



Lärarhögskolan i Stockholm
Institutionen för individ, omvärld och lärande

CREX/ Creativity through Participation

Report from a research project

Magnus Magnusson

CREX/ Creativity through Participation

Report from a research project

Magnus Magnusson

The Report can be downloaded in pdf-format from
<http://www.lhs.se/iol/publikationer/>

Refer to source when copying and quoting.
All commercial use without permission of author is forbidden.

Questions regarding content - contact the author.
E-mail: Magnus.Magnusson@lhs.se

Stockholm Institute of Education,
Department of Human Development, Learning and Special Education
P.O. Box 34103, SE-100 26 Stockholm, Sweden
Phone: +46 8 737 59 00, Fax: +46 8 737 59 00

Preface

To see, to hear, to touch, to kiss, to die

With thee again in sweetest sympathy

(Shakespeare, Come again: Sweet Love doth now invite)

This research-report is a result of cooperation between the organisation Share-Music Sweden and The Institute for Teacher Education in Stockholm (LHS), within the framework of the department of Child and Youth Science. The intent of the report is to present a study of the methods and processes which are a part of the work-filed of ShareMusic Sweden. The material used, mostly originates from the data which was collected during a summer-course in Sweden in 2004, at the "folk-high school" of Hjo, where the author took part. The data was collected through interviews, discussions, participation in session, but also through the reading of material published by the mother organization ShareMusic.

I want to express my sincere gratitude towards the organization and the participants of the course for a week, which, in many ways, has taken place within me in a way which can be described best by using the word therapeutic, a word which I am accustomed to use in situations the other way around, being a therapist originally. It is very difficult to rest comfortably in a so called "objective researcher identity or role" when analysing this type of experiences, so much based on a participatory approach. I have tried to use the data from this approach to weave together different perspectives on that process which a week like this can be expected to deliver.

Many people have contributed to this course and in that sense also to the creation of my report. It is difficult to choose anyone in special since the basic idea is that everyone contributes to the growth of something shared. Many times during the week I have felt, being a part of both a common developmental process and the birth of a piece of art, a very stimulating and satisfying experience. The reciprocity and the openness which has been created so quickly during this week, creates a large number of meetings where, once again, the researcher-role and the private role are difficult to keep apart.

Figuratively speaking, one feels like a goblet which is filled, all too quickly and easily runs over where it is important not to lose any important drops on bare ground. To go on with the figures, one can say that any meeting means that a lot of doors are opened, towards new experiences and personal perspectives. When doors are opened, the possibilities for winds to blow new experiences into a building arise. And when the wind is blowing, things can easily become disorders or rather become re-ordered, which definitely is neither negative nor positive but rather means that one has to pick up the experiences and that they do not necessarily are found in the same place as before.

However, it feels like a very natural thing to do, to direct my special gratitude to the management group. They have, in a fantastic way, organized and led the very special course on which this report is based. In the management group - my special gratitude to the artistic leader for the week - Kenneth Tharp. Like a true renaissance person he offered creative and multifaceted leadership in several different artistic fields. However, most of all, my gratitude to the indefatigable project-leader, coordinator etc from ShareMusic Sweden, Ms Sophia Alexandersson. She has been of the greatest inspiration. An extra thank you to Tina and Ulla-Britt who gave me many valuable pieces of advice and inspiring talks and been a great help when the goblet threatened to run over, when my own perspective was not enough. To the rest of the leaders and participants - Thank you!

A special thank you to professor Jane Brodin for scientific support and a constructive and stimulating cooperation, making this report even more of a treat. She is also responsible for the enquiry in the report. Another person, outside the course merits my gratitude. The teacher student Ms Eva Olofsson wrote a highly interesting and inspiring essay on the usage of art at school, in mathematics. (2004), an unexpected but highly welcome source of inspiration and new angles.

I also would like to express my great appreciation for the good and happy climate of cooperation that bred between the film-maker Per-Anders and myself.

Finally a special thank you in this the English edition of the report to Dr Michael Swallow, creator-inspirer-founder of ShareMusic and the person who has seen to it that the report should not become too full of strange expressions in the beautiful English language. He has taken the time to go through the

original manuscript in English and corrected the worst of my mistakes. Thank you a thousand times for that Dr Swallow! If there still are mistakes and strangeness in the report, be they totally my responsibility after my final going through of the text.

Project CREX is financed by support from the Culture Council in cooperation with the Region of Western Sweden.

All translations from quotes in Swedish into English are my own.

Stockholm March 2005

Magnus Magnusson

Preface

Contents

BACKGROUND.....	1
Goal and method.....	5
Ethical considerations.....	7
About ShareMusic.....	7
On creativity.....	11
About the artistic experience.....	14
About the artistic process.....	16
Where, when, how and why does art exist?.....	17
About a life with functional impairment.....	17
Brief comments on principles of rehabilitation and learning.....	20
DESCRIPTION.....	22
Structure of the week.....	22
About the interviews.....	24
Discussions with the leaders.....	25
Talking with the assistants and accompanying persons.....	26
Talking with the "real" participants.....	27
Other observations in the course.....	31
Personal reflections.....	32
Summary of the inquiry.....	34
DISCUSSION AND CONCLUSIONS.....	39
Participating.....	39
Creating.....	39
Sharing.....	40
Learning.....	40
Communicating.....	40
Developing.....	41
Healing.....	41
About integrity and identity.....	42
The Future.....	43
Conclusion.....	45
References.....	47
Attachment 1-4.....	49
Abstract.....	55

BACKGROUND

The Stockholm Institute of Education (LHS) in cooperation with ShareMusic Sweden have created a research project CREX (Creativity through Artistic Expression).

The aim of the project has been to, present main characteristics and content within the organizations as well as the output of the organization, ShareMusic Sweden is a daughter-organization to ShareMusic with its centre in England. In the aim of the project the intention has only been to study ShareMusic Sweden's agenda, but those texts and documents produced by the mother-organization, have been used in the study as examples of control- and intentional documents, since it is feasible to suppose that a daughter-organization will follow the directives of the mother-organization.

The CREX-project is based on a view of the concept of culture as follows. The concept of culture is interpreted in many different ways within different so called scientific disciplines. Within anthropology and ethnology, the concept "culture" largely speaking covers any humane creation or activity in all their forms and where the concept "artefact" is a central one. To evade to get lost or stuck in too wide a field, in CREX, we have based ourselves in a more limited and aesthetically defined part of the cultural concept which in everyday language can be called "arts".

Within the arts sciences, the concept culture has a more precise and well-defined content where the creative individual element has a dominating part. Art in all its forms, is defined by the fact that the human individual is brought into and becomes a part of a creative process. In this creative process, communication is of central importance and the identity of the individual is expressed and defined in this process. Thus, a creative process can be seen as a developmental process, where communication takes the form of interaction between individuals, where the arts' process can be seen as a way of expressing one-self.

There is a multitude of definitions of arts and the general concept of "art". Basically, I have chosen a description created by the philosopher Arthur Danto, The description is rather old, more than 40 years but still relevant and of central importance:

“Hamlet as well as Socrates looked upon art as nature’s mirror - the one in appreciative manners, the other in a derogatory way. Socrates perceived mirrors as something just reflecting what we already saw; and, since art was perceived as a mirror it was something which gave us passive and correct copies of the shapes of appearance of things, and therefore it had no knowledge value whatsoever. Hamlet, however, realized with more acumen, the remarkable quality of the reflecting areas, that they show us something which we otherwise would not be able to perceive our own face and our own ”gestalt” and thereby art can, in the sense it likens a mirror and since it gives us a mirror of ourselves, have a certain cognitive meaning, after all, even according to Socratic criteria” (Danto, 1964; 2000, p 128).

A creative process can be seen as a cognitive process of knowledge, something which widens our knowledge about and insight into the world. In the creative process, there can also be interpreted different forms of healing or curing that gets its form of expression in different forms of aesthetical therapies. All aspects on the creative artistic process influence people and thereby change our identities in a developmental, educational or healing way. All aspects on the artistic process also contain a central element of communication, people meet in art, and see themselves like Hamlet and receive in these meetings new components in life. In these meetings, different types of language develop and it is no wonder that philosophers, poets, linguists and others have seen language as an artistic tool. To quote the philosopher Merleau-Ponty in the English translation of *Signes* (1960; 1978, p 60):

Malraux says that painting and language are comparable only when they are detached from what they “represent” and are brought together under the category of creative expression. It is then that they are both recognized as two forms of the same effort.

All these perspectives are well in tune with the background of the author of this report since my background is both the educator and the therapist. In this context it is natural to focus on the special form of didactics or pedagogy called ”arts pedagogy” (Lindberg, 1991) which I use as a basic theoretical baseline for this report. All the perspectives are also well attuned to the ambitions formulated by ShareMusic, which can be described shortly as giving younger persons with motor and sensory impairment the possibility to learn to create and to participate in creative artistic work.

There are other types of definitions of art and Morris Weitz touches upon this (1956; 2000, p 65) when he points out that *"The foremost openly confessed aim of theories are to define the nature of art and then to put it into words as a definition of art."* Then we can see that in the first type of definition there is a focus on the open perspective - art is creating and to become part of or to learn from what you create. From the other perspective, you try to catch art as a well-defined tool and to use it to do - what? Both perspectives are very much alive and in use today and can be described as a concrete-emotional perspective vs an intellectual-analytical one. Both perspectives also tend to touch upon each other, meaning that the boundaries between them are unclear.

CREX has focused on the processes developed within ShareMusic and uses an aesthetical culture- or arts concept, similar to a general arts concept where the piece of art and the creative process are central phenomena. I must point out that in the rest of the report, the word "art" is used as a collective word for all forms of art, be they visual, auditory or accessible through any sensory channel whatsoever.

Creating, learning and communication are thus basic concepts in the development of the human individual. These phenomena are observed within traditional educational environments as well as within adult tuition and education (so called "folk-tuition", a special adult form of tuition or education of Scandinavian origin). They form the tools used in courses and activities in those organizations. Among those tools, the artistic forms of expression have been observed, which means that artists and their ways of work have been appropriated in educational activities:

"I believe that one of the major tasks for folk-tuition is to present possibilities for aesthetical activities. We do not need solely more theoretical knowledge, we also need to train our sensory abilities, to see, to hear, to feel and to experience - not only to practice how to handle the world in useful actions, but also to handle our inner world in actions of expression" (Key-Åberg, 1961).

During the last few decades, the ideology of inclusion has given rise to noticing the needs of persons with impairments and disabilities within this context. One way of expressing this would be to state that the concepts of rehabilitation and habilitation have been influenced by cultural and artistical activities as well as educational and pedagogical ones. Medical professionals have seen pedagogical and cultural "tools" as not only applicable but in reality

necessary to be able to do and fulfill qualitatively relevant (re)habilitation. On the other hand, artists have seen sources of inspiration in that reality or context where persons with impairments find themselves. People also have developed many different arenas or settings where individuals with impairments and disabilities have the possibility to develop as professional actors within all art forms. A very good example is Internet. It has offered a very large number of contacts for artistically interested individuals with disabilities or impairments.

It is impossible in this context, not to mention the different artistic forms of therapy which have been developed, based upon different theoretical foundations, especially within the musical field. Music therapy is an established concept with several schools developed in Sweden (Knill, Hjelm m fl) as well as internationally. An abundant number of scientific literature is an example of this, represented here by the scientific Journal of Music Therapy. Picture and dance therapies also exist, as well as drama therapy. In other words, we could talk about a long tradition of cooperation and contacts between the medical field and the artistic and cultural one, with the expressed goal that people with medical problems should be "healed" in one or another way, by using different cultural tools.

We can see a similar development in the pedagogical and education field where special education in many ways include an arts perspective, in local as well as central curricula. In many activities including people with disabilities, we can see that a learning and a healing perspective come together in a synthesis, exemplified by the approach of myself in my own dissertation on the communicative lifeworlds of persons with aphasia (Magnusson, 2001).

Another good example of this synthesis is found in the above-mentioned "folk-high school" form of tuition. In Sweden a network of almost 200 folk-high schools and several adult night-course oriented organizations offer persons with disabilities a great number of long and short-time courses, often based upon an arts oriented perspective. Similar examples can be found in other countries, but in other types of contexts.

Regarding ShareMusic Sweden and the mother organization ShareMusic, the intent is clearly expressed that their activities and courses can not be considered as therapeutic. In an established form of (arts) therapy, art can be defined as a tool, by which you are expected to aim for a (clinical) goal according to certain well-defined methods and theories. The artistic process, however, and the (possible) end product (piece of art) then is subordinated the

therapeutical or pedagogical goal. According to ShareMusic's concept, one could rather say that the process and in extension the piece of art too, is the central, that participators in a course arranged by them must be given the possibility to experience that they have participated in an artistic process, that they have created a piece of art and thereby they have developed an artistic ability. In short, having the possibility to encounter the phenomenon of being an artist and that it is a value in this. All in all, a qualitative ambition is expressed in the policy texts of ShareMusic. They express the intention that artistic work always should express quality. If one is allowed to participate in an artistic process with a high artistic, creative and qualitative ambition, you develop as an individual. With that ambition, ShareMusic is encountering its main target group, that is, younger persons with different types of disabilities.

Conclusively, I would like to underline the connection between artistic process and work-load by reminding of the quotation of William Morris at the end of the 19th century: "*That thing which I understand by real art is the expression by man of his pleasure in labour*" (reprinted in Lindberg, 1991, p 99).

Goal and method

The project CREX is a cooperative project between ShareMusic and Stockholm Institute of Education in Stockholm. To be able to study and analyse the processes that arise and are developed in ShareMusic's courses, a study has been made, based on observations and interviews from a course in Hjo in Sweden between June 13 - 20, 2004. The author has participated as researcher during the whole of the course and held interviews with most of the participants. The interviews were open and semi-structured and could be described as talks around certain central themes, related to the course-week. The direct experiences of the participants and the process they have gone through during the week have been of special interest. I also asked questions around the expectations behind their participation, the results that they might have experienced and their views on artistic and cultural activities in general. Thus, the study can be described as qualitative and descriptive, based upon my participative and interpretative approach. A more quantitative approach would hardly have been appropriate when dealing with these questions. The central intention of the study is to catch impressions where my own impression also is integrated through the participative approach.

Since the course demanded that everyone present participated actively, notwithstanding a formal role, I have chosen to define those to whom the courses really were aimed (young individuals with some sort of impairment), as (main) participants. The rest of those present had the role of supporting individuals or companions, which included assistants, supporters or leaders.

”It is sufficient that we talk about an object, that we imagine ourselves as objective. However, through our spontaneous choices, the object signifies us more than we signify the object and that which we believe to be our basic thoughts about the world, often are private messages about the youth of our mind” (Bachelard, 1949; 1993, p 2).

The method chosen for this study is a lifeworld-phenomenological approach (Magnusson, 2001) where interviews, observations and (reflective) talks and general interaction in conjunction with a participatory research-background together constitute a suitable working model. There are also influences from the life-story methodology, present in sociology and to a lesser degree in pedagogy (Egger, 1997) where the method is used primarily to analyse results from the learning experience. To this must be added a study of theories around the arts concept as such and some examples of artistic work within the rehabilitation sector, as well as a few reflections around individuals with impairments and their life-situation.

In addition to this, an enquiry has been sent out by mail to all the individuals who have ever participated in a ShareMusic course in Sweden. This enquiry has been designed by professor Jane Brodin in cooperation with the author and has been distributed by ShareMusic. The Stockholm Institute of Education has had no access to personal data about the participants. The analysis of the data has been made by professor Brodin and is included in this report.

The final report has been presented in two versions, one Swedish version with an English abstract and a full English version. Both versions are available through the Internet-site of Stockholm Institute of Education. The report consists of three parts:

- A background where the theoretical approach is described
- A description of the week based upon a few central themes
- A short descriptive discussion

Ethical considerations

The project entirely follows the rules and recommendations which are presented by the Swedish research council. This means that four central demands have been the foundation for the study:

Demand of information

Demand of acceptance

Demand of confidentiality

Demand of usage

The project was introduced at the beginning of the course when all participants were given brief information about the aims, methods and results/presentations. I also informed the participants that participation was for themselves to decide and that they could withdraw from the study whenever they wish. To make the initial interviews/talks possible, the participants were presented with a consent form which they could sign and thereby agree with the terms and conditions of the study and to be interviewed and observed. Two persons initially chose not to participate but withdrew their refusal during the week.

The results of the talks is presented in such a way that no single person can be identified. However, in the case where the person had such an importance for the activity that it was unavoidable, then identification is of course unavoidable. This identification has been made with the consent of the participant.

About ShareMusic

ShareMusic was founded in Northern Ireland in the UK in 1985 from an initiative by Dr Michael Swallow, neurologist. I have quoted the goals and statements of intent for the organisation from their Internet homepage www.sharemusic.org.uk. There, it can be very clearly seen that the artistic activities which are prioritised are musical and that creative participation is of central importance, as is the development of individual creativity, and

cooperation with similar organisations within the sectors of culture and disability,

SHAREMUSIC aims to:

Provide opportunities for disabled people to participate in a wide variety of musical experiences in the company of other musicians and voluntary helpers and with the help of professional tutors and animateurs.

Encourage the development of individual creativity in the use of keyboards, percussion, acoustic instruments, vocal skills and in musical composition and song writing.

Promote the use of the latest music technology equipment as a vehicle for musical performance and creativity and especially to facilitate participation by disabled people.

Work in association with other organisations with similar aims both from the arts and disability perspectives, with the object of integrating disabled people into mainstream musical activities whenever possible.

Promote SHARE MUSIC as a training potential in music for and with disabled people and for voluntary carers who wish to gain experience in this type of work

A central concept running through the yearly report from ShareMusic (2003) is the concept of "artistic excellence". The organisation believes that its work must stand for quality and that participants in courses and concerts in the name of ShareMusic should be reminded that what they are doing has a value, that the qualitative element is strong and central. In the program we can also read that the target group is persons with motor and sensory impairments and with a maximal age of 40 years. It is also pointed out that the statements of intention are not definite. The concept of quality is implicit in the fact that professional artists are expected to be tutors and supervisors in the courses.

It is tempting to remind ourselves about the British tradition within arts and sciences when studying ShareMusic (and other similar organizations) and its

aims and intentions. During the 19th century, an ideological base grew in the UK for artistic work and handicraft out of and partly as a reaction against industrialisation. Foremost, this trend is represented by the arts researcher and pedagogue John Ruskin and the multi-artist, author, designer etc. William Morris. Ruskin made an elegant paraphrase on Shakespeare by writing "... *the beauty which is indeed to be a joy for ever, must be a joy for all...*" (quoted in Lindberg, 1991, p 78). That was his way of saying that art belongs to all and everyone, that the concept Art with its inner aesthetical and ethical components, belongs to us all, notwithstanding class or place in society. Morris agrees with this, which is implicit in his belief that a piece of art always "contains" an artist, that is, one (or several) individual(s), someone creating the piece of art, also by someone taking it in: "*That soulfulness, marking that handicraft, which is individual creation, as opposed to that which solely is a copy, that is often the whole difference between great art and common mass-production*" (quoted in Lindberg, 1991, p 80).

Around this time in Sweden, similar ideas are presented by the author Alma Cleve, quoting Tolstoj: "*The great pieces of art are great only while they are available and understandable for everyone*" (quoted in Lindberg, 1991, p 181). The examples could be multiplied unendingly, which is far beyond the scope of this report. What is interesting, however, is to remember three things:

1. The concept of art has developed and becomes more approximate and relative with great intensity during the last century, which means that aesthetical artistic activities today offer new experiences and knowledge for everyone.
2. To react to art is to react to learning so that pedagogy is included in a natural way in the approach to art, which is further developed in arts pedagogy.
3. It is not surprising that an organisation like ShareMusic has risen in UK.

To approach and react to art, then, is to approach knowledge and learning. This is underlined by Lindberg (1991) in her manner of analysing the concept of arts pedagogy, where the English cultural climate, since the time of Ruskin, is mentioned as particularly favourable.. She writes about an "*openness and lack of worried efficacy-thinking in connection with arts pedagogical experimental work as something typically British* (p 292)" and connects this

observation to something which the Swedish school-researcher Donald Broady sees as captivity within goal/tool-thinking, one of *"all the consequences that have accompanied the americanizations of Swedish pedagogy (p 292)"* where technical and operative goals for the daily work attains the same status as the superior pedagogical and tutorial goals.

ShareMusic is not alone within its field in UK and neither in the world at large. I will present a few examples, using short goal-descriptions in the words of each organization, found in a simple search on the Internet with the instrument Google and the keywords disability and art..

National Arts and Disability Center *"Promotes the full inclusion of children and adults with disabilities into the visual, performing, media, and literary arts communities"*. (UK)

National Disability Arts Forum *"To support arts organisations that have become more accessible and to encourage disabled people to participate more in the arts, the National Disability Arts Forum has established ARTS ACCESS UK, an online searchable access guide to arts venues throughout the country"*. (UK)

National Institute of Arts and Disabilities (NIAD) *"The mission is to provide an art program for people with developmental disabilities which promotes creative expression, independence, dignity and community integration"*. This institute is probably now one of the world's leading organisations connecting art, culture and disabilities. It was founded by the psychologist Elias Katz and the artist Florence Ludins-Katz in 1972 (Katz, 2004). (USA)

Orpheus. *"An inclusive performing arts centre: we aim to provide opportunities for personal development through the performing arts and other learning experiences for young disabled adults with a physical impairment; so that they can make informed choices about the future and gain the skills to live more independently in the community"*. (UK)

Richard Attenborough Centre for Disability and the Arts *"Open to all, its focus is people with disabilities and other members of the public who have previously found access to arts education difficult"*. (UK)

Conquest Art Centre *"The aims of Conquest Art are the relief and rehabilitation of physically disabled people by helping them to live fuller and more active lives, and whenever possible assisting them to overcome their disability, through participation in creative art activity"*. (UK)

According to Katz (2004) there were in principle no organized activities to support culture in the disability-field before 1970. The last four decades have witnessed a relatively intense development within the field where ShareMusic must be seen as one of the early initiatives. A simple search on Internet offers hundreds of answers or hits to a question about organisations, activities, journals, conferences etc with a focus on culture and disability. As a conclusion, it is safe to assume that ShareMusic and its related activities respond to a large need.

ShareMusic up to this day, has organised around seventy courses of the type which was done in Hjo this summer of 2004 (the third ever in Sweden). The organisation has local chapters under development in England, Wales, Northern Ireland and Sweden and has embarked on a strategic five-year development programme with yearly evaluations. The residential courses remain the "gold standard" of the organisation even though shorter "tasters" are now available as well as information activities and tuition and training directed to key-groups, as for instance a cooperative course with the Britten-Pears School to support artists who want to develop their competence within the field of the arts for and by persons with disabilities.

On creativity

Of all human characteristics and specialties, creativity takes a special position. In most cultures and in most periods of history the ability to create has always been regarded with great respect but also with suspicion and in some cases even with fear. *"That in official connections to admire a person's creativity is many times comparable to giving a medal"* (Sahlin, 2001, p 10). Creativity, however you might define it or wherever it might come from, has always been seen as a tool whereby you can change the status quo and therefore something which can be perceived as both blessing and threat. Creativity is separated from repetition and copying in the sense that it is connected with something new - to create implies creating something new. In mythologies there always exists a sort of creator, responsible for the birth of everything, the first New. Within humanistic tradition we are also reminded of Mankind's constant

ability and possibility of creating his own environment and thus also an extension of itself, which is underlined by this century-old quote:

”If also in all fields the triumph of life takes its expression in creation, are we then not forced to think that the uttermost foundation for human life is a creation, which - differing from the artist’s or the scientist’s - could be fulfilled in every moment and also by all people; I mean the creation of the self through the self, the continuous directing of personality with elements that it does not fetch from the outside, but makes happen out of the inner self” (Bergson, 1912, p 40).

In the everyday context creativity is connected, either to the artistic or to the scientific fields. In both cases, creativity is seen as something which helps us humans to go on in our development, to enrich our lives and to change ourselves and the prerequisites for our existence, implicitly for the better. In the latter case, creativity probably should be seen as goal orientated and therefore under control. A creative scientist is often presumed to have a concrete goal in front of him and this goal is presumed to be useful, that is, in the interest of more persons than just the single scientist

In the case of the artist, the question of usefulness is not so clear. Creativity is often associated with the ability to mould reality or to express something in a new way and thereby contribute to the widened perspectives of other people. In reality, however, this creativity is not necessarily tied to a certain goal or to a decided user or aspect of usability. The artist more often speaks about the artistic freedom to express himself than the scientist, who talks about the need to do research in freedom either for himself or on the behalf of someone else. Thus to the artist the concept of creativity is seen to bring freedom, either through the creative process or through the piece of art itself which offers the possibility of enlarging the personal life perspective in the individual who takes part in the art, either as an observer or as a participant. The creative artist is often seen to be a person who offers us new knowledge and thus appears as a teacher so that the artistic process thereby contains a pedagogical element.

Artists as well as scientists are often credited with the concept of ”vision”. Both are seen as driven by a vision which is not easily expressed in a distinct way but is described as something under which the artist and scientist alike are subordinated.

To determine what aspects of creativity have challenged scientists and artists for centuries there exists a considerable volume of literature. Perspectives on creativity are many. A psychologist and language researcher like Vygotskij tried to understand creativity by studying the child and viewed creativity as something connected to the new and growing human being wherein creativity lays a foundation for the continuous adult life (Vygotskij, 1930;1998).

Another psychologist (Chikszentmihajij, 1990) tried to describe the mental process which in us humans leads to creativity. He called the phenomenon "flow" and it has stuck in everyday language.

Among neurologists, studying human perception and thereby our experiences from a biological perspective, concepts like "balance" have been discussed for a long time, that is that we cannot assimilate too much information through our senses in relation to what we have the ability to "process" and integrate into our personalities and thereby develop. If we find ourselves in situations with too large an intake, our ability to assimilate information is blocked and we become passive or lose our ability to synthesise in what we experience. One example of this approach has been expressed by the Danish neurologist Fredens (1986). Thus, balance is needed so that we will be able to create.

In this context it is natural to consider the attitude of an artist towards creativity:

"The creative work, when something is created, is a very intense and exciting process, which can open the road to new unknown resources and to new insight. It can give the possibility to experience and change unsuitable everyday patterns of behaviour where you might feel trapped, to put oneself to test in new contexts and to give expression to one's own personal experiences. As conditions are today, most people do not have a lot of space for experiencing personal feelings and thoughts in their everyday life - they do not give themselves time to interpret an experience of the life they live in words nor pictures" (Elverdam, 1993, p 15).

It is also easy to see parallels between the scientist's and the artist's ways of working. The polarisation which could be sensed in my short description above is a rough simplification with its roots in a romantic popular idea about scientists, taken only from the areas of natural science and therefore possibly

faulty. It is also easy to find scientists expressing themselves in art-form or seeing arts and science as two sides of the same phenomenon.

Finally, we might turn to a philosopher to understand what is needed to constitute a creative environment. According to Sahlin (2001) the following factors are needed: generosity, fellowship, small-scale, competence, multi-cultural environment, trust and tolerance, equality, curiosity and sense of freedom. The factors are probably directly transferable on an individual level.

About the artistic experience

Ever since Descartes directed scientific thought in the western world towards a division between subject and object, as mentioned in my dissertation (Magnusson, 2001), the greater part of scientific thinking has been influenced and controlled by a need to objectify that which we want to study, including living objects and humans and human behaviour and identity. That which is considered to be material has been put against that which has been considered as immaterial in such a way that our self-perception has become polarised between the physical (= body) and the mental, that is the thoughts which are represented by the emotions. Although individual thinkers, since the Italian renaissance-poet Petrarca, have described more a connection and a synthesis between the material and the immaterial, only in modern times have others questioned the Cartesian doctrine. Foremost among these the French philosopher Merleau-Ponty coined the expression "the lived body" which means that our personality also is body and that the body is a part of our thinking and our perceptual abilities, exemplified by following excerpt from Signs (1964, p 66-67) about vision:

"And it is not the mind which takes the place of the body and anticipates what we are going to see. No; it is my glances themselves - their synergy, their exploration, and their prospecting - which bring the imminent object into focus; and our corrections would never be rapid and precise enough if they had to be based upon an actual calculation of effects.

We must therefore recognize that what is designated by the terms "glance", "hand", and in general "body" is a system of systems devoted to the inspection of a world and capable of leaping over distances."

Merleau-Ponty speaks from the artist's point of view regarding that which shall be represented and pictures in that which is seen, but the description can be said to be general for all seeing. We ARE in what we are seeing, we perceive at the same time as we depict that which we see. Another French philosopher, Gaston Bachelard, describes a related seeing which also is a creating:

"The visualizing powers of our senses develop along two totally different directions.

In one direction we find those who are stimulated by that which is new, amused by the picturesque, by changes, unexpected actions. That fantasy which they spur, always has a spring to describe. In nature, far away from us, they are already alive and make flowers grow.

In the other direction they exist who go deeply into Being; they want to discover in the Being, the original and the eternal at the same time. They control the seasons and history. In nature, within ourselves and outside, they give birth to seeds, where form is inside." (Bachelard, 1942; 1990, p 2)

Experiences happen through our senses, which naturally applies to the artistic experience as well, and this can be seen as a form of learning. This idea has been developed during the last century so that artists and pedagogues have developed an approach which could be called Arts pedagogy (Lindberg, 1991).

To the formally defined artist as well as to the one who takes to and accepts art, there is a related perceiving which could most easily be described as "being in the art", even to the extent that the piece of art and the artistic process take over and assimilate or "devour" the person coming close to the piece of art, in much the same way that Moomin-mother does in the well-known children's book about the Father and the sea, where art offers consolation and a place to escape to, not just depicting but reflecting what it depicts. You literally enter that which you create. Similar ideas can be found in literature on virtual reality.

About the artistic process

Two main goals exist in artistic work - to create a product (ie. the piece of art) and to reach the product through a process where creating and the process itself are in focus. In addition we could point towards other directions, touched upon in this report - artistic activity as a tool to reach a secondary effect, like for instance new knowledge or a deeper experience of the world or a healing or curing. The French philosopher Bergson was very much interested in art and the aesthetical ability to express oneself in human terms through art, and his experiences and reflections are still very pertinent. In a similar way, Merleau-Ponty has been inspired by Bergson:

”Which is the goal of art? If reality would touch directly upon our senses and our conscience, if we could get in direct contact with the environment and with ourselves, I think that art would be superfluous, or rather that all of us would be artists, because then our innerside always would be vibrating, attuned to nature” (Bergson, 1911;1987, p 82).

”What is art, if not to let us discover, in nature and the souls around us and within us, many things that have not clearly been encountered in our senses and our conscience They would not be understood by us, if we did not ourselves own a precognition, at least in budding growth, of everything that they describe to us ”(Bergson, 1912, p 94).

”To live in painting is still to breathe the air of this world - above all for the man who sees something in the world to paint. And there is a little of him in every man” (Merleau-Ponty, 19, p 64).

These three quotes underline the concept that the artistic process in itself is as important as the piece of art and that even the experience of a piece of art is an active process which is related to that by which a piece of art is created by and for oneself.

Where, when, how and why does art exist?

The headline focuses on a complicated and important structure of questions to which this report has no ambition to give final and definite answers. Art has its own decided arenas and channels and is created with an intention and in a special social context. To conquer art is to conquer an expanded part of the societal or environmental space (Lindgren, 1991, p 277).

Traditionally we have a consumer's context-bound view of art: you watch paintings in museums, you listen to music in concert rooms, you watch dance and plays in a theatre. The question is whether art is solely receptive or if we shouldn't have the ambition to see it as a participation, and then the question could be enlarged to cover other aspects - where to do art and as important, how to do art, and where do we really find the artist?

A number of questions follow when we go along in our escape from the pure so called consumer ideal to include questions of the type - can I do art, am I good enough for art, will anyone take part of my art, what is "real" art, do different types of art have the same value, is my art in any way something which decides my value as a human being, can I understand the art of others better if I am an artist or an art-maker? The questions are many and finally touch upon that which is the main question - do I have the right to anything more than "just" to partake of the art of others? Do I have the right to that which is the cornerstone of art, the creativity, to be seen and to become a part of the art?

About a life with functional impairment

To start from a strictly conceptual interpretation of the meaning of a word, one could say that the term "functional impairment" always includes an impaired function and that we are talking about functions in general. If we take the synonymous but older concept of functional disability it is clear from that word that it points to a diminished ability to take part in activities. If we include creativity among these activities, it means, according to our definition, that having a functional impairment or disability also means possibly to experience limitations to one's creativity. It also means that the basic idea of ShareMusic, to offer (younger) persons with (physical) impairments the

possibility of creating and obtaining new roads towards creativity, is pertinent and founded on a visible and objective need.

There have been several studies over the years of persons with disabilities and their needs and experiences of life. Most of them are quantitative and focus on material needs and conditions but there are a (growing) number which explore the experiences of people and their descriptions of their experiences. I would like briefly to describe four relatively recent Scandinavian studies and dissertations and see if they might give us some ideas on needs and problems regarding creativity and leisure time.

In the oldest of the studies Jakobsson (1996), we find a description of the relation between persons with a disability and their personal assistants. A large part of the problems focus on the borderlines between two individuals within that special almost symbiotic relation which can develop into a dependency where the one who has the need is subordinated the one who is employed to fulfill the service, in other words an uneven power balance. For the assistant there easily arise problems related to the interpretation and identification - where is the borderline between myself and my employer. It must be pointed out that at the time of this specific dissertation, there did not in Sweden exist the formal relationship of today, where a person with disabilities becomes a formal employer to his or her assistant. The problem is still not unusual even though a professional identity is growing for those who are working as personal assistants.

Sunvisson (2003) discusses in her dissertation how our bodily experience affects our identity and our experience of a disability. She also stresses the importance of listening to the experiences of disabled people when they have to offer their personal and professional support to needy individuals. Similar experiences are described in my own dissertation (Magnusson, 2001).

Jahnsen (2004) focuses on the lifelong deprivation and feeling of isolation which has to be actively countered by persons with innate disabilities. She is very clear in her dissertation that, where adult persons with Central pareses are interviewed, disability is easily experienced as infantilising and that the experience of disability creates a negative spiral in which the single individual could get stuck and therefore experience that the disability is worsened through time, despite support and therapies. She also stresses how important it is that a positive self-picture is built in a child with an innate disability so that the foundation will be laid for a positive self-picture in the adult.

All four of these studies have a connection to ShareMusic's work-field but in a broad study about the life situation for adolescents with motor disabilities from Sweden (Brodin & Fasth, 1999) we encounter ShareMusic's main target group. The study is a large one - nearly 500 participants answering 77 enquiry questions - and is also supported by the Swedish user organisation RBU (Motor Disabled Children and Adolescents). It is also clear that the response frequency is high which means that we have a reliable study regarding lifeworlds and circumstances for ShareMusic's possible supporters. Since we have indicated above that artistic experiences and creativity are closely connected to what we summarize under the headline "leisure", it is appropriate to see what this study indicates regarding leisure activities.

In the enquiry, participants could choose three different types of leisure activities which they preferred to engage in, from a list of more than ten alternatives, and the possibility to come up with suggestions of their own. Among the alternatives were "creative activities" where the precise activity was stressed in a number of sub-alternatives. There was also an extra question in which respondents had the opportunity of describing how it was possible that they couldn't do what they wanted in their leisure time.

In the conclusion of the study the following is mentioned about leisure time (ibid, p 102):

"The three most popular leisure activities are to engage with friends, listen to music and watch TV or video. Other popular activities are going to the pub, café, discoteque, cinema and concerts.

The most common leisure activities are to listen to music, watch TV or video and to engage with friends. Other common activities are to play datagames/"chatting" or surfing on the net and sports.

About experiencing difficulties in doing what they wanted in their spare time examples were the nature of the disability itself and not having anyone to get involved with. The lack of adapted leisure activities and the travel distance to activities and friends was also mentioned".

The most popular as well as the most common activities contain strong social elements - the young want company- as well as describing the need to experience different things. However, almost nothing is mentioned about

wanting or being able to perform an activity, apart from sports and working within their organisation of interest. This must be seen in relation to the fact that 3/4 of the respondents experienced great difficulty in doing what they wanted in their spare time. It would be very interesting to get more information about what they really would like to do in their spare time, a thing which is not discussed in depth in the report. It cannot be taken for granted that the thing which you prefer to do out of a number of alternatives is the thing that you really would like to do. It depends on the alternatives.

To briefly conclude and recapitulate these studies, we can see that they point to a life-situation for persons with motor disabilities which is experienced as lacking, infantilising, and filled with obstacles blocking you from doing what you want and with factors negatively affecting the possibility of an actively creative life which is independent and equal to everyone else.

There also exist a lot of different types of artistic activity with a content related to disabilities, for instance among the organisations who belong to the disability movement. A search on Internet reaches thousands of hits for questions on arts for and by and with persons with disabilities. However, this goes a bit outside the ambitions of this report.

Brief comments on principles of rehabilitation and learning

The process of rehabilitation always means a form of adaptation or learning. You encounter and approach the unknown by referring to the known (Lindberg, 1991, p 141). There is a risk of discrepancy in the approach which sees therapy and treatment on one hand as basically separate from pedagogical activities and tuition (Magnusson, 2001). The thing you do concretely, as a therapist as well as a teacher or pedagogue, often amounts to the same thing, even though the theoretical foundation and the context might differ. The result can also amount to the same for both types of activity. The person who goes through a therapy has passed through a process of change which could be described as learning. The one who goes through a course or a supervision process can experience the effect as healing or curing.

Despite ongoing ideological discussions within the pedagogical and clinical sectors about the definition of knowledge and goals for the different fields, only within the anthroposophical field is there a systematic synthesis between

these two worlds in the form of "healing pedagogy" as a formal concept within Steiner Pedagogy.

In the present report I can only state that my own medical or clinical and special pedagogical background is included as a factor in my approach to ShareMusic and in the interpretation of my experiences and impressions from the week in Hjo, but that they are included formally in my general phenomenological approach in the form of pre-understanding.

DESCRIPTION

Structure of the week

I arrived together with everyone else to a quiet and separated environment at Hjo folk-high school and was introduced into a group of about 50 persons, consisting of leaders, participating assistants, supporting participants or enablers and persons with different disabilities. My initial meeting with the whole group took the shape of a short presentation of myself and my mission at the morning-session of the first day. At that time, another "extra-curricular" participant was introduced, the documentary film-photographer. We were quickly and smoothly integrated into the group. In connection with this, all participants (including myself and the photographer) were divided into groups in which we were expected to continue to work for the rest of the week.

I quickly received my tasks in my group. Since the course-week is offered simultaneously to so many different groups of people (participants, assistants, enablers, leaders etc) I was described as a mixture between all these functions, a slightly confusing but very exciting approach for me personally. For instance it meant that I received a sort of "godfather-mission" towards one of the participants and then the instruction to keep as open as possible all through the week and to become a part of the Whole.

The programme for the week included organised practices during the morning and first half of the day, free work-shops during the afternoon and shows in the evenings. In addition there were special times scheduled for the different groups of participants, making it possible for each group to meet and discuss ideas and problems which might have developed through the course. As a conclusion and "grande finale" of the week, a show or public concert was scheduled where the intention was to present all-new music and performances. One day of the week was open and scheduled for study-visitors. The morning sessions were directed towards coordinating the large group as well as the smaller groups and consisted of rhythm sessions, song, instrument training and drama sessions.

The afternoon sessions or workshops offered the participants an opportunity to train in a more focussed way in different abilities or activities, from picture-creating to the making of music or dancing. The evening sessions were meant to offer all participants the opportunity to perform in front of the rest of the

group, so that every single person present during the week would be able to contribute something to the group.

The work was organised through a methodological framework consisting of three steps. First, every individual was told to impersonate one specific instant of special importance or content from his/her life. The different instants were documented by the leaders and were then categorized in a joint discussion in the large group. Secondly, each small and individual group had to jointly create and impersonate a situation or instant in sound and movement. That instant was of a more general sort, like the weather at a certain place at a certain moment. Thirdly, the leaders defined a central theme for the whole course to which everything was to be connected, especially to the final concert. The theme which was presented was the sky.

During the week, the different smaller groups and other spontaneous groupings which developed as people, got to know each other. They were expected to create material for the final concert. To characterize the feeling that was present in the course during the week as intense would probably be to underestimate what was really taking place. All persons were working intensely in all groupings and groups and tested and created new material all the time so that the hours of the day (and night) seemed insufficient.

The individual and collective instants were rehearsed in the different groups so that every group created a scene, coordinating the different individual instant or actions into a sort of drama which was to be supported by another group's collective music making. Since there were four groups we had in that way four scenes, constituting a very important part of the final concert.

The final concert or performance drew about a hundred visitors and I am doubly grateful to the leaders for the honour of participating in the programme as well as being one of the presenters together with two other partners also named Magnus so that we might talk about "Trio Magnus". It should be added that the local media covered the week in detail and also the final concert which was partly aired on radio.

About the interviews

My intention was to let the interviews disturb the ongoing work as little as possible and not to push myself onto people, only to try and create natural and preferably spontaneous occasions for talk, not only with the main participants but also with assistants and leaders. In my initial presentation I had stressed the offer that anyone who was interested to be interviewed by me or to have a chat was more than welcome to contact me anytime and anywhere.

The structure for the interviews was, as already mentioned, open with a couple of central questions where the two most important issues were simply - why the participation and how was the experience? (Attachment 4).

During the week I had several opportunities to talk to everyone in general. With the leaders, however, the questions touched mainly upon the structure and intention of the course and what every leader thought was important.

Analysing the results of the interviews has caused some extra work since a phenomenological method always necessitates extensive reflections on what can be considered as necessary basic data. I have not described all the interviews or talks separately, partly from ethical reasons and partly because that sort of information is not easy to handle for the reader. Instead, I have been looking for certain central themes in the responses I have collected from the participants and where I also have found support in the questions which were mentioned in the enquiry which was distributed separately. In the collected responses I found the following central themes:

Questions about training an ability

Questions about learning something new

Questions about social interaction

Questions about developing abilities within the cultural field

Questions about communication with the outer world

Discussions with the leaders

The group of leaders (see attachment 1) had not met before in this combination so they had a quick and intensive starting period to find the structure for their work. According to the model developed in UK, every course should be led by an artistic leader with a responsibility for the work-method and who is appointed in UK centrally. In my talks with the leaders, this was seen as not only what they wanted but also as something necessary to create a working structure for the week. During this week, Kenneth Tharp from London was appointed leader. He is a professional dancer but also a musician and has a broad and deep foundation in the cultural context. In his artistic vision, he stresses the dialogue and he describes his model of work as based upon an idea of a simplified map of the "world" you are supposed to enter and discover in your course. In the interactive work between the participants, it grows into a deeper and more detailed map, closing in on the so called real world.

The rest of the leaders represented different parts of the music and art-worlds and the final responsibility for the staff rested on ShareMusic UK.

The leaders as a group worked intensively and there were no natural instances for me to meet with the whole group at the same time, so my contacts were done individually, focussing on their view of the artistic work and the goal for this type of course, and for their own individual role in it. My main question very simply could be condensed into the single word "why". For all the persons the quality was of the utmost importance and among several of the leaders, their professional knowledge was a basic reason for being involved in the course.

That type of knowledge was experienced as totally unique and individual and they did not see their role as basically to fill a function but rather that the person as an artist was invited with a special ability or competence to participate in the course, and to look for other individuals with unique abilities and this was the meaning of the course for them. The leaders in other words did not see themselves as changeable but that each course becomes what the participants make of it and the administrative leadership becomes obsolete.

It should be stressed that all leaders had some sort of profession in the cultural field. Likewise, there was naturally enough the ambition that there has to be

training for a cadre of national leaders, so that Sweden and other countries with ShareMusic activities should be able to run their own courses. At this course, there were also Swedish teachers who should be looked upon as upcoming, likewise a main assistant, an utterly important person, who succeeded in always being present when she was required.

Three of the leaders were interviewed in more depth and had the same opinion, that these courses are of great value for the development of their own ability.

Talking with the assistants and accompanying persons

In general, the assistants looked upon themselves as not being in primary focus in the course. That implied that they kept more in the background. In one or two cases, where the disabled participant had unusually big problems, there were a few difficulties regarding the borders between what might be the will of the assistant or what might be the will of the participant. This problem was expounded on by Jakobsson (1996) and it seems like a problem that is impossible to solve once and for all. Instead, it pops up now and then and demands ongoing reflection from those involved, especially from the assistant, where it is necessary to remind oneself how easy it is to project oneself upon another person and especially on someone who does not have a fully working communicative ability. In a few of my talks, some of the assistants, however, expressed a strong wish to develop and establish a professional competence of their own, which might be used for the good of the person with an impairment.

A common problem out of my own experience as well as Jakobson's (ibid), and supported by comments and reflections from this course is the fact that in this situation, someone may express a judgement as to what an individual with special needs really is able to do (or not to do). Some assistants very clearly expressed doubts as to the ability of "their" participant to manage certain activities in the course. Out of this (naturally) follows a questioning of the suitability of the course for a particular person and whether demands are realistic and appropriate or not. Also, of course, whether the course leaders have the necessary competence and background or not.

That type of question during the course did not lead to any serious disturbances, but it is important to understand that these problems are probably unavoidable in a course like this. The complicated processes which develop when you support individuals to develop and to escape from the narrowness of their so called limitations or "prerequisites" inevitably cause problems. Inclusion and equality mean that anyone, anywhere, albeit prerequisites, must have the right to full membership in society and to be regarded as a worthy member of the same society. Reaching this goal, however, is not obvious but takes a long and intense engagement from everyone involved. Most assistants probably experienced great satisfaction and happiness from seeing "their" participants expound beyond the given boundaries, expressed in several of my talks. I might even use the old word of "caritas" to describe the feelings of some assistants. One should never underestimate the power of love, notwithstanding the forms it might take.

I have also to add that most of the assistants had a very high musical competence and were playing more or less professionally in different contexts. There was for instance a person whom I want to describe as so full of music that music figuratively poured out of him all the time and that I rarely saw him further than a few feet away from a musical instrument, most of the times, one in his hands.

Among the other assistants, there were many positive thoughts about the contents of the course, best summarized by the short and clear comment of one person: "*I need this week*". From the point of view of the leaders, the role of the assistants and the accompanying persons is of additional importance since they offer a link between leaders and participants and so they try to get persons with a special artistic or cultural competence to share the participation and the togetherness of the course. Several of the accompanying persons stressed their experience of the course - that they saw it as a sort of privilege and a way to strengthen an occupational role supported by the joint creativity, wherein the relation between a client and a professional caretaker is obliterated and changed into an experience of a person-to-person relation.

Talking with the "real" participants

I have also had some individual talks with all "real" participants, including the one who initially mentioned that she did not want to be involved. She gave her oral permission. By "real" participants I now mean the persons with different

impairments who were invited to the course by the special leaflet from ShareMusic Sweden.

To begin, I have to mention that the concept of being interviewed was considered as very positive among the majority of the participants. Several persons came up to me during the days and asked me more or less literally "when is it my turn?". The interviews also became very different and as I have stated earlier, I prefer to use the word talk or maybe even a chat around certain specific subjects. I had prepared a list of main questions (see attachment) and they were included more or less generally but in very different forms. However, since I do not want to break against any ethical rule or consideration, I have chosen to focus on themes and to summarize descriptions and reflections on these themes. In this way the questions about personal identity do not belong to any special theme and in a few cases it is necessary to de-identify a person connected to a statement, with their permission.

All the responding persons talked openly and generously about the ways they experienced themselves and what could be described as the effects of an impairment, if they ever talked about that. Here I want to make it perfectly clear that the impairment-question was not the focus for my interview. I also want to state that I preferred that the respondent took the initiatives in the talks, to evade too much of a control from my side. Many of the respondents were also very rich in initiatives and my main experience from the talks can be summarized in the one word - rewarding.

Questions about development of abilities:

Almost all participants had concrete ideas about what they wanted to get out of the course. They generally meant the same thing by ability and artistic ability. No one explicitly described development as an aspect of training apart from a disability compensating perspective. When they talked about their experienced problems, they just mentioned it as a factor to remember but not to overreact to. To one person it was important to come back to a course another time to deepen one's ability to handle a music machine and also to go on developing the ability to create one's own music - to compose.

To another person it was extremely important to learn how to do the steps in a dance envisioned, in the right way. The same person created together with another person (in wheelchair) a dance, expressing what they had found in their reciprocal communication. In both cases, the search within and without oneself was very important and for both persons, a very strong component in their ambition to express and make accessible their visions of themselves. Both persons could describe feelings like this in a very personal and reflective way.

A third person wanted to develop an ability to perform as an entertainer and singer and was constantly training, on his own and together with other persons. In the case of this person it was extra important to develop a personal style, although a lot of the personal satisfaction came from imitating well known artists. In the case of this person it is important to focus on the word "fun". That person really had a lot of fun in the performances and succeeded in making that feeling accessible to others.

Another person was very careful and made me understand that the course had made it possible for him to participate without a personal assistant for the first time, ever. That new experience, a new type of knowledge was to him a result of the course.

Still another person stressed that it was great fun to be able to participate in as many activities as possible, especially to sing and to play and to be able to do things on his/her own. The same person then performs every day.

Several persons told me that the databased Soundbeam-system gave them and others fantastic possibilities to develop new ways of creating their own music and during the week we had several opportunities to study this technique, which in a way is a product of the so called VR (virtual reality) technology of the early 90's (Magnusson & Brodin, 1993). It is important to add that this technology created a lot of interest on the course and that it is definitely possible to imagine a special study on the usage of this technology by persons who are (motor) impaired.

Questions about social relations:

For several persons in the group, this course is an opportunity to meet old acquaintances and friends, and for others to meet new persons. Because there are central subjects to get together around, everyone describes how intense and important the interaction is.

In these interviews people describe how they are sitting up almost through all night, talking and playing and still they get up early in the morning to participate in (yet) another busy day. Several persons described how they have acquired new relations and how they hope to continue the contact, as well as to be meeting at another ShareMusic course.

A person who at the moment experiences very large personal problems and existential questions, feels that the contacts which were created and renewed and kept up during the course are similar to the meaning of life. When the course ends that person describes how emptiness is waiting.

Questions about raising the communicative level and being visible:

To be made visible is something of the most important during the course. When focussing on the evening performances we can realize that every night is full and reflects the participants' need to be seen. To be seen is a more personal way of describing the intentionality of it, that it implies that a (special) person is watching.

One individual developed from great silence at the beginning of the course to active participation in a number of activities at the end and also at the final concert, wanting to participate as a presenter. Another person with great difficulties in producing any talk at all when asked a question, because of speech fright, collects strength during the week so that she even takes the initiative in talking with other people, including me and also takes an active part in group-work.

Several of the participants got together with some leader(s) in a special performance and found that the pedagogical model used in the course gave them strength, support and acceptance to perform. In this manner, one person recited a poem, supported by background-music by one of the leaders. Other

individuals combined Soundbeam-performance backed by a leader, creating improvised situational music.

At the course, several participants use so called AAC communication methods (Augmentative and Alternative Communication). AAC refers to aided and unaided methods of supportive communication like BLISS-symbols, sign language, usage of certain technical communication aids etc. AAC is used by individuals who do not use the human voice as their main communications source. Several persons at the course has no special knowledge of AAC so that a learning situation is created where the person with a so called speech and language disability can teach other persons at the course how to handle and understand AAC and thereby create a deeper understanding. This was also pointed out at the final concert where the greeting of the audience took place in Bliss-symbols.

Other observations in the course

Apart from the group-specific experiences and opinions that I have described briefly above, I want to add three observations that might be of some importance for the future.

Difficulties for the assistants to participate in the whole course because of local employment rules. Several assistants experienced a loss of continuity because of the terms of employment and several participants had difficulties in having the same assistant during the whole course which affected the experienced quality of the course.

Too little time for the leaders to prepare themselves as a group before the course have not caused any observable disturbances to the course but probably the leadership would benefit from some initial extra preparatory time. The theme of the week might then have been introduced a little bit earlier.

The bilingual environment put extra high demands on the participants and took some extra time in the form of interpretation where not everyone in the leader-group had the same interpretation strategy, which caused a few disturbances in the reciprocal communication. For the future I would recommend that there is a clearer coordination among the leaders regarding

interpretation if it is not possible to create a mono-lingual course, which would simplify a lot of the administration. However, multilingual environment might be unavoidable since there are so many benefits to be found from letting people meet across language contexts. In this course it was for instance fascinating to see how three languages interacted in a generally very smooth way and that the participant from Hungary actually did her performances in three languages.

Personal reflections

A participatory approach of observation puts special demands on the researcher, notwithstanding whether you start from ethnography, hermeneutics, anthropology, action-research or similar traditions. In my case it has been a major guideline to see to it that the basic inner structure of the course must not be disturbed by my presence. It is necessary not to deviate from general prerequisites, climate of communication and working methods, at the same time as it is necessary for me to create some sort of personal professional platform, making it possible for me to tie up my work in a satisfactory way. We are then talking about the reliability and validity of the situation and the study.

Making oneself totally invisible or distant and not present in a participatory situation is rather difficult, especially if one wants access to the direct communication with the persons belonging to the situation that you observe. Likewise it is not ethically defensible to use a method similar to the one that Günther Wallraff used in Germany, that is, secretly to enter and investigate a situation from the inside under assumed name.

To participate as an action-researcher, that is with intent to change something or to study a conscious change in a situation is not within the limits of this work. Instead, it is all about following a process with the intention to discover and describe relevant observations and data and to be able to understand this process. Then you also study yourself and the effects you might feel when you let yourself experience a similar process. Considering all this, I have found it difficult to accept any other research approach than the phenomenological one, that is, really to present central experiences and impressions and to look for the essential in all which has happened.

This means that my own experiences also are of central interest, even to the extent that in the end it is precisely my own total experience of the course which is the real final result. And it might be suitable to sum up this piece of the report by mentioning the three things which have left the strongest impressions in me.

First of all, during the course I have come to realise that the course in itself could be likened to a piece of art. The process that I have passed through in this excellent company and the final concert and performance is a part of a piece of art and I have had the opportunity to take part in the creation of a piece of art and also in the artistic process. All three aspects have meant that a personal search of the possible artistic parts of myself has started.

Secondly I have seen how every participant has become an important cog in the machinery and that the Whole is dependant on every Part in this artistic process of creation. If someone had been absent at the performance, it would have damaged the art and taken away some of the balance. I have found this experience and feeling in myself as strongly as among anyone else in the group. The feeling became especially strong when we played together using the tone-staffs, where every person has the responsibility for one note and where a piece of music literally becomes a joint effort and creation. This feeling is probably very important as a partial explanation of the experience of inclusion and equality which also has been perceivable during the course, where the difference between disability and no disability have been very transparent and sometimes even invisible. It would be well worth a deeper analysis to see how this could be transformed into the world outside a ShareMusic course.

Thirdly and finally I passed through the same type of development as the other participants. I learnt to dare to expose some hidden parts of myself so that I too made a performance, where I used the tool that I have - since I do not play an instrument sufficiently well (yet) - my voice. To arrive as an amateur into an environment where a number of creative and professional artists come together, easily creates a feeling of inferiority which has to be overcome, a trademark of the major goal of ShareMusic. I experienced this strongly and in this respect the course gave me support. I used my tool - humming:

“That the humming should have been a result of shortage of instruments and fiddlers, might probably be questioned. At weddings ”humming-

groups” actually used to relieve the service of the fiddlers (so I heard it told at times), which seems reasonable. Otherwise, the fiddlers would never have had the strength to stand the rubbing of their fiddles night and day a whole week, sometimes even longer. Even at common feasts, the ”hummers” used to relieve the musicians so that they too would have the possibility to soften their legs in a whirling” polska” or ”jump-waltz”. (Hedenvind-Eriksson, 1961, p 173).

Summary of the inquiry

To get a picture of ShareMusic’s approach and the effects they reach and to obtain knowledge of the ways in which participants might see culture as a part of this approach, an enquiry has been distributed to all participants in ShareMusic’s courses between the years 2002 - 2004, that is, all three week-courses in Sweden. How do they describe their experiences, what have they learnt?

The inquiry contained 13 questions with a number of sub-questions, distributed through ShareMusic and the answers were sent directly to Stockholm Institute of Education for analysis. In total 97 enquiries were distributed and out of these, there were 34 answers.

The result is based on those 34 answers, 18 women and 15 men. One person has not given the sex. The answers come from persons who have participated in three courses. Of these, 21 mention that it was their first course while 13 had participated in more than one course. Nine participants had taken part twice before and three had participated once before. The answers do not indicate which course the answers refer to, but it means that nine persons have participated in all three courses from Sweden.

The age of the participants has varied between 18 - 60 years of age. The mean age is 33 years and the age was distributed as follows:

Age (years)Sum (n=34)

18-24 yr 11

25-30 8

31-40 4

41-50 5

51- 5

The roles of respondents at the course are as follows, 18 participants, 12 assistants and 6 accompanying persons. Two persons have mentioned that they are assistants as well as accompanying. Those who are called participants are persons with different disabilities/impairments. 16 persons with disabilities answered the enquiry. 12 had motor impairments (of them five in wheel-chair) and three persons had a cognitive impairment. The assistants were all employed as personal assistants and the accompanying persons were specialists, relatives or another person. The courses cannot be considered as therapy or intervention but aim to give everyone who participates an opportunity for personal development, especially within the artistic field. 13 of the participants have taken part in courses with similar content to this course, for instance in music, theatre and dance.

Respondents graded their main interest(s) as follows - music (29), painting (5), drama (6), dance (5) and song (2). They practice arts as follows - music (21), painting (3), drama (4) and dance (6).

One participant writes that he for many years used to play clarinet and saxophone but, today, he is only able to play the cornet because he can only use one arm fully. Another participant has taken part in a drama-course at school, a third one is a member of a rock-group and sings in a choir, a fourth plays several instruments and sings and does theatre work at school, a fifth one plays dance-band music and pop, a sixth participates in wheel-chair dance and finally, one person just mentions participation in several aesthetical fields.

Expectations from the course:	
Training an ability	6
Learning something new	18
Experiencing something new	26
Making new acquaintances	21
Meeting old acquaintances	7
Having fun	23
Developing new abilities within the arts	9
Finding new forms of expression	9
Others:	3

Experience of the course:	
Training an ability	9
Learning something new	23
Experiencing something new	26
Making new acquaintances	25
Meeting old acquaintances	12
Having fun	27
I experienced nothing special	2
Developing new abilities within the arts	9
Finding new forms of expression	12
Others:	5

From the above-mentioned experiences we can see that the expectations of the participants were fulfilled and that their experiences were more positive than expected. Those who expected to learn something new were 18 persons but the answers indicated that 23 persons mention having learnt something new. Nine of the participants expected to find new ways of expressing themselves, but the result indicates that 12 persons mention having developed new forms of expression, which is interesting. The comments also indicate that most of the participants have experienced joy and happiness during the course and that even those who have difficulties in expressing themselves had an opportunity to be heard.

Personal evaluation of the course:

26 persons were very satisfied with the course and five were satisfied. One answered that she was neither satisfied nor dissatisfied and one person was very dissatisfied. Some further comments from the participants:

For the first time I felt I could do something without being stressed and without this feeling that it is difficult to make contact with other people. It was nice to be in the musical and to paint free-hand.

Much to do during the days. Became a little tired of this. Would be nice with some more free time between all activities. But, am still satisfied and feel like coming back.

Some comments from assistants:

Working with music in a small group in a small context sometimes can feel lonely, therefore it is very inspiring to meet other musicians, dancers, drama-players with almost the same approach!.... The role and work-content of the assistant varies a lot. Part of the time is pure care-giving, that is personal hygiene and feeding. What you ideally might do and what would be professional is a bit vague and indefinite. Something which needs discussing.

There were also comments from one assistant that the days were too long and tiresome and that for persons with disabilities, it might be difficult to assimilate every experience in the course.

Critical voice:

It is important for future activities that also those who have negative criticism have the freedom to express their views since that will strengthen the course. The individual that was very dissatisfied with the course participated as assistant and that which follows is a summary of the opinions that this individual wanted to express. The person thought that too much work was invested into the practical care and not in the creative work and this made the person feel used. The criticism was also directed against the feeling of "club for internal admiration" she felt and that the leaders did not seem accessible to negative views.

The person also meant that the English professional musicians and teachers were not bad pedagogues but that it would have been better with music supervisors who had been more creative and even more good at making people think, feel, wish and act on their own and thereby become more participatory. Most music supervisors and practical workshop-pedagogues work in the same way as ShareMusic and that was a thing about which the leaders did not have an idea about, according to the critical person.

In England corresponding supervising tuition might be lacking and in the professional training of Swedish musicians and choreographers, the ShareMusic-approach seems to be lacking. In the music-supervising course which among other places also is available at Swedish folk-high schools, pupils are trained daily in communication, interaction, creativity and sometimes performance. These courses ought to receive higher status.

Finally, the critical voice makes a comment about the importance to "pick up ideas from the participants" which, according to this person, also is done within the framework of the Swedish folk-highschool courses for drama-pedagogues and music-teachers. Notwithstanding everything, this person admits that there is a need for the type of courses created by ShareMusic and that projects like this one are valuable. The final comment is: "*ShareMusic will probably keep on living and becoming better every year*".

To summarize, I want to focus on several observations in this material. Firstly, the fact that so many return to the courses, seeing a personal (fulfilment) in this. Secondly that the experienced result is larger than the expected. Thirdly that there was such a high response frequency as 50% (18 out of 36) of the participants answering the enquiry since disabilities might cause problems in answering a written questionnaire. The critical voice also should be seen as something basically positive since the comments are constructive and suggestive.

DISCUSSION AND CONCLUSIONS

I have structured the text below in the same way as in the chapter about the interviews in several main themes, leading up to conclusions.

Participating

Formally ShareMusic's courses focus on persons with disabilities or impairments. This causes some problems, while the ambition is not to treat anyone in a special way at a course. This ambition is reinforced for instance by actively inviting participating persons that are not personal assistants as a form of enabler or in other words, an extra resource-person in the interaction between the leaders and participant with an impairment, but also a person who can share the "participant-ship" with someone with an impairment and thereby raise the common feeling of cooperation, equality and interaction on equal terms. The word "participant" at the moment in ShareMusic's vocabulary is reserved primarily for persons with disabilities. I have tried to follow this use of terms in my report to evade confusion but also to evade a situation where I would have to talk in the terms of "Us" and "Them". For the future an ideological goal would probably be to look upon everyone taking part in a ShareMusic course as a participant which today is accepted within the English model.

A majority of the assistants have made it very clear that they see the course as valuable to them personally, besides the value for the person they assist.. Participating in the course implies active participation and no one questions this basic principle. The course is described as a good example of inclusion, that is, persons at risk to find themselves on the outside are included in a positive way into a group where there is created a feeling of equality.

Creating

Creating and creativity are the real cornerstones in the whole ShareMusic approach. To be able to create there is a need according to ShareMusic's way of, being active and participating in a process, to let oneself be assimilated by this process. Creating also builds upon sharing.

Sharing

Togetherness and fellowship are central concepts during the week and also in ShareMusic's ideology. Sharing experiences and thereby the prerequisites for that which must be created is one of the methodological cornerstones in the course-form. The leadership is formed by a group and the participants constitute one or several groups. The interaction between leader and participant in the creating has already been discussed and the only thing remaining to be said is: without interaction - no result.

Learning

It is easy to see the pedagogical and didactical models in ShareMusic's manner of describing their work. Already the fact that they give the courses the central meaning that they do, shows that they see their work as basically pedagogical and that the process that the participants go through is a form of learning for which you need a special pedagogy building upon the making of a creative environment and which could be described by this simple formula:

Sharing + Doing = Learning

This formula is working, something which is supported during the week and afterwards by the interviews and the enquiries. Persons expressively mention learning things and also that the evening performances as well as the final concert show us that participants learn how to create and perform/show new creations. I am a proof of this as well.

Communicating

The collective sharing and acting and creating of humans can also be described as a form of communication where language is a red thread. However, we can also see there developing all the other forms of language that advocates for the Reggio Emilia-pedagogy tell us that children loose if we do not take care of it in the early childhood. At a ShareMusic course we can see a sort of re-conquering of (some of) these languages and forms of

expression in an environment which can be defined as communicatively stimulating.

To borrow and further develop a simile from one of the leaders, one could describe communication as built upon external experiences that are integrated and that the inner experience could be the foundation for creativity, where it is expressed and that cultural activities (Art) can be seen as the language which expresses creativity in the form of experiences/ communication.

Through language and communication you become visible. Language builds a net in which we all can feel a sense of togetherness, to borrow a metaphor from the linguist Jean Aitchison in her BBC-lectures (1996).

Developing

One week seems as a short part of a long life. If you share it in its different parts, however, it can give the impression of being very long and rich and full of components. And if you fill every component with activities, suddenly one week is very vast and rich in content, especially if you are in the middle of it or you have it just before you. In retrospect, however, it might seem very short, just gone. Such an intensive week as the one presented by ShareMusic leaves traces in those participating. The enquiry responses as well as the interview-results support this. The responding persons point to the fact of learning, of discovering new things and that something happens to you during the week.

In other words, it is possible to say that the week has offered some development to the participants.

Healing

When we discuss functional disabilities or impairments, it is often necessary to discuss therapies, treatments, (re)habilitation and a lot of concepts inferring that a medical perspective is unavoidable when we work with a disability. The

word "healing" gets a medical connotation, where you talk about treating someone for an ailment.

However, when you heal something you also mend something which can be broken or is not whole anymore. In Swedish the word for "healing" "hela" has the same root as the English word "whole" and then one could easily see the connection in attitude between treating someone and making someone whole.

The mending-perspective as well as the making whole-perspective are both very interesting when we discuss the ShareMusic concept. If you give people encouragement to learn how to work with all their abilities, you reach the whole of them and then you achieve a "healing" effect, even though it is not necessary to describe a problem in directly medical terms since having a disability definitely does not mean that you are ill or sick.

ShareMusic aims to heal people in the sense that they can be whole. They are working in a wholesome way.

About integrity and identity

When you encourage people to show themselves and to dare to expand outside their more or less experienced boundaries, high demands are put on the environment that you as a listener and fellow person respects, and the quality that lies in the effort. I am tempted to quote the Swedish poet Geijer who said *"better to hear the string that broke than never to raise your bow"* and to recommend a careful usage of your own preconception in that form which might be called personal taste.

Beauty and quality are very relative concepts in the sense that they have different meanings to different persons, even though we often find agreement in many situations. However, a premeditated and intensely applied effort always contains some sort of quality and is also a part of the person doing it. The activity should also be seen as a gift to share with the one delivering it. The act of giving and receiving a personal gift is in itself an act of high quality. Even though we always have the right to personal values and experiences regarding quality, we always need to remember that we can develop and enlarge our own value systems by sharing other people's quality.

The question of value statements and ethics is complicated and easily leads us into deep discussions within the field of practical philosophy, a subject outside the aims of this report.

ShareMusic creates an atmosphere where all involvement from participants and everyone else, is taken very seriously which makes it possible for people to fully give of themselves. The context and the environment is such that you learn the double concept which infers that by listening to others and showing them respect and interest, you can expect not only to receive the same treatment back, but also to expect it. This means that you might start to believe in your own ability and to start "raising your bow", even to dare the experience of "having a string break", secure in the insight that you could always choose a new string. We are talking about an upwards positive spiral of development.

Finally and conclusively I am convinced that this type of pedagogical approach leads up to the most difficult thing of all - that you start seeing your fellow-beings so clearly, seeing the possibilities they have as a potential, that you dare to have positive expectations of each other and not only to experience that you just make demands. There is a very big difference between having expectations and to make demands. This leads up to relations between people where you can trust each other. Even if you might let yourself be surprised by someone now and then, there is always a basic security. You could say that you clarify your own identity at the same time and in such a manner that you get a deeper insight into the identities of other people and see the possibilities of the reciprocal communication and in life itself. In my personal opinion, I think that here is the crucial point where ShareMusic's concept reaches its highest form and creates a synthesis between learning and healing with the final result that the perception of identity is strengthened and deepened in individuals. This is a problem area where more research should be done.

The Future

This is a research report. Therefore it is natural to point forward in the form of a number of ideas about the further use of my reflections and deductions to enrich the knowledge of ShareMusic, its work and methodology. I have identified and discussed a number of central concepts and phenomena within ShareMusic, representing new and very exciting developmental possibilities

and where it is easy to indicate a number of possible research questions. When an activity or an organisation represents something new and is in a developmental stage, then it is the best time to study and to (continuously) evaluate it. I have chosen a few ideas where learning and personal development (identity) are of central interest, for me personally as well as for my research department and hopefully also for ShareMusic. There is no internal order of priorities between the ideas and they must be considered as being on different levels regarding effort.

I want to point out that I myself and my research department would be happy to be a part of the scene and to discuss and develop any or all of the ideas briefly mentioned below. All ideas are, as I see it, suitable for international cooperation between two or more partners, preferably within the EG or in any other international context, since these questions go outside national or ethnical borders:

1. Learning as a result of artistic experience

2. The importance of ICT in creative artistic work for persons with disabilities (Soundbeam, etc)

3. How to develop AAC(Augmentative and Alternative Communication) through creative artistic work

4. The connection between language development, communicative ability and artistic work

5. Studies of the reciprocal learning exchange between professional artists and persons with disabilities in their work

6. Development of personal identity as a result of artistic work

7. Analyzing the further development of the specific pedagogical model developed by ShareMusic.

Conclusion

This report contains a large number of (personal) reflections and metaphors to illustrate my observations. In my role as a researcher I am utterly present, during the week as well as in my report. Describing a complicated and in many ways abstract and emotionally and cognitively "loaded" process demands many models of description where the metaphor often is very usable, even though it can be accused of not giving an "exact" description of reality. However, to reach the best goal you often have to take roads that look nothing like the straight line between A and B. There you often have the need for a (good) metaphor.

This course-week in the sign of the renaissance, this work and this contact with the organisation ShareMusic, in many ways have made an echo resound within me from my earlier life. It has liberated yet more of the things so important for renaissance people, that in the same way as the author Rabelais repeated in his books 450 years ago, to let yourself be filled with "*a certain lightness of your mind*". Something has awakened in me, best described through a quote by an author from the place where I grew up and which is associated with that special source of music and creativity which people in Scandinavia know very well, the River Man or the River Horse which plays mysterious music in the waterfalls in the light summer nights. I believe he is known in Anglo-Saxon tradition as well:

"Myself, I have often seemed to hear, in the sound of rapids and rivers, sudden rising and falling tones, and strangely enough, always tones which I never would have been able to hear in my imagination, always darkly deep and melodious" (Hedenvind-Eriksson, 1961, p 180).

ShareMusic - a stream and a rapid. May it keep on flowing.

References

- Aitchison, J (1996). *The Language Web - BBC Reith-lectures*. Cambridge University Press
- Bachelard, G (1942; 1990). *Vattnet och drömmarna*. Stockholm, Skarabé
- Bachelard, G (1949; 1993). *Eldens psykoanalys*. Stockholm, Skarabé
- Bergson, H (1912). *Filosofien och livet*. Stockholm, Wahlström & Widstrand
- Bergson, H (1911; 1987). *Skrattet*. Lund, Pontes
- Brodin, J & Fasth, Å (1999). *Att fånga dagen och framtiden*. Stockholm, Unga RbU-are
- Chikszentmihajij, M (1990). *Flow*. Stockholm, Natur och Kultur
- Danto, A (1964; 2000). Konstvärlden. I Emt, Ewa Jeanette & al (red) (2000) *Konsten och kostbegreppet*. Stockholm, Konsthögskolan, Skriftskolan, pp 91-116
- Egger, R (1996). Social Structured Conditions of Individual Suffering. In Kylén, Ann (1997) *Special Educational Research in an International Interdisciplinary Perspective*, Conf Proceedings Special Educational Research: A Documentation, pp185-193
- Elverdam, I (1989; 1993). *Ditt kreativa inre*. Västerås, ICA-förlaget
- Fredens, K (1986). Indblick. I: *Information* 3(1987)6
- Hedenvind-Eriksson, G (1961). *Prosa 1906 - 60*. Uppsala, Bokgillet
- Jakobsson, A (1996). *Röster från en annan värld*. Stockhoms Universitet, Ped. Inst
- Katz, E (2004). *Art Centers for Adults with Disabilities*. Community Arts Network

Key-Åberg, S (1961). *Experiment med folkbildning*. Dagens Nyheter 30.11.61

Lindberg, A-L (1991). *Konstpedagogikens dilemma*. Lund, Studentlitteratur

Magnusson, M. (2001). *Life in Language. Language in Life*. Karlstads Universitet

Magnusson, M. & Brodin, J (1993). *Virtual Reality*. Technology, Communication

Merleau-Ponty, M (1963; 1978). *Signs*. Northwestern University Studies in Phenomenology & Existential Philosophy

Olofsson, E. (2004). *Konstnärligt tänkande - till nytta för undervisning i matematik?* Stockholm Institute of Education i Stockholm, C-uppsats

Sahlin, N-E (2001). *Kreativitetens filosofi*. Nora, Nya Doxa

ShareMusic (2003). *Report Final* www.sharemusic.org

ShareMusic *Homepage* www.sharemusic.uk.org

ShareMusic Sweden *Hemsida* www.sharemusic.se

Sunvisson, H (2003). *The Embodied Experience of Living with Parkinson's Disease*. Stockholm, Karolinska Institutet

Vygotskij, L (1930; 1998). *Fantasi och kreativitet i barndomen*. Göteborg, Daidalos

Attachment 1

Leaders and supervisors:

Contact-person & Course-coordinator: Sophia Alexandersson

Music: Martin Q Larsson & Beverley White

Dance: Kenneth Tharp & Kerstin L. Berglund (ass)

Music-technology: Andy Pidcock

Colour and form: Christina Weidelt

Djembe etc: Lasse Lundberg

From the school: Gudrun Johansson

1st assistant: Mariann Caping-Stener

Address to ShareMusic Sweden: www.sharemusic.se

Attachment 2

Stockholm Institute of Education
Jane Brodin & Magnus Magnusson
Questionnaire
2004-06-10

QUESTIONS to the participants in the CREX-project

Stockholm Institute of Education is working together with ShareMusic in a research-project about courses in scenic arts. This enquiry is aimed towards you have participated in ShareMusic's courses during the 2003 and/or earlier. We would like to take part of your experiences from the courses to get a full picture of the approach and the effects which are ShareMusic's and to see in what ways they see culture as a part of this approach.

The enquiry is treated totally confidential and of course you do not need to write your name. It is distributed through ShareMusic and we have no access to your name nor your address. However, we would like to know your age and your sex as well as the function you had during the course. With function we mean whether you were participant, assistant or accompanying person.

Age:

Sex:.

Is this your first course with ShareMusic Yes No

If No, how many times have you participated (number excluding this time)

Role at course/I have been

Participant

Assistant

Accompanying

Possible Functional disabilities/impairments.

Have you participated in other courses with similar content
(for inst night courses) Yes No

If Yes, give examples of approach (for inst dance, music, theatre)

I am mostly interested in: Music Painting Drama Dance

Other (Please specify)

I do: Music Painting Drama Dance

Other (Please specify)

If you have answered yes to any of these areas - please specify and describe in
your own words:

Which expectations did you have before the course:

To practice an ability

To learn something new

To experience something new

To meet with new people

To see old friends

To have fun

To develop my artistic abilities

To find new forms of communication

Other:

What became your experience of the course:

I practiced an ability

I learnt something new

I practiced something new
I met with new people
I met old friends
I had fun
I did not experience anything in special
I developed my artistic abilities
I developed forms of communication
Other:

How I value the courses:

I am very satisfied
I am satisfied
I am neither satisfied nor dissatisfied

I am dissatisfied
I am very dissatisfied
Other:

If you have more comments, we are grateful if you write them if you write them down on the back of this paper.

Thank you for your assistance to answer this quickly (preferably within a fortnight).

Send the answers to
Jane Brodin
Stockholm Institute of Education
P.O. Box 34103
SE-100 26 Stockholm

Attachment 3

Permission/Approval

Creativity through artistic expressions (CREX-project)

In connection with the course arranged by ShareMusic between June 13-20 Magnus Magnusson, teacher and researcher at Stockholm Institute of Education, to participate.

At the beginning of the course he will present the project which he will run. His participation means that he, during the course, will make observations and interviews with those who participate at the course, The participation in this research project is totally up to you and you decide yourself if and to what extent you are willing to participate.

To make it possible for Magnus Magnusson to make observations and interviews, we need your permission/approval for this. The data which will be collected will only be used in research and all information will be used anonymously, so that your identity is protected and no one will know you.

I authorize Magnus Magnusson to make observations where I am involved at the course

I authorize Magnus Magnusson to make interviews with me

Signature

Date

Attachment 4

Interview-guide

The interviews were performed as talks or chats and can be described as open. In the interviews the following list of central focus questions to discuss were used.

Does the course give you any form of company

Do you learn to anything new during the course

Do you receive (enough) support to do things during the course

Can you do anything during the course - are their activities for you

Do you feel that you can/dare show yourself at the course

Do you get good experiences at the course

Are you satisfied with the course

Did it turn out as you thought it would

For the leaders I prepared the general question “Why”, implying that I wanted them to describe their artistic vision and their aim with their work.

Abstract

This report has tried to present an overview of the essentials of ShareMusic Sweden's policy and practice as experienced through one summer course in Sweden in 2004 and access to additional information material from ShareMusic. The author took part actively as a participant researcher during the whole course and the observations and reflections from this week constitute the main part of the report which is divided into three parts. The ethical considerations in the study conform to the recommendations and regulations from the Swedish Research Council.

Part one constitutes a background in the form of a brief presentation of theories of interest for a deeper understanding of the ideas behind and within ShareMusic as the author understands them. Within the organization, creativity is a central concept. Therefore that concept is presented a little more in detail, with reflections from philosophers and artists as well as scientists. Creativity is a main part - both prerequisite and result - from the artistic experience and the artistic process, main ingredients in the courses that ShareMusic offer.

In my reflections I see a connection between the French phenomenologist philosophers Bergson, Merleau-Ponty and Bachelard since they describe our ways of experiencing art and any experience with your whole body and mind - the lived body - a concept which I find very close to the participatory approach which is offered by ShareMusic.

A part of the study reflects upon the concept art and the process whereby we create and experience art and its communicative content, stating that art is really a form of communication. A very short part of the study reminds us that art never is free of context or content and discusses the concept art-pedagogy, with a special focus on UK and historical persons like John Ruskin and William Morris. I remind the readers that UK has a long history of openness towards creative experiments in the arts and that ShareMusic and other organizations do their best to offer good opportunities for different groups of people to get into the arts in different ways.

Since ShareMusic is focusing on persons with disabilities I present some research results on the everyday life of people with disabilities in Scandinavia to find that all the reports find that deprivation is a central part of the lives of

most persons with disabilities, especially when it comes to being able to take initiatives and to manage your own life. Access to arts is one of those problems, and two of the research studies I refer to focus especially on people with motor disabilities, the main focus group for ShareMusic.

Finally in the background part of the report, I reflect upon the learning element in the courses, since, after all, a course is an educational activity where people are expected to learn something. I also make the connection between therapy and learning since for many persons with disabilities, what society offers in general are different forms of therapy but when we study the different types of therapy we find that they often can be considered as educational in their form and content.

The second part of the report focuses on the description of the course, based upon my interviews, discussions etc with all the other people participating in the course. I try to find the essence of that specific course as well as the course as representative for a typical ShareMusic course. I discuss the inclusive aspect of the course, that although participants and assistants and supporters are clearly defined, the course succeeds in making all the persons feel like one main group.

In my talks I find that almost everyone experiences very positive new things during the week and that the very intensive atmosphere does not make people tired, rather filled - like cups. However, in certain instances cups can run over, an experience which I had myself once or twice during the week. However, all the openness between participants made it very easy to connect to anyone else and to find someone who could help you to handle the overflowing cup so as to assimilate the content more easily.

I finish this part with a personal reflection of my own feeling of taking a leap within the course, since being creative and being a part of an artistic experience, always means that you have to take some sort of leap, not being an experienced artist, which neither I nor the regular participants were. In my personal reflection I remark that this "leap" and this atmosphere had a sort of therapeutic effect on me also and that the so called objectivity from the natural sciences has no direct place in a study where you participate on the same terms as anyone else.

The final part of the report consists of a discussion round some of the themes which I have found from my data and my reflections. The themes are as follows:

Participation

Creation

Learning

Sharing

Communication

Development

Becoming whole

About identity and integrity

Through short discussions around every theme I find that ShareMusic offers a participatory approach where creation and learning are the results of the sharing and communication which the typical course offers and that this offers a great possibility for personal development, of becoming "whole" in the sense of growing and developing which in the end is a way of widening and deepening one's identity and integrity. Since I stated, partly based upon the research reports mentioned, that the daily life of someone with a disability easily is filled with deprivation and barriers, activities that give you the opportunity to grow and to really find yourself and your possibilities are invaluable. And there I find a ShareMusic course to be exactly that type of invaluable resource.

I have filled the report in Swedish with metaphors which is difficult to translate into English so that the intrinsic values become clear. However, I grew up in a part of the country where there are large forests, large rivers and not too many people. And in the rivers the Swedish equivalent to the river-horse lives, playing the fiddle and tempting the listener to learn the alluring music of the river and the rapids and the water-falls. To me attending a ShareMusic course, in a way it is like coming close to the fiddler in the river, very tempting, a bit dangerous, exhilarating and after you have dared to open your ears and your heart to the music you are never the same again.

Finally, the results point towards the future in the form of a number of possible or even necessary research and developmental ideas. ShareMusic is a fairly new and very dynamic organization with new ideas about the usage of art in all its forms in society. Whenever there are new ideas presented, there is

a necessity to follow and to study those ideas so as to make them understandable and usable and available to as many as possible. Therefore I have identified very briefly six possible research ideas where I want to point out that I myself and my research department would be happy to be a part of the scene and to discuss and develop any or all of the ideas briefly mentioned below:

1. Learning as a result of artistic experience
2. The importance of ICT in creative artistic work for persons with disabilities (Soundbeam, etc)
3. How to develop AAC (Augmentative and Alternative Communication) through creative artistic work
4. The connection between language development, communicative ability and artistic work
5. Studies of the reciprocal learning exchange between professional artists and persons with disabilities in their common artistic work
6. Development of personal identity as a result of artistic work
7. Analysing the further development of the specific pedagogical work-model developed by ShareMusic.

The final idea could be seen as a framework-idea for any sort developmental project.

Research reports published in the series Technology, Communication and Disability ISSN 1102-7967, ISRN LHS-SPEC-H--No--SE

Reports 1-10 published at Stockholm University ISRN SU-PED-R--NoSE

1. Bildtelefoni och Förståndshandikapp. Brodin, J. & Magnusson, M., 1992, 26 pp
2. Teknologi och Människor med Funktionsnedsättningar Brodin, J. & Magnusson, M., 1992, 36s
3. Telecommunication for People with Mental Retardation. Requirements and Services. Brodin, J., 1992, 22 pp
4. Still Picture Telephones for people with Aphasia and Mental Retardation Brodin, J. & Magnusson, M., 1992, 22 pp
5. Videotelephony and Disability. A bibliography. Brodin, J. & Magnusson, M., 1993, 79 pp
6. Virtuellt Verklighet och Handikapp. [Virtual reality and disability] Magnusson, M. & Brodin, J. 1993, 34 pp
7. Minitrial. A limited study of the use of Videotelephony for People with Moderate Mental Retardation. Brodin, J., Fahlén, M., & Nilsson, S-H., 1993. 27 pp + app
8. Kommunikativ kompetens. En begreppslig utredning. Brodin, J., 1993, 40 pp
9. Virtual Reality and Disability. Brodin, J. & Magnusson, M. (Eds.), 1993, 65 pp + app.
10. Ny teknik och personer med i vuxen ålder förvärvade hjärnskador. Brodin, J. 1994, 25 sid + app
11. Avlösarservice som stöd till familjer med barn med funktionsnedsättningar. En enkätstudie i 245 kommuner. J., 1995, 69 pp
12. Bedömning av kommunikativ förmåga hos personer med utvecklingsstörning. Brodin, J & Thurffjell, F., 1995, 41 pp + App
13. Videotelephones. A tool for facilitating communication and social integration for persons with moderate mental retardation. Brodin, J. & Alemdar, I., 1995, pp 128
14. Dagcenterpersonal och tekniska hjälpmedel. En kartläggning av dagcenter-personals kunskaper om ny teknik och hjälpmedel. Brodin, J. & Alemdar, I., 1996, 53 sid + App.
15. Självuppfattning hos personer med utvecklingsstörning. En intervjustudie. Brodin, J. 1997, 88 sid + App.
16. Flickor, pojkar och skrivhjälpmedel. Tillgång till personliga tekniska skrivhjälpmedel för grundskoleelever med rörelsehinder Sandstedt, E., 1999
17. Föräldrars perspektiv på avlösarservice. FAS-proj. Paulin, 1996, 68 pp
18. Avlösarservice sedd ur personalens perspektiv. FAS-proj. Claesson, I., 1996, 68 pp + App.
19. Teckenkommunikation. Stöd och information till barnomsorgspersonal runt ett alternativt och kompletterande kommunikationssätt.. Sirén, N., 1997, 66 pp
20. FamiljeStöds-projektet. En modell för avlösarservice Brodin, J, Claesson, I. & Paulin, S., 1998, 88 pp + App
21. Socialt nätverk. Vuxna personer med utvecklingsstörning och deras sociala nätverk. En intervjustudie. Projekt VITSI. Renblad, K., 1998, 122 pp.

22. Vänskap . En intervjustudie med personer med utvecklingsstörning. Projekt VITSI. Brodin, J, 1998, 52 pp.
23. Konduktiv pedagogik. Ett alternativ för barn med rörelsehinder, Lind, L., 1999, 80 pp.
24. Videotelefonen. Ett medium för socialt samspel för personer med utvecklingsstörning. Brodin, J. & Renblad, K., 1999, 194 pp.
25. La familia del deficiente mental. Brodin, J. & Rivera, T., 1999, 67 pp.
www.lhs.se/iol/publikationer
26. Juega conmigo!. El juego y los juguetes para niños con discapacidad. Brodin, J. & Rivera, T., 1999, 76 pp. www.lhs.se/iol/publikationer
27. Invandrarbarn med autism och datorer. IKT som stöd för språkutveckling och socialt samspel. Anderson, F., 2001, 58 pp
28. Att höja ribban. Förväntningar och syn på lek och träning enligt Move & Walk- Intervjuer med föräldrar, assistenter och conductorer. Lind, L., 2001, 70 pp.
www.lhs.se/iol/publikationer
29. Empowerment. Hur resonerar personer med utvecklingsstörning om inflytande, bemötande, sociala relationer samt information och kommunikation. Renblad, K. 2001, 53 pp. www.lhs.se/iol/publikationer
30. La comunicación en deficiencia mental Claves para su intervención. Brodin, J & Rivera, T., 2001, 64 pp. www.lhs.se/iol/publikationer
31. ”Lyrisk, arg och frustrerad”. Riktad kompetensutveckling för specialpedagoger/lärare inom ITiS. Brodin, J., Lindstrand, P. & Sirén, N., 2002. 64 pp. www.lhs.se/iol/publikationer
32. ”Bitarna faller på plats”. Intervjuer med tre habiliteringsteam om stöd till barn med rörelsehinder och deras familjer. Lind, L. 2002. 98 pp. www.lhs.se/iol/publikationer
33. Familjedator eller datorfamilj. Pappors och mammors syn på datoranvändning. Magnusson, M. & Westberg, A., 2002, 58 pp.: www.lhs.se/iol/publikationer
34. Det är bara att kämpa på . Barns upplevelser av habilitering, skola och fritid samt kommentarer från föräldrar. Bernehäll-Claesson, I., 2003, www.lhs.se/iol/publikationer
35. Adoptivbarn med funktionsnedsättningar. Sju föräldrantervjuer. Lindberg, M. & Brodin, J., 2003, 44 pp. www.lhs.se/iol/publikationer
36. Bibliography on Videotelephony and Disability. 1993-2003, Magnusson, M. & Brodin, J. 2002, 43 pp.. www.lhs.se/iol/publikationer
37. Att skapa genom att delta. Rapport från forskningsprojektet CREX (Creativity through Artistic Expressions). Magnusson, M. 2004, 64 pp., Även elektroniskt publicerad:
www.lhs.se/iol/publikationer
38. Några reflektioner kring lek och leksaker. Engdahl, K. 2005, 80 pp
www.lhs.se/iol/publikationer
39. Kommunikativ kompetens – begrepp och definitioner. Brodin, J. 2005, 60 pp.
www.lhs.se/iol/publikationer
40. Creativity through Participation – Report from a Research Project. Magnusson, M. 2005, 70 pp. www.lhs.se/iol/publikationer

The reports can be downloaded directly from Internet at the address above. If printed, they can also be ordered from

Stockholm Institute of Education / IOL

P.O. Box 34103,

SE-100 26 Stockholm,

SWEDEN

