due to innovative technologies.

and draw on different pedagogies and structures. The frame of reference that each art education discipline provides sharpens the distinctions among their explicit and implicit practices and values.

Aiming to learn from and communicate with diverse disciplinary communities, I attended regularly throughout my career conferences in the fields of education, music, and visual arts education, and published in these and related journals (so much so that a caring colleague warned me after I joined the Curriculum & Instruction department that I wouldn't be able to get tenure because my publications were "all over the place"). My professional service was engaged with organizations that promoted cross-disciplinary work. In the mid 1990s, I served as the program chair of AERA's Arts and Learning, soon taking on the editorship² of the Arts and Learning Research Journal and, in 1996, becoming the editor for international issues in Arts Education Policy Review. While I found these positions immensely fulfilling, I was also aware of the limitation of print journals to written work.

The possibilities technology and the spread of the Internet afforded were crucial for incorporating diverse modalities beyond text. I first encountered computers when I arrived at Stanford in 1982. With a terminal at home (part of the Unix system), word processing transformed my relationship to writing: the ability to move ideas, like a mosaic, made writing a more playful and agile process. I became fascinated by how technology could shape teaching and learning music, a topic that became the focus of my dissertation (Bresler, 1987). Experiencing first-hand electronic communication with Arpanet in the early 1980s, I embarked, when arriving at Illinois, on a research project about high-schoolers' use of the Plato email system (Bresler, 1990). While I could see the potential power of an electronic journal in arts education, my technological capacities were minimal at best. It took Gene Glass, the then Associate Dean for Research at Arizona State University and a wizard in technology, with a visionary mission to create electronic, free access academic journals, to make IJEA happen.

Considering a journal dedicated to the umbrella area of arts education and aesthetic-based inquiry, I immediately thought of Tom Barone. I was introduced to Tom's paper "Things of Use, Things of Beauty" (Barone, 1983) in my first semester as a doctoral student. The paper expanded and moved me, providing an inspiration for what educational research could be. A compelling grounding for narrative inquiry in education research, a field that Tom would develop and lead in the 1990s and 2000s, the paper opened education research to aesthetic ways of writing. Tom and I attended the annual AERA meetings and the gatherings that Elliot

² with Nancy Ellis as co-editor.

Eisner hosted for his current and former students. Tom was a rare combination of astute mind, kind-heartedness, and aesthetic sensibilities. I was thrilled that he was interested in becoming co-editor. Tom's recruitment of Gene provided the needed link.

Gene shared his reminiscences from this venture:

Tom Barone, a colleague in the College of Education, worked in qualitative inquiry and arts education. He was accustomed to the neglect that these interests suffered at the hands of hide-bound traditional education researchers. He asked one day if it would be possible to create an online journal dealing with education and the arts. It took less than a week in 1999 to put up the framework of the IJE A. Tom and [Liora Bresler](#) of the University of Illinois at Urbana-Champaign served as Founding Editors, and I got to play with Photoshop again. . . building the IJE A website on an old PC in my office and running it from there. . . Tom and Liora honored me by naming me a co-editor of IJE A even though my credentials in the field of arts education are nonexistent. Fortunately, I was not in any position to make any important decisions. I enjoyed formatting articles that involved pretty or interesting pictures. (Glass, private communication, July 7, 2021)

The first issue of IJE A was mostly invited. Within a few months, as I remember, we started to receive an unexpected large number of submissions in various arts disciplines and Art-based Research, and quite a few outside the field of arts education (which we attributed to the journal being free access), contributing to a large rejection rate of papers. As editors, we aimed to listen well, hoping for the review process to be educational and supportive. Tom's and Gene's prompt communication was key to creating an agile, responsive journal with a quick cycle of review and publication time. It was common, as I remember, to receive a "Yes" for publication in the late evening, send the paper to Gene who uploaded the paper just before midnight (including copy-editing) and notify the author that it was up. Several years later, we were joined by associate editors Tracie Costantino and Regina Murphy, who would become important voices in their respective arts education fields.

IJE A: Early curated work

The genre of "journal focused papers" is relatively small. Journals of music education, perhaps echoing the customary anniversaries of great composers, feature this genre with regularity, for example, for the 20th anniversary of *The Bulletin of Historical Research in Music Education* (Humphreys, 1999; McCarthy, 1999). A glimpse of the 1999 issue of *The Bulletin of Historical Research in Music Education*, the year that *IJE A* was founded, is useful, since it gives us a frame of reference for the time. Jere Humphreys' descriptive paper (1999) focuses on the characteristics of journals editors, board members, and authors, noting the

representation of “foreign”³ countries (nine altogether since the journal was established, including Argentina, Australia, Bahrain, Canada, Germany, Japan, and Mexico); and the most prolific authors (Michael Marks with 9 papers, in a landscape where most authors only have one article). In the same issue, Marie McCarthy (1999) offers a content analysis of articles in the first 20 volumes, providing an overview of trends, styles and scope, including a classified index of articles. She notes the prevalence of biographies and surveys of music education in local, regional, and national scene, as well as areas that are under-searched, such as international studies or studies of women and minority groups (McCarthy, 1999). The paper provides a contemporary context of research in music education, a prominent discipline in *IJEA*.

Another relevant focus is one that examines the origination of journals. McCarthy’s (2004) book on the occasion of ISME 50th anniversary refers to the evolution of its flagship journal, the *International Journal of Music Education*. McCarthy presents an international research map of the time, key figures involved in making the journal happen, and the rationales for creating the journal. Another example of a rich, interpretive framework for a journal is McCarthy’s (2014) paper marking the first century of *Music Educators Journal (MEJ)*. Here, she discusses how the journal came into being and examines chronologically the relationship of music education and the making of musical America through several interwoven themes: creating a musical America at the grassroots level in the community; promoting American music; and responding to the call of the nation to unite Americans through music in times of crisis. Drawing on voices from articles published in *MEJ*, McCarthy identifies changing narratives of American music and music education. These themes, she notes, rise and recede at different periods, appearing in diverse guises according to the political, social, and cultural ideologies and values of the time.

Like these fine examples, an analytic description and interpretation of *IJEA*’s papers could describe, interpret, and analyze papers according to the specific arts disciplines and those that bridge the arts and other curricular disciplines, the countries and cultures represented, methodological genres, and the use of artistic modalities. While I refer to these dimensions as they manifest our visions of scope, methodologies, and intended audiences in the first volume, it is not the focus here. This paper centers on visions and mission in creating the journal, as the opening metaphors convey: its vitality and the theme of tuned listening. It is more about aspirations than actual description, as a fuller account of tuned listening would require “data” relating to the interactions among editors, reviewers, and authors, including a sample of reviews, reflecting on actual messages and underlying values. Alas, these data are located in

³ To the USA

the less visible level of the journal, strictly confidential, intended only for the editor and authors. Still, I hope that the short descriptions of the five papers published in the first volume of IJE A, convey a glimpse of scope, methodologies, style, communities, and ways of listening that fitted with our visions.

The five papers in the first volume encompass the disciplines of visual arts, music, dance, drama, and poetry, as well as aesthetic connections among these arts disciplines and between science and arts education. Three of the papers are collaborations between two authors. Methodological genres range from teacher, formative, and action research to educational ethnography, semiotics, and arts-based research. Represented macro cultures include Francophone regions in Switzerland and Canada, Indigenous Namibian arts, and the USA-based culture of academic conferences. Specific educational levels include pre-school to college settings in the USA and Australia. The breadth of disciplines, foci, educational settings, methodological genres, and voices corresponded indeed to our visions of issues and audiences as manifested in the introductory intellectual/artistic plaza metaphor.

The first paper, “Joy and the paradox of control,” co-authored by USA-based science educator Margery Osborne and Electrical Engineering faculty David Brady (2000), draws on the authors’ rich teaching experiences across a range of school levels, from early childhood to college. Tuned to aesthetic qualities of learning science, the authors portray the metaphorical places in which the uncontrolled and the unpredicted are created, describing concrete, multiple ways of students’ knowing and experiencing, both intellectual *and* emotional, including conflicted intersections. Aiming “to provoke an exploration of a neglected facet of teaching and of education, the uncontrolled and out-of-control, the qualities of teaching that cause joy” (Osborne & Brady, 2000, para. 4), the authors attend to magic, where the uncontrolled—loss of self—is juxtaposed with self-control. Osborne and Brady suggest that both science and art are about “seeing,” seeing new things and seeing in new ways. Rather than using the discipline of art to enhance their instruction in science, as is so commonly done, they use the combination of the two to create a potential space of creative critique. The images of children’s art exemplifying those insights show how learners at different ages come to think about the nature of scientific and artistic processes in new ways and develop more complex ideas about what constitutes both art and science. As a reader, I feel invited to tune into the magic and complexity of the world, and, through children’s meaning making, my own meaning making through art.

The second paper, “Action Poetry as an Empowering Art,” by Swiss scholar of semiotics and education Francois Tochon (2000), draws on the post-modern concept of *didaction*, which evolved from action poetry in the Francophone worlds of Switzerland, Canada, and the West Indies. Tochon reflects on implications of poetic transposition into action and the construction

of a possible ethics and politics of postmodern thinking and doing. Educational settings reach to public spheres of cities and neighborhoods. Grieving the disappearance of poetry from urban life, Tochon, at the time of the project, an active member of Geneva's authors' society, conceived of papering the city with 77 poems on public billboards for a period of one month. The poems were inscribed by hand on an original background created in acrylics by painters. This action poetry triggered a string of articles and broadcasts in daily newspapers, magazines, radio, and television programs. Another poetry project was conceived as a prayer without religion, aiming to spread conceptual energy by declaring common objectives for survival, including peace, food shortages, and poverty, and for solving major ecological problems including pollution of the soil, air, and water. The project, centered around the poem "poem for life" consisted of fifty thousand postcards printed with the poem and a user's guide, sent to friends, translated into 18 languages and distributed in some forty countries engaging thousands of people in various ways. Additional examples of the actor-poet's writing involve situations of linguistic rupture: rupture between the rich and the poor, between elevated and popular language, and across generations. As a reader, I feel invited to experience the power of poetry to capture and communicate critical global issues, reaching beyond a particular location, towards a far-reaching educational place.

The third paper, "Using Namibian Music/Dance Traditions as a Basis for Reforming Arts Education," by Namibian music educator Minette Mans (2000) integrates ethnomusicology with research that aims to expand and deepen educational practice of music and dance. Many teachers, mostly trained in Western traditions, lack a working knowledge of the extraordinary diversity of music in southern Africa's local peoples' music and dance. With few published materials available, teachers doubt their ability to teach indigenous music and dance and often turn toward "formula" lessons, with the danger of tokenism. Mans identifies some fundamental principles that extend understanding of music and dance in cultures other than one's own, providing video and audio examples from her own research and practice of Namibian music and dance, and offering a possible transcription of both sound and movement. The paper invited me to enter into different cultural sensibilities, in recognition of their richness, providing a window on what it takes to learn and teach them.

The fourth paper, "Rescripting the Script and Rewriting the Paper: Taking Research to the Edge of the Exploratory" by Canadians Patrick Diamond and Carol Mullen (2000), records the authors' initial reactions to their playlet presented in a conference as a script and a performance. Diamond and Mullen reflect on the performances of their academic texts, including their use of aesthetic techniques such as literary allusion, allegory and metaphor, postmodern interruptive modes, and invitational prompts. They examine their processes of arts-based research, frustrations, and evolutions, including an appendix with stage directions.

As a reader, I am invited to imagine bringing performance to the traditional venues of presenting a paper, incorporating aesthetic tools, and reflecting on the processes of sharing.

The fifth paper, “The Peter Piper Pickled Pepper Mystery: Arts Educators Collaborate to Create a Musical Play for Pre-schoolers” is by Australian drama educator and storyteller Barbara Poston-Anderson and music educator and composer Peter de Vries (2000). Their paper outlines the unfolding of a collaborative project as they co-created a musical play performed by their drama and music students and aimed at a campus pre-school audience. The authors discuss the collaborative process from the scripting and composition through to the rehearsal and performance stages. Reflecting on their journey together, they identify the main characteristics that they believe contributed to their perceptions of a successful collaboration, drawing on relational/social and transactional/task dimensions. As a reader, I am invited to expand my understanding of collaborative teacher research, one centered around creation of a musical play for preschoolers’ learning, and also to consider the different elements involved in a collaborative creative process. A variation of the first paper in this volume, also a collaboration between two faculty in a university setting, I note the affordances of the different disciplines (visual arts and science in the first paper, drama and music in the fifth paper) for a similar age group within formal settings, and the differences in the authors’ foci and conceptualizations.

All five papers manifest a tuned attention to inquiring and teaching, doing and being. Tuned listening comes in various forms: listening to children’s processing of science and arts; listening to the suffering of the world and responding, through poetry and art, in ways that engage a wider public; listening to the cultural sound of the Namibian culture as well as to the predicament of music teachers who are limited in their ability to work with indigenous cultures; and listening to one’s co-author/co-teacher in the processes of conducting arts-based projects.

With dozens of submissions received by the journal each year, the number of papers published in the first five years was in the single digits, since, as I mentioned before, quite a few did not fit with the broad category of arts education and aesthetics. Once the journal became well-known among scholars in the different communities of arts education, submissions to the journal grew in numbers, and it was sometimes used in research classes, as I was told by colleagues. The year 2005 saw a surge of submissions resulting in 17 papers in the 6th volume. (Australian colleagues explained to me that IJEA had the highest ranking in their academic institutions, counting more for promotion.)

Our aspirations to include diverse arts disciplines were fulfilled, with the journal consistently featuring visual arts, drama, music, and dance, and occasionally poetry, film, and architecture,

as well as arts integration within the general curriculum. We were also pleased with international representation from five continents, including indigenous cultures. However, in spite of our explicit encouragement of authors to include varied artistic modalities, the inclusion of music, dance, and video has been quite scant. In the first volume, Mans's innovative inclusion of videos of movement and music won her a best paper award for electronic journals. Three other papers in that volume included images: the Osborne and Brady paper, for example, shows the art work of 4-year-olds K'nisha, Tiffany, and James as a window to their understanding of the natural world; Tochon's poems in their various urban locations; and Diamond and Mullen in their conference performance. Even in the first volume, authors, with the exception of Mans, did not include segments of their performances and musical play. In the first and subsequent issues, visuals were particularly visible when the topic centered on child art (e.g., Stokrocki & Samoraj, 2002) or in capturing other cultures: for example, in a paper centering on children transmitting musical games in Ghana (Dzansi, 2002). The scarcity of music and movement modalities reminded me of the first generation of movies that were essentially filmed theater. Here, too, I assumed that it could take some time before researchers in arts education would adopt artistic modalities into their conceptualization and communication, even when the possibilities were there.

Reflecting back on *IJEA*, co-founder Gene Glass commented: "I know I had high hopes for authors doing lots of really interesting things with graphics and videos—only to discover, mirabile dictu, that we academics are after all wordy beings." (Glass, private communication, July 7, 2021).

Moving Editorship

Each of the editors brought her or his visions and working style, contributing to the vitality of the journal. When Tom retired from the journal in 2007, we recruited Margaret Macintyre-Latta to join me as co-editor. Margaret's important work on curriculum and aesthetics encompassing the whole curriculum fitted beautifully with the cross-disciplinary intersections of the journal. Her book, *The Possibilities of Play in the Classroom: On the Power of Aesthetic Experience in Teaching, Learning, and Research* (Latta, 2001) focused on the nature and power of aesthetic play in teaching, learning, and researching at a school that valued the creative process across the entire curriculum. She grappled with several important questions: What does it mean for teachers and students to experience and learn aesthetically? How is the aesthetic embodied in teachers' discourses and discursive patterns and in students' approaches to learning and in their work? What are the effects of learning through integration of the aesthetic into the school curriculum as a whole? These issues were directly relevant to the mission of *IJEA*. Margaret's editorship exemplified mentoring for scholarship in process. With her commitment to supporting emerging and veteran scholars, Margaret epitomized the spirit of tuned, compassionate listening, done with care, thoughtfulness, and wisdom.

Upon Gene's leaving in 2007, Alex Ruthmann, an innovative researcher whose work centered on technology and music education, stepped into Gene's role as managing editor. We were pleased to have David Hebert and Pauline Sameshima, who would become important voices in their respective fields, join us as Associate Editors.

My own editorial role ended in 2010, after a rich and fulfilling span of 10 years. Christine (Tina) Thompson, a leading scholar in visual art education with extensive experience as the editor of *Visual Art Research*, joined Margaret as co-editor. Although I continued to follow the journal with appreciation, it was not in any official role. I leave it to each subsequent editor to write a rich, situated description of their lived experience of editing. The brief section below identifies some of the changes done by editors responsive to the evolving needs and larger context of the journal.

Tina Thompson added co-editors for the individual arts education disciplines: "I often found myself wondering, submission in hand, exactly who I might ask to review a paper on music education or dance curriculum" (personal communication, November, 2022). The multi-disciplinary team consisted of Alex Ruthmann, who undertook the additional position of co-editor for music education; Eeva Antilla as a co-editor for dance education; and Bill Doan for theater education. These joined, in Tina's words,

a crack team of Associate Editors and Managing Editors and reviewers, both officially committed to the journal and those cajoled into service as needed. The journal, an agile and inclusive space for exemplary scholarship, testifies to the similarity of issues confronting the arts in education across the globe and magnified the limits and specificity of our individual realms of expertise. (Thompson, email communication, November, 2022)

In his indispensable role of technology master, Alex added cloud "visual abstracts," and a featured arts practice/practitioner to the journal landing page; for example, educational dance provided by Eva Antilla, or the community music work by Gillian Howell, so that the arts were indeed "present" in the conversation about education and the arts. Alex helped migrate the journal from the academic website hosting at ASU, the original format developed by Gene Glass, to <http://www.ijea.org>. Christine Liao then took over and developed the current layout and template. Looking for a permanent home, the journal moved from ASU to Penn State University, under the competent supervision of visual art educator Christopher Schulte, initially in the role of media editor. Christopher Schulte and Christine Liao further affiliated the journal with Penn State Libraries Open Publishing infrastructure, keeping www.ijea.org as the website landing page.

Terry Barrett took over the senior editorship with remarkable dedication and organizational skills. Terry, in the visual arts, with Peter Webster in music education, both leading figures in their respective fields, ran a fine team including Alexis Kallio and Kimber Andrew as associate editors. Though Terry felt that the journal was under-exposed (email communication, December, 2022), submissions picked up and the journal continued to expand its number of publications.

When Christopher Schulte became the senior editor, responding to the current expectations of ranking in the academic culture, he applied to SCOPUS journal rankings. Thanks to these initiatives, IJEA was ranked highly in various categories, including 38th / 551 in Visual and Performing Arts: (Music), 26th / 156 journals in Music, and, for open access journals, IJEA ranks 5th / 91 in the Visual and Performing Arts category. Christopher also introduced special issues, for example, in dance education Koff and Antilla (2022) and museum education White (2023).

Current senior editor, Tawnya Smith, grounded in music education and the intersections of expressive arts/music, ecojustice and ecopsychology-informed pedagogy, has instituted self-determined term limits to allow editors as well as advisory and associate editors to choose an appropriate length of service to the journal. In the spirit of not imposing unnecessary timetables, given the rolling publishing of the journal, she asked authors, after reading the reviews, to set their own due date for the revisions based upon their commitments. This goes back full circle to the first ten years of the journal, where there were no due dates for publications and where editors served for the time that felt right to them. Tawnya's informal yet structured meetings with the team of co-editors is particularly useful given the number and diversity of backgrounds and specializations of the editorial team, as is making the choices of terms and due dates explicit. An incoming team of co-editors features USA based Kelly Bylica, musician, choral director, and music educator; and Jeanmarie Higgins, dramaturg and community-based drama educator, also of the USA; as well as Rosemary Kate Martin, dancer and dance educator, originally from New Zealand, now a Dean of Faculty of Education and Arts in Norway; and Merel Visse, artist and researcher in care studies, education, and the medical humanities, originally from the Netherlands, now working in the USA; with Yenju Lin, originally from Taiwan and now residing in the USA, as managing editor. Each of them brings remarkable strengths, respective areas of embodied expertise, and the aspiration and ability to listen with care.

Tuned, Care-full Listening

The notion of care is increasingly recognized as important in the broader area of education and the social sciences (e.g., Nodding 1984; Stake & Visse, 2021) as well as in the individual

disciplines of arts education (e.g., Hendricks, 2023). Care in the processes of editing journals, intimately connected with the quality of vitality underlying all three opening metaphors, has a crucial role in fostering research and scholarship, shaping the spirit of this endeavor. The experience of editing invited us to listen in attunement to the ideas encountered in papers and to reach out to a broader network of reviewers that we hoped would bring that quality of care to their reviewing. In our multiple and sometimes overlapping roles as editors, reviewers, authors, and readers, we were presented with an opportunity to listen well, shaping and being shaped through this listening. The reminder for all of us to stay tuned is particularly important with intensified academic rhythms and tasks which can erode careful listening.

Writer David Grossman (2022) in “The Thinking Heart,” his acceptance speech of the Erasmus Prize, addresses the happiness that art and writing generates, “simultaneously experiencing a keen sense of vitality, of the fullness and positivity of life” (para. 5). The goal of “Mending the World,” the theme of the 2022 Erasmus Prize, involves an aspiration and obligation to improve the whole earth, a sense of moral responsibility toward all lives, and a concern for social justice and the environment. Art, and writing, Grossman writes, have brought him great happiness, “the happiness of being acknowledged, and even more so—of being understood” (para. 4). As Grossman (2022) explains,

Even when writing caused me pain and suffering, it was a pain that had meaning, a suffering that comes with touching the authentic, primary materials of life. Literature—writing—taught me the pleasure of doing something delicate and precise in a coarse and murky world. (para. 4)

Qualitative and arts-based research, I suggest, foster this delicacy, precision, and care. As writers, we aim to expand communal horizons, and at the same time, supported by reviewers’ and readers’ tuned listening, our own. As authors, listening with delicacy, precision, and care to our inner voices and deeply held values, is essential. IJEA’s mission of listening, inquiring into the educational possibilities of the arts with our whole being, is as important now as it was 23 years ago.

I have often reflected on Parker Palmer’s (1998) adage that “We teach who we are,” (p. 1), noting that we also research who we are, and become who we research (Bresler, 2008). That sense of mutual shaping is equally true for service. The entities we create, assume, and cultivate through the time and energy we give them, shape us as much as we shape them. That mutual flow of energy buoys a system of vitality. Looking back at the opening metaphors, the interconnectedness of authors, editors, reviewers, and audiences in living, breathing relationships, has supported me throughout my academic experience. In fact, it is the reason I

have stayed in academia. I have been grateful for the engaged communities of this journal, and for the editors who have made it the thriving, interconnected art plaza that it has been.

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