EXPLORING FEMALE ART-MAKING THROUGH REFLECTIVE PRACTICE:
A MULTI-DIMENSIONAL CULTURAL, SPIRITUAL AND EMBODIED EXPERIENCE

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Abstract

This thesis explores some of the many elements and influences of lived experience that are present in acts of art-making. Reflective practice in art-making adds the intentional and purposive act of reflective learning to the experience of art-making.

In an academic context the challenge arises for a researcher to adequately represent the breadth and richness of the lived experiences of reflective practice in art-making. This breadth and richness may embrace elements of art production and influences including gender, culture, spirituality, creativity, creative processes, embodied knowing, the place of conversations and learning as a result of facilitated reflective practice. Adequate representation is particularly vital because art-makers may communicate best through non-verbal means, including embodied knowing and their art-making, rather than through words. Flexibility of approach and representation is even more important when the art-maker participants engage in various art-making areas and identify themselves as part of indigenous, dominant and/or non-dominant cultures within Aotearoa New Zealand.

In this thesis, by applying a feminist participatory approach, informed by kaupapa Māori, I affirmed that the lived experiences of reflective practice in art-making can be adequately represented in a thesis. By such means, I sought to empower the participants, including myself, by providing a process through which they might increase confidence in their own art-making practices and professional artistry.

This approach was necessary because no single or even double blending of worldviews can embrace such a range of variables. However, an interweaving of feminist and participatory, informed by indigenous peoples' worldviews, provides the scope for such a study in terms of fundamental beliefs, ways of knowing, values, issues of power, methodologies and methods. The ways of knowing include collaborative, constructed, cultural, embodied, experiential, indigenous, presentational, propositional, spiritual and subjective and writing as a way of knowing; such a range was vital to this thesis. As art-maker co-participant, I was able to engage in conversation with the other art-makers as facilitator of their reflective practice in art-making and to represent their lived experiences of reflective practice in art-making through verbal and non-verbal means and art-making, in ways that were comfortable culturally to all participants.

I represent and discuss my findings through formal academic writing, personal narrative and a DVD. The DVD includes a video montage and an image narrative that contribute to the discussion on embodied knowing (Chapter 7), a video of my own dance work, which contributes to the discussion on creativity and visual images (Chapter 6), and a copy of a poster referred to at various times in the findings and discussion chapters.

Finally, I conclude that a feminist participatory approach, informed by indigenous peoples' worldviews and including facilitated reflective practice, may have application to other fields of research and practice including other areas of the arts, teaching, sport and leisure and in the wider field of social sciences.

Acknowledgements

Kia ora koutou katoa. Greetings to you all.

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For you all and for the many others I have not named, I offer the following:

My embodied knowing in this interweaving

I work alone but am never alone.
The other women
touching my heart with articulate sensitive artists' fingers
touching my fingers with articulate sensitive artists' hearts.
Family, a warm hovering shape-shifting cloud
wrapping itself around my organs
like fingers of mist;
wanted, needed, affirmed, celebrated.
Friends, acquaintances, pray-ers
puzzled, interested, excited by my passion.
The natural world, seen and unseen,
nurturing, inspiring.
And God, a warm loving unseen spiritual presence
reaching out to infinity
yet waiting in stillness inside me
to well up and wrap around and through my bodysoulmind
with still small voice of peace
or rumbling laughing roar of exhilaration.
My self is connected to all of these
Yet I spark and leap in uniqueness.
The interwovenness of my life…
he raranga.
Kia ora.

[This poem is also presented in the image narrative on the DVD]

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Introduction to the thesis

This thesis concerns reflective practice in art-making. Since the 1980s there has been extensive research in the areas of learning, experiential learning and reflective practice. Out of this research have emerged models for reflective practice which promote effective learning and professional development in teaching (Boud, Keogh & Walker, 1985; Gibbs, 1988; Jarvis, Holford & Griffin, 1998; Kolb, 1984, 1985; Kolb & Smith, 1986; Schön, 1983, 1987a, 1987b, 1991), as well as other professional areas such as nursing (Cain, 1998/9; Charalambous, 2003) and counseling (Egan, 2001; Germain, 2003). A key element of reflective learning is the use of a reflective journal. Latterly, reflective journal writing has also been viewed as a research method and applied in the area of dance (Adshead, 1998; Barbour, 2001, 2002, 2004; Barbour & Thorburn, 2001; Bright, 2005a, 2005b, 2005c; Coe, 1998, 2001, 2003; Groves, 1999; Risner, 1995; Sheets, 1966; Sheets-Johnstone, 1999). However, although reflective practice has been acknowledged as an important means of learning, little attention has been paid to reflective practice *per se* in the context of art-making and to the specific strengths, needs and understandings of practising art-makers.

In an earlier study (Bright, 2005a, 2005b) using reflective journal writing as a method, I brought together the theories of reflective practice in learning with the practice of dance-making (Bright, 2005a, 2005b). I developed and applied a model for reflective practice to explore my own dance-making and established that I could gain important learning regarding my dance-making and applications to the field of reflective practice in dance-making. In addition, I developed a new way of representing embodied knowing in dance-making in the research context: the image narrative (Bright, 2005a, 2007b). However, there appears to be no evidence that similar studies have been carried out in other areas of art-making. Further, the exploration of reflective practice in dance-making of my earlier study was based on a single cycle of reflective learning; I recognise the need to study the usefulness of ongoing reflective practice in dance-making.

This thesis concerns reflective practice in art-making among ten adult female solo art-makers of various ethnicities and art-making areas in Aotearoa New Zealand. My role is as researcher, dance-maker (one of the ten participants) and facilitator of reflective practice in art-making of the other nine participants. I

employ a feminist participatory approach that allows me to explore important aspects of the lived experience of these art-makers such as gender, culture, spirituality, creativity and embodied knowing and to investigate conversations as a key element in facilitated reflective practice in art-making.

A challenge in such a study as a Doctor of Philosophy is determining an appropriate philosophical framework within academic research. Feminism offers a broad approach to research that can embrace all of the elements of lived experience and provide opportunities for the voices of women and other marginalised groups of women and men to be heard in the research context. However, participatory and indigenous peoples' worldviews offer additional important perspectives relevant to art-making among women of a range of ethnicities in Aotearoa New Zealand. Thus, the breadth and richness of the lived experience of art-makers, expressed during the processes of reflective practice in art-making, can be represented through an interweaving of feminism with participatory and indigenous peoples' worldviews; I call this a feminist participatory worldview. Because this feminist participatory approach is informed by indigenous peoples' worldviews, the list of clearly articulated ways of knowing is expanded to include such areas as spiritual, indigenous and cultural as well as constructed, collaborative, embodied, experiential, presentational and subjective ways of knowing and writing as a way of knowing. An extended epistemology such as this allows inclusion and acknowledgement of the wide range of aspects influencing the lived experience of reflective practice in art-making among female art-makers (as discussed in Chapter 2).

Key features of feminist participatory inquiry include the need for transparency and reflexivity on the part of the researcher and collaboration with the participants throughout the research process. Therefore, in the following two sections of this chapter, I introduce myself and the other participants introduce themselves. In my autobiography, as a feminist, I seek to be transparent concerning my own history and my roles as researcher, dance-maker participant and facilitator of the reflective practice of the other nine participants. However, by presenting my own autobiography and inviting the other participants to introduce themselves I demonstrate and metaphorically embody the aims of feminist participatory inquiry. Further, these particular female art-makers are willing to have their identities revealed through use of their known or professional names,

photographs, mihi[1] and autobiographical details; this self-revelation may be explained by their roles as known and emerging art-makers in the public arena and by their commitment to this thesis. Their introductions vary in length and content since the participants were given only broad guidelines about introducing themselves.

Following the autobiographies, I present the research questions and outline the structure of this thesis and the content of the remaining eight chapters.

Introduction of the researcher/ participant/facilitator

My personal history involves a number of areas relevant to this thesis. Of relevance is my commitment as a feminist, engagement in adult education, particularly in the area of reflective practice, many years experience as a dance-maker, a lifelong interest in other arts and a long-standing involvement in languages and cultures other than my own.

Of prime importance is that, as a feminist researcher/co-participant, I am conscious of how my subjectivity, my personal history, influences my research (Barbour, 2002, 2004, 2006a; Janesick, 1994, 2000, 2001; Richardson, 2000, 2004; Ryan, 2001; Stanley & Wise, 1990). As mentioned above, I undertake three different roles: researcher/co-participant, dance-maker participant and facilitator of the reflective learning of the other participants. To narrate the history leading to my present role as researcher/co-participant I need to refer to my dance-making and to my involvement in adult education which led to development of skills as a facilitator of reflective practice. Further, emergence of these roles is linked to my family, my upbringing, my culture and my interest in culture both in terms of the creative and performing arts and of other peoples' lived experience. The interwoven nature of my life reflects the interwoven-ness of the key elements of this thesis and of feminist research in general.

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[1] A glossary of Māori words and phrases and approximate English translations is presented in Appendix 1.

Debbie Bright

Pākehā of Aotearoa New Zealand. **Researcher/co-participant, dance-maker participant, facilitator of reflective practice of other participants**

I was born in Havelock North, Hawkes Bay, Aotearoa New Zealand. I was the second of four children with an older brother and two younger sisters. My family roots reach back into Celtic, German and English origins. Family stories also hinted that we were related to one of the Māori families nearby. My paternal grandparents called England 'home', even though they were both born in Aotearoa New Zealand. My paternal grandfather bought a farm in Hawkes Bay. As a young woman, my maternal grandmother had immigrated to Aotearoa New Zealand from a small village in Yorkshire, England, and married a third generation New Zealand builder. Some years my grandmother's senior, this grandfather died before I was born and my grandmother continued to work as a clerk in an office in Hastings. During my childhood, I was immersed in a Pākehā New Zealand farming context while being enriched by stories of England. Therefore, from my earliest years, I was aware of and interested in a range of cultures, particularly those from which I was descended (actually and possibly) and in emulating my maternal grandmother by taking my place in the work force, alongside having a family.

For many years, my father was an agricultural contractor, until he assisted with and eventually took over his father's farm. However, as a young man, he had begun a degree in engineering and continued to be a creative and practical man who designed and built a variety of machines and tools for use in his work and family life. My mother, in some respects, did not conform to the expected female roles of her era because she undertook tertiary study. However, she gave up both formal education and her profession as a primary school teacher once she was married and became pregnant. I gained the impression from both parents that my father believed that he should be the sole bread-winner. Nevertheless, as children, we were all encouraged to reach our potential in education and it was never suggested that we girls were simply being groomed for

marriage. Hence, the examples of my parents and their attitudes towards education for both their sons and daughters encouraged me to recognise my academic ability and to pursue education accordingly. In addition, the demonstrative love between my parents and the affection and warmth shown to us children was an attractive model of heterosexuality, marriage and family.

From a young age, I was passionate about the arts in general and dance in particular. My earliest memories include my attempts at organising my somewhat reluctant brother and sisters into performances of music, dance, drama and gymnastics items to be performed for our parents and grandparents on Christmas afternoons. However, although many creative and performing arts have been an important part of my life, I cannot remember a time when I did not want to dance. I began ballet training as a five year old as there were ballet classes held in our local church hall. I completed all the ballet grade exams, mostly with honours, and spent several years dancing at what was known as major level— professional training in ballet, including pointe[2] work. Late in my school years, I added modern and jazz dance to my ballet skills. However, my parents were very clear that their preference for my future lay in the academic world, not in the arts[3]. Therefore, I had to exercise discipline and some strength of will to excel at my academic work and, at the same time, to convince my parents that I should keep up my dance training. Moving away from home to the nearest university, I continued to fit my dance training around my university studies.

From a young age I also felt drawn to people of non-English-speaking backgrounds. In my final year of school, I joined the "Māori Club" (kapa haka group) and learned waiata, waiata a ringa and poi. I felt warmly welcomed and accepted in this environment and in the places we performed. In addition, I studied French and German language and literature at university level. I discovered that by learning the language of another people, I was able to gain some insights into how those people thought and understood the world. This broadened my awareness to recognise that there were many more ways of seeing the world than the one in which I had grown up and that 'my way' was not always the best way.

The opportunity to learn to speak te reo Māori did not arise until I was married and having a family. My husband Stephen is of Ngāti Kahungunu and

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[2] Pointe work refers to the French term "pointe"; the female ballet dancer stands on the tips of her toes in especially constructed shoes.
[3] My parents' financial situation may also have influenced them in encouraging me towards (at that time) government-funded options of traditional tertiary education rather than arts training.

Rongowhakāta descent, in addition to various European and Jewish roots. We chose to send our three daughters to kohanga reo, as a way of exposing them to the richness of a wider cultural upbringing and to their Māori language and heritage. Whereas Stephen and I were essentially raised and educated in a Pākehā context, we wished for our daughters to grow up and be educated in such a way that they might feel comfortable in both Māori and Pākehā environments; Rebekah, Rachael and Hannah now express their appreciation for this[4]. While our daughters attended kohanga reo and primary school bi-lingual and total immersion classes, I also began to learn te reo Māori.

Stephen and I had married as soon as I completed my third year of full-time study for a Bachelor of Arts degree. Initially we studied and worked in the same institutions and schools. We had been married for seven years before we began a family and, during our daughters' growing up, I danced, taught aerobics, gained a Diploma in Sports Studies and became a tutor in Adult Education. I continued to pursue a career in adult education and dance because, unlike my father, my husband did not believe that he must be the only earner. We viewed (and still view) our relationship as a partnership based on our desire to share intellectually, spiritually, affectively and professionally, as well as in the usual areas of living together and having a family. In fact, when we began to have children, we both expressed the desire to work part-time in the paid work force and spend the rest of our time with the family. However, the social forces and employment opportunities of the time did not allow for this kind of flexibility (Ryan, 2001). In the areas of tertiary teaching in which Stephen excelled there were no possibilities of either part-time work or job-sharing. Therefore, we were forced to opt for the more traditional roles of Stephen working full-time while I focused on the children. Around our young children's needs, I fitted in part-time aerobics teaching, dance, directing small dance-drama productions, study, handcrafts, learning to play the piano and to speak te reo Māori. Thus, my own history reveals my interest in and valuing of cultures other than the dominant culture of Aotearoa New Zealand, my involvement in the arts and adult education and a feminist philosophy which led me to desire both family and vocation (a desire echoed by my husband).

Meanwhile, as our involvement in the local Ngāti Toa hapū in Titahi Bay where we lived continued, we both moved on from teaching at Mana

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[4] In keeping with her Judeo-Christian and Māori heritages, each daughter has a Hebrew first name and a Māori second name.

College. Stephen took on a teaching and leadership role at Whitireia Community Polytechnic in Porirua and I undertook relief teaching at Whitireia. When we moved our family to Hamilton in 1993, we were accompanied by senior staff and Māori, Samoan and Cook Island elders from Whitireia and handed over to the Tainui people on the marae at The Waikato Polytechnic[5]. We stayed overnight on the Polytechnic marae and I still re-live in my mind the sense of grief of parting from old whānau and of being lovingly embraced by new whānau. During the final gathering, our family stepped across from the manuhiri, joined the tangata whēnua and farewelled our friends. I felt enormous privilege and a sense of belonging from having been honoured in such a way. I recognised that an event such as this allowed me to fully experience and process leaving and arriving. I know of nothing in Pākehā culture that can achieve this so well.

Having moved to Hamilton in 1993, I opened classes in aerobics and dance for adults. I also developed and delivered an exercise and confidence-building programme for kohanga reo groups, in te reo Māori, and a similar programme, in English, for home-schooled children. These sessions were held at a kaupapa Māori educational centre in Hamilton. In April 1994, I began tutoring in Adult Education at Waikato Institute of Technology and continued in this role until mid-2006, when I began study for this PhD. In Adult Education, I taught for the Certificate in Adult Teaching and specialised in the areas of learning styles, reflective practice and Invitational Education. Meanwhile, I completed a Diploma in Sports Studies from the University of Otago, attended contemporary dance classes run by Unity Dance Collective at the University of Waikato, joined a local ballet school, completed further ballet examinations and performed in dance and musical theatre productions. Thus, my life illustrates my continued interest and involvement in education, dance and the arts, including Māori education and arts.

In addition, I had the opportunity to bring together my dance and my Christian faith; I undertook extensive teaching and performance work in churches, conferences, schools and community events in Aotearoa New Zealand and abroad. In 1988, the Christian Dance Fellowship of New Zealand had been formed as an offshoot of the International Christian Dance Fellowship. From 1996-2000, I was national coordinator of the Christian Dance Fellowship of New Zealand. In this role, I coordinated and envisioned a national creative and performing arts conference in Gisborne in January 1999. Tangata whenua members, mainly Ngāti

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[5] Now Waikato Institute of Technology.

Porou, with an interest in dance and other arts, agreed to host this event. Our aim was to engage in art-making within Māori protocol and also within the aims of the Christian Dance Fellowship. The theme was reconciliation and throughout the week-long conference we endeavoured to maintain both Maori and Pākehā identities in all that we did. Our final act of reconciliation was a dawn service on the beach during which we undertook a re-enactment of the arrival of the first Pākehā in Gisborne. However, whereas the original encounter in the 1800s involved misunderstandings and tragedy, our re-construction included invitation and welcome by the tangata whenua and actions and attitudes of respect and humility by the 'newly arrived Europeans'.

As national co-ordinator of the Christian Dance Fellowship of New Zealand, I also became a member of the committee of the International Christian Dance Fellowship. Thus, once I completed my time as co-ordinator in New Zealand, I continued as an elected member of the international committee. This international role led to numerous opportunities to travel to other countries, living briefly with local people and teaching and performing dance. These countries included Australia, Singapore, Malaysia, South Korea, Israel, England, Costa Rica, Suriname, Western Samoa and the United States of America. Although I generally did not understand the national languages, I enjoyed the sharing of humour, music and dance, together with watching, smelling, touching, tasting and listening to aspects of local life to which I was permitted access. Although I was always aware of being the outsider who might only be briefly tolerated or ignored, I developed intense respect for the people with whom I came in contact. My sense of wonder has continued to grow concerning the pressures, history, diversity, colour and creativity through which other people view and experience their lives. My involvement in Christian-based arts both in Aotearoa New Zealand and internationally demonstrate my continuing engagement in the arts, adult education and cultures other than my own.

Finally, although dance and the arts surrounding dance have remained my prime focus, I have had some exposure to many other areas of the arts. I have already mentioned my involvement in kapa haka, singing and piano-playing. In addition, I have had varying degrees of experience in other arts and hand crafts such as knitting, sewing, pottery, drawing, painting, spinning, weaving, guitar-playing, song-writing, singing, choral and stage musical performance, poetry and other creative writing, graphic design, tāniko and

harakeke weaving, carving, design in theatre lighting, costume and sets and theatre production and direction. I also married into a family of which many members are engaged professionally in arts such as pottery, painting, weaving and fabric arts, film-making, writing, photography, music, film make-up and creative cooking. Thus, although I have focussed on dance, I am interested and have some knowledge in a range of arts areas.

Through the above outline of my own history it can be seen that this thesis arises out of my feminist understandings and my experiences of family, dance- and other art-making, Māoritanga and other cultures, adult education and reflective practice. This history enables me to embrace the multiple roles of this thesis as researcher/co-participant, dance-maker participant and facilitator of the reflective practice in art-making of the other participants. I am writing this autobiography at home surrounded by the sounds, tasks, people and pets of my household. That I am writing at home rather than in a university study room further illustrates my feminist positioning in practical everyday life as I undertake research and construct meaning out of that research. Much of my reflection on my reading, writing, observing, hearing and sensing occurs as I do household chores or drive the car. I discuss what I am reading and discovering with my husband and daughters, clarifying my thoughts as I interact. Both Stephen's and my parents are now dead and, therefore, could not be consulted concerning this autobiography. However, I requested that Stephen and our three daughters read my writing and assure me that they were comfortable with what I had said about them. In all of these ways, I am engaged in a feminist approach to research.

Finally, it is evident in my history that, while there are connections between my current role as researcher/co-participant and my academic education, the role of researcher that I undertake in this thesis cannot be separated from my training in dance-making and other creative and performing arts. Similarly, my role as facilitator of reflective practice cannot be separated from my academic background but, in this thesis, it also cannot be separated from my experience in life and as an art-maker. In addition, my background as a facilitator in adult education has given me skills relevant to the roles of researcher/co-participant and facilitator of the reflective practice in art-making of others. In summary, the interwoven-ness of the different areas of my life mirrors the interwoven nature of a feminist participatory worldview.

Introductions by the participants

In this section the other nine participants briefly introduce themselves. All participants have chosen to use personal and/or professional names and all have agreed to have photographs and video footage included in this thesis. As noted above, length and detail of autobiography varies among these women; I gave only broad guidelines for these autobiographies, allowing each woman to decide what she wanted to reveal of herself in this context and what words she wanted to use.

Vyonna Berryman- Conrad
Tainui
Composer and performer (commercial music[6])

"Kahore he tarainga tahere i te ara
You will not be able to fashion a bird spear on the road

The bird spear must be made before leaving home otherwise one will die of hunger.
This proverb reminds us that preparation at any level is vital to success; especially if you want to be a professional musician.

Tainui te waka
Taupiri te maunga tapu
Waikato te awa roa
Waikato te iwi
Ngati Whawhaakia toku haapu
Te Kauri te marae
Rahui Pokeka au
Kirikiriroa te kainga noho
Vyonna Berryman-Conrad te ingoa.

Like most people, I wear several caps of responsibility. My high priority responsibilities are: a mother of three, a school teacher and a professional musician. These roles fill my life with colour, happiness, character, a huge sense of achievement and the odd grey hair. For the purpose of this biography I'll briefly describe my role as a school teacher and professional musician.

I began teaching in 1992 at Waikato Technical Institute in the Maori Performing Arts programme. I taught the music components which included music theory, music performance and music business. In addition to the music

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[6] Commercial music refers to popular songs played live and on radio and sold in shops or on internet.

components I also taught audio engineering and drama/theatre. I understand the passion/addiction associated with art forms and artists. I'm aware of the hours and years spent on refining artistic technique in the quest for developing one's creative voice. I know the process is different for everybody but there are certainly commonalities. As a teacher I witnessed the thrills and spills as students discovered, developed, succeeded and failed in their artistic endeavours. As a teacher I learned that the three most important factors for being an artist are:

1. to keep going
2. put the hours in (practise)
3. up-skill

I've been performing professionally for 30+yrs as a vocalist/musician. When I was 12yrs my uncle gave me a halfpenny to sing for the cows while he was milking. A week or so later, my cousins paid me a penny (twice the value of a halfpenny) to shut up.

Currently, I'm in a duo and we have been playing every weekend for the past 3yrs, i.e. Friday and Saturdays sometimes Sundays. We play extensively throughout the Waikato, Auckland, Bay of Plenty and King Country. I love it because it keeps me in form, keeps me current, and we play the music we love. Furthermore, the money is great and meeting people is awesome. Over the years I have worked in many bands, this is my first time in a duo and I love it. However, I miss the live band sound, I miss the 3 and 4 part vox harmonies but working a duo is so much easier than a 5piece band. The main reason I love being a performing artist is because of the "rush" you get when the audience loves your work. There isn't enough room to discuss or explain the "rush" in this biography but it is exhilarating, inspiring, encouraging and mind blowing.

I couldn't end without acknowledging the many people who have inspired me. My mother's family filled our home and lives with beautiful music and singing. My nana played a mean piano and played for the Copper Trail dances in the Wairarapa. My aunty Bessie Couch was the first Māori female jazz pianist. On my fathers side Te Puea Herangi is attributed with having started the first successful Māori Show Band TPM at a time when there wasn't a recognised NZ Music Industry. My cousin Michael McGifford sang opera in New York, my nephew Leon travels the world singing. My whānau love to sing and they love music. Clearly, my talent didn't just fall out of the sky and hit me on the head. The setting has always been right for me to develop musically. My mother had a

favourite saying, "Just because your father was a great League player doesn't mean you will be." That was a reminder that I had to develop my own abilities. It has taken a long time to get my musical abilities to this level and the up-skill is ongoing. I'm grateful for the setting my family provided, I'm grateful for the music we had in our home, I have been truly blessed."

Wailin Elliott
New Zealander of Chinese descent
Painter, potter, sculptor, printer, publisher, sericulturalist[7]

"I was born and brought up in the borough of Newmarket in Auckland. My schooling at Epsom Girls' Grammar played an important role in my life, teaching me about literature, art and music. It was here that my interest in pottery was fostered and where the art teacher, May Smith, helped and encouraged me to attend a summer school held annually by the University of Auckland Adult Education. This was where I met and became friends with Helen Mason, Barry Brickell and Len Castle; they helped and encouraged me to carry on potting.

I became a fulltime potter and started selling my pots at Browns Mill, the first craft co-operative in New Zealand. This opened in 1968 and the artists/craftspeople sold their wares when it opened two days a week on Fridays and Saturdays. This was a wonderful thing for Auckland as nothing opened over the weekend and Browns Mill became the place where people gathered. It was extremely busy and lively. Buskers would perform and shows and fashion parades of clothing made by the stallholders were popular. I spent 11 years making and selling my pots there, before moving on with my husband Tom, a woodcarver, to open another craft co-operative in an old sawmill in Albany over the weekends. By this time we had moved from Titirangi to Coromandel to live where I had a

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[7] A sericulturalist raises silkworms and processes the silk.

studio at the Driving Creek Railway and Potteries. As well as travelling to Auckland, Tom and I opened a showroom of our wares at our home.

The New Zealand craft scene was very active up to the time of "Rogernomics" when the Labour government removed restrictions on overseas pottery and this caused an influx of cheap imports from Asian countries resulting in a slump for New Zealand pottery sales and it became difficult to make a fulltime living from craft work.

Having been a spinner and weaver as well as a raiser of silkworms, I have put aside my spinning and weaving for the moment though I still raise silkworms. Nowadays I still pot – though not fulltime – and paint, as well as keeping up my interest in handpress printing and making books. I am still at Driving Creek Potteries, although today I help manage the Railway. I am also a trustee of the Driving Creek Wildlife Sanctuary Trust.

Though my interest is in the arts and conservation, it is my strong faith that gives me inspiration and the desire to carry out my art."

Hinerehua
*Ngātokimatawhaorua /
Mataatua ki te Raki, Tainui,
Te Arawa*
Musician, composer, poet

"For this photograph, I deliberately chose to stand in front of the poster, a symbol of one who values words and their place in manifold languages.

Nā wai tōku reo waiata, tōku reo tuhituhi? Nā rātou katoa i poipoia te kupu i roto i ahau; he reo tuakiri, he reo *māreikura.* Ahakoa i tipu ake au i te riu o Waikato, i noho tonu ahau i waenganui i ngā mita o oku waka. Nā reira, rongo ake ki aku tupuna o tēnā waka o tēnā waka – pērā ki 'hakarongo' o te Raki, ā, ki, 'tētehi, tēneki' o Tainui me Te Arawa.

Although I grew up in Waikato, I was surrounded by the dialects of my inheritance – ko Raki, ko Tainui, ko Te Arawa. This often comes out in my

singing and continues to influence the way that I write. This inherent way of being, doing and knowing cannot be separated from who I am. It is the language of me, it is the language of *māreikura*, or female personification of being.

I am an Academic Learning Advisor and Learning Consultant, which is a profession that is often left-brain systemic. However, I am able to incorporate into my teaching practice intentional ways of learning through my art forms. For example, at the beginning and end of courses that I run we will include waiata (singing) and karakia (prayer); we provide opportunities to share tētehi ki tētehi (one to another) through formal/ informal speech, proverb, etc in English and Māori languages. We also use a lot of hands-on learning as opposed to lecture-style transfer of knowledge, and I am attempting to curate the content in a way that engages the student through their own preferred learning mediums (tactile, visual, aural, reading).

My artforms (singing, writing) balance my life and ways of being. Although I have a strong propensity towards remaining in left-brain paradigms when working, I find that I gravitate toward right-brainers who keep me connected.

My family are a mix of left and right-brainers which gives us room to create, discuss and debate in all forums of our whānau life. For myself and my artform, I see myself as being more the slow-burning ember that is constant in its warmth, neither overpowering or under tempered, sometimes gathering heat, sometimes needing to be fueled."

Rowena Monk
New Zealand European
Creative craftswoman

"I was born and raised in Hamilton New Zealand, where I now live with my husband and three teenage children.

For this project I completed a very simple quilt which seemed to be linked with my childhood memories of my grandmother. My Nana was a talented craftswoman, who was able to turn her hand

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to many things. She would create items of clothing out of anything available, including re-inventing new garments using fabric from unpicked used clothing. Everything had more than one purpose and nothing was discarded.

I enjoy collecting things from past times - old jewellery, vintage furniture, old chiming clocks and vintage clothing. For me, these items have so much more personality than new things. I enjoy being surrounded by items with character or quirkiness, and like to display them in my home, along with some of my own artworks on walls, beds and chairs. However, I give most of my craft work away to others — the pleasure is in the making.   Others are just bought out at times, to be 'stroked', 'admired' and appreciated! I also have an extensive collection of fabrics, beads, trims and other beautiful items, some of which may be used in future craft projects."

Ruth Port
*Te Rarawa, Te Aupouri, Pākeha***:**
Weaver (raranga)

"Ko Orowhana, ko Whangatauatia oku maunga
Ko Rangiheke toku awa
Ko Karirikura toku moana
Ko Te-One-Roa-a-Tohe toku tai
Ko Mamari, ko Ngatokimatawhaorua oku waka
Ko Te Aupouri , ko Te Rarawa oku iwi
Ko Ruth Port taku ingoa
Nga mihi aroha ki a koutou katoa."

I have been weaving for 9 years. Nga mihi nui ki oku kaiako Rangi Brodie, Te Kaahurangi Maioha and Heeni Kerekere for all your guidance, support and great teaching over the past 9 years. You have all gifted much to me.

Weaving has taken me to many places throughout Aotearoa as well as the the UK running weaving wānanga. I am and have been the kairaranga at The Old School Arts Centre in Whaingaroa/Raglan since 2006. Nga Hua o te Rito is our local weaving roopu and I have been on the committee for several years running hui here in Whaingaroa/Raglan and our annual hui at Kawhia which recently celebrated its 10th Anniversary. I sit on the Raglan Community Arts

Council so that weaving can have a voice in our community. I have held this position since 2007 and it is important to me that Maori weaving receives the recognition and exposure that the art deserves.

I have demonstrated over many years my passion for the art of weaving. This is both as an individual on a personal journey of exploration within a time honoured art and as a skilful and successful tutor inspiring and inviting others to become part of a beautiful whariki. This whariki has no limits and allows each weaver's unique essence to be expressed and valued as an integral part of the whole. Raranga for me is a way of life- In fact- IT IS MY LIFE!

I have been fortunate to have been an Artist in Residence at Te Mata Primary School for 10 weeks and the Inaugural Artist in Residence at Hamilton Girls' High School for 10 weeks. Recently I have been invited to visit the British Museum to run workshops and do demonstration weaving of kete as part of their July 2010 programme."

Hana Hanatare Tahana
Tainui, Taranaki
Weaver (raranga)

"My passion for weaving grew from several desires, one of which was to engage in weaving as a platform to celebrate and advance indigenous knowledge. Watching my grandmother weave was the impetus of my interest in weaving as a young girl. However the fruition of this interest was realised over the past 4 years through Te Wānanga o Aotearoa rāranga/weaving programmes and community based rāranga /weaving wānanga. I am inspired by the intricacy and quality set by our tupuna; and the exploration of weaving as an art form while still maintaining the integrity of traditional resources, processes and weaving techniques."

Cheri Waititi
Ngāti Porou
Artist (painting, drawing, photography, sculpture, poetry, etc)

*"Ko **Tuwhakairiora** te whare tipuna,*
*Ko **Hinemaurea** te marae,*
*Ko **Te Aotaki** te tangata,*
E noho ana au i raro i te maru o
***Patangata** te maunga,*
*Ka rere te awa o **Wharekahika***
*Ko **Ngāti Porou** te iwi,*
*Ko **Te Whānau-a-Tuwhakairiora** te hapū,*
*Ko **Horouta** te waka,*
*Ko **Wharekahika** te papakainga*
Te taha o toku papa – ko Ngāti Porou, Nga Puhi me Koterani (tona koka), ko Tenemaka (tona matua) – ko te whānau Jensen
Te taha o toku koka, ko Ngāti Porou – ko te whānau Pokiha (Fox)
Te taha o oku tipuna, ko Ngāti Porou (te whānau Tipene no Wharekahika me te whānau Pokiha no Te Araroa), ko Ngā Puhi (te whānau Tipene me Haare no Motukaraka me Mangamuka), Koterani (te whānau Harris), Tenemaka (te whānau Jensen no Thise - Jutland - Denmark), Ngāti Kahungunu (te whānau Potatau no Heretaunga), me Ngai Tuhoe (te whānau Haare no Maunga Pohatu me Waikaremoana)
Te taha o toku matua whangai, ko Ngāti Porou me Te Whānau-a-Apanui (te whānau Waititi (tona papa) no Raukokore me Waihau Bay me Whangaparaoa), ko Ngai Te Rangi (te whānau Hiamoe (tona koka) no Waikari – Matapihi - Tauranga).

I am a lecturer in Arts Education and the Visual Arts in the Arts and Language Education Dept of the School of Education at the University of Waikato. I take every opportunity to contribute my 30 plus years of education of teaching experience in primary, intermediate, secondary and the past 13 years of tertiary teaching. I am responsible for pre-service primary art education papers as well as visual arts optional papers covering undergraduate and graduate papers. I teach online in visual arts as part of the School of Education Mixed Media Programme of online teacher training. My personal art work spans painting, photography, print and sculptural responses to historical and contemporary cultural and artistic issues I face as a Māori woman and artist. Research interests in the "Ways of Knowing" and the "Potential in Knowing" especially within the concept of "TE KORE" - the "Space of Potential in the Unknown". Current interest into the "Way of Knowing" the knowledge and basis behind capturing a photographic image and creating another image from it then, originally captured through black and white photography. I share my cultural and leadership skills, understanding, talent and

knowledge in foundation building, development and maintenance within my own institution, community, educational, artistic and cultural institutions locally, regionally, and nationally."

Andrea Wilkinson
New Zealand resident
Graphic and digital designer

"My name is Andrea Wilkinson. I grew up in the American midwest and now live in Hamilton, New Zealand, after several years spent in Antwerp, Belgium. Creative practice has always been a part of my life, from drawing during sermons on Sunday mornings in church through to art classes from kindergarten on through to high school. I had never seen Art as a viable means to make a living, but while at university, I found out about design and ended up double-majoring in Art and English. After several years of working in industry, I went to graduate school in Belgium and three years later I moved to Hamilton to teach at tertiary level where I not only teach in design, but also teach across disciplines and in areas of new media. As a fulltime lecturer and researcher, the practice of 'making things' is less what I do full-time; this allows me, in down time, the chance to explore various media in a non-commercial function. I live with my partner Eva and our cat, Edward."

stefanie young[8]

New Zealand European
Artist (photography, drawing, painting, etc)

"I was born in Auckland, New Zealand and am from a family of six. Learning and being extended in knowledge and participation has always been really important to me From school to university, I got immersed in almost everything I could from music to

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[8] stefanie young uses lower case initial letters for her professional name. Therefore, this will be the convention used in this thesis.

sports, science, acting...anything that was interesting and challenged me to explore a little. Sciences were my initial degree at Auckland University, then sport led me to London at 19. I competed in squash at a national level and coached in London and Germany in my early 20's until I returned to NZ to 'do something more productive with my life'. I trained and worked as a journalist upon my return from the UK. Through journalism I became interested in photography and, as a result, changed direction completely in my late twenties and undertook study in fine arts. I enjoy working in a range of art-making areas, particularly drawing and painting and, of course, photography and I am interested in the conceptual – the ideas, context and 'manual' aspects of art-making. Accepted into Pratt Institute in New York, I studied for my Masters of Fine Art, it also gave me opportunities to gain scholarships to study and work in Italy which I loved. The experience of post-graduate work in such a vibrant city gave new breadth to my ideas and practice as an artist – much learning is certainly obtained outside of the classroom! I have representation of my photographic works in a Chelsea gallery in New York; the above photograph was taken to accompany the first New York exhibition. I continue to write, teach, make art and exhibit both on home-ground and international galleries. Although I now live and lecture in Media Arts at Waikato Institute of Technology, it is important for me to continue exhibiting and connection with international-based venues as well as take opportunity to be an active artistic member of my regional community."

Summary

In this chapter, a feminist participatory worldview provides the framework for research with women, all prepared to be identified by name and photograph and all willing to submit their own autobiography for this thesis. In addition, all of the women are solo art-makers from a wide range of art-making areas and live in the Greater Waikato Region of Aoteroa New Zealand. While they have been aware of the presence of the others during the study and preparation of the thesis, few of them have met; I am the point of contact for each woman in her reflective practice in art-making. Finally, the women represent various ethnicities including Māori and Pākehā/Europeans born in Aotearoa New Zealand, a New Zealander of Chinese descent and a New Zealand resident born in the United States of America.

Reflective practice in art-making

The key question of this thesis is:

How is reflective practice useful in art-making?

In order to address this key question, I pose five focus questions which become central to the findings and discussion chapters, Chapters 5 to 8. The focus questions are:

1. How do art-makers communicate aspects of a) production elements and b) wider lived experience during the processes of reflective practice in art-making?

2. How does reflective practice increase understanding of creativity and creative processes in art-making?

3. How does use of images assist creativity in ongoing reflective practice in dance-making?

4. How is embodied knowing, a strategy of reflective practice, communicated by art-makers?

5. How do conversations assist reflective practice in art-making and ongoing reflective practice in dance-making?

However, in order to address the key and focus questions of this thesis, I lay the philosophical, literary and methodological bases necessary for such a task in Chapters 2 to 4.

In Chapter 2, I introduce a feminist participatory worldview, the philosophical framework for the study of reflective practice in art-making. The feminist participatory worldview employed in this thesis is an interweaving of feminist and participatory understandings, informed by indigenous peoples' worldviews. I highlight Māori worldviews and approaches to research because this thesis is situated in Aotearoa New Zealand, the home of indigenous Māori peoples. Having introduced the particular blending of worldviews of this thesis, I then introduce the fundamental beliefs, ways of knowing, values and issues of power pertaining to each worldview. The diversity in ways of knowing are of vital importance to this thesis since it concerns reflective practice in art-making among female art-makers.

I present a review of literature, in Chapter 3, beginning with reflective practice, adult learning, creativity, spirituality and embodied knowing. Next, I introduce the broad field of art-making while focussing specifically on the two

areas of contemporary dance and Māori weaving (raranga) as examples of western and indigenous creative and performing arts. Following this, I discuss art-making and creativity, spirituality and embodied knowing, giving examples drawn from a number of the areas of art-making engaged in by the participants. Finally I draw together the threads of reflective practice and art-making.

In Chapter 4, I present the methodology and methods. Feminist participatory inquiry is an interweaving of feminist, participatory and kaupapa Māori methodologies. Therefore I discuss each methodological approach separately and then describe the blended methodology. Second, I describe ethical considerations including recruiting participants, obtaining informed consent, confidentiality, participants' right to decline to participate and/or to withdraw and potential harm to participants. Third, I outline the key research question and focus questions. Fourth, I discuss the specific methods employed in this thesis: art-making, writing, facilitated conversations, video and photographic images and sound recording and embodied knowing. For each method I provide a general description and then how this method was used in this particular study. Finally, I outline analysis and presentation of findings undertaken in this thesis.

Chapters 5 to 8 comprise the findings and discussion chapters. In Chapter 5, I address focus question 1 through presentations of findings in the areas of how art-makers communicate a) production elements and b) aspects of their wider lived experience which inform their art-making, during the processes of reflective practice in art-making. I discuss a) and b) separately and in b) I focus on gender, culture and spirituality as key areas of wider lived experience of the participants.

I address creativity and focus questions 2 and 3 in separate sections in Chapter 6. First, I propose a new approach to creative process based on the experiences of the ten participants (question 2). Then, I discuss my use of visual images and what these images reveal of creativity through ongoing reflective practice in dance-making (question 3). A video of my dance *If God, then…* is included in the DVD as an illustration of some of the points discussed in this latter section.

Chapter 7 is entitled Embodied Knowing and addresses focus question 4. I articulate findings and discussion as far as possible through writing but emphasise the nature of embodied knowing which includes the non-verbal and non-verbalisable (such as visual, auditory, taste, touch and kinaesthetic). While I

note that embodied knowing can be most fully communicated through face-to-face encounters, I provide examples of representation of embodied knowing on the DVD: a video montage and an image narrative.

In Chapter 8, I address focus question 5, which concerns conversations. I explore conversations as integral to reflective practice in art-making and ongoing reflective practice in dance-making. I include various aspects of face-to-face facilitated conversations, virtual conversations, conversations between art-makers and respected and knowledgeable elders or trusted peers and conversations with viewers/witnesses/audience members. In this chapter, I metaphorically embody the concept of conversations by presenting the chapter as a series of reflective journal entries.

Finally, in Chapter 9, I present my conclusions. I highlight the areas of new knowledge revealed through this thesis, outline the strengths and limitations of my work and offer suggestions for further research.

This is a multi-media thesis. Therefore, as indicated above, a DVD is included. This DVD contains video montage, image narrative, video recording of my dance *If God, then...* and a copy of my poster (Bright, 2008), referred to at various times in the findings and discussion chapters. However, the thesis chapters also include photographs, drawings and poetry.

Chapter 1 has been one of introductions. I have introduced the topic of the thesis and myself and the other participants have introduced themselves. Finally, I have outlined the structure of the remainder of the thesis including the DVD. In Chapter 2, I present a feminist participatory worldview, the philosophical framework for the study of reflective practice in art-making.

Chapter 2   A feminist participatory worldview

Introduction

In Chapter 1, I outlined the topic and structure of this thesis and introduced myself, as researcher/co-participant, dance-maker participant and facilitator of reflective practice. The other nine participants introduced themselves. In this chapter, I describe key elements of a feminist participatory worldview and discuss the interweaving of feminist and participatory worldviews, informed by indigenous peoples' worldviews. As a feminist participatory researcher living in Aotearoa New Zealand, I believe that this is an appropriate interweaving for a study on reflective practice in art-making among ten adult female solo art-makers from a range of ethnicities and art-making areas. I believe that a feminist participatory worldview which embraces feminist, participatory and indigenous peoples' perspectives more adequately represents the breadth and richness of the lived experiences of these ten art-makers, than would a single or even double blending of worldviews. Since I am of almost solely European ethnicity and can, therefore, be identified as belonging to the colonising, Pākeha, culture of Aotearoa New Zealand[9], I make no claims to being able to undertake an inquiry from within the worldviews of indigenous peoples of Aotearoa New Zealand. However, for this study, my roles have been as researcher, participant and facilitator of the reflective practice of a group of women of indigenous, non-indigenous, colonial and immigrant cultures in Aotearoa New Zealand. Hence, this thesis is informed by and includes key principles of indigenous peoples' worldviews, particularly those relevant to the five art-maker participants who identify themselves as Māori. Thus, these worldviews inform and add shape, texture and contrast to a study that might otherwise potentially remain embedded in, promoting and perpetuating a dominant cultural worldview (Kincheloe & Steinberg, 2008; Pyrch & Castillo, 2001).

Thus, in this chapter, I emphasise the intersections and divergences between feminist, participatory and indigenous people's worldviews. This discussion is organised under the headings: A feminist participatory worldview: An interweaving of feminist, participatory worldviews, informed by indigenous peoples' worldviews; Three worldviews/paradigms, Fundamental

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[9] I base my definition of colonised/coloniser, indigenous and non-indigenous on the United Nations Permanent Forum on Indigenous Issues.

beliefs/ontology, Ways of knowing/epistemology, Values/axiology and Issues of power.

Interweaving worldviews (paradigms)

Interweaving of worldviews is not a new practice. Lincoln and Guba (2000) refer to an interbreeding of paradigms which results in each paradigm informing another. Denzin and Lincoln (2008) maintain that indigenous inquiry "must resist efforts to confine inquiry to a single paradigm or interpretive strategy" (p. 10). Numerous writers have linked the threads of feminism and participatory inquiry and argue for the congruence of the two, particularly in their association with critical theory and political action (Lykes & Coquillon, 2007; Maguire, 2001/2006[10]; Reid & Frisby, 2008). Similarly, writers in the area of indigenous peoples' inquiry have indicated the importance of a participatory approach, since this is more congruent with the cultures of many indigenous peoples and provides a means of developing a strong platform for political action (e.g., Denzin & Lincoln, 2008; Fine, Tuck & Zeller-Berkman, 2008; Johns, 2008; Jones & Jenkins, 2008; Stonebanks, 2008). Studies based in indigenous peoples' inquiry have also embraced the principles of feminism (e.g., Borland, 2007; Cannella & Manuelito, 2008; Dillard, 2008; Parameswaran, 2008). Finally, feminist writers have emphasised the importance of indigenous peoples' paradigms in the pursuit of justice and de-marginalisation in terms of education, knowledge, power and distribution of resources (e.g., Belenky, 1996; Bing & Reid, 1996; Goldberger, 1996; Harding, 1996, 2007; hooks, 1989, 2004; Hurtado, 1996; Kim, 2007; Schweikart, 1996).

In existing research there is evidence of the meeting and intermingling of fundamental beliefs (ontology), ways of knowing (epistemology), methodology and methods in feminist, participatory and/or indigenous peoples' worldviews. However, there does not appear to be any writing which interweaves the three worldviews of feminism/s, participatory and indigenous peoples in the way demonstrated in this thesis. Moreover, there appears to be limited writing concerning art-makers and particularly reflective practice in art-making in any academic context. Kincheloe and Steinberg (2008) maintain that it is important to

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[10] Maguire's (2001) chapter is repeated in Reason and Bradbury (2006). All reference dates given as 2001/2006 in this thesis indicate replication in both Reason and Bradbury 2001 and 2006 publications. When page numbers are given, the particular year is indicated.

recognise that there are multiple perspectives in any area of research, including art-making: "Just as a complex and critical pedagogy asserts that there is no single, privileged way to see the world, there is no one way of representing the world artistically…" (p. 139). Indeed, according to Kincheloe and Steinberg (2008), it is possible that the domain of art and aesthetics can provide a useful example of the need to maintain multiple perspectives, as this domain "exposes new dimensions of meaning, new forms of logic" unrecognised in the dominance of logic in western research approaches (p. 140). Through the example of art and aesthetics, a researcher can "come to realize that art and other aesthetic productions provide an alternative epistemology, a way of knowing that moves beyond declarative forms of knowledge" (Kincheloe & Steinberg, 2008, p. 140).

Therefore, in the following sections I outline the fundamental beliefs, ways of knowing, values and issues of power, as well as highlighting similarities and differences between the three worldviews of feminism/s, participatory and indigenous peoples. Key elements of these worldviews are summarised in visual form in terms of their respective fundamental beliefs, ways of knowing, values and issues of power [Appendix 2, Table 1]. It is evident from this table that there are numerous parallels and similarities interwoven through feminist, participatory and indigenous peoples' worldviews and that there are also unique individual foci in fundamental beliefs, ways of knowing, values and issues of power. In the following sections, the key elements of each worldview are outlined individually and the parallels and similarities and the unique elements of each of the areas are highlighted.

Fundamental beliefs (ontology)

Feminism/s

Feminism arose out of the perception that non-feminist worldviews have reflected a social order in which the standpoint of white upper class heterosexual males has dominated the discourses of society (Butler, 1990; Sprague & Zimmerman, 2004). Not only have upper class white males dominated politically, socially, economically and in research, but there has been an expectation of heterosexuality (Butler, 1990). Anyone not fitting this 'norm' of upper class, white heterosexual male has been seen as "other" and deficient (e.g., Belenky, Clinchy, Goldberger & Tarule, 1986; Butler, 1990; Goldberger, Tarule, Clinchy & Belenky, 1996; Hesse-Biber, 2007; hooks, 1989, 2004; Te Awekotuku, 1991) . In addition, such

dualities as male/female, intellectual/physical, rational/intuitive, individual/relational, spiritual/ physical have been adopted, with the former of these concepts seen as superior and dominant (e.g., Barbour, 2002, 2004; Belenky et al., 1986; Butler, 1990; Denzin, Lincoln & Smith, 2008; Fischer, 1988; Goldberger et al., 1996; Hesse-Biber, 2007; hooks, 1989, 2004; Kyung, 1990; Moltman-Wendel, 1994; Reinharz, 1992). Such views have resulted in the disadvantaging of white women, non-white women and men, indigenous women and men, women and men of non-dominant cultures, lower socio-economic groups, non-western nationalities and women and men of diverse sexualities Feminists have challenged this worldview by emphasising the centrality of gender in a reality which values "inclusion rather than exclusion, connectedness rather than separateness, and mutuality in relationships rather than dominance and submission" (Fischer, 1988, p. 2). In addition, feminism has contributed insights into interpreting subject and object in social science research through "an insistence on awareness that the objects of our research are themselves subjects" (Sprague & Zimmerman, 2004, p. 50) and that the researcher is also a participant (Janesick, 2000). Such perspectives have led to the development of many feminisms in academic, political and social contexts, all of which reflect the values of justice and change and which focus on a range of issues affecting women and/or gender. These issues may be experienced differently by different geographical, socio-economic and/or racial/ethnic groupings (Bryson, 1999; Hesse-Biber, 2007; hooks, 1989; Reinharz, 1992; Smith, 1999; and numerous others). Within such a range of beliefs, liberal, Marxist, radical, lesbian and black feminism have emerged (Whelehan, 1995) and feminist researchers have linked feminism with other worldviews such as phenomenology (Fraleigh, 1999; Sheets, 1966; Sheets-Johnson, 1999), constructivism (Hesse-Biber & Piatelli, 2007a, 2007b; Maddison, 2007; Stewart & Cole, 2007), interpretivism (Hesse-Biber & Piatelli, 2007b; Stewart & Cole, 2007) and participatory inquiry/action research (Lykes & Coquillon, 2007; Maguire, 2001; Reid & Frisby, 2008; Reinharz, 1992; Tarule, 1996). Nevertheless, while linking feminism with any other worldview/paradigm or fundamental beliefs, feminists always foreground gender. In addition, according to Reinharz (1992), certain principles define a research approach as feminist. These principles include use of a multiplicity of research methods and openness to trans-disciplinary research, an ongoing criticism of non-feminist scholarship, awareness of feminist theory and efforts to create social

change, recognition of diversity, involvement of researcher and participants both in the research process and as identifiable voices in research outputs and attempts to engage and involve the reader of research (Reinharz, 1992). While these principles may be seen most clearly in the methodology and methods of research, they are principles that are consistent with and arise out of a feminist worldview. Thus, because of my commitment to feminism, I have applied the principles of recognising diversity, involving participants in both the research process and as identifiable voices in research output and engaging and involving the reader of this research. In Chapter 1 of this thesis, I have demonstrated this by outlining my life history, highlighting my roles as both participant and researcher in the study underlying this thesis. In addition, at my request, the participants have introduced themselves. These introductions highlight our diversity in terms of ethnicity, personal history and art-making area. While the introductions are specific means of engaging and involving the reader, I seek similar engagement and involvement throughout the thesis by means of my choices in writing style, including excerpts of my own journal entries (Richardson, 2000/2004, 2007a, 2007b[11]). Furthermore, I demonstrate my commitment to feminism by basing this research solely among female art-makers and highlighting gender.

Participatory

The defining characteristic of participatory fundamental beliefs is that the world of humans consists of relationships between people and between people and the wider cosmos, "the living creative cosmos we coinhabit" (Heron & Reason, 1997, paragraph 56; Heron & Reason, 1999; Reason & Bradbury, 2001/2006, 2008a). This worldview is in contrast to the western philosophical view of individualism, separation of knowledge and being and the view that humans can function independently of each other and the cosmos. There is much evidence that participatory approaches to research have been undertaken in non-western cultures for many centuries (Fals Borda, 2001/2006) and there is also evidence of feminists employing a participatory approach to research as far back as 1909 (Reinharz, 1992). However, western participatory writers generally trace the history of a participatory approach, as practiced in the field of action research, from the 1960s

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[11] Richardson (2000) is published in Denzin & Lincoln (2000) and repeated in Hesse-Biber & Leavy (2004).

and 1970s[12]. In keeping with the concept of relationships or participation with each other and with the cosmos, holders of a participatory worldview maintain a fundamental belief in the importance of both subjective and objective realities (Heron & Reason, 1997; Reason & Bradbury, 2008a). While a person is viewed as "an embodied experiencing subject among other subjects" (Heron & Reason, 1997, paragraph 56), a participatory worldview leads to an understanding of both the subjective and objective in the context of the cosmos. Heron and Reason (2008) explain this understanding of the subjective and objective within cosmos by the illustration of one person shaking hands with another. In this situation, each person is aware of subjective self and objective other, while maintaining awareness of the wider world and cosmos around them.

Fundamental beliefs concerning the relationship between humans and the cosmos and a subjective-objective reality inevitably lead to beliefs concerning research. A participatory worldview maintains the need for research to benefit both the individual in her/his everyday life but also the wider society. Thus, participatory inquiry has a broad purpose of contributing to practical knowledge and through this to "the increased well-being – economic, political, psychological, spiritual – of human persons, communities, and to a more equitable and sustainable relationship with the wider ecology of the planet of which we are an intrinsic part" (Reason & Bradbury, 2001, p. 2). Such contributions, achieved through the processes of reflection and action, affirm a belief in realisation of emancipation, human flourishing, spiritual well-being, different ways of being together as humans and guidance and inspiration for practice (Reason & Bradbury, 2001). It is evident that a participatory worldview acknowledges the spiritual as an important element of human flourishing[13]. Human communities are seen as part of their world — both human and more-than-human — "embodied in their world, co-creating their world" (Reason & Bradbury, 2001, p. 7). As with feminism/s, a participatory worldview maintains a fundamental belief that being embodied in the world means that knowledge and being cannot be separated; participatory writers refer to this non-separation as "bodymind"[14] (Reason &

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[12] Some writers maintain that action research dates from the work of Kurt Lewin in the 1940s (Reason & Bradbury, 2001/2006).
[13] Spiritual well-being can be included in such a list of fundamental beliefs because a participatory worldview acknowledges both the seen and unseen, "the human and more-than-human" (Reason & Bradbury, 2001, p. 7).
[14] Bodymind refers to the inseparability of mind and matter and challenges the Cartesian dualism of mind and body. In their understanding of the body-and-world connection, participatory theorists refer to the work of phenomenologist Merleau-Ponty (1962).

Bradbury, 2001, p. 8; also Goldberger, 1996; Park, 2001/2006). This bodymind understanding means that the experiential and practical are also fundamental beliefs intrinsically connected with the worldview.

In summary, the fundamental beliefs of a participatory worldview are that there is a participative subjective-objective reality which is co-created and situated in the cosmos. This reality is relational, ecological and practical in terms of being and acting and, therefore, the human mind and body are seen as an inseparable bodymind.

Indigenous peoples

While there are differing views on who are indigenous peoples, a United Nations (2006) factsheet describes indigenous peoples as commonly understood to be "those who inhabited a country or a geographic region at the time when people from different cultures or ethnic origins arrived. The new arrivals later became dominant through conquest, occupation, settlement or other means" (paragraph 1). Indigenous peoples are described as peoples who practise unique traditions and "retain social, cultural, economic and political characteristics that are distinct from those of dominant societies in which they live" (paragraph1). According to the United Nations factsheet, an official definition of indigenous peoples has not been adopted internationally since identifying or self-identifying have been deemed more appropriate. However, a modern understanding is based on the following:

- Self-identification as indigenous peoples at the individual level and accepted by the community as their member
- Historical continuity with pre-colonial and/or pre-settler societies
- Strong link to territories and surrounding natural resources
- Distinct social, economic or political systems
- Distinct language, culture and beliefs
- Form non-dominant groups in society
- Resolve to maintain and reproduce their ancestral environments and systems as distinctive peoples and communities. (United Nations, 2006, paragraph 3)[15]

Concerning the culture and knowledge of indigenous peoples, the United Nations (2006) factsheet states:

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[15] While lacking the detailed descriptions of who indigenous peoples are, The World Council of Indigenous Peoples Declaration of Principles (1984) echoes similar fundamental beliefs.

Indigenous peoples are the holders of unique languages, knowledge systems and beliefs and possess invaluable knowledge of practices for the sustainable management of natural resources. They have a special relation to and use of their traditional land. Their ancestral land has a fundamental importance to their collective physical and cultural survival as peoples. Indigenous peoples hold their diverse concepts of development, based on their traditional values, visions, needs and priorities. (paragraph 4)

Politically, indigenous peoples have much in common with other marginalised groups in terms of poverty, discrimination, lack of access to resources and lack of political representation and participation. However, indigenous peoples share common problems related to the protection of their rights: they strive for recognition of their identities, ways of life and their right to traditional lands, territories and natural resources (United Nations, 2006; World Council of Indigenous Peoples, 1984).

Researchers writing from a perspective of indigenous peoples' worldviews have acknowledged that both the feminist movement and participatory inquiry in the form of action research have provided links for the articulation of indigenous peoples' fundamental beliefs, in a research context (Denzin et al., 2008; Hesse-Biber, 2007; Pyrch & Castillo, 2001; Reason & Bradbury, 2001/2006, 2008). Feminism — particularly from feminists of colour — has been a very strong voice in challenging the status quo of political, social, business and academic fields, especially with regard to indigenous and other colonised peoples (Belenky et al., 1986; Cannella & Manuelito, 2008; Dillard, 2008; Goldberger et al., 1996; Hesse-Biber, 2007; hooks, 1989, 2004; Reid & Frisby, 2008; Smith, 1999; Te Awekotuku, 1991). Indigenous peoples' approaches to research seek to empower indigenous peoples, "to decolonize Western methodologies, to criticize and demystify the ways in which Western science and the modern academy have been part of the colonial apparatus" (Denzin & Lincoln, 2008, p. 2; also Kincheloe & Steinberg, 2008; Smith, 1999). Indigenous peoples have been marginalised in sociopolitical, geopolitical and academic arenas and many writers maintain that there is an urgent and vital need to re-establish the right to exist and be self-determining as culturally distinctive peoples, to make their own decisions for their lives and to have a voice in any political decisions affecting them (Denzin et al., Smith, 2008; Kincheloe &

Steinberg, 2008; Kyung, 1990; Smith, 1999; United Nations, 2006; World Council of Indigenous Peoples, 1984). Indigenous peoples' worldviews are many; worldviews may vary from one indigenous group to another and within one indigenous group. Thus, these views include a range of indigenous community- and culturally-based views which often embrace interrelatedness with nature in the seen and unseen world and wider cosmos (Bishop, 2008; Dillard, 2008; Drummond & Va'ai-Wells, 2004; Kana & Tamatea, 2006; Meyer, 2008; Pyrch & Castillo, 2001; Smith, 1999; Yates-Smith, 1998). Such collectively-based understandings mean that individual subjective reality is often superceded by a collective and cosmic reality. Because of the interweaving of seen and unseen worlds, ecological issues cannot be separated from any other form of human well-being.

Māori

As indigenous peoples, Māori share similarities of worldview and accompanying fundamental beliefs with other indigenous peoples. However, like other indigenous peoples, Māori also maintain unique cultural understandings and practices (tikanga Māori). Shared understandings relevant to Māori research, as articulated by Māori writers such as Bishop (2005, 2008), Kana and Tamatea (2006) and Smith (1999) include mana whenua, whakapapa, whānaungatanga, ahi kā, kanohi ki te kanohi, kanohi kitea and rangatiratanga.

Mana whenua (having power associated with possession of ancestral lands) includes the idea of belonging to an area of land and frequently returning to this land and the community. There are important elements of nature, as experienced in this land. For example, the wind can be a metaphor representing the stories told and retold by people gathered together. The wind can also be a metaphor for the "spiritual dimension of being cleansed, re-energised and reconnecting with the hau kāinga (home area)" (Kana & Tamatea, 2006, p. 12).

Whakapapa (genealogical ties) allow individuals to express their identity through their familial connections with others and thus, their whānau (relations by blood or common cause). Whakapapa contributes to a sense of belonging to people and particular areas of land. Thus, an individual is able to "identify with the land, spiritually, culturally and physically: spiritually by knowing whānau who are buried in the region; culturally by having been involved

in hui (meetings) in the past; physically by spending time in the area" (Kana & Tamatea, p. 13).

Whānaungatanga is an understanding gained through individuals returning to their communities, studying there, hearing the stories told, being involved in decision-making and sharing "the values of trust, loyalty, dedication, commitment and aroha (respect)", as part of whānau (Kana & Tamatea, 2006, p. 13).

Ahi kā is understood as "the lighting of fires and the presence of people at home" (Kana & Tamatea, 2006, p. 18). Implicit in this understanding is "the concept of representing the stories of the guardians of the home fires, the respective whānau"; there are certain people who have "the right to tell the stories and share the knowledge of that particular area" (Kana & Tamatea, 2006, p. 14).

Kanohi ki te kanohi (face-to-face contact) concerns understanding of the importance of being physically present with one another and hearing the stories. According to Kana and Tamatea (2006), "Māori have a saying, 'He kitenga kanohi, he hokinga whakaaro': When a face is seen after a period of absence, memories associated with that face return'" (p. 15). This concept is also discussed by Smith (1999) and referred to as kanohi kitea (the seen face). Smith (1999) identifies attending important cultural events as a vital way to cement membership within a community and develop and maintain credibility.

Kanohi kitea (the seen face) is related to kanohi ki te kanohi. If kanohi ki te kanohi has taken place, then future physical contact is enriched by previous time spent together. This is particularly important in research, since face-to-face contact before, during and after research upholds "Māori research concepts of accountability and representation" by ensuring that the participants retain a sense of comfort and safety with the researcher(s) (Kana & Tamatea, 2006, p. 16).

Rangatiratanga (relative autonomy and self-determination) can be described as "the right to determine one's own destiny, to define what that destiny will be, and to define and pursue a means of attaining that destiny in *relation to others*" (Bishop, 2008, p. 441, italics in original). Thus, according to Bishop (2008), Māori understanding of self-determination "includes nondominating relations of interdependence" (p. 441, that is, "self-determining individuals cannot ignore their interdependence with others and the claims that others may have to their own self-determination" (pp. 440-441). This understanding is different from the dominant discourses of Aotearoa New Zealand, since dominant discourses

understand self-determination as seeking independent sovereignty. Because of such differences in understandings and because of colonial history, Māori research includes awareness and implementation of decolonising methodologies (Smith, 1999) as a means of attaining rangatiratanga and legitimisation of a Māori worldview.

Māori fundamental beliefs are important in the context of this thesis concerning reflective practice in art-making among adult female art-makers of various ethnicities (including Māori), age groups and art-making areas in Aotearoa New Zealand.

Interweaving of fundamental beliefs

In practical terms, feminist, participatory and indigenous peoples' research all aim for reflection and action which lead to the realisation of emancipation, human flourishing, spiritual well-being, different ways of being together as humans, and guidance and inspiration for practice (Reason & Bradbury, 2001). In addition, feminist, participatory and indigenous peoples believe that knowledge and being cannot be separated and, therefore, that humans are embodied, or bodymind, beings rather than beings whose minds can be separated from their bodies. Finally, all three believe in the connectedness of human beings in community with each other. Hence, feminist, participatory and indigenous worldviews maintain fundamental beliefs that may form a "co-creative dance" (Reason & Bradbury, 2001, p. 8) which is a "dance of relating" (Park, 2001, p. 85).

Ways of knowing (epistemology)

In this section, I introduce a comprehensive list of ways of knowing associated with feminist, participatory and indigenous peoples' worldviews as an epistemological basis for a feminist participatory approach to research. The study on which this thesis is based concerns reflective practice in art-making and since reflective practice in art-making could potentially embrace multiple ways of knowing and doing, then it is important to be aware of such an extensive range. Therefore, I present ways of knowing as they are discussed in feminist, participatory and indigenous peoples' literature and then indicate the ways of knowing that are likely to be of most relevance in this particular study. My experience in reflective practice in dance-making (Bright, 2005a, 2005b, 2007, 2008) and in Adult Education, specialising in the field of reflective practice,

means that I am able to embrace the range of possible ways of knowing, while anticipating those most likely to be relevant to a study of reflective practice in art-making. While some of the ways of knowing can be articulated in clear and definite terms, others are less easy to describe because of their complexity. This complexity arises out of there being a number of different aspects or understandings of a single way of knowing or because there is an interweaving with other ways of knowing in the same and other worldviews. Therefore, it is not possible or appropriate to define every way of knowing as if it were separate and distinct. Rather, the ways of knowing become like woven threads within a piece of cloth and, therefore, cannot be seen as independent of each other.

The ways of knowing introduced in this chapter are presented in Appendix 2, Table 2, together with the parallels between worldviews and any alternative names, indication of the worldviews in which meanings are most clearly articulated and worldviews in which a particular way of knowing appears to be unique. In the following sections, I briefly describe each way of knowing (listed in Appendix 2, Table 2) and mention parallels and alternative names in different worldviews. Ways of knowing that appear to be unique to one particular worldview are also highlighted. Following this section I present the ways of knowing that are likely to be most relevant to this particular thesis concerning reflective practice in art-making among ten female art-makers.

Ways of knowing in feminist worldviews

Feminism concerns women who have been marginalised because of gender, culture and/or socioeconomic positioning. By placing gender as central to issues of justice, feminist writers have challenged such dualisms as male/female and heterosexual/homosexual, since the first of each of these dualisms has been considered 'normal' and the second, 'other'. Similarly, marginalisation as experienced by both women and men has been challenged in such dualisms as dominant/non-dominant, European/non-European, white/non-white and western/eastern cultures (Barbour, 2002, 2004; Belenky et al., 1986; Butler, 1990; Denzin et al., 2008; Fischer, 1988; Goldberger et al., 1996; Hesse-Biber, 2007; hooks, 1989, 2004; Kyung, 1990; Moltman-Wendel, 1994; Reinharz, 1992). Feminists claim that the dominance of rational, objective, 'male' ways of knowing has impaired women intellectually (Belenky et al., 1986), psychologically (Belenky et al., 1986; Estés, 1992; Fischer, 1988) and spiritually (Estés, 1992;

Fischer, 1988; Pierce & Groothuis, 2005). While few feminists would deny the importance of the cognitive or rational – known as propositional knowing – many have sought to redress previous imbalances by proposing alternative valid ways of knowing. Thus, a number of ways of knowing have been identified as being strongly associated with ways in which women know (Barbour, 2002, 2004; Belenky et al., 1986; Goldberger et al., 1996; Ryan, 2001); these ways of knowing are referred to as women's, feminist or gendered ways of knowing. Feminist Nancy Goldberger (1996) maintains that a sense of knowing comes out of interrelatedness of self and others (both human and non-human), valuing dreams, intuitions and respect for others while not excluding logic and analysis (Barbour, 2001, 2004, 2005; Belenky et al., 1986; Goldberger et al., 1996; Ryan, 2001; Sheets-Johnstone, 1999; Stinson, 1995). Thus, "experience, along with intuition and subjective understanding" are considered useful, reliable and valid ways of knowing (Barbour, 2002, p. 19).

　　　　In the feminist participatory study of this thesis, numerous ways of knowing associated with feminism are relevant. While the links between adult education and Belenky et al. (1986), Goldberger et al. (1996) and Barbour (2002) will be discussed in Chapter 3, their particular approaches to feminism and women's ways of knowing are important in the context of a feminist participatory worldview. Belenky et al. (1986) present five categories of knowing: silence, received knowledge, subjective knowledge, procedural knowledge and constructed knowledge. In Goldberger et al., (1996), contributors expand the discussion on women's ways of knowing in terms of "the nature of the individual, institutional, and cultural differences in knowing and learning" (pp. 2-3); in so doing, they add collaborative, embodied, spiritual and cultural ways of knowing to Belenky et al.'s (1986) earlier work. In addition, Goldberger et al. (1996) propose that the original five ways of knowing are less distinct and applicable to individual women than has been interpreted by many critics. Indeed, according to Goldberger (1996), one woman may use a number of ways and move between the different ways of knowing, "depending on social position, cultural practice, situation, political objective, personal (even unconscious) motives" (p. 362). This matter of choice is important in women's ways of knowing (Barbour, 2002, 2004, 2006; Belenkey at al., 1986; Goldberger et al., 1996) and the theme of choice reoccurs in the discussions.

Therefore, in the following paragraphs, while I describe Belenky et al.'s (1986) five ways of knowing first, I interweave the discussions of the contributors to Goldberger et al. (1996) and examples of individual choice regarding appropriate ways of knowing in given situations. In addition, I discuss collaborative (Tarule, 1996), embodied (Barbour, 2002, 2004, 2006; Bright, 2005, 2006, 2007b, 2008; Debold, Tolman & Brown, 1996; Goldberger, 1996b) cultural (Goldberger, 1996; Hurtado, 1996; Schweickart, 1996) and spiritual (Goldberger, 1996) ways of knowing. However, collaborative knowing will be explored again under different names in the section on participatory ways of knowing, and embodied, spiritual and cultural will be revisited in the section on indigenous peoples' ways of knowing. Finally, I outline writing as a way of knowing (Richardson, 2000/2004, 2006, 2007a, 2007b; also Marshall, 2008; Richardson & St. Pierre, 2005).

Silence as a woman's way of knowing can be viewed differently in different cultures and contexts. As defined by Belenky et al. (1986), the category of silence generally arises out of oppression and disconnection. This kind of silence implies passivity and a static self with no becoming and no "protesting inner voice and infallible gut" (Belenky et al., 1986, p. 54); thus, the woman "feels voiceless, powerless, and mindless" (Goldberger, 1996a, p. 4). However, in some cultures and situations, silence is equated with wisdom and respect for the speakers, rather than oppression and disconnection (Goldberger, 1996b, Schweickart, 1996). In such instances, individual silence during a conversation is not an indication of passivity but of "the most intense intellectual engagement" (Schweickart, 1996, p. 307) during which thoughts and views are developed. As mentioned above, in choosing to listen, the knower may also choose to be silent out of respect, shyness, lack of knowledge in the area being discussed, customary cultural practice or because the receiver chooses not to give a personal opinion (Goldberger, 1996b; Schweikart, 1996). In this second understanding, silence is linked with received, connected and cultural ways of knowing (Schweickart, 1996), described below.

The second way of knowing, **received knowledge**, is based on knowledge gained by listening to the voices of others (Belenky et al., 1986). Knowledge and authority are "construed as outside the self and invested in powerful and knowing others from whom one is expected to learn" (Goldberger, 1996a, p. 4). Words are central to this way of knowing. Belenky et al. (1986)

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suggest that, while reading can be a source of knowledge for received knowers, the spoken word of friends and of those considered as authorities is the most likely source. Received knowers can view knowledge as a dualistic right/wrong. However, according to Goldberger (1996b), received knowledge is not automatic and unreflective in terms of its orientation towards authority, status and power, since a knower can also "choose to listen and receive knowledge from others" (p. 347). Such forms of receiving indicate intellectual engagement, rather than passivity or complete dependence on external sources of knowledge.

The third way of knowing, **subjective knowledge** can be experienced as knowing through an inner voice and indicates the quest for a sense of self (Belenky et al., 1986). For a subjective knower there is no dualistic sense of right and wrong in solutions to problems (Belenky et al., 1986). This way of knowing is based on the "personal, private, and subjectively known or intuited", hence the term subjective knowing (Belenky et al., 1986, p. 54). A woman engaged in subjective knowing may choose to receive knowledge from experts as long as this knowledge is compatible with her own knowledge. Thus, she may hold on to her sense of knowing in the face of strong external persuasion and external evidence may be discounted if it does not line up with her subjective sense (Goldberger et al., 1996).

Procedural knowing involves "acquiring and applying procedures for obtaining and communicating knowledge" (Belenky et al., 1986, p. 95). The focus of procedural knowers is on procedures, skills and techniques with knowledge being gained from the outer rather than inner world. Procedural knowledge includes the voice of reason and also a sense of knowing in which the knower can view herself as separate from or connected with other people and their knowing — separate or connected knowing (Belenky et al., 1986). Clinchy (1996) expands on the detail and importance of these two approaches to knowing but focuses particularly on connected knowing. In **separate knowing**, the knower may question or debate the knowledge of another person (Clinchy, 1996). However, in **connected knowing**, the knower seeks to embrace new ideas by trying to see things from another's perspective. According to Clinchy (1996), the term connected knowing implies that there is a relationship between knowers and also a relationship between the knower and what is known. Active listening[16] is one means by which connected knowing can be developed with another knower. In

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[16] Active listening is discussed further in Chapters 3 and 4.

active listening, the knower believes in the other's point of view in order to understand it; this form of connected knowing requires effort (Clinchy, 1996). The relationship between the knower and what is known can be seen both in terms of the knower relating to outside knowledge and also to herself[17]. An effective means of developing connected knowing with oneself is through reflective journal writing (Clinchy, 1996). By turning "'I' into 'it'", the knower is able to objectify her subjectivity and, during the process of re-reading the journal, learn more of herself, "in effect practicing connected knowing with herself" (Clinchy, 1996, p. 230)[18] [19].

Constructed knowledge requires an integrating of all the 'voices' of the other ways of knowing, as outlined above (Belenky et al., 1986). Thus, a constructed knower is able to draw from outside sources and from her own subjective sense of knowing. She can also draw on received knowing and separate and connected elements of procedural knowing. However, Belenky et al.'s (1986) initial descriptions of women's ways of knowing have been re-visited and the boundaries softened and blurred (Goldberger et al., 1996). Therefore, the ways of knowing that the constructed knower can employ is also broader than the initial description. If constructed knowledge implies an ability to draw on any other ways of knowing in order for a knower to construct an understanding that makes the most sense to her, then she could potentially make use of any of the ways of knowing outlined in this chapter.

Constructed knowledge, as described by Belenky et al. (1986), can be viewed in terms of individual intellectual construction. However, constructed knowledge can also be understood as arising out of social contexts, identified by Tarule (1996) as **collaborative knowing**. The term collaborative knowing emphasises the importance of conversation and/or dialogue as a means of making knowledge (Tarule, 1996). However, Tarule (1996) maintains that, while collaborative knowing might be most congruent with connected procedural knowing, conversations performed a vital role in all five categories of women's ways of knowing in the original research of Belenky et al. (1986). Tarule (1996) notes that conversation, that is, collaborative knowing, was often important for the

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[17] A connectedness between knower and knowledge and also between knower and another knower is identified as relational knowing in the context of a participatory worldview (Park, 2001), as discussed below.

[18] Reflective journal writing is discussed further in Chapters 3 and 4.

[19] Connected knowing with self is linked to reflective knowing (Park, 2001), discussed below, and reflexivity, discussed in Chapter 4.

initial participants in both the experience of knowledge-making and in the communication of their way of knowing with the researchers. For example, Tarule (1996) notes that, even in the area of silence, a young mother learned the needs of her baby from the way in which the baby communicated through various forms of crying. Tarule (1996) maintains that, for women, connecting with others is vital and takes place through relationships in which giving voice, listening and talking take place. Such relationships aid development of knowledge for individuals by providing a site in which feelings can be expressed through language, thinking expanded and self-confidence built. However, relationships also provide an environment in which new socially constructed knowledge is achieved through dialogue; this view is linked with the ideas of developmental psychologists Jean Piaget (1896-1980), Lev Vygotsky (1896-1934) and educational theorist Paulo Freire (1921-1997) (Belenky et al., 1968; Goldberger et al., 1996). Similarly, a subjective knower may choose to receive knowledge from experts as long as this knowledge is compatible with her own knowledge while a constructive knower may "seek out, open up to, and enjoy 'expert' knowledge without fear that (her) own perspectives are being compromised" (Goldberger, 1996b, p. 347).

Next, **embodied knowing** (Barbour, 2002, 2004, 2006a; Bright, 2005, 2006, 2007b, 2008; Debold, Tolman & Brown, 1996; Goldberger, 1996b) has also been identified with the emergence of women's ways of knowing and has been identified as a way of knowing additional to Belenky et al.'s (1986) original five women's ways of knowing (Barbour, 2002; Goldberger, 1996b). Embodied knowing is "a kind of knowledge that is grounded in bodily cues and experiences" (Goldberger, 1996b, p. 352). Embodied knowing is understood by some researchers as being contrary to propositional knowing, that is, non-cognitive, non-rational and/or non-logical. However, other researchers argue that "all human knowledge and language are embodied, that is, tied to bodily orientations, experiences, and interactions in and with our environment" (Goldberger, 1996b, p. 353). Barbour (2002) describes embodied knowing as "simultaneously and holistically cultural, biological, spiritual, artistic, intellectual and emotional, with recognition of difference in terms of race, gender, sexuality, ability, history, experience and environment" (p. 30, footnote). According to this description, embodied knowing includes all that is implied by the term intellectual and also areas such as the psychological, intuitive and spiritual that would not have been considered valid knowledge in traditional 'objective' 'male' ways of knowing. In

effect, embodied knowing embraces all of a woman's history and life remembered, experienced and expressed within and through her body. History and life experiences, in the form of embodied knowing, include issues of female oppression and the social construction of gender roles (Barbour, 2002); this implies that, although embodied ways of knowing have been explored in feminist literature, embodied knowing is also experienced by men[20]. Further, while outlined here in the context of women's ways of knowing, embodied knowing is also important in indigenous peoples' worldviews and is implicit in a participatory worldview, in terms of mindbody, and experiential and practical ways of knowing, outlined in the next section[21]. Embodied knowing is one of the ways of knowing that interweaves through the three worldviews underpinning this feminist participatory research.

Another set of ways of knowing that also interweaves through the three worldviews contributing to this thesis is **cultural ways of knowing**. Culture can be described as a "shared conceptual structure that encompasses beliefs, desires, and commitments" (Goldberger, 1996b, p. 342). Cultural ways of knowing arise out of the shared beliefs, desires and commitments of a group of people. The term culture can refer to many different areas such as ethnicity (Denzin et al., 2008; Smith, 1999; Sully, 2007), dominant and non-dominant cultures within a society, expressed as "culture of domination" (hooks, 2004, p. 151) or such diverse social groupings as particular occupations, workplaces, recreational activities or the creative and performing arts (Allbright, 1997; Hall, 1996; Hayes, 1993; Goldberger et al., 1996; Hesse-Biber, 2007; Hesse-Biber & Leavy, 2004; Reason & Bradbury, 2001, 2008; Young, 2005). Cultural ways of knowing have been explored in feminist writing as part of feminism's commitment to diversity in ways of knowing[22]. Because of the breadth of ways in which culture can be identified, it is not possible to articulate a definition of cultural ways of knowing as clearly as was possible with the women's ways of knowing outlined above. However, while an extended exploration of the term culture is beyond the scope of this thesis, an understanding of cultural ways of knowing is important. The key areas of culture in this thesis are those relating to ethnicity, dominance/non-dominance and art-making. While peoples of dominant

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[20] Men's experience of embodied knowing appears not to have been researched to date.

[21] Embodiment and embodied ways of knowing is discussed further in Chapter 3.

[22] Gendered ways of knowing are identified as "culturally distinctive ways of knowing" (Harding, 1996, p. 434).

ethnic cultures can be relatively unaware of their culture, cultural ways of knowing are often clearly recognised and expressed by those of non-dominant cultures and are likely to include understandings of original homeland, displacement, dominance/non-dominance, colonisation and decolonisation (Dillard, 2008; hooks, 1989, 2004; Hurtado, 1996; Kincheloe & Steinberg, 2008; Pyrch & Castillo, 2001; Stonebanks, 2008) Thus, while cultural ways of knowing are part of any ethnic culture, for non-dominant cultures, they can relate to a distant homeland as well as to current geopolitical situations. With regard to ethnicity and dominant/non-dominant cultures, certain broad areas of knowing emerge out of cultural beliefs, desires and commitments: "Different cultures know different things about nature and social relations, and they have different theories of what constitutes knowledge and how to get it" (Harding, 1996, p. 432). Diverse understandings of nature, social relations and what constitutes knowledge are important to this thesis on reflective practice in art-making among ten female art-makers. All the participants in this study have cultural ways of knowing but only those who identify themselves as Māori can claim to have indigenous ways of knowing in Aotearoa New Zealand. Indigenous ways of knowing are outlined below and have an important role in informing the feminist participatory worldview of this thesis, particularly in the areas of embodied, cultural and spiritual ways of knowing. However, since the participants are from a range of cultures living within Aotearoa New Zealand, their cultural ways of knowing may be revealed through their ethnicity and/or their status as members of indigenous, non-dominant, immigrant or dominant people groups and through their art-making.

As in the area of cultural ways of knowing, some feminists have acknowledged spirituality as among the diverse and valid ways of knowing. **Spiritual ways of knowing** are presented by feminists, particularly those whose focus is spirituality or religion. Spiritual ways of knowing cannot be defined clearly in cognitive terms since they deal with the unseen but knowable world (Goldberger, 1996). Spirituality is an element of embodied knowing (Barbour, 2002, 2006a) but those who view the spiritual as a valid way of knowing generally see the spiritual as present within the individual body and in the cosmos (Bright, 2008; Estés, 1992; Goldberger, 1996; Meyer, 2008). Although some feminists see spirituality as a part of lived experience, they may not discuss spirituality in terms of a way of knowing (Althaus-Reid, 2004; Chittister, 1998;

Kyung, 1990; Reilly, 1995; Estés, 1992; Fischer, 1988; Graham, 1996; King, 1989; Moltman-Wendel, 1994; Pierce & Groothuis, 2005; Slee, 2004). Thus, feminists vary on how they refer to spirituality and whether or not they view spirituality as a way of knowing. Like cultural ways of knowing, spiritual ways of knowing are not recognised in traditional western academic writing[23]. However, spiritual ways of knowing appear to be intrinsically interwoven in the lives of many peoples of various cultures, but particularly among non-dominant and indigenous peoples' groups (Denzin & Lincoln, 2008; Dillard, 2008; Goldberger, 1996; Hurtado, 1996; Meyer, 2008; Smith, 1999; Te Awekotuku, 1991; Yates-Smith, 1998). Thus, spiritual and cultural ways of knowing are often interwoven. In an academic study that includes spirituality, a challenge lies in how to represent spiritual knowing since it is essentially non-verbal. This challenge extends to embodied (Bright, 2002a, 2002b, 2007) and cultural ways of knowing. As a feminist who is an art-maker and a Christian, I can identify my own embodied, cultural and spiritual ways of knowing but I find it easier to express them in dance, rather than in words.

Finally, **writing as a way of knowing** is explored by feminist sociologist Laurel Richardson (2000/2004, 2006, 2007a, 2007b; also Marshall, 2008; Richardson & St. Pierre, 2005). Richardson (2004) describes writing as a particular "method of discovery and analysis" and that through the processes of writing in different ways, the writer discovers new aspects of her topic and her relationship to it (p. 473). Richardson maintains that the form and content of writing are inseparable and that the writer, therefore, chooses the form which best communicates her content and writes, reviews, adjusts and re-writes; as she does this, the writing becomes "a dynamic, creative process" and, in reality, a way of knowing (2004, p. 474). Understandings of writing as a way of knowing have emerged from discussions concerning the role of the researcher as research instrument in qualitative research (Janesick, 2000; Richardson & St. Pierre, 2005). If the researcher is also the research instrument, then reflective writing becomes an important means of knowing the self and the subject of research and of untangling some of the intertwining of partial, historical local knowledges

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[23] Although spirituality is included in a participatory worldview, it appears not to have been recognised as a way of knowing in western-based participatory research. Similarly, although seen as a non-conformist in terms of traditional academic views, Gardner (2004) only goes as far as saying that spiritual intelligence, which he names existential intelligence, may exist and may come to be regarded as the ninth in his list of intelligences.

inherent in qualitative research (Richardson & St. Pierre, 2005). Thus, writing is a way of knowing in which numerous different areas of knowledge can be explored.

Ways of knowing in a participatory worldview

In a similar manner to feminists, participatory theorists have affirmed that there are diverse ways of knowing. To date, seven ways of knowing have been identified: experiential (Heron & Reason, 1997, 2001/2006, 2008), presentational (Heron & Reason, 1997, 2001, 2008; Kowalski, Yorks & Jelinek, 2008; Mullett, 2008; Park, 2001/2006), propositional (Heron & Reason, 1997, 2001/2006, 2008), practical[24] (Heron & Reason, 1997, 2001/2006, 2008), representational (Park, 2001/2006), relational (Park, 2001/2006) and reflective knowing (Park, 2001/2006). Key writers in this area maintain that a participatory worldview foregrounds the importance of the subjectivity of community ties and critical awareness as key elements of epistemology. Heron and Reason (1997, 2001/2006, 2008) call this epistemological approach critical subjectivity.

Firstly, Heron and Reason (2008) describe **experiential knowing** as a way of knowing which comes from "being present with, by direct face-to-face encounter with, person, place or thing" (p. 367). Thus, the knower comes to know through the "immediacy of perceiving, through empathy and resonance" (Heron & Reason, 2008, p. 367). The quality of relationship with another will determine the knowing gained in such face-to-face encounters. Therefore, according to Heron and Reason (2008), quality in experiential knowing is "rooted in the openness through which we encounter the presence of the world" (p. 378) in the form of relationships with others and with the universe.

Secondly, Heron and Reason (2008) describe **presentational knowing** as emerging from "the encounters of experiential knowing by intuiting significant form and process in that which is met" (p. 367). Thus, experiential knowing may be communicated through the expressive imagery of such art-making areas as movement, dance, sound, poetry, story-telling, drama, art, photography, video, theatre, oral history and music (Heron & Reason, 2008; Park, 2001/2006). However, through engaging in such expressive imagery, learning occurs for the art-maker both through the processing required to create and through the act of *presentation* of the art form; this is presentational knowing. Hence, Heron and

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[24] Lincoln and Guba (2000), when referring to Heron and Reason (1997), list only experiential, propositional and practical knowing as ways of knowing in a participatory paradigm.

Reason (2008) maintain that quality in presentational knowing "arises through intuitive playfulness so that expressive forms articulate experiential knowing in creative ways, opening inquiry both back toward deeper experience and forward to new ideas and theories" (p. 378). Therefore, art-making can be a way of knowing. Presentational knowing can also be a way of identifying issues to be researched, since "more submerged and difficult-to-articulate aspects" might be expressed in this way (Park, 2001, p. 81). In this instance, a researcher witnesses the art-making and, in dialogue with the artists, gains insights and identifies issues to be researched; in this manner, the creative arts become a research method. In addition, findings can be presented through the arts when presentational means are deemed more appropriate and effective than the written word (Guhathakurta, 2008; Heron & Reason, 2008; Lykes, 2001/2006; Madison, 2008; Mullett, 2008; Park, 2001/2006 and others). Thus, it is possible that areas of embodied, cultural and spiritual ways of knowing may be represented in the form of participatory presentational knowing, that is, in the form of art-making.

Thirdly, **propositional knowing** is described by Heron and Reason (2008) as "knowing 'about' something" which is "intellectual knowing of ideas and theories" (p. 367). These ideas and theories are in the form of spoken or written statements. According to Heron and Reason (2008), propositional knowing is the most common form of knowing in western academia. However, propositional knowing in participatory inquiry can be expressed in statements and theories that can be verbalised, in the presentational forms of expressive arts, as outlined above, or seen or heard through presentational forms in "the sounds or visual shapes of the spoken or written word" (Heron & Reason, 1997, paragraph 26). Thus, propositional knowing is connected with presentational knowing and both are grounded in experiential knowing (Heron & Reason, 1997). The quality of propositional knowing "depends on clarity of thinking and critical sense-making (Heron & Reason, 2008, p. 378). However, whereas a traditional western academic concept of propositional knowing is seen largely as an individual pursuit, a participatory worldview maintains that issues of power and knowledge are most clearly articulated through propositional knowing, in a collective context; power and knowledge will be discussed further in the section on issues of power.

The fourth way of knowing, **practical knowing**, is associated with "knowing how to do something" (Heron & Reason, 2008, p. 367) and can relate to a wide range of practical skills. Heron and Reason (2008) maintain that the results

of practical knowing are "skill, knack or competence — interpersonal, manual, political, technical, transpersonal, and more supported by a community of practice" (p. 367, referring to Heron, 1981, 1992, 1996). While practical knowing can be experienced in individual skills, a participatory worldview maintains that practical knowing can also be expressed collectively for the greater good. Thus, quality in practical knowing is "expressed in the ability of individuals, organizations and communities to accomplish worthwhile, desirable individual, social and ecological ends" (Heron & Reason, 2008, p. 378).

Fifthly, **representational knowing** can be associated with how findings are represented by a researcher who is an outsider to the community being researched; this most often refers to the use of language as a means of representing the experience of others (Park, 2001/2006)[25]. Park (2001/2006) identifies two strands of representational knowing as functional subtype and interpretive subtype. In his **functional subtype**, Park gives the example of powerlessness as a function of poverty. Park maintains that the strength of functional representational knowing is in the knower's ability to predict probable consequences of contributing factors. This area of knowing is relevant to such areas as food needs and crop production. However, there are traps in representational knowing since, if the researcher has personal involvement in the consequences, the published results may be skewed for the researcher's gain. On the other hand, if the researcher lacks relationship with the people who can provide the information, these people may be reluctant to reveal their true position and, therefore, fail to gain the assistance they need. In the **interpretive subtype** of representational knowing, there is no assumption that the researcher will be a detached observer. Rather, "the knower inevitably comes to the task as a whole, living person with a past and a future, personal likes and dislikes, and enters into the phenomenon to know it on its own terms" (Park, 2001, p. 83). Because of the interaction, there is space for change for both the knower and the known. Park (2001/2006) notes that the known may be human but it also may be text, since any text is the product of a previous understanding. Interpretations can alter the original meaning of a text and add to later interpretations. Biblical hermeneutics and "legal interpretation of written laws and legal precedents" are examples of

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[25] Recognition of issues of power involved in who presents research findings, how they are presented and who has access to them has led to much concern about representation in research findings (DeVault & Gross, 2007; Harding, 1996; Smith, 1999; Fine, Weis, Wessen & Wong, 2000). The area of representation does not appear to have been associated with representational knowing as discussed by Park (2001/2006).

interpretive representational knowing (Park, 2001, p. 83). In the context of a participatory worldview, the visual and performing arts are viewed as presentational ways of knowing. However, visual and performing arts could also arguably be seen as a form of interpretive representational knowing. This link is particularly relevant to this thesis, given that the visual and performing arts can be a way of representing embodied knowing (Barbour, 2002, 2004, 2006a; Bright, 2005a, 2005b, 2007, 2008).

Sixthly, **relational knowing** refers to a way of knowing which emphasises links between cognitive knowing and doing, cognitive and affective ways of knowing and also knowledge that is constructed through people relating to each other (Park, 2001/2006). Park (2001) maintains that relational knowledge is reciprocal since it comes "not only in that the parties involved know each other" (p. 86) but also that relational knowledge grows out of the interaction between people. Park describes meeting and greeting between people as initiating a "dance of relating" which embodies interpersonal connections and of coming to "know in a relational way" (2001, p. 85). This view of relational knowing is not dissimilar to the feminist procedural (connected) and collaborative ways of knowing. In addition to the concept of the relationship between people, Park (2001/2006) includes the strong internal links of mindbody in the form of cognitive knowing and doing. According to Park (2001/2006), the Chinese language provides particularly clear examples of the relationship between cognitive knowing, affective knowing and doing. Expressed in a single Chinese character, the knower knows with her mind, emotions and body (Park, 2001/2006)[26]. Feminist Nancy Goldberger (1996) also cites the example of a Chinese character referring to heart and mind. Thus, the concept of relational knowing, as discussed by Park (2001/2006), is interwoven with embodied knowing in feminism in which cognitive knowing, affective knowing and doing are inseparably experienced within the body.

Finally, Park (2001/2006) identifies **reflective knowing** as knowing that is reflected in action; this action results in new knowledge and awareness which, in turn, lead to further action. Reflective knowing is related to critical theory since the knower seeks "not merely to understand the world but also to change it" (Park, 2001, pp. 86). Similarly, reflective knowing is a form of

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[26] Links between feminist and participatory worldviews are further strengthened through this male participatory researcher's (Park, 2001/2006) acknowledgement of the influence of feminism.

experiential learning with its focus on a thinking-doing-thinking-doing cycle; experiential learning will be discussed further in Chapter 3. According to Park (2001/2006), reflective knowing is also demonstrated in a feminist approach to research, analysis and action through which changes in awareness and social, cultural and legal structures have resulted.

Ways of knowing in indigenous peoples' worldviews

There is a "holism of indigenous ways of understanding the world" (Kincheloe & Steinberg, 2008, p. 142, referring to Hess, 1995); these indigenous ways of understanding the world are dynamic, shifting, adapting and constantly negotiating intersections involving status, religion, race, class and gender in the world (Kincheloe & Steinberg, 2008). Therefore, it is not possible or appropriate to separate out individual ways of knowing, as in the above sections; instead, I present indigenous ways of knowing in a similar manner to an interwoven and dynamic dance. Indigenous ways of knowing, as the term suggests, relate to the ways in which indigenous peoples know. Researchers have identified that indigenous peoples know in ways that are different from non-indigenous peoples (Bishop, 2008; Dillard, 2008; Harding, 1996; Jones & Jenkins, 2008; Kincheloe & Steinberg, 2008; Krog, Mpolweni-Zantsi & Ratele, 2008; Pyrch & Castillo, 2001; Stonebanks, 2008). Indigenous peoples are those who have historically inhabited a particular area of land but, in most cases, have been overrun by a colonising culture and forcibly removed from part or all of their traditional ancestral lands (United Nations, 2006; World Council of Indigenous Peoples, 1984). Indigenous peoples' ways of knowing embrace ancestral human and spiritual roots; a profound interrelatedness with each other and with creation; beliefs about life, birth and death in relation to the land and sky; a sense of connectedness with historical ancestral lands and with their geography, fauna and flora as well as issues of colonisation and decolonisation (Bishop, 2008; Dillard, 2008; Drummond & Va'ai-Wells, 2004; Kincheloe & Steinberg, 2008; Meyer, 2008; Patterson, 1992; Pyrch & Castillo, 2001; Smith, 1999; Te Awekotuku, 1991; Yates-Smith, 1998). For indigenous peoples, knowing also includes awareness that each indigenous community is unique, since each has a different history and culture. However, there are certain areas in common among indigenous peoples (United Nations, 2006; World Council of Indigenous Peoples, 1984). These common areas generally involve resistance to colonising cultures and a struggle

for self-determination, empowerment, healing, love, community solidarity and respect for the Earth and for elders (Denzin & Lincoln, 2008; Kincheloe & Steinberg, 2008; Pyrch & Castillo, 2001).

Many indigenous peoples experience knowing as relational (Bishop, 2008; Kana & Tamatea, 2006; Kincheloe & Steinberg, 2008; Pyrch & Castillo, 2001; Smith, 1999; Te Awekotuku, 1991). This relational knowing can occur between humans and between humans and animals, "elements and creations of nature, and deities of their 'place'" (Kincheloe & Steinberg, 2008, p. 151 referring to peoples of the Andes). These relationships have a spiritual dimension. Thus, spiritual ways of knowing are often also interwoven with indigenous ways of knowing. This association of cultural and spiritual ways of knowing is not unlike that experienced by many non-indigenous cultures except that, for indigenous peoples, their cultural and spiritual ways of knowing are also linked to a history of living in their land and, almost universally, being displaced by colonisers (Kincheloe & Steinberg, 2008). In addition, indigenous knowing can be experienced as embodied knowing. For example, for an indigenous woman of Hawai'i, knowing is experienced in the body of an individual (Meyer, 2008). For Hawaiians, the mind cannot be separated from the body and intelligence and knowledge are embedded at the core of the body; the core of the body is seen as the stomach or *na-au* (Meyer, 2008). This understanding of the interconnectedness of mind and body, head and heart, appears similar to that of Chinese peoples, as discussed above in the contexts of feminist and participatory ways of knowing. In addition, according to Meyer (2008), wisdom — *na'auao* — "translates as heart, emotion, and intelligence" (Meyer, 2008, p. 223). However, *na'auao* is also "a cosmic center point. It has to do with your ancestors coming together with you. It has to do with your spiritual being coming together. It has to do with our physical being" (Meyer, 2008, p. 223, quoting Pua Kanahele, Kumu Hula/Educator). Thus, for Hawaiians, embodiment includes the heart, emotions, intelligence, connection with ancestors and the spiritual and all are interwoven in indigenous ways of knowing. Although not expressed in such explicit terms, this understanding of the embodiment of knowledge is often implied in the writings of other indigenous researchers (Denzin et al., 2008; Kana & Tamatea, 2006; Pyrch & Castillo, 2001; Smith, 1999; Yates-Smith, 1998). Like other indigenous peoples, many Māori people of Aotearoa New Zealand see their connectedness to all of creation — human and non-human, seen and unseen — in inseparable

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spiritual-cultural-embodied terms (Bishop, 2008; Drummond & Va'ai, 2004; Kana & Tamatea, 2006; Patterson, 1992; Smith, 1999; Te Awekotuku, 1991; Yates-Smith, 1998).

An appreciation of indigenous ways of knowing is important in this thesis because this appreciation informs my interpretations of the knowing of those participants who identify themselves as Māori. The interweaving of the cultural, embodied and spiritual in indigenous ways of knowing strengthens and broadens understanding of these ways of knowing as presented by feminist writers. Thus, an indigenous understanding of embodiment is broader than individual embodied knowing and could be viewed as similar to embodied knowing as experienced by some art-makers (Bright, 2008); similarly, an interweaving of cultural, spiritual and embodied ways of knowing is likely to be experienced by art-makers as they pursue reflective practice in art-making. Finally, it may not be possible to articulate verbally all that is experienced by an art-maker in terms of cultural, spiritual and embodied ways of knowing; in this case, forms of presentational knowing may be more appropriate.

Summary

In the above paragraphs I have described a wide range of different ways of knowing while highlighting any similarities and links between feminist, participatory and indigenous people's world views. Such diverse ways of knowing are relevant to a study of reflective practice in art-making in Aotearoa New Zealand, based on a feminist participatory worldview. Since reflective practice in art-making concerns reflecting in a number of different ways in order to learn from what we do (Bright, 2005a, 2005b), any or all of these ways of knowing could potentially be relevant to a study of reflective practice in art-making. However, in this thesis, I focus particularly on **constructed**, **embodied**, **presentational**, **spiritual** and **cultural**, interwoven with **indigenous**, **experiential** and **collaborative** ways of knowing. Indigenous ways of knowing are at times communicated by those participants who view themselves as Māori, that is, indigenous to Aotearoa New Zealand. However, since indigenous knowing is interwoven with cultural and spiritual ways of knowing, it is not always possible or appropriate to delineate between indigenous, cultural and spiritual in the context of this thesis. Propositional knowing, interpretive representational knowing and writing as a way of knowing are evident in my arguments, the ways

in which I represent the words and views of the participants, use of photography and video and other creative arts and frequent inclusion of reflective journal excerpts. Experiential knowing is intrinsic to reflective practice and is, therefore, often present in both my representation of conversations and my reflections on my roles as researcher, dance-maker and facilitator of the reflective practice of the other participants. Separate procedural knowing is also more evident in my reflections as a researcher and dance-maker. Collaborative knowing is evident sometimes in the conversations between individual participants and me. Connected procedural knowing is more evident as it appears in the form of collaborative knowing. Finally, silence, subjective, received, relational and reflective knowing receive scant attention since these ways of knowing are least evident in the study on which this thesis is based.

Values (axiology[27])

Articulation of values is important to this thesis since these values underpin the feminist participatory approach to reflective practice in art-making; such values are likely to be referred to, overtly or by assumption, by the participants. In Lincoln and Guba's (2000) tables of paradigm positions on selected issues, the values of a participatory worldview are identified as included and formative. No other detail is given regarding these values and neither feminist nor indigenous peoples' worldviews are included in the tables. However, Heron and Reason (1997) discuss in detail the values — axiology — of a participatory worldview. Therefore, using Heron and Reason's (1997) discussion, I summarise the values of a participatory worldview. Although values *per se* are not often highlighted in feminist and indigenous people's writings, it is possible to extrapolate values underpinning these worldviews, based on the model of Heron and Reason (1997). Summaries of the values of the three worldviews are found in Appendix 2, Table 1.

      Feminists value justice and change that addresses injustices and marginalisation of individuals or groups because of their gender or sexuality (Barbour, 2002, 2004; Belenky et al., 1986; Butler, 1990; Denzin et al., 2008; Fischer, 1988; Goldberger et al., 1996; Hesse-Biber, 2007; hooks, 1989, 2004; Kyung, 1990; Moltman-Wendel, 1994; Reinharz, 1992). In contrast to such

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[27] Axiology is a term used in some academic writing (Heron & Reason, 1997) to denote values.

injustices and marginalisation, feminists seek to respect and value people for who they are and who they may become (Allbright, 1997; Belenky et al., 1986; Hall, 1996; Hayes, 1993; Goldberger et al., 1996; Hesse-Biber, 2007; Paget, 1983; Young, 2005). Feminists value personal, collective and/or political action (Butler, 1990; Cannella & Manuelito, 2008; Fine, Tuck & Zeller-Berkman, 2008; Dillard, 2008; hooks, 1989, 2004; Kyung, 1990; Reinharz, 1990; Smith, 1999). Feminist commitment to justice and the addressing of injustices and marginalisation is demonstrated in research through critical feminist methodologies. These methodologies include a multiplicity of research methods and openness to trans-disciplinary research, an ongoing criticism of non-feminist scholarship, awareness of feminist theory and efforts to create social change, recognition of diversity, involvement of researcher and participants both in the research process and as identifiable voices in the research outputs and attempts to engage and involve the reader of the research (Barbour, 2002, 2004, 2006a; Belenky et al., 1986; Goldberger et al., 1996; Janesick, 1994, 2000, 2004; Paget, 1983; Reid & Frisby, 2008; Reinharz, 1992). In addition, feminists research and promote alternative ways of knowing (Barbour, 2002, 2004, 2006a; Belenky et al., 1986; Bright, 2005a, 2005b, 2007b, 2008; Goldberger et al., 1996) and alternative ways of representing findings (Barbour, 2002, 2004, 2006; Barbour, & Thorburn, 2001; Barbour, Ratana, Waititi & Walker, 2007; Bright, 2005a, 2005b, 2007b; Bruce, 2003; Markula, 2003; Markula & Denison, 2000, 2005; Paget, 1983; Richardson, 2000, 2004, 2007a, 2007b).

Researchers applying a **participatory worldview** value what is, in their view, intrinsically worthwhile in the human condition, as an end in itself (Heron & Reason, 1997, 2001, 2008a; Reason & Bradbury, 2001/2006, 2001a, 2001b, 2008). Like feminists, participatory researchers value critical theory which promotes action, including political action, in order to support the intrinsically worthwhile. Finally, like feminists also, a participatory worldview highlights respect for and valuing of people and their human potential (Heron & Reason, 1997, 2001/2006, 2008a; Reason & Bradbury, 2001/2006, 2001a, 2001b, 2008). In a research context, a participatory worldview is worked out by addressing the researcher/researched duality through a methodology in which all areas pertaining to research questions, methodology, methods, collection of data and presentation of findings are agreed on in a collaboration of researcher and participants (Heron & Reason, 1997, 2001/2006, 2008a; Lincoln & Guba, 2000).

Indigenous people's worldviews value the intrinsic worth of indigenous peoples. In so doing value is placed on justice, fair treatment and fair distribution of resources for indigenous peoples (Denzin et al., 2008; Smith, 1999). In order to achieve fair treatment and fair distribution of resources, self-determination, which includes decolonisation, is sought. Thus, indigenous peoples seek self-respect and the respect of colonising cultures in order that indigenous peoples might be valued for their ways of being and becoming (Denzin et al., 2008; Smith, 1999). In the research context, indigenous peoples value a critical collaborative methodology which leads to personal, collective and political change (Denzin et al., 2008; Smith, 1999). Both feminist and participatory approaches are valued by indigenous people's researchers for their work in addressing western male-dominated research which has had negative effects politically, socially and economically for indigenous peoples (Cannella & Manuelito, 2008; Dillard, 2008; Fine, Tuck & Zeller-Berkman, 2008; Jones & Jenkins, 2008; Parameswaran, 2008; Saavedra & Numark, 2008).

The nature of power

A key assumption of this thesis is the notion that power imbalances exist. The nature of power is of prime importance to feminist, participatory and indigenous people's worldviews. Each of these worldviews offers alternative ways of re-thinking existing power relations by emphasising the need for voices to be heard which have largely been ignored, marginalised or trivialised in previous research (e.g., Belenky et al., 1986; Butler, 1999; Gaventa & Cornwall, 2008; Goldberger et al., 1996; Harding, 1996; Hesse-Biber, 2007; Park, 2001/2006; Smith, 1999; Yates-Smith, 1998). In each of the worldviews, particular expressions of power are focused on and addressed; yet the three worldviews have much in common. In this section, I draw from all of the above discussions and briefly outline the key areas of power addressed within each worldview, noting similarities and links between the three worldviews. A summary of the areas of power addressed is presented in Appendix 2, Table 1.

As mentioned in the above sections, **feminists** emphasise the centrality of gender. The key area of power addressed by feminists is the dominance of western, wealthy, white heterosexual males in political, legal, social, economic and academic fields. This dominance has resulted in marginalisation of white women, non-white women and men, women and men of non-dominant cultures,

lower socio-economic groups, non-western nationalities and varying sexualities (Barbour, 2002, 2004, 2006a; Belenky et al., 1986; Butler, 1990; Cannella & Manuelito, 2008; Dillard, 2008; Fine, Tuck & Zeller-Berkman, 2008; Fischer, 1988; Goldberger et al., 1996; Hesse-Biber, 2007; hooks, 1989, 2004; Kyung, 1990; Moltman-Wendel, 1994; Reinharz, 1992; Smith, 1999; Te Awekotuku, 1991; Yates-Smith, 1998). Commenting on the diversity of challenges addressed by feminism, feminist philosopher Sandra Harding (1996) identifies three key themes as emerging during the final two decades of the twentieth century relevant to issues of power: 1) it is vital to recognise differences as well as commonalities among women; 2) cultural differences create both resources and limitations; 3) power/knowledge analyses need to be centred in "distinctive feminist standpoint epistemologies" which provide answers to questions such as who creates knowledge, where is that knowledge lodged and what is it used for (Harding, 1996, p. 434). Thus, feminists critically research any matter concerning people who are marginalised, seeking political and social change on individual and collective bases, and, in the process, seek to overturn historical western ways of undertaking and applying research.

Adherents to a **participatory worldview** understand reality as co-created and situated through participatory means and situated in the cosmos, as discussed above. Participatory researchers are committed to what is intrinsically valuable in human life, determined collaboratively in relationship with their participants. Therefore, the areas of power addressed are the traditional western dominant/non-dominant dualisms of researcher/participant, mind/body, physical/spiritual, acting/being and economic/ecological. Although propositional knowing is acknowledged as a valid way of knowing, participatory researchers are adamant that propositional knowing needs to include "a strong awareness of the links between propositional knowledge and social power" (Heron & Reason, 2008, p. 378).   This is because abuses can and do occur, depending on how propositional knowledge is communicated, who has access to it and how it is used. Such abuses can occur when the knowledge is gained and maintained through research in academic, small community-based groups, corporate, government or global contexts (Gaventa & Cornwall, 2001/2006). In such instances, knowledge can be used to maintain the power of the powerful and reinforce their ability to include or exclude less powerful people and their knowledge (Gaventa & Cornwall, 2001/2006). Therefore, access to knowledge

and participation in knowledge production, use and dissemination need to be addressed as part of the research process (Gaventa & Cornwall, 2001/2006); one response to this issue promoted by participatory researchers is the concept of researching 'with' rather than researching 'on' people (Heron & Reason, 2001/2006). Thus, participatory research can link knowledge, awareness and action to bring about change for marginalised peoples (Gaventa & Cornwall, 2001/2006). Hence, like feminists, participatory researchers are committed to challenging any sphere of dominance leading to marginalisation and injustice, in any social context (Heron & Reason, 1997, 2001/2006, 2008a, 2008b; Reason & Bradbury, 2001b, 2008). Since indigenous peoples value a collective rather than individual approach to knowledge and because they also seek to redress injustices and marginalisation, indigenous peoples generally espouse a participatory approach to research (Denzin et al., 2008; Pyrch & Castillo, 2001).

As indicated above, **indigenous peoples** are concerned about redressing the imbalances of dominant, powerful, wealthy, colonising cultures. Examples of power exerted by a colonising culture include the dispensing of available resources and particular foci in education which reinforce dominant ideologies and often enforce the loss of indigenous languages and cultures. Such expressions of power inevitably privilege those people who conform to the dominant culture in terms of appearance and behaviour and marginalise those who do not or are unable to conform (Bishop, 2008; Kincheloe & Steinberg, 2008; Pyrch & Castillo, 2001; Smith, 1999). Thus, through the power of colonisation politically, legally, socially, economically and in land occupation, indigenous peoples have been marginalised. Indigenous peoples struggle for self-determination as they seek to address issues of colonisation and decolonisation and redress of injustices. These injustices include administration, interpretation and application of research (Denzin et al., 2008; Kincheloe & Steinberg, 2008; Pyrch & Castillo, 2001; Smith, 1999). However, in recent years, indigenous scholars have become more overt in their assertion that power lies with indigenous peoples because of their ability to challenge the discourses of dominant colonising cultures (Denzin et al., 2008; Pyrch & Castillo, 2001; Smith, 1999). As Kincheloe and Steinberg (2008) state: "Indigenous knowledge provides a provocative vantage point from which to view Eurocentric discourses, a starting place for a new conversation about the world and human beings' role in it" (p. 152). Such conversations involve recognition by non-indigenous researchers of

the damage caused to indigenous peoples by the imposition of non-indigenous cultural orientations and values as perpetuated through fundamental beliefs (ontologies), ways of knowing (epistemologies), and research methods (Kincheloe & Steinberg, 2008; Smith, 1999). However, in the process of challenging dominant discourses, indigenous peoples may also invoke aid in their "struggle for justice and self-determination" (Kincheloe & Steinberg, 2008, p. 152).

Conclusions

In this chapter, I have presented a case for a feminist participatory worldview which weaves together feminist and participatory and is informed by indigenous peoples' worldviews. Such an interweaving of worldviews is vital to a study on reflective practice in art-making among ten female art-makers in Aotearoa New Zealand. This breadth of worldviews is necessary because the female art-makers in the study identify themselves as belonging to indigenous, dominant, non-dominant and immigrant people groups within Aotearoa New Zealand. The breadth and variety in fundamental beliefs, ways of knowing, values and issues of power represented in a feminist participatory worldview such as this are more likely to highlight the multiplicity of elements in the lived experiences of reflective practice in art-making of such a diverse group of women and to adequately represent those lived experiences.

In Chapter 3, I present a literature review which includes key concepts of reflective practice, adult education, creativity, spirituality, embodied knowing, art-making as a general field and as it relates to creativity, spirituality and embodied knowing, and the area of reflective practice in art-making. Reflective practice in art-making, as applied in this thesis, includes development of an approach to reflective practice in art-making which is used as a guiding structure in the methodology of the study.

Chapter 3   Literature review

In Chapter 2, I presented a feminist participatory worldview as the framework for this thesis. In doing so, I discussed the interweaving of feminist, participatory and indigenous worldviews with consideration of fundamental beliefs, ways of knowing, values and issues of power associated with each of these worldviews. Together, these worldviews emphasise the importance of gender and diversity in terms of culture and ways of knowing. I concluded that this particular interweaving of worldviews potentially encompasses the richness and breadth of the lived experience of reflective practice in art-making for ten adult female solo art-makers from a range of ethnicities and areas of art-making, situated in Aotearoa New Zealand. In doing so, I implied that certain assumptions underpin this thesis. The first assumption is that individuals' views and experiences are influenced by their social, cultural and historical positioning and, particularly, by their gender. The second assumption is that it is important to respect individual views and experiences in a research context. These assumptions are highlighted in this thesis because women's voices and experiences have traditionally been neglected, particularly those of women from non-dominant cultures. In addition, adult female art-makers' experiences of learning have also been neglected.

The key question of this thesis is 'how is reflective practice useful in art-making among art-makers of various ethnicities and art-making areas?' Therefore, in this chapter, I discuss available literature from which a study of reflective practice in adult women's art-making can proceed. First, I discuss reflective practice for adult learners by focusing on the literature of reflective practice, adult learning and adults as reflective practitioners. I then discuss creativity as an area of particular interest in art-making, and spirituality and embodied knowing which are important to a feminist participatory worldview. Next, I present an overview of art-making focusing particularly on the areas of art-making included in this thesis and on creativity, spirituality, embodied knowing in relation to art-making. Finally, I discuss reflective practice in art-making by bringing together the elements of reflective practice, adult learning, adults as reflective practitioners, creativity, spirituality, embodied knowing and art-making. In this final discussion I also review an approach to reflective

practice in dance-making that provides the framework for a study of reflective practice in art-making.

Reflective practice

Reflective practice is based on the concept of learning. Much has been written, from diverse approaches, concerning learning. However, the key concept common to most approaches is that the term learning implies that change has occurred in an individual learner (Knowles, 1990) and/or in a group of learners (Bishop, 2008; Dillard, 2008; Jones & Jenkins, 2008; Kincheloe & Steinberg, 2008; Krog, Mpolweni-Zantsi & Ratele, 2008; Park, 2001/2006; Pyrch & Castillo, 2001; Stonebanks, 2008; Tarule, 1996). Such change may be cognitive, affective, behavioural, psychological, spiritual and/or in practical skills (Belenky et al., 1986; Estés, 1992; Fischer, 1988; Goldberger et al., 1996; Knowles, 1990; Ryan, 2001; Schön, 1991). However, it is important to note that where there is no change as a result of learning activities, critical or reflective skills may not have been applied and current knowledge and practice may simply be confirmed. Such non-learning can be the result of cultural domination of education or prior assumptions on the part of the learner (Jarvis, Holford & Griffin, 1998).

Reflective practice is considered by some theorists to be a means of encouraging the changes required for learning to take place. The concept of reflective practice in learning was developed by Boud, Keogh and Walker (1985), Gibbs (1988), Honey and Mumford (1986), Kolb (1984, 1985), Kolb and Smith (1986) and Schön (1983, 1987a, 1987b, 1991), with further developments by theorists such as Jarvis, Holford and Griffin (1998) and Zepke (2003). There appears to be general agreement about the nature of reflection in learning. Reflection is defined as a "process whereby knowledge is created through the transformation of experience" (Kolb, 1984, p. 38), "turning experience into learning" (Boud et al., 1985, p. 7) or "making sense of experience we have had" (Schön, 1987b, p. 8). In addition, Honey and Mumford (1986) include such terms as observing, thinking before acting, reviewing and "chewing over" in their description of reflective learning (p.12). Viewing knowledge from the perspective of the needs of our rapidly changing society, Jarvis et al. (1998) maintain that learning is no longer remembering 'facts' and 'knowledge', but "seeking to understand and be critically aware of the things to

be studied" (p. 9). In this case, the understanding and the critically aware components indicate the application of reflection. Finally, Zepke (2003) includes the influence of others as well as individual reflective learning, describing reflection as "a process to help us learn from our own and others' experiences and to turn that learning into action" (p. 17). However, there are some differences in the way each theorist describes the process of reflection[28]. Some writers give detail to the wider complexities of reflective learning (e.g., Jarvis et al., 1998), whereas Schön (1983, 1987a, 1987b, 1991) focuses on the occurrence of reflection during as well as after an experience (reflection-in-action and reflection-on-reflection-in-action respectively). In addition, while some writers propose a three-phase cycle of reflective learning (e.g., Boud et al., 1985; Zepke, 2003), the most common approach appears to be a four-phase cycle such as that presented by Kolb (1984) and built on by Gibbs (1988). Theorists have established that models or clearly defined approaches can be means by which learning can be enhanced through "purposive and intentional" reflection (Boud et al., 1985, p. 14). Key areas of the detail of such models or approaches, as presented by the above theorists, can be summarised diagrammatically in a four-step model (Figure 1). This model includes various aspects of reflection including the verbal, non-verbal, spiritual, rational and intuitive as well as key areas of experiencing, reflection which includes analysis and judgement, re-evaluation and conclusions which may enhance the learner's experience and/or lead to changes in future action.

Reflective practice is derived from repeated applications of a reflective learning cycle. Reflective practice is seen as important in teaching and learning for children and adolescents; for example, in *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000). However, adult education and the development of professional practice are the particular areas of focus of most of the education theorists mentioned above and of later writers discussing teacher education and development (e.g., Gibbs, 2007; Norsworthy, 2008). In addition, specific models and approaches have proved useful in other areas of professional

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[28] It must be noted that all of the theorists discussed in this section focus on a western concept of individual learning; therefore, I refer to 'the learner' in the discussion. While focusing on the individual learner, Boud et al., (1985) include the possibility of a learner talking with another as a means of reflection. In the study on which this thesis is based, reflective learning is undertaken by solo art-makers both individually and in conversation with a facilitator. Thus, in this thesis, reflective practice through individual and/or collaborative, relational and/or indigenous ways of knowing (see Chapter 2) is informed by the work of the theorists discussed here.

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┌──────────────────────────┐
│ Reflection-in-action     │
│ (Concrete Experience)    │
│   ▪ Verbal               │
│     observation and      │
│     reflection           │
│   ▪ Non-verbal:          │
│     intuitive, feelings, │
│     spiritual            │
│   ▪ Flexible             │
│     timeframe            │
└──────────────────────────┘
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Conclusions, outcomes, future action
(Active Experimentation)
- General, specific conclusions
- Learner changed or more experienced

Reflection-on-reflection-in-action
(Reflective Observation)
- Return to experience
- Description, judgement, analysis
- Attend to feelings, spiritual and social context

Reflecting on reflection-on-reflection-in-action
(Abstract Conceptualisation)
- Re-evaluate the experience: association, integration, validation and appropriation
- Making sense of the experience
- Attend to feelings, spiritual

Figure 1.   A four-phase approach to reflective practice including descriptions of each phase

Note. Based on the work of Kolb (1984), Kolb and Smith (1986), Schön (1987, 1987b, 1991), Gibbs (1988), Boud et al. (1985), Jarvis et al. (1998), and Zepke (2003). Schön's terminology, as suggested in Figure 2, has been used to name the first three phases, while Gibbs' (1988), Boud et al.'s (1985) and Schön's (1987b) terminology have all been used in the fourth phase. Kolb's original terms are given in parentheses.

practice such as nursing (Cain, 1998/9; Chalambous, 2003) and counselling (Egan, c2002; Germain, 2003). Finally, reflection as means of learning and development is seen as an important element of art-making in areas such as dance, painting, design, music, quilt-making and collaborative artistic practice (eg., Barbour, Ratana, Waititi & Walker, 2007; Bright, 2005a, 2005b, 2007; Graham & Stalker, 2007)[29]. There is a growing body of literature concerning reflective practice in various areas of art-making, particularly in art education

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[29] The area of reflective practice in art-making is discussed later in this chapter.

(eg., Burnard & Hennesey, 2006; Doloughan, 2002; Grushka, 2005; Sansom, 2005; Sullivan, 1993; Walker, 2004). However, there appears to be little literature focusing specifically on reflective practice *per se*. Furthermore, the models and approaches of earlier theorists have generally not been tailored to the specific needs and lived experience of art-makers. For example, as mentioned above, these earlier models include a range of sources and ways of reflecting but they do not specifically include the full range of sensory input — visual, auditory, smell, taste, touch, kinaesthetic — any or all of which may be vital to the work of an art-maker. Embodied knowing is also not evident in these models. In an earlier study, I developed a model for reflective practice in dance-making which included embodied knowing and extended the sources of sensory input (Bright, 2005a, 2005b). However, this study was based only on a single reflective cycle of my own dance-making and did not focus on ongoing reflective practice or any other areas of art-making. There is a clear need for further study of ongoing reflective practice in dance-making and also reflective practice among art-makers of various ethnicities and other art-making areas, allowing for investigation of the full range of sources of sensory input in the reflective process. Finally, according to the tenets of feminist research, there is a lack of research among women in general and among female art-makers in particular; hence, the specific focus of this thesis. However, in order to proceed with such a study, it is important to identify key characteristics of adult learners and to ascertain their relevance to this thesis.

Adult Learning

I established in Chapter 2 that an interweaving of feminist, participatory and indigenous peoples' worldviews acknowledges the breadth and variety existing among people and the connectedness between humans and the world around them. Accordingly, the principles of diversity and connectedness are also important in my approach to adult education. Much of the literature concerning adult education has come out of Europe and North America and generally reflects dominant western cultural perspectives. However, feminist writers and writers of non-western, non-white and non-dominant cultures have contributed a wider view. As a result, internationally and in countries such as Aotearoa New Zealand, there is a growing body of literature that highlights social and cultural rather than simply individual reasons for engaging in adult education.

While adulthood can be described as a social construction (Pogson & Tennant, 1995), there are important differences between children's and adults' educational aims and environments. Differences arise because, whereas education for children is compulsory in many countries, including Aotearoa New Zealand, adult education is generally seen as voluntary (Foley, 1995; Knowles, 1990; Rogers, 1989; Ryan, 2001). Compulsory education for children is usually subject-centred (Knowles, 1990; Rogers, 1989). While adults may also seek subject-centred education for the purposes of gaining qualifications (Knowles, 1990; Rogers, 1983), these qualifications can be for individual and/or socio-cultural reasons in terms of employment and promotion (Knowles, 1990; Rogers, 1983) or directly linked with a learner's cultural or social grouping and aimed at political and social action and/or enrichment of that cultural or social grouping (Belenky, 1996; Freire, 1976; Kincheloe & Steinberg, 2008; Zeichner, 2001). Whatever their reasons, adults are likely to choose areas of study that are life-centred — relevant to their own lives — rather than subject-centred learning (Knowles, 1990) and that focus on practical skills and participation with others (Ryan, 2001).

As well as engaging in education for various reasons, adults also bring particular personal attributes to their learning of which the adult educator needs to be aware. One key personal attribute is self-concept or self-esteem. Most adults have a self-concept of being responsible for their own decisions; they, therefore, need to be treated by their teachers/facilitators as being capable of self-direction and self-agency and may resent or resist educational leadership that does not treat them as adults (Knowles, 1990; Ryan, 2001). Adults with positive self-esteem and positive memories of past education are generally willing to engage in self-directed study, able to take initiative in their learning and share experiences and resources with others (Ryan, 2001). While adults may be independent and self-directed in their learning (Knowles, 1990; Rogers, 1989), they also may *prefer* to learn in groups or communities of learners where their learning may take place in conversation with others (Belenky, 1996; Leach, 2003; Leach & Knight, 2003; Tarule, 1996). This latter preference is highlighted further in the writings of adult educators drawing on feminist perspectives and indigenous, non-western, non-white and non-dominant cultures (Belenky, 1996; Harding, 1996, 2007; Goldberger, 1996; Gordon, 2001; hooks, 1989, 2004; Hurtado, 1996; Kincheloe & Steinberg, 2008; Pyrch & Castillo,

2001; Schweikart, 1996; Smith, 1999; Te Awekotuku, 1991). According to such writers, women, indigenous peoples and peoples of non-western, non-white and non-dominant cultures are often more concerned with their community connections and responsibilities than with individual advancement in employment and/or socio-economic standing. Such concerns are influenced by values, attitudes and experiences arising out of socio-economic status, culture and gender of individual adult learners (Brosnan, Scheeres & Slade, 1995; Knights, 1995; McDaniel & Flowers, 1995; Newman, 1995; Rogers, 1989). Thus, the concerns of adult learners may include issues such as personal empowerment[30], injustice, marginalisation, colonisation and decolonisation (Belenky, 1996; Goldberger, 1996; Gordon, 2001; Harding, 1996, 2007; hooks, 1989, 2004; Hurtado, 1996; Kincheloe & Steinberg, 2008; Pyrch & Castillo, 2001; Schweikart, 1996; Smith, 1999; Te Awekotuku, 1991). However, these issues are often interwoven with other physical, social, cultural, political, spiritual, ecological and geographical issues and have been expressed in research in terms of feminist, participatory and/or indigenous peoples' worldviews.

Suffice it to say, from the above detail concerning adult learning, it can be surmised that an effective facilitator of reflective practice among adults must respect their individuality, self-agency and connectedness with others (Leach, 2003; Leach & Knight, 2003; Stanton, 1996; Taylor et al., 2000). In addition, the adult educator needs to approach the role of facilitator of reflective practice in a way that encourages personal empowerment and enrichment for the learners (Borland, 2007; Brosnan et al., 1995; Du Plessis et al., 1992; Irwin, 1992; Irwin & Ramsden, 1995; Knights, 1995; McDaniel & Flowers, 1995; Newman, 1995; Te Awekotuku, 1991; Yates-Smith, 1998). The facilitator may demonstrate such respect through attitudes of openness towards the preferences of the adult learner but also through being informed and overt about the focus of the study (Leach, 2003; Leach & Knight, 2003; Rogers, 1989; Stanton, 1996; Taylor, Marienau & Fiddler, 2000; Wicks, 1996).

Rather than being issues for discussion and critique, the above principles are congruent with a feminist participatory approach to research and with my own convictions and experience concerning facilitation of adult

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[30] Myth, metaphor, story and symbol may also have an important role in personal empowerment in adult education in general and in art-making in particular (Taylor et al., 2000; Yates-Smith, 1998).

education in general and adult reflective practice in particular. In my experience as an adult educator, I have met hundreds of adult learners and identified a range of reasons why these learners attended adult education courses; reasons include being required by employers, seeking a change of career into teaching, exploring teaching as a potential career change, taking a first step into education since distant and very negative school experiences or taking a first step into adult education and the paid work force after raising families and being care-givers for aging parents. Similarly, the participants in the study on which this thesis is based brought a range of past experiences and current areas of paid and unpaid work; however, all were voluntary learners and willing to undertake reflective practice in art-making. In addition, since they were solo art-makers, I could assume that they were self-motivated, articulate and independent, expressing, in various ways, awareness of their constant connectedness to others and with the environment[31]. Finally, facilitated reflective practice, articulated through collaborative knowing[32] by means of one-to-one conversations, could potentially enhance learning. Thus, a study of reflective practice in art-making among adult female art-makers of various ethnicities and art-making areas is informed by the literature of reflective practice and adult learning.

The key areas of this thesis are reflective practice and art-making. However, reflective practice is the wider area and adult education a specific subset of reflective practice; therefore, I introduced reflective practice first in the above sections. Similarly, creativity, spirituality and embodied knowing are relevant to more than art-making. Thus, in the following sections, I outline these three wider areas before discussing art-making. Then, having introduced art-making in general, I discuss art-making in relation to creativity, spirituality and embodied knowing. Finally, I bring together the two key areas: reflective practice and art-making.

Creativity

In general, western researchers emphasise rational/cognitive, product-based and problem-solving approaches to creativity (Boden, 1996; Csikszentmihalyi, 1996; Gardner, 1993, 2004, 2006; Kaufman & Baer, 2005; Sternberg, 1999). While

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[31] Specific characteristics of the participants will be discussed further in Chapter 4 and findings chapters 5-8.
[32] Collaborative knowing was discussed in Chapter 2.

elements of the non-rational are evident in western writing, particularly in the creative and performing arts (Kaufman & Baer, 2005; Steinberg, 1999), in non-western cultures, creativity *per se* appears to be predominantly related to non-rational elements including spirituality, intuition and a state of personal fulfillment (Lubart, 1999; Morris, 2005; Zimmerman, 2005). In addition, western concepts of creativity have most often focused on individual creativity, whereas in many non-western cultures, identification with and affirmation of the culture are generally more prevalent. Therefore, in this section, I outline key elements of creativity as presented by western researchers and juxtapose these with views from a variety of non-western cultures. Because of the topic of this thesis, I restrict the following discussion to creativity as discussed by western educators and psychologists, giving examples from the creative and performing arts but not from other fields such as business, teaching, science, engineering, computer science or the clinical practice of psychology. Finally, I briefly introduce the concept of flow, an important element for creative people but particularly for art-makers.

I begin the discussion on creativity by presenting views of indigenous and non-western writers and refer back to these perceptions during my discussion on western understandings of creativity; indigenous and non-western understandings provide affirmation or a counterpoint to the discussion on western research. Since the area of creativity has been researched predominantly as a cognitive skill by means of cognitive research methods in western educational contexts, the understandings of indigenous and non-western writers enlighten, inform and bring a wider perspective.

Māori academic Linda Tuhiwai Smith (1999) addresses the question of creating and creativity from an indigenous perspective:

> …creating is about transcending the basic survival mode through using a resource or capability which every indigenous community has retained throughout colonization – the ability to create and be creative. …creating is not just about the artistic endeavours of individuals but about the spirit of creating which indigenous communities have exercised over thousands of years. Imagination enables people to rise above their own circumstances, to dream new visions and to hold onto old ones. It fosters inventions and discoveries, facilitates simple improvements to people's lives and

uplifts our spirits. Creating is not the exclusive domain of the rich nor of the technologically superior, but of the imaginative. Creating is about channeling collective creativity in order to produce solutions to indigenous problems. Every indigenous community has considered and come up with various innovative solutions to problems. That was before colonialism. Throughout the period of colonization indigenous peoples survived because of their imaginative spirit, their ability to adapt and think around a problem. (p. 158)

Smith's description of creativity embraces several aspects important to indigenous, non-western and marginalised peoples and, in a number of ways, contradicts the ideas of dominant western understandings. Western theorists such as Boden (1996), Csikszentmihalyi (1996), Gardner (1993, 2004, 2006), Kaufman and Baer (2005) and Sternberg (1999) focus on individuality, identification of a small number of people viewed as creative, institutional training, innovation and rationality. However, an indigenous approach focusses on access which has traditionally been available without western-style institutional training, affirmation of existing and future cultural vision and identity, the importance of others within the community/culture, community problem-solving and collective expressions of creativity (Puketapu-Hetet, 1989; Smith, 1999). While an indigenous understanding of creativity often emphasises replication and affirmation of existing art forms and designs, individual innovation is also encouraged (Lubart, 1999; Puketapu-Hetet, 1989). However, rather than the individual rationality of a western approach, indigenous and non-western writers emphasise the psychic and spiritual and the need to transcend basic human survival by lifting the spirits of others[33] (Lubart, 1999; Puketapu-Hetet, 1989; Smith, 1999). Finally, while meditation and/or ritual are seldom mentioned in western writing on creativity, it is noted that these spiritual activities often precede and/or accompany creative activities in indigenous and non-western cultures (Lubart, 1999; Morris, 2005; Pendergrast, 1987, 1997; Pere, 1982; Puketapu-Hetet, 1999; Te Kanawa, 1992; Tomaselli, Dyll & Francis; 2008; Zimmerman, 2005). Because indigenous and non-western views of creativity have centred on the non-rational and spiritual, cognitive questions

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[33] Lifting the spirits implies that a sense of positivity is encouraged spiritually, emotionally, psychologically, in the perception of belongingness and other areas.

of western research[34] do not appear to have been considered relevant (Balkin, 1990; Csikszentmihalyi, 1996; Gardner, 1993, 2004; 2006; Janesick, 2001; 2004; Kaufman & Baer, 2005). However, legitimate questions have been asked concerning cultural domination by writers from and on behalf of indigenous and non-western cultures (Lubart, 1999; Smith, 1999; Tomaselli, Dyll & Francis, 2008).

Nevertheless, in more recent western writing, earlier understandings of creativity have been challenged. For example, by emphasising that all people have some ability to be creative and that the quality of creativity will differ from person to person and culture to culture, Enid Zimmerman (2005) challenges Csikszentmihalyi's (1996) view that only the small number of people who make significant changes to their culture can be considered creative[35] [36]. Similarly, western educator Howard Gardner (2006) challenges the focus on individuality, emphasising the importance and relevance of small and large group creativity; Gardner gives examples from science, computing and business innovation. However, Gardner, like numerous other western writers, emphasises the need for an end product as measurable evidence of creativity (e.g., Csikszentmihalyi, 1996; Sternberg & Lubart, 1999; Zimmermann, 2005). Hence, in western understandings, creativity is often seen as tangible in terms of products — whether the product is a physical item, a solution to a problem or the personality of the creator (Balkin, 1990). While the need for a creative product may be questioned, western society often only recognises and rewards tangible products (Balkin, 1990)[37]. However, theatre educator R. Keith Sawyer (2005) provides an example of creativity that is not solely dependent on a product: "In product creativity, the creative process ends when the creative product is complete and fixed, whereas in acting, the creative process continues through performance and constitutes the creative product—it has no existence apart from the creative

[34] Questions addressed by western writers include what is creativity, how is the term creativity understood, where is creativity, who can be deemed as creative and how is creativity learned and expressed?

[35] It must also be noted that Csikszentmihaly's (1996) examples of creative individuals are almost solely drawn from western culture. Such an approach indicates that colonisation, oppression and marginalisation are at work in this context. Gardner's (1993) inclusion of Gandhi as culture-changing individual stands out as one of the few non-western individuals mentioned in such a context. However, it must be noted that Gardner's (1993) work concerns his (at that time) seven intelligences rather than creativity *per se.*

[36] A similar understanding of inclusivity can be found in dance where perception of creativity in dance can vary across cultures and social contexts and there may be both similarities and differences from one culture to another (Morris, 2005).

[37] The role of society in deciding what is creative could be compared with Csikszentmihalyi's (1996) approaches to domain and field but this is beyond the scope of this thesis.

process of performance" (p. 47). Thus, there are arguments relating to the centrality of a creative product as evidence of creativity in western research. In contrast to western views, in indigenous and non-western cultures, creativity is often associated with psychic and spiritual realms and with personal fulfillment, rather than with specific products (Lubart, 1999).

In western writing, there is much discussion about the nature of creativity and its products. Among some theorists, there is debate concerning the key elements of creativity; for example, domain, field and individual person (Csikszentmihalyi, 1966) or person, process and product (Balkin, 1990). However, others maintain that creativity involves a complexity of interactive relationships between people, process, products and social and cultural contexts, including a community of experts who judge the value of a creative product (Feldman, 1999; Gruber, 1989; Sternberg, 1999; Zimmermann, 2005). On the other hand, feminist qualitative research writer and dance educator Valerie Janesick (2001) believes that creativity is ineffective without the use of intuition, since "intuition is the seed…of the creative act" (p. 539). Indigenous and non-western writers may agree that creativity involves complexity of interactive relationships and the presence of the intuitive while placing less emphasis on the final product and its value.

Although western-based discussion concerning creativity has embraced both the nature of creativity and characteristics of creative people, current researchers often view the more important debate as relating to generalised versus domain creativity (Kaufman & Baer, 2005). This debate concerns whether creativity is domain-specific and even "microdomain-specific" or whether there are generalisable characteristics of creativity (Kaufman & Baer, 2005b, p. 326; also Baer & Kaufman, 2005; Plucker, 2005; Sternberg, 2005). This debate has resulted in a very short set of skills and traits that can be viewed abstractly as generalised but observable only as they are evident within specific domains; this is termed an "overlapping skills model" (Baer & Kaufman, 2005). In the overlapping skills model, Baer and Kaufman (2005) maintain that "(s)ome skills or traits may be important in many domains", "(o)ther skills or traits are shared by a limited set of domains" and "some personality attributes and skills are quite domain specific" (p. 314). In summarising the generalisable skills and traits, these writers propose an Amusement Park Theory of Creativity in which the common skills and traits are

identified. Firstly, creative people require a basic level of intelligence, both intellectual and emotional (often measured through various intelligence tests[38]), although high levels of either area of intelligence do not guarantee or equate with creativity (Averill, 2005; Baer & Kaufman, 2005; Balkin, 1990; Csikszentmihalyi, 1996; Gardner, 2005; Zimmerman, 2005). Secondly, creative people need motivation or desire to do "*some*thing" which may then be transferred into motivation to do a specific thing; it is also necessary that what they are motivated to do is possible or permissible within the environment and/or culture in which they live (Baer & Kaufman, 2005, p. 323; italics in original). Thirdly, knowledge of a specific domain is needed, that is, the skills required to create within that domain. Fourthly, certain personality traits may be useful for particular domains; for example, "openness to experience" is "*essential* for artists" (Kaufman & Baer, 2005b, p. 325, italics in original). Finally, while Csikszentmihalyi (1996) sees creativity as being inseparable from the domain in which it is required, he and Balkin (1990) have, nevertheless, identified a number of characteristics seen in varying degrees but viewed as common to all creative people. Csikszentmihalyi's (1996) set of skills is summarised by Zimmerman (2005):

> Traits that Csikszentmihalyi and his colleagues found associated with creativity were often dichotomous and included displaying a great amount of physical energy and a need for quiet times, being wise and childish, being playful and disciplined, using imagination rooted in reality, being extroverted and introverted, being humble and proud, displaying a tendency towards androgynous, being traditional and rebellious, being passionate yet objective about work, and displaying the ability to suffer and enjoy creation for its own sake. (p. 68)

It is possible that this area of debate in western-based research has also been discussed in non-western and/or indigenous literature, but access to English translations of such work is limited.

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[38] While it may be true that a general level of intelligence is needed for creativity to flourish, the term intelligence and its measures are somewhat problematic. Numerous writers suggest the use of IQ tests and emotional intelligence tests as ways of measuring intelligence; however, many have questioned such tests. As a feminist participatory researcher, I similarly question, since these tests were developed by western, generally male, researchers and, as a result, disadvantage all those who are not western men and, primarily, those whose first language and culture are not the same as the languages and cultural settings of the tests.

Next, numerous researchers in western education have included "problem finding, problem solving, divergent and convergent thinking, self-expression, and adaptability to new situations" as being commonly associated with creativity (Zimmerman, 2005, p. 71). While the relatedness of problem-solving to creativity is debated among western researchers, indigenous writers such as Smith (1999) view creative problem-solving as vital to the survival and future flourishing of colonised peoples, as seen in the quotation early in this section. According to Smith (1999), creative problem-solving is viewed as relevant in realms such as the physical, psychological, emotional and spiritual.

Finally, the area of flow in creativity appears to be articulated most clearly in western writing. Flow, which includes and also supercedes the rational, is relevant to art-making and, therefore, to this thesis. In general, flow refers to the convergence of a number of factors over a certain period of time during which the creative person experiences a sense of enjoyment and discovery. These factors include a sense of knowing what needs to be done, immediate feedback on whether an action is useful to the task, a balance between challenges and skills and a merging of action and awareness in intense concentration such that the creative person loses track of time and her/his surroundings (Csikszentmihalyi, 1996). However, in art-making, while most of the above is relevant, the sense of what needs to be done may not be evident. In this case, the art-maker relies on an "unconscious mechanism" or what art-makers sometimes refer to as a "voice" or Muse which directs them (Csikszentmihalyi, 1996, p. 114; also Pirrto, 2005). A person who experiences flow in her/his creating may not need to receive feedback from others; she/he may simply "know" that what she/he is doing "works". It must be noted that Csikszentmihalyi (1996) refers to flow in the context of western-based male, individualised and product-orientated creativity. It is possible that flow has also been discussed in non-western and/or indigenous literature, but access to English translations of such work is limited. Nevertheless, it is likely that creative people, particularly art-makers who are non-western and/or female, experience flow in a similar way. Furthermore, although western writing concentrates on flow and the individual art-maker (Csikszentmihalyi, 1996; Perry, 2005), flow can also be experienced by groups in such areas as dance, acting and music (Leman, 2005; Morris, 2005; Perry, 2005); group experiences of flow may also be relevant to indigenous and non-western peoples.

In summary, an extensive list can be made of descriptions and functions of creativity within indigenous and non-western cultures. These functions and descriptions focus around community benefit, including the celebration of life implied when creativity lifts the spirits of the participating people. While a number of definitions and descriptions of creativity and characteristics of creative people have been debated among western researchers, these debates may or may not be relevant to indigenous and non-western peoples. The western focus on the rational is not shared by indigenous and non-western writers; rather, non-rational areas such as community relationships, spirituality, intuition, meditation and ritual are emphasised. Such values have also been emphasised by some western writers, particularly in the creative and performing arts; this element is developed later in this chapter in the section entitled *Art-making*.

In terms of this thesis, it needs to be understood that western approaches to creativity would have been explicitly or implicitly included in the western-style education (both arts- and non-arts-based) undertaken by three of the participants. Understandings of creativity that embrace an individual, innovative, product-based approach are likely to have influenced how these particular women approach their art-making. In addition, all of the participants undertook their initial education in western-based schools – such experiences will also have affected how they understand creativity. However, most of the participants have not undergone art training in western-based institutions. The two weavers have trained in an indigenous tertiary environment while the others have learned their art-making in informal small group environments. As a dance-maker participant, my understanding of creativity has been markedly influenced by my training in western styles of dance such as ballet, jazz and contemporary dance in private dance schools and community-based workshops; like most of the other participants, I have not undergone formal dance training in a tertiary environment. So, like most of the other participants, my thinking has been influenced by feminist and/or indigenous views which emphasise relationships and interaction and which value ritual, repetition, lived experience and the non-rational and embodied elements of creativity. However, I also acknowledge the place of individuality, innovation, creative products and the rational in creative processes.

Descriptions of creativity such as those of Smith (1999) and Lubart (1999) reflect indigenous peoples' worldviews, since such areas as community, spirituality, culture and the land are interwoven in the arena of creativity, as in every other area of life. These worldviews are also echoed in descriptions of *creative processes* in indigenous and non-western art-making. Creative processes in indigenous art-making will be discussed later in this chapter in the context of Māori weaving in the section entitled *Art-making.*

Creative process

In the context of this thesis, creative process is specifically related to art-making and is discussed later in this chapter in the section entitled *Art-making.* Creative processes in Māori weaving are also discussed in the section *Art-making,* since this area of art-making is most relevant to this thesis. While seen as important in such areas as western psychology and education, it is unclear, from available English translations, whether generalised rationally-based creative processes are viewed as relevant to any indigenous or non-western peoples. However, in the context of this discussion on general creativity, I briefly outline generalised creative processes.

Composer and arts educator Balkin (1990) describes a commonly accepted four-phase creative process[39]: *preparation, incubation, illumination* and *verification* which is understood to concern development of a specific creative product. During *preparation*, the creative person obtains information and resources for the creative task ahead. *Incubation* refers to a period of reflection in which the individual allows the concepts and creative ideas to develop within both the conscious and the unconscious mind. *Illumination* is the "eureka or 'aha' moment" of the process during which a new creative idea or solution presents itself (Balkin, 1990, p. 38)[40]. *Verification* is the phase during which the creative individual tests the ideas to decide whether or not they will work and then begins again if the ideas do not work. Having identified a four-phase process, Balkin (1990) adds a fifth phase which he identifies as the phase of the '*re' factor*, since it is during this phase that the creative person must re-think, reconsider, replace, refine, redo, reaffirm, reprocess, rewrite, and re-

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[39] This four-phase process is often referred to by researchers in various fields as Wallas' creative process (originally comprised of five phases), since it is drawn from Wallas' (1926) *Art of Thought.* Great Britain: Bulter and Tanner.

[40] Csikszentmihalyi (1996) also refers to the 'aha' or 'eureka' moment.

conceptualise. While the creative individual may decide that an idea is not workable, Balkin (1990) maintains that it is important to view all work as positive, rather than seeing experimental responses as right or wrong — as mistakes. 'Mistakes' can lead to discoveries (Balkin, 1990). Balkin's (1990) creative process has been linked to various approaches to choreographic process in dance-making and also to the processes of academic research (Barbour, 2006a; Janesick, 2000, 2004). However, like Balkin's process, choreography and academic research are focused on development of an end product. Balkin (1990) allows that this product could be a completed piece of work but it could also be the personality itself or the solution to a problem.

Four-phase creative processes like Balkin's (1990) have been used successfully in a range of teaching and learning environments such as dance (Barbour, 2006a; Janesick, 2000, 2004) and fiction-writing (Perry, 2005). However, some writers have identified variations within specific art-making areas while others have placed emphasis on the processes of creativity without the necessity for an end product (Barbour et al., 2007; Leman, 2005; Morris, 2005; Piirto, 2005; Sawyer, 2005). Nevertheless, although many creative artists have confirmed that their processes are similar to Balkin's (1990) phases, the complex nature of creativity has increasingly been recognised by researchers and, as a result, more fluid approaches to creative process are often taken (Barbour et al., 2007; Morris, 2005; Plucker, 2005; Sawyer, 2005). One example of a more fluid approach is that of collaborative artistic practice in which practitioners of similar and/or different art-making areas collaborate for specific art-making projects (Barbour et al., 2007).

While it is beyond the scope of this thesis to identify all creative processes in all art-making areas, those areas relevant to this thesis are discussed in the later section entitled *Art-making*. As mentioned above, some of the participants in this thesis have undergone arts training in western-style institutional contexts while all have experienced a western-style general education. Therefore, given their backgrounds in western-dominated education, it is likely that aspects of Balkin's (1990) approach may be echoed by the participants in this thesis as they discuss their art-making. However, feminist, participatory, indigenous and non-western understandings together with a fluid approach to reflective practice in art-making among adult learners allow for a broader understanding of creativity and creative process to emerge in this thesis.

Spirituality

The literature of spirituality is very extensive both inside and outside of established religions and it is beyond the scope of this thesis to discuss the field of spirituality broadly. In the study on which this thesis is based, five of the ten participants identify themselves as Māori, almost all identify spirituality as part of their experience in life and art-making and a number identify themselves as adherents of specific religions, particularly Christianity. Therefore, I discuss feminist spirituality, since I bring a feminist participatory worldview to this thesis and since all participants are women. I also discuss Māori spirituality, since half of the participants identify themselves as Māori and Māori spirituality is one example of spirituality within an indigenous worldview. Spirituality as it relates to art-making is discussed more fully later in this chapter, in the section entitled *Art-making*. By outlining a breadth of understanding of spirituality in terms of feminism and a Māori worldview, I seek to enlarge the framework for discussion on ways in which female art-makers in Aotearoa New Zealand make sense of their experience in life and art-making.

Because spirituality belongs largely to the non-rational, it is challenging to describe in words. Verbalised images of what spirituality is and is not are one means of representation. Hence, according to Dillard (2005), spirituality is "not a rationalistic concept that can be measured, explained, or reduced into neat conceptual categories" (p. 278, referring to Richards, 1980). On the other hand, spirituality is "the truth of who we are at the core of our being…the consciously active means by which we can recognize, activate, and live the impartial, nonjudgmental, consistent truth of who we are" (Vanzant, 1996, p. xxiii). Thus, spirituality cannot be rationalised, yet can be viewed as central to who we are and what we do. One perspective on spirituality encourages withdrawal from everyday life. However, Chittester (1998) maintains that spirituality is demonstrated most effectively through how we act in everyday life:

> Deserting the human struggle in the name of the spiritual life belies the real nature of spirituality. The truly spiritual person faces every difficult question, every troublesome issue, every unresolved challenge squarely. Spirituality is not about specious consolations gained at expense of full participation in the human race. It is about developing the courage, the determination, to commit ourselves to

living all the dimensions of life with awareness and strength, with depth and quality. (p. 2)

Spirituality concerns values such as respect for culture, ancestral roots, family and homelands and participating in sacred rituals (e.g., Althaus-Reid, 2004; Batten, 2005; Chittister, 1998; Estés, 1992; Fischer, 1988; Graham, 1996; King, 1989; Kyung, 1990; Moltman-Wendel, 1994; Newell, 1997; Patterson, 1992; Reilly, 1995; Roth, 1997; Slee, 2004). According to numerous writers, spirituality and culture are inseparable; spirituality is experienced in and through culture and culture is experienced by most peoples in spiritual terms (e.g., Chittister, 1998; Estés, 1992; Pere, 1982; Smith, 1999; Te Awekotuku, 1991). Thus, while spirituality cannot be identified with the five senses in the same way as the material world, the spiritual is sensed by many people, regardless of their cultures and religious beliefs.

Thus, the key concepts of spirituality relevant to this thesis are that spirituality is largely non-rational but central to who we are. Further, spirituality is experienced in a life that is fully engaged in everyday life and cannot be separated from culture.

Feminist spirituality and Christianity

Like that of spirituality in general, the literature of feminist spirituality is also very extensive. Therefore, in this section, I give a broad outline of feminist spirituality. However, I focus mainly on Christianity and the Judeo-Christian roots that have influenced much of current western culture and religion. The reason for this focus is that Christianity is the primary religion of the west and is, therefore, the religion identified with colonial culture. Since Aotearoa New Zealand is a western colonial culture, Christianity has more impact on the history, government and cultures of this country than any other religion (Smith, 1999). In addition, since this thesis concerns embodied knowing in reflective practice in art-making, I discuss Christianity and the body because, as in western philosophy and culture, Christianity has been one of the religions in which the human body has been marginalised.

As outlined in the above section, many feminists also see spirituality as a part of lived experience (e.g., Althaus-Reid, 2004; Chittister, 1998; Estés, 1992; Fischer, 1988; Graham, 1996; King, 1989; Kyung, 1990; Moltman-Wendel, 1994; Pierce & Groothuis, 2005; Reilly, 1995; Roth, 1997; Slee, 2004).

Because spirituality in western society has been, for several centuries, dominated by patriarchal expressions of Christianity and Judaism, "(s)ome feminisms have found it necessary to leave behind Jewish and Christian traditions, finding the sexism of these religions so pervasive as to be irredeemable" (Fischer, 1988, p. 2). This sexism is manifest through the perception that God is male—identified as He or Him. This perception of God as male is replicated in most translations of the Bible and in traditional – and many current – liturgies and theologies of the Christian church. The perception arising from such a view is that men, not women, are made in the image of God. Therefore, everything pertaining to women is secondary and men are perceived as holding legitimate power in religion, government, legal, community and family settings (Althuis-Reid, 2004; Fischer, 1988; Graham, 1996; King, 1989; Moltman-Wendel, 1994; Reilly, 1995). Thus, Judaism and Christianity have been seen as underpinning the philosophies and structure of society as well as the church. A generous view of this patriarchy in Christianity states: "feminine symbolism for the Divine has not been absent but male images have dominated" (King, 1989, p. 78; also Pierce & Grothuis, 2005). However, some Christian feminists emphasise the damage done to women by a culture that prefers men and worships a male God (Reilly, 1995). Reilly (1995) maintains that young girls have a natural sense of spirituality and perceive God as within their bodies, in other people such as their grandmothers and in all the natural world of rocks, trees, stars and other elements. This view is similar to that of many indigenous peoples, examples of which are Māori spirituality (as discussed below) and Celtic spirituality, which can be expressed through Christianity (Newell, 1997). Reilly (1995) claims that a wider understanding of spirituality and of the feminine in the spiritual pre-dated the Scriptures of Judaism and Christianity and that earlier understandings were superceded by a male focus in early biblical myths and stories. In addition, the early Church reflected Jesus' acceptance of women as equal to men but the church reverted to the male-dominated cultures in which it was situated (Fisher, 1988; Reilly, 1995). This resulted in the re-marginalisation of women and the spread into much of the rest of the world of a western male-dominated religion that expressed and served the colonial aims of western powers (Smith, 1999).

Women who have seen the sexism of Christianity as irredeemable have exercised their spirituality through other, often older, religions and

understandings of spirituality and focused on a feminine God, referred to by such names as the Mother of All Living, Mother Earth, Great Mother, Mother God, Shekhinah, Sophia, Queen of Heaven or the Goddess (Estés, 1992; Reilly, 1995). Alternatively, some women have embraced other forms of spirituality such as feminist witchcraft, New Age spiritualities and various eastern religions and forms of meditation and mysticism, such as Buddhism, Hinduism and yoga (Campling, 1989; Batten, 2005; Estés, 1992; King, 1989; Reilly, 1995; Roth, 1997). However, some researchers claim that it is possible to be both feminist and Christian (e.g., Althuis-Reid, 2004; Chittister, 1998; Fischer, 1988; Graham, 1996; Kyung, 1990; Pierce & Grothuis, 2005; Reilly, 1995). In being both feminist and Christian, some women have blended elements of western Christianity and eastern mysticism (Batten, 2005; Estés, 1992; Roth, 1997; Vanzant, 1996, 1998). On the other hand, in some non-western cultures, feminists have worked for the re-establishment of a traditional cultural valuing of women in the context of a de-westernised Christian church (Kyung, 1990). Many Christian feminists – both western and non-western – have been drawn to feminist expressions of Christianity such as Feminist Liberation Theology which is focused on fighting injustice and colonialism (Althuis-Reid, 2004; Graham, 1996; Reilly, 1995). Other feminists have found ways to be Christian and to concurrently maintain their traditional language and elements of their cultural spirituality[41] (e.g., Kyung, 1990). Finally, although the predominating structures and theology of the Christian Church are still male-dominated, many women have been able to be both feminist and Christian by embracing such approaches as Celtic spirituality or by focusing on God as female or on the female characteristics of God. Other feminist Christians have chosen to maintain their commitment to a particular Christian community by emphasising points of agreement and tolerating differences in theology regarding God and gender (Althuis-Reid, 2004; Chittister, 1998; Fischer, 1988; Kyung, 1990; Pierce & Groothuis, 2005; Reilly, 1995).

In summary, a feminist view of spirituality supports the concept of spirituality being intrinsic to life. Feminists challenge entrenched views of God as being male which have underpinned Judaism and Christianity; such views have reinforced western philosophies and led to domination by men in church

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[41] One example of the expression of Christian worship in te reo Māori is found in *A New Zealand Prayer Book/He Karakia Mihinare o Aotearoa,* the prayer book of the Anglican Church of Aotearoa New Zealand.

and society and the marginalisation of women and people of non-western cultures. Thus, Christianity is often viewed by indigenous peoples as a tool of colonialism. Feminists' responses to male-dominated theologies have been varied. Some feminists have embraced other spiritual practices, some have found ways to express Christianity within their own cultures, some have focused on God as female and others have chosen to remain within the established Christian community while maintaining their own understandings of God as non-gendered — embracing and affirming both female and male.

Feminist Christianity and the body

As discussed in Chapter 2, feminists have frequently focused on the female body as a site of oppression. Feminists have viewed the body as a "source of great pride and strength" since being a woman is "deeply grounded in woman's bodily existence" (King, 1989, p. 73; also Barbour, 2002, 2004, 2006a, 2006b; Belenky et al., 1986; Butler, 1990; Estés, 1992; Fischer, 1988; Goldberger et al., 1996; Hesse-Biber, 2007; Hooks, 1989, 2004; Kyung, 1990; Moltman-Wendel, 1994; Reinharz, 1992; Vanzant, 1998; Young, 2005 and others). Similarly, in feminist spirituality, the human body in general and the female body in particular have been discussed as sites of oppression and challenge in the context of religion (King, 1989; also Kyung, 1990; Fischer, 1988; Graham, 1996; Moltman-Wendel, 1994; Reilly, 1995; Roth, 1997). Indeed, "(R)eligion and sexuality have always been closely interlinked" and the female body, particularly in relation to menstruation and childbirth, has been a focus for taboo, ritual, suspicion, marginalization and even magic (King, 1989, p. 75). In a similar manner to other areas of feminism, feminist writers have challenged images of a male god as the expression of patriarchal cultures of Judaism, Christianity and other religions and the negation, marginalisation and denigration of women and their bodies. Understandings that women's bodies are good and also made in the image of God have been affirmed through psychotherapy, healing rituals and female-focused spiritual teaching (Estés, 1992; Fischer, 1988; Reilly, 1995; Vanzant, 1998). Thus, feminists have found ways to express their spirituality in terms of the basic goodness of their own bodies within or outside of Judaism and Christianity. In some cultures or sub-cultures, women have rediscovered more egalitarian understandings of their bodies in traditional cultural spiritualities; in other cultures, elements of traditional spirituality which marginalised women and their

bodies have been rejected by feminists (Estés, 1992; Te Awekotuku, 1991; Vanzant, 1998; Yates-Smith, 1998). On the other hand, while women's spirituality and bodily existence inform each other, the spiritual is also perceived as larger than and transcending individual embodied existence:

> Women's experience in all its rich, joyous and painful aspects cannot be exclusively governed by the biological. Female bodily existence is a primary source of women's self-image and identity, but not an exclusive one…whilst human experience is grounded in and bound by the conditions of physical existence women's experience, like all human experience, must ultimately be body-transcendent rather than exclusively body-dependent. This is not a facile and false universalism in order to evade the real difficulties of female bodily existence, but it points to a central concern of the feminist quest: woman's search for her true self and for authentic existence which implies autonomy, freedom and transcendence." (King, 1989, pp. 80-81)

Thus, while the body has been re-established by Christian feminists as central to spirituality, the spiritual is, nevertheless, seen as larger than an individual woman's body. It is this wider sense of spirituality together with the spiritual and other elements of embodied knowing that are important in this thesis concerning reflective practice in art-making among female art-makers in Aotearoa New Zealand.

Māori spirituality

Although spirituality may or may not feature in western thought, it is strongly recognised among many non-western and indigenous peoples as central to life. In a similar way to other indigenous peoples, spirituality is central to life among Māori people: "Taha Wairua, the way of the spirit in matters Māori, permeates our world so profoundly that to isolate and analyze it is almost like threatening the very fabric itself" (Te Awekotuku, 1991, p. 135). However, I predicate the following written outline of some aspects of Māori spirituality with Puketapu-Hetet's (1989) caution regarding her presentation on weaving: "To write about everything would be demeaning to the knowledge that is protected" (p. vi); since Māori is an oral culture, the implication is that only certain knowledge will be available in written form (also Pewhairange, 1975; and others). Nevertheless,

educator Rangimarie Rose Pere (1982) presents, with some detail, a picture of traditional Māori spirituality, te wairua[42]:

> Literally translated, 'wairua' denotes wai (water), rua (two), a word that can depict spirituality. The Maori saw the physical realm as being immersed and integrated with the spiritual realm. Every act, natural phenomena, and other influences were considered to have both physical and spiritual implications. A powerful belief in supernatural forces governed and influenced the way one interacted with other people and related to the environment. Spirituality was seen as a dimension internalized within a person from conception – the seed of human life emanated from Io, the supreme supernatural influence. (p. 12)

Although emanating from a central spiritual presence, spirituality in Māoritanga embraces many concepts; these concepts include wairua, mana, tapu and mauri. Spiritual elements permeate all other areas of life including tino rangatiratanga (self-determination) and the right to belong to particular iwi (Māori people, tribal group/s, whenua (land of ancestors in Aotearoa New Zealand), tupuna or tipuna (ancestors), ritual, marae (meeting place/s), reo (the Māori language) and whānau (extended family) (Bishop, 2008; Drummond & Va'ai-Wells, 2004; Durie, 1996; Kana & Tamatea, 2006; King, 1975; Patterson, 1992; Pere, 1982; Puketapu-Hetet, 1989; Smith, 1999; Te Awekotuku, 1991; and others). In the physical world, this understanding of spirituality means that **wairua** relates to humans, animals and birds, plants and trees, and any elements of the land such as rivers, lakes, sea, rocks, mountains and the land itself, since the spiritual flows through all of nature. The importance of wairua is emphasised in the denoting of personal names and gender to such natural elements (Pere, 1982). **Mana** is also spiritual and complex and includes "psychic influence, control, prestige, power, vested and acquired authority and influence, being influential or binding over others, and that quality of the person that others know he or she is" (Pere, 1982, p. 32). **Tapu** can include "spiritual restriction, ceremonial restriction, putting something beyond one's power, placing a quality or condition on a person or on an object or place"; whatever the context, tapu establishes social control and

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[42] As with translation of any language, there are understandings and nuances in Māori words that cannot be translated by a single English word. In addition, a western understanding of spirituality may not embrace a Māori understanding of wairua and associated areas without assistance of several English concepts. However, a Celtic understanding of spirituality, as mentioned above, may be closer to a Māori understanding.

discipline and acts as protection for people and property (Pere, 1982, p. 36). Values associated with tapu concern sacredness in both human and non-human realms. The tapu nature of human beings is reflected particularly in the four corners model, described below (Drummond & Va'ai-Wells, 2004). Tapu needs to be maintained in the way a woman or man treats her or his body and those of others. Works of art are also viewed as tapu; this area will be discussed later in the context of art-making and spirituality. **Mauri** can "pertain to life principle and the ethos of animate and inanimate things", including the talisman, "the physical symbol of the hidden principle that protects vitality, fruitfulness, the psyche etcetera of people, lands, forests, buildings and so on" (Pere, 1982, p. 28). In addition to their metaphysical understandings, wairua, mana, tapu and mauri are also embodied in values such as respect for the natural world and the land, the importance of following ancestors, ritual, the tapu nature of the human body, whānaungatanga (family connectedness with present and past generations) and language. The intrinsic interwovenness of wairua with all other areas of Māori life has wide implications[43]. As seen in Māori models concerning human development and health, Māori people, along with many other indigenous peoples, view spirituality as expressed not only through belonging to family and community and the natural world but also to a particular area of **land.** Even if their traditional land has been reduced by colonisation, the land is still perceived as part of identity: "Indigenous communities have made even their most isolated and marginal spaces a home place imbued with spiritual significance and indigenous identity" (Smith, 1999, p. 126). Smith (1999) includes the North American Navaho Nation, Australian Aborigine and Māori as examples of peoples who have found ways to maintain this sense of spiritual significance in spite of loss of traditional lands. Further, some indigenous peoples view themselves or particular people among them as guardians of the land; others, including many Māori peoples, maintain that the guardians of the land are spiritual beings (Bishop, 2008; Dillard, 2008; Kana & Tamatea, 2006; Kincheloe & Steinberg, 2008; Smith, 1999). Whatever understanding is held, the land is respected as sacred and integral to a life of well-being. Next, **following the ancestors** (tipuna or tupuna) is viewed as very important. The ancestral line is recited in whakapapa (genealogy); it gives a physical base in ethnic identity and also a spiritual and emotional base derived

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[43] Interwovenness of the spiritual with all other areas of life can also be vital to other indigenous peoples.

from the ancestral culture of Māori (King, 1975). Thus, Māoritanga concerns acknowledging and being proud of the ancestral heritage of individuals, whānau, hapū (sub-tribe/s) and iwi because these ancestors have contributed values and customs of tribal culture and etiquette, all of which are interwoven with the spiritual[44]. Part of the spiritual bequest of ancestors is that they are identified with the land and the environment and are often seen as protecting both the land and the people. Te Tiriti o Waitangi (The Treaty of Waitangi) [45] is also seen as site of valuing ancestors in Māoritanga. Whereas western peoples may not see themselves as obligated to the intentions of their ancestors in Te Tiriti, Māori see such obligations as normal and of spiritual significance. This difference has been a major source of conflict in Aotearoa New Zealand in terms of government responsibility to honour the Treaty. Next, **ritual** is important in Māoritanga in almost every area of daily life and brings together the physical, psychic and spiritual: "...there are three orders of reality – the physical or natural, the psychic and the spiritual. Whilst the natural realm is normally subject to physical laws, these can be effected, modified and even changed by the application of the higher laws of the psychic and spiritual" (Marsden, 1977, p. 146)[46]. In Māoritanga, there are karakia and rituals associated with many aspects of daily life. Pere (1982) notes: "Some tribute was always given to the supernatural attribute or attributes believed to be the most influential over any task or undertaking. Whether a tribute was made in a physical or spiritual form the correct format and procedure was of utmost importance" (p. 15). Next, **whānaungatanga** is related to ancestors and genealogy and to the living and includes the spiritual aspects of life. Whānaungatanga can be expressed in kanohi ki te kanohi, where people meet and are seen to be associated with particular iwi events; these aspects were described in Chapter 2.

A Māori understanding of wairua is interwoven with the concepts of human health and wellbeing as they relate to the law in Aotearoa New Zealand:

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[44] Customarily ancestors are named at marae gatherings, reinforcing the valuing and connectedness.

[45] It is beyond the scope of this thesis to discuss issues of the Treaty of Waitangi, the founding document of colonial Aotearoa New Zealand. The Treaty of Waitangi (Te Tiriti o Waitangi) was signed in 1840 by representatives of the British sovereign and most Māori tribal chiefs. This Treaty has been the focus of Māori demands for justice and self-determination and much debate has centred on the fact that the original English and Māori language versions differed signficantly.

[46] Both feminist and Māori writers have identified ritual as a way of acknowledging the divine as important in its own right and as part of everyday life (e.g., Estés, 1992; Fischer, 1988; Patterson, 1992; Roth, 1997; Pere, 1982; Te Awekotuku, 1991; Yates-Smith, 1998).

"the Māori view… holds that all parts of a being and all causes of an action are interrelated – the body, mind and soul of a person are shaped by and react with many overlapping pressures. Physical health is tied to one's emotional contentment; mental or psychological health is interlinked with both physical and spiritual well-being; personal attitudes and behaviour flow from them both. All are related to a person's place in his culture, in the land from which the culture springs, and in society which imposes upon that culture. (Jackson, 1988, p. 58)

Views concerning spirituality and wellbeing, such as that described by Jackson (1988), are echoed in Māori models for health and well-being. Examples of such models include Te Wheke Māori Model of Human Development (Pere, 1988, 1994), Four Cornerstones of Māori Health (Drummond, 2004) and Te Whare Tapa Whā model for hauora, or well-being (Durie, 1994). Te Wheke Māori Model of Human Development is a model of an octopus (te wheke) which has a head, eyes and eight tentacles. The head represents the family unit and the eyes, waiora, or total well-being[47]. The eight tentacles represent the dimensions of wairuatanga (spirituality), mana āke (uniqueness), mauri (life principle), ha a kore mā a kui mā (forebears' breath of life), taha tinana (physical side), whānaungatanga (extended family, social interaction), whatumanawa (emotional aspect) and hinengaro (mind). The tentacles are overlapping and intertwined; this overlapping and intertwining "represents a merging of each dimension" (Pere, 1988, p. 15). Each tentacle has numerous suckers which "represent the many facets that exist within each dimension" (Pere, 1988, p. 15)[48]. Te Whare Tapa Whā and Four Cornerstones of Māori Health have identical elements. The Four Cornerstones has four elements surrounding a central circle (Drummond, 2004). Te Whare Tapa Whā is constructed as a whare, or house, with four walls (Durie, 1994). The four cornerstones and the four walls are named te taha tinana (literally, the physical side; physical well-being), te taha hinengaro (literally, the mental or emotional side; mental and emotional well-being), te taha whānau (literally, the social side; social well-being, extended family and social support) (Drummond, 2004) and te

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[47] Drummond (2004) presents Te Wheke as an octopus-like model with nine tentacles: the head represents the family unit and the ninth tentacle represents waiora.

[48] Love (2004) proposes numerous facets of each tentacle, represented by the suckers.

taha wairua (literally, the spiritual side; spiritual well-being)[49]. These models demonstrate that, in order for a person to be healthy, spirituality cannot be isolated from everyday life and everyday life cannot be separated from spirituality. In a similar way to feminist spirituality, spirit, body, mind and collectivity are viewed as equally vital to a life of well-being. In addition, the importance of undivided body, mind and spirit extends to approaches to research.

Finally, spirituality is viewed in light of colonisation, as are all other aspects of indigenous life. Spirituality is seen as an area of strength for colonised peoples but also a site of colonisation, as mentioned above. Smith (1999): "The values, attitudes, concepts and language embedded in beliefs about spirituality represent, in many cases, the clearest contrast and mark of difference between indigenous peoples and the West" (p. 74). Thus, spirituality is seen as a site of struggle against oppression and may be observed in political action.

In summary, Māori and many other indigenous peoples view spirituality as central to individual and collective life, connected with nature and the land and as demonstrated through action. The spiritual as integral to an indigenous peoples' worldview is echoed in indigenous ways of knowing[50] and methodologies[51]. In light of such a worldview, reclamation of indigenous forms of art-making and establishment of indigenous peoples' own styles and approaches to art-making are viewed as spiritual undertakings. Hence, indigenous spirituality will be discussed further in the context of art-making later in this chapter.

I include the area of spirituality because it is of vital importance to this thesis. Spirituality is a key element in the lives of many feminists and many art-makers, myself included. The breadth of understanding of spirituality evident particularly in feminist and indigenous writings emphasises the intrinsic, all-encompassing, yet individualised nature of spirituality in the everyday lived experience of many people. Since all ten participants are women of various ethnicities and beliefs and five identify themselves as Māori, I consider that the knowledge to be gained from a study of reflective practice in art-making would be curtailed and inadequate without consideration of spirituality.

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[49] While these models all originated in the area of health in Aotearoa New Zealand, I have seen Te Whare Tapa Whā used extensively and meaningfully in the areas of early childhood and adult education during my years as an adult educator.

[50] Indigenous ways of knowing were discussed in Chapter 2.

[51] Indigenous methodologies are discussed further in Chapter 4.

Embodied knowing

Embodied knowing was described in Chapter 2, in the context of feminist approaches to knowing. However, given the nature of this thesis, it is also important to discuss existing literature concerning embodied knowing. As in the above two sections, I introduce embodied knowing as a way of knowing that is experienced in everyday life and is not only related to art-making; embodied knowing as specifically experienced in art-making is discussed in the following section *Art-making*.

Embodied knowing is a challenging area to identify and verbalise in an academic context since it often appears to be in conflict with the western philosophies of knowledge which promote mind-body dualism and the cognitive as the *only* means of knowing (Albright, 1997; Barbour, 2002, 2004, 2006a; Daly, 1993; Dempster, 1993; Desmond, 1993; Fensham, 1993; Foster, 1996; Kyung, 1990; Young, 2005)[52]. Embodied knowing, therefore, has been traditionally marginalised and often ignored in western academic literature. The concept of embodied knowing arises from an understanding of embodiment. Embodiment can be described as simultaneously and holistically embracing elements of the cultural, biological, spiritual, artistic, intellectual, psychological and emotional characteristics of a person and including recognition of differences in race, gender, sexuality, ability, history, experience and environment (Barbour, 2002, 2004, 2006a; Bright 2005a, 2005b). Development of the concept of embodied knowing has arisen out of such an understanding of embodiment and also the search for definitions of knowing that are broader than the cognitive approach previously accepted in western academic arenas; feminists Belenky et al. (1986) and Goldberger et al. (1996) have had a key role in this development, described as women's ways of knowing (see Chapter 2). Current understandings of embodied ways of knowing have been based on the work of such theorists as Merleau-Ponty (1962, 1964) who proposes that knowing the world is grounded in bodily experience, not just in the mind (Barbour, 2002, 2004, 2006a; Grosz, 1994; Sheets-Johnstone, 1999; Young, 1980). More recent developments of this area have been proposed by feminist writers such as Sheets-Johnstone (1999; also Sheets, 1966), Grosz (1994) and Young (1980). Sheets-Johnstone (1999) states that, from our earliest

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[52] As discussed in Chapter 2, feminist writers have challenged numerous areas of dualism including the mind-body.

experiences of life, knowing or sense-making emerge as a result of our movement. Grosz (1994) focuses on the lived body rather than the "corpses" of earlier cognitive approaches to knowledge. Grosz argues that exclusive focus by western theorists on the mind and the rational stem from fear of the body as a site for knowledge; Grosz named this fear "somatophobia" (p. 5)[53]. Young (1980) highlights the tendency of western women to view themselves simultaneously as objects and subjects; that is, seeking to view themselves as others see them and, at the same time, experience the action of their own bodies. Finally, feminists such as Barbour (2002, 2004, 2006a, 2006b), Belenky et al. (1986), Goldberger et al. (1996), Grosz (1994), Sheets-Johnstone (1999) and Young (1980) highlight the importance of individual difference and recognition of the female body; theorists such as Merleau-Ponty (1962, 1964) focus on the male as a generalised body.

Placing particular emphasis on embodied knowing as a valid epistemological strategy in research, particularly arts research, Barbour (2006a) states that embodied knowledge is arrived at through an interweaving of embodiment, the context of an individual's lived experience and constructed knowledge as defined by Belenky et al. (1986). Barbour (2006a) maintains embodied knowledge is "constructed or created rather than existing as independent truths 'out there in the world'" (pp. 87-88). In addition, embodied knowledge can arise "in the lived experience of combining different ideas in experimentation" (Barbour, 2006a, p. 88); this further emphasises the fluid nature of the ongoing processes of embodiment and, therefore, of embodied ways of knowing (Grosz, 1994). Thus, because embodied knowing is contextual, constructed and embodied, new knowledge can be arrived at and accepted or rejected on the basis of relevance or live-ability as the individual attempts to live out different experimental possibilities (Barbour, 2006a).

From the above discussion, it can be surmised that embodied knowing implies that we can know by means of our body. This can indicate knowing how to do something such as using a computer, driving a car or playing a musical instrument or a sport. Aspects of these skills may be

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[53] I refer here only to theorists such as Barbour (2002, 2004, 2006a) who have focused specifically on embodied knowing as an epistemological strategy. Numerous other writers have discussed embodiment *per se*. For example, feminist Moltman-Wendel (1994) indicates her views beginning with the title of her book *I am my body*. Similarly, though not claiming a feminist stance in his writing concerning marginalisation of disabled people, Reynolds (2008) uses the phrase "we are our bodies" (p. 181).

verbalised but much is communicated and understood visually, kinaesthetically or in other non-verbal ways (Gardner, 1983; Schön, 1983). However, embodied knowing can also mean sensing through our body things that can be very difficult to put into words; for example, engaging in creative and performing arts (Bright, 2005a, 2005b). While there is increasing literature concerning embodied knowing, the literature that exists has primarily been in the area of dance; dance-making is a lived experience and, therefore, an embodied way of knowing (Barbour, 2002, 2004, 2006a, 2006b; Foster, 1996; Hanstein, 1999a, 1999b; Janesick, 1994, 2000, 2004; Sheets-Johnstone, 1999; Stinson, 1995). In dance-making, embodied knowing includes physical, emotional, intuitive, psychological and spiritual aspects of the individual dance-maker together with all of the other aspects of embodiment listed above (Barbour, 2004, 2006a; Bright, 2005a, 2005b). In the field of arts research in dance-making, embodied knowing can be viewed as of central importance in relation to choreographic, creative and research processes and women's ways of knowing (Barbour, 2006a).

However, while dance research is only one area, Barbour (2006a) describes certain guidelines for the researcher who wishes to undertake embodied engagement in any arts research. Barbour's (2006a) guidelines are:

> *Acknowledge that everything is possible and potentially relevant, including movement, intuition and lived experience.*
>
> *Engage in relevant literature and art-specific learning, practice and collaboration.*
>
> *Play through actively experimenting and improvising with new questions and challenges.*
>
> *Learn from life, as understandings and resolutions may emerge through everyday life as well as in arts practice and/or research.*
>
> *Look again, explore through trial and error, and recognise, rehearse, redefine, recreate and reflect on themes, patterns, combinations and relationships.*
>
> *Be flexible and allow many methods or means of representing yourself as researcher and artist.*
>
> *Proceed with courage, passion, commitment and unbending intent to explore tensions, paradoxes, anxieties, conflicts, ambiguities and resistance to new knowledges.* (p. 89, italics in original)

While Barbour acknowledges that the value and implications of the above guidelines will likely vary from one researcher to another, they are, nevertheless, useful and relevant to this thesis. As noted, my roles in this thesis are as researcher, dance-maker and facilitator of others' reflective practice in art-making. Barbour's (2006a) seven guidelines are congruent with the feminist participatory worldview of this thesis and strongly reinforce potential variety and challenges that may arise in my approach of embodied engagement in the research of this thesis and its outcomes (particularly those outcomes that pertain to embodied knowing). By engaging in relevant literature and art-specific learning, experimenting, reflecting and relating to the other participants and their lived experience of art-making, I am assured that new areas of learning will emerge.

In summary, while embodied knowing is of vital importance in lived experience and many areas of practice, this way of knowing may or may not be able to be verbalised; because of this challenge, embodied knowing is an under-represented form of knowledge (Barbour, 2002, 2004, 2006a, 2006b; Bright, 2005a, 2005b). In the context of this thesis, I can confirm that embodied knowing is of key importance in reflective practice in dance-making (Bright, 2005a, 2005b). However, it is likely that embodied knowing is also important in ongoing reflective practice in dance-making and in other areas of art-making such as musical composition and/or performance, visual arts such as painting, sculpture, photography and graphic and digital design, creative writing such as poetry and handcrafts such as pottery, quilt-making and Māori weaving. Therefore, in the following section, I present a broader view of art-making, with reference to the specific art-making areas of this thesis, and return to the discussion on embodied knowing in that context.

Art-making

As indicated, the art-making investigation of this thesis includes dance, painting, photography, pottery, poetry, sculpture, quilting, musical composition and performance, Māori weaving and graphic and digital design. There are large bodies of academic writing on visual and performing arts areas such as painting, sculpture, photography, music and dance. Although less prolific, there is also literature on handcrafts such as pottery and quilting and some literature concerning Māori weaving. It is beyond the scope of this thesis to cover art-

making in its entirety or even to describe fully all the areas of art-making undertaken by the participants in the study on which this thesis is based. Instead, I highlight briefly contemporary dance-making and Māori weaving as examples of art-making areas derived from western and indigenous cultures respectively[54] [55]. Then, having introduced creativity, spirituality and embodied knowing in earlier sections, I outline these areas as they relate to art-making, giving examples from the art-making fields of this thesis.

As a creative element of culture (Eisner, 2002), art-making can be a mirror of society both in reflecting and in challenging societal norms (Belenky, 1996). In other words, art-making can mirror both the positive and the negative elements of society and, in the process, affirm the humanity of both art-maker(s) and audience/viewers. For example, in affirmation of an art-maker: "To go to a woman who quilts and say, 'Would you come share your quilting?' it says, 'I honor you'" (Belenky, 1996, p. 422). This mirroring role can be particularly important for marginalised peoples and for women in most cultures, since art-making can help people to see "beyond demeaning stereotypes" projected by their society (Belenky, 1996, p. 423). In a similar manner, art-making in an indigenous peoples' context has been identified as a means of mirroring or representing the worldview of indigenous peoples.

While the value of art-making can be noted, there appears to be little in the way of generalised definitions or descriptions of what art-making is by western writers. Dancer-maker and researcher Karen Barbour (2002) describes dance-making as involving the "plurality of practices utilised in creating and performing" a dance (p. 116). This plurality of practices includes initial concepts, stories, choreographic techniques, interaction with the music and the theatre environment, the performance, creative journaling, the use of video recording and audience feedback (Barbour, 2002). While Barbour's (2002) description relates to dance-making, art-making in general can also be said to include similar elements: training, tools and techniques of the particular field; conceptualisation for one or a series of art works; research; mechanisms for

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[54] While I do not wish to marginalise any particular area of art-making, I discuss dance-making and Māori weaving more fully—dance-making, because I am both dance-maker and researcher— and Māori weaving, because two of the ten participants are weavers and because, of all the art-making areas undertaken by those participants who identify themselves as Māori, weaving is an area in which an indigenous worldview is clearly articulated in literature.
[55] While my description of dance-making contains a lot less detail than that of Māori weaving at this point, I include many examples from dance-making in later discussions in this and the following section.

feedback; technical considerations relating to performance, exhibition or sale; and particularities of audiences, purchasers or recipients of gifts of art[56] (Barbour et al., 2007; Foster, 1976; Gardener & Wilkinson, 2008; Gibbs, 2007; Graham & Stalker, 2007; Hayes, 1993; Leman, 2005; Morris, 2005; Piirto, 2005; Perry, 2005; Puketapu-Hetet, 1989; Ratana, 2006; Sawyer, 2005; Smith, 2007; Zimmerman, 2005 and others).

While there appears to be little literature discussing art-making in general, there is increasing literature concerning visual methodologies (e.g., Rose, 2007), emergent methods, including visual and performance-based methods (e.g., Hesse-Biber & Leavy, 2008), and practice-based research (e.g., Barrett & Bolt, 2009). In addition, there is a large body of literature concerning aesthetics, particularly with regard to visual media (e.g., Smith, Moriarty, Barbatsis & Kenney, 2005). Hayes (1993) presents ten aesthetic principles of form: unity, variety, repetition, contrast, transition, sequence, climax, proportion, balance and harmony. While Hayes (1993) focuses on dance, she also provides examples from such areas as painting, design, music and architecture. In an earlier study (Bright, 2005a), I applied Hayes' (1993) principles as an analytical tool for reflective practice in dance-making. However, it is beyond the scope of this thesis to include detailed aesthetic analysis of the art works of each participant or to focus on visual methodologies, emergent methods or practice-based research *per se*.

Dance-making

As mentioned above, in an earlier study (Bright, 2005a, 2005b, 2005c) I undertook a particular period of dance-making as the experience phase of a study on reflective practice in dance-making. In keeping with Barbour's (2002) description of dance-making, as outlined above, I drew on my previous experience and training in dance, read books, made drawings, developed dance motifs, applied choreographic techniques to these motifs and listened to and analysed the music I had chosen to use. I also videoed my practice, kept a reflective journal, wrote poetry and adjusted the work to fit in each performance venue and to suit each audience respectively. Finally, I performed the work four

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[56] Audience refers to both audiences of performing arts and viewers of visual arts. Purchasers relates to those who buy works of art and/or handcraft but also to the clients of graphic and digital design. Recipients of gifts of art are relevant to this thesis since some of the art-makers only create works as gifts.

times in different countries and different contexts, wrote journal entries about my sense of how the dance went and audience feedback, reviewed videos of the performances and developed the dance work further between one performance and the next. Models for the elements of my dance-making were drawn predominantly from western educational and cultural approaches to dance-making and from the dominant culture of Aotearoa New Zealand. However, while I worked as a solo contemporary dance-maker, over the months of dance-making, I needed to collaborate with many other people. Collaboration took place in such areas as negotiating for dance studio and theatre time and space and use of sound systems, feedback from peers and teachers, technical support, interaction with stage management, other performers and personnel and printing of programmes and/or live announcements. My experience in dance-making mirrors the experience of other solo contemporary dance-makers in Aoteaoa New Zealand (Barbour, 2002, 2004; Barbour & Thorburn, 2001).

Raranga (Māori weaving)

On the other hand, **Māori weaving** is an example of art-making which draws on training, techniques, philosophy and spirituality indigenous to Aotearoa New Zealand. According to Pendergrast (1987), "the art of the women—the manufacture of garments or kākahu …(is) universally admired and recognised as equal in skill and beauty to the finest costumes of other lands" (p. 4). Such world-wide recognition is mirrored in the honour and respect of Māori people towards weaving:

> Fine cloaks were traditionally held in extremely high regard and afforded prestige to the tribal group by enhancing the nobility of the men who wore them. The most exalted cloaks were honoured with a personal name and their fame was widespread. In value they were regarded as equivalent to the greatest treasures of the land, and there are recorded instances of cloaks being exchanged for war canoes. An example of this is the exchange of the war canoe "Te Toki a Tapiri" built in the 1840s by the Ngati Matawhaiti hapū (subtribe) of Ngati Kahungunu and presented to the chief Te Waaka Perohuka of Rongowhakaata, for the famous cloak "Karamaene". (Pendergrast, 1987, p. 4)

This respect for the weaver and her craft continue today:

The mana of the craftswoman, and through her that of her tupuna or ancestors, is vested in the garment during manufacture; later its mana will increase from association with those who wear it and the ceremonies and other occasions of importance at which it is displayed. Thus while the kākahu is recognised as a work of art, it is also imbued with spiritual significance and life force of its own and maintains a mystical link with the past. (Pendergrast, 1989, pp. 13-14)

While western training of visual and creative arts generally takes place within educational institutions or handcrafts within community interest groups, Māori weaving and other arts were taught in extended family settings; this is similar to the arts training of other indigenous peoples. This preference for kanohi ki te kanohi (face-to-face) teaching within a culturally comfortable environment, rather than in a formal book-based setting, is echoed by Puketapu-Hetet (1989) as she prefaces her book on Māori weaving:

No book can beat seeing how weavers use their hands and feet. No book can give the moral support a teacher's presence gives when you're attempting some new, seemingly impossible feat! What the teacher conveys cannot be felt through the pages of a book. (p. 2, citing one of her students)

In addition, Puketapu-Hetet (1989) is overt about holding back from presenting all knowledge about Māori weaving in writing: "This book is merely a glimpse into the Maori world of weaving. To write about everything would be demeaning to the knowledge that is protected" (p. vi). Thus, weaver Erenora Puketapu-Hetet (1989) maintains her right to communicate only the knowledge that she deems appropriate to the public arena of published works and to withhold other knowledge to be shared kanohi ki te kanohi in a culturally appropriate setting.

Puketapu-Hetet's (1989) position of communicating certain knowledge and withholding other knowledge is fitting, given the cultural/spiritual significance of weaving. Training includes how and when the flax is cut for weaving, how the work-in-progress is stored and how and to whom the finished item is distributed; these areas include socio-political, physical and ecological aspects. Pendergrast (1989) comments:

Ritual prohibitions are observed and great respect is shown for the material throughout all stages, from planting through to harvesting and the preparation of the fibre. These continue with the artistic designing of the work and the weaving itself. The spiritual essence, or mauri, contained in all living things and natural objects is acknowledged, protected and retained through all processes and into the complete kākahu. (p. 13)

The colours of traditional weaving were red/brown and yellow and the colour of dried natural flax or muka and the materials were all gathered from the land. While styles of weaving were and are influenced still by tribal and ancestral differences, education and religion, today, many other colours and fibres, both natural and man-made, are used (Puketapu-Hetet, 1989).

The means of attracting and encouraging new weavers was through older weavers watching young girls "for signs of a potential weaver" (Puketapu-Hetet, 1989, p. 2). This 'talent-spotting' took place as women met in groups to weave. Acording to Puketapu-Hetet, the social interaction of the weaving group was, and still is, an attractive lure to new weavers. Traditionally and often still today, Māori weaving is taught by senior women to younger women in the context of a family group and the teaching takes place over a number of years – "in a very relaxed, natural way" (Puketapu-Hetet, 1989, p. 2). Even today, most weavers are women rather than men and, although weaving is now taught in the context of institutional education, many tutors are aware of the whakapapa of teaching from which they are descended and of the spiritual and social aspects of weaving (Puketapu-Hetet, 1989). However, Puketapu-Hetet (1989) believes that weaving courses in contemporary institutional teaching are often too short "to enable the tauira (student) to capture the spiritual aspect of weaving…To truly understand the spirit of weaving, the tauira needs to work with a weaver who understands these principles and is prepared to share her knowledge" (p. 2). Finally, noting that, traditionally, no payment was received for teaching or finished woven goods, Puketapu-Hetet (1989) maintains that payment of tutors in current institutional environments can jeopardise the spiritual foundation of the teaching. For weaver Erenora Puketapu-Hetet (1989), the spiritual and social foundations of weaving are as important as the technical skills.

Although I have introduced dance-making and raranga separately, there is one element important to this thesis which is articulated in the literature of both areas: that the art-making of dance and raranga can be viewed as ways of thinking. In dance, the dancer can be "thinking the world in movement" and "wondering the world directly, in movement" (Sheets-Johnstone, 1999, p. 486)[57]. In an earlier study (Bright, 2005a, 2005b), I explored the concept of thinking in movement and concluded that dance-making, as a form of embodied knowing, is one way of undertaking reflective practice. Similarly, in raranga it is said:

> *Ma oku ringaringa e whakaatu oku whakaro.*
> *My hands will tell you what I think.* (Te Awekotuku, 1991, p. 121; italics in original)

Thus, weavers may be aware that they "need to actually work with flax rather than words" (Te Awekotuku, 1991, p. 121). Therefore, as in dance, reflecting and the communication of reflections are non-verbal and achieved through the art-making of weaving, a form of reflection-in-action (Bright, 2005a, 2005b). In addition, in indigenous weaving, weavers often work on their own pieces but in a group setting; thus, reflection is reflection-in-action occurring in a community setting[58]. Te Awekotuku (1991) emphasises the importance of community in indigenous art-making when she states that a hui of Māori and Pacific weavers held in 1983 was seen as a "powerful symbol of weaving together the different communities and diverse tribal groups of Aotearoa and Te Moananui a Kiwa" (1991, p. 112). Thus, the hui itself becomes a symbol of weaving while the focus of the hui is the practice of weaving.

Hence, both dance-making and weaving illustrate the validity of art-making as a form of reflection, which may not include words, and also the role of an interactive community as a site for reflection-in-action. From this discussion, it can be surmised that art-making in both western and indigenous or non-western traditions can be of benefit to both the art-maker and viewer/listener participant(s) in the areas of self-esteem and as means of thinking, viewing and communicating the world.

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[57] In an earlier study, I explored the concepts of thinking and reflection through dance-making (Bright, 2005a, 2005b).
[58] The community setting of reflection-in-action in weaving can be compared to live dance performance (Bright, 2005a, 2005b) and to collaborative knowing, as discussed in Chapter 2.

In conclusion, there are differences and similarities in where and how art-making is taught and learned and whether art-makers continue to work alone or in groups. Western performing and visual art forms have most often been taught by senior practitioners in formal teaching environments of educational institutions and private teaching businesses; students expect to pay in these instances and work towards individual achievement (Janesick, 2004; Leman, 2005; and numerous others). For example, an individual focus in a formal teaching environment in dance-making is demonstrated by a dance teacher from New York as she asks the class to observe her movement carefully: "The reason to observe so carefully, she said, 'was to become more aware of *your own* body and mind' and to 'internalize' the movement" (Janesick, 2004, p. 17, citing unnamed teacher, italics added). Although, following their early training, dance-makers may perform as soloists, they more often seek to work in companies and group classes while focusing on individual skills. Western handcrafts have frequently been taught within informal community groups in which the teachers are often not paid; classes may or may not come at a cost to the students (this can depend on the cost and accessibility of materials, equipment and teaching space). Classes such as those for pottery and quilt-making are often advertised in community newspapers. As a result of such classes, students may continue to work within the community, alone or in groups or collectives, on individual or group projects and sell their work or give it away[59]. On the other hand, teaching and learning of indigenous Māori art forms have traditionally taken place within family and community environments without payment of teachers. However, in recent times, classes in Māori arts are also taught in formal educational settings in which tutors receive payment (Puketapu-Hetet, 1989).

Art-making and creative processes

In the earlier section entitled *Creativity,* I introduced Balkin's (1990) creative process. In the following, I bring together the areas of art-making and creative process. There is extensive literature on the creative processes in some of the art-making areas of this thesis and little in others, and in some literature,

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[59] Community-based classes and arts activities are reported in local newspapers and in such local and national publications and websites as those of Hamilton Community Arts Council, Arts Waikato, NZ Potters Inc., Dance Aotearoa New Zealand (DANZ) and Patchwork and Quilting New Zealand.

creative process is described but not identified in such terms. It is not possible to cover the creative processes of all the relevant areas of art-making fully in this thesis. Therefore, I limit the number of literary sources and focus particularly on the creative processes unique to certain art-making areas. However, I highlight the creative processes of dance-making and Māori weaving, for the reasons outlined above.

As discussed above, Balkin (1990) describes creative processes in terms of preparation, incubation, illumination, verification and the 're' factor. According to Zimmerman (2005), artistic creativity has been defined as "a range of multidimensional processes that includes knowledge of art concepts and traditions in culture, creative thinking skills, and intrinsic motivation" (p. 65, referring to Amabile, 1983). Thus, while Balkin's (1990) creative processes provide a potential framework for or description of the processes an art-maker undertakes in order to create works, there are often elements of an individual art-making area that require unique knowledge and skills. Within the general area of artistic creativity, there is also some variation in the creative processes considered relevant to different areas of art-making. For example, researcher Susan Perry (2005) considers Balkin's (1990) creative process as somewhat relevant to fiction-writing. However, Perry (2005) views Csikszentmihalyi's (1996) flow (described and discussed earlier in this chapter) as the key process of fiction-writing.

On the other hand, **poet** Jane Piirto (2005) identifies a number of aspects of the creative process of poets: prewriting rituals; a quest for silence; inspiration from "the Muse", nature, substances such as alcohol, drugs and herbs, travel, art and music; imagination and dreams; fasting; meditation; and improvisation. While not all poets use all of these aspects equally and the means of inspiration varies from one poet to another, many poets acknowledge that all are relevant (Piirto, 2005). Some of Piirto's (2005) aspects are related to Balkin's (1990) processes, for example, prewriting rituals are part of preparation; however, other aspects are less clearly related.

Musician Marc Leman (2005) views romantic versus rationalist approaches on musical creativity as key issues of creative process. A romantic view of creativity highlights intuitive and emotional engagement whereas a rationalist view highlights thinking and the scientific and mathematical manipulation of musical instruments and technology. Leman maintains that, in

the realm of musical composition with technology, both romantic and rational skills are required:

> The modern technological environment implies that creativity—in itself based on thinking, intuition, and emotional experiences—can be controlled and guided through scientific investigation. Yet, the latter doesn't imply that creativity is simply a matter of machine thinking either; machines have become useful as extensions of musical creativity…The tools developed for creative explorations require navigation and intelligent decision making within a space of constrained possibilities. (p. 108)

It is likely that Leman (2005) would view Balkin's (1990) creative processes as pertaining to the rational more than the romantic, since Balkin's processes are more focused on the cognitive skills rather than the emotional and intuitive.

The creative processes of **graphic and digital design** include aspects of both visual arts, in terms of design, colour, texture, etcetera, and technology, in terms of such areas as programmes, templates and visual effects. Derksen (2008) maintains that the creativity of individual digital designers is in danger of being lost completely since designers are bound by the options provided by computer programmes. In addition, graphic and digital design involves negotiating with clients employing designers and working in teams which include such people as writers and publishers (Gardener & Wilkinson, 2008). Creativity and creative processes can be threatened by demands of clients in terms of deadlines and money-making; designers can be forced to short-cut creative processes and, therefore, limit creativity (Gardener & Wilkinson, 2008). Working in teams can provide the environment for a multitude of new ideas to emerge and be examined; however, group negotiation will also have an impact on the creative processes undertaken and/or the duration of any of Balkin's (1990) phases.

Perhaps because **quilt-making** is often viewed as a handcraft rather than an area for academic research, available literature does not generally focus on creative processes such as Balkin's (1990) model[60]. However, like graphic and digital design, creative processes may vary depending on a number of factors. While Balkin's (1990) creative processes may reflect phases of quilt-

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[60] Graham and Stalker's (2007) paper is an exception, since it is presented in an academic context. However, this paper does not focus on creative processes per se.

making, individual art-makers may adapt their processes depending on whether they are designing their own quilts or copying others' designs, whether they are working on their own or a group quilt and/or whether they are creating quilts for exhibitions, sales, personal gifts or to meet the particular rules of individual competitions (Graham & Stalker, 2007).

While many writers highlight other areas of **dance** such as motif or technique development, Morris (2005) focuses his discussion on creative processes. Morris (2005) identifies differences in creative processes between dance performance, improvised dance and dance-making. According to Morris (2005), "(t)he creativity of performing dance is grounded in the movement itself" (p. 89). Since, in dance performance, there can be no Cartesian split of body from mind, "(c)reative performers of movement are those who maintain heightened awareness and sensitivity to the creativity of the human body at rest and in motion, as well as the creativity of the interface of the body/mind" (p. 89). In a similar manner to acting, dance performance involves very fast reactions to self, audience and other dancers. On the other hand, improvisational dance may be used as a tool for making dances, as an experience in its own right or as performance. In improvisation, the emphasis is on instantaneously-made "appropriate, meaningful, internally felt" choices (p. 93). While in dance-making and performance dance, emphasis may be placed on skills, Morris (2005) claims that improvisation depends more on non-rational approaches to dance. However, in **dance-making**, the creative process may vary from one dance-maker to another and from one dance to another for the same dance-maker (Morris, 2005). The creative process in dance-making involves the dance-maker "attend(ing) to life, and to what intrigues, motivates, or inspires him or her" (p. 95). Morris (2005) writes of preparation time in dance-making. This time and the activities of preparation could be viewed as similar to Piirto's (2005) rituals performed before poetry writing begins and could be identified as preparation in Balkin's (1990) five-phase process:

> The dance maker may have no idea when going into the studio what his or her inspiration will be—this time. He or she may start with the materials of movement, manipulating, playing—and then attending to what interests him or her. (p. 95)

Foster (1976) echoes similar ideas to Morris (2005). Foster (1976) notes that the dancer needs to go to the studio and she may simply begin by walking. This

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walking, which might continue for the whole of the first day, may then be followed by running and then by the beginnings of choreographed excerpts. However, visual and tactile elements may also provide a focal point for beginning choreography. An example of such visual and tactile elements could be the sensation of standing in a beam of sunlight which falls on a particular area of the studio floor; this sensation may be incorporated in the choreography and the particular area on the floor may also be a focus in the resulting dance (Foster, 1976). Thus, the preparation phase of the creative processes of dance may include a variety of activities and sensations which can vary from one dancer to another and from one dance-making experience to another (Morris, 2005).

Next, the creative processes in dance-making will involve an interweaving of attention, engagement, intent and materials; each of these elements may take prominence at different points in the choreographic process or they may act simultaneously (Morris, 2005). Morris (2005) describes such interweaving as involving tension, creating a different world in time and space and the incorporation of the dance-maker's own history, knowledge and sensations:

> Dance makers create and resolve tension through use of form, guided by sensation, feeling, past experience, and personal knowledge. The dance maker creates a world that unfolds in time, moves in and through space, with specific energetic dynamics and overarching intent. One or more of these aspects may be of greater interest or importance to the dance maker than the others, either for a single dance or over the course of many dances in a body of work. (pp. 95-6)

For the dance-maker, performance and the audience are also part of the creative processes. According to Morris (2005), when a dance work is performed, the audience "senses engaged choreographic choices for their fullness, appropriateness, clarity, and originality" (p. 96). Meanwhile, the dancers' engagement in performance needs to mirror and transmit "the choreographer's engagement during the original creative act" (Morris, 2005, p. 96). Therefore, receiving feedback from audience members is a crucial process for the dance-maker, since this is one way of finding out whether the original intent has been communicated.

Approaches such as Balkin's (1990) creative process of preparation, incubation, illumination, verification and the 're' factor, as described in the creativity section above, may be usefully applied in dance-making. However, given the variations in approach, as outlined by Morris (2005), the individual steps of an organised approach such as Balkin's (2005) may be difficult to identify and document. According to Morris (2005), "some choreographers try to find not just what is novel, but what is appropriate" and "(s)ome dance makers think of their process as problem solving, whereas others do not" (p. 96). Postmodernism and contemporary dance have been a means of introducing many new creative possibilities for use of materials in dance-making (Morris, 2005). The possibilities include non-movement elements such as voice, video, props, non-traditional performance spaces and collaboration across arts and cultures (Barbour et al., 2007; Morris, 2005). In addition, approaches to creative process and views of creativity have been changed by focus on issues such as gender and age. In contemporary dance, gender has been challenged through gender role reversals, such as women lifting men, or gender role shifts, such as women lifting women. In terms of age, there has been a "general shift toward older dancers in some genres, indeed a revaluing of the sensibilities that a mature dance artist offers" (Morris, 2005, p. 97). Morris (2005) cites the example of The Liz Lerman Company which employs dancers from twenties to eighties age groups. Finally, since dance is a performing art, variations occur between one performance and the next and can be influenced by a wide range of factors[61] for individuals, within groups of dancers, between dancers and technicians and with the audience. Thus, creative processes are difficult to define in the area of dance-making, since there are so many points of variation between one dance-maker and another and between one performance and another.

Finally, for indigenous and non-western cultures and for many art-makers, whatever their culture, creative process is influenced by the interweaving of spirituality, culture and the area(s) of art-making. Thus, spirituality and creativity cannot be viewed as separate concepts for many indigenous peoples, non-western cultures and art-makers (Barbour et al., 2007; Estés, 1992; Ferguson, 1996; Roth, 1997; Te Awekotuku, 1991a, 1991b). Such

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[61] Such influences may include physical, emotional, time of day, recent personal events and challenges of the performing space.

an interweaving of spirituality and creativity may mean that creative process includes such areas as prayer and respect for ancestors; this is illustrated clearly by Puketapu-Hetet (1989) with regard to **Māori weaving.** As noted above, in Māori weaving and in most other areas of Māori culture, prayer and spirituality are not seen as separate from art-making. Traditionally, and still often today, rituals, prayers and particular procedures are included in all aspects of weaving in terms of planting, harvesting, designing and making; thus, creative processes include spiritual practices. In Māori weaving, as in other areas of art-making in Māori and other indigenous cultures, creativity is often related to faithfully replicating traditional patterns; such replication is seen as showing respect for ancestors. However, individual creativity in the development of new patterns, techniques and uses of weaving is also encouraged (Puketapu-Hetet, 1989). Examples of group and individual innovation can be seen in wearable arts competitions, non-traditional colours employed through dyeing of flax and use of non-traditional materials such as wool, cotton and raffia. It is possible that individual weavers may undertake creative processes including Balkin's (1990) five phases, when they are developing their own designs. However, individuals and groups are likely to value spiritual, cultural, social and technical elements of weaving rather than individual creative processes such as Balkin's (1990).

In summary, creative process in both indigenous and western art-making forms is influenced by culture, spirituality, the use of new materials and techniques and whether the area of art-making is based on performance or improvisation. While Balkin's (1990) approach to creative processes may be embedded in many areas of art-making, the above influences may blur the possibility of such clearly defined creative processes.

Art-making and spirituality

Numerous writers view art-making as linked with the spiritual (e.g., Bright, 2007b; 2008; Denzin et al., 2008; Estés, 1992; Ferguson, 1996; Foster, 1976; Moltmann-Wendel, 1994; Morris, 2005; Patterson, 1992; Pendergrast, 1987; Pewhairangi, 1975; Puketapu-Hetet, 1989; Roth, 1997; Te Awekotuku, 1991a, 1991b; Te Kanawa, 1992). Among some arts writers and among those writing from worldviews of feminist spirituality, indigenous peoples' and non-western cultures, creative and performing arts are often seen as interwoven with spirituality. For example, Te Awekotuku (1991b) sees art-making and

spirituality as inextricably interwoven in Māori culture: "Spirituality and art-making have formed an integral part of the Maori world view from ancient times until the present day" (p. 135). According to Pendergrast (1987), Māori view items of art as taonga or treasures which "embody great spiritual power and prestige…derived from the artists who created them, the ancestral heroes depicted on them and the ancestors who have owned them" (p. 4).

Pere (1982) identifies "all the art forms involved in **weaving**" as areas in which the spiritual presence of Hine-te-iwaiwa can be identified (p. 13, bold added). Similarly, weaver Erenora Puketapu-Hetet (1989) speaks of weaving as spiritual work: "In Māoridom, weaving is acknowledged as having its own life force, and is accorded a level of respect depending on the mana of the weaver and the qualities of the weaving process" (p. 1). This life force can mean that the weaving has a guardian and that the weaving is buried along with the guardian in order to return to the earth. According to Puketapu-Hetet (1989):

> Weaving is more than just a product of manual skills. From the simple rourou food basket to the prestigious kahu kiwi [kiwi-feathered cloak], weaving is endowed with the very essence of the spiritual values of Maori people. The ancient Polynesian belief is that the artist is a vehicle through whom the gods create. Art is sacred and interrelated with the concepts of mauri, mana and tapu. (pp. 1- 2, brackets added)

Because of these spiritual connections, the taha wairua [spiritual side] was traditionally taught along with the physical skills of weaving and the spiritual side is then experienced by the weaver: "The weaver normally experiences feelings of being linked with something greater than herself and the present. Maori people call this a link with ngā tūpuna (ancestors)" (Puketapu-Hetet, 1989, p. 5, parentheses in original). The weaving patterns handed down from generation to generation are viewed as tapu and these patterns often represent Māori values: "Māori weaving is full of symbolism and hidden meanings, embodied with the spiritual values and beliefs of the Māori people" (Puketapu-Hetet, 1989, caption to Plate 2). Such spiritual meaning is also embodied in kōwhaiwhai patterns, whakairo (carving), weapons, jewellery, tā moko and other taonga (treasured art works) (Patterson, 1991).

An interesting example of a bridge between indigenous and non-western and western understandings of the spiritual in art-making can be seen in

Gardener and Wilkinson's (2008) work on **graphic and digital design.** In this book, most of the contributors are from western educational institutions and spirituality is not mentioned as part of their discussions; the only notable exception in this context is the paper of Llotente-Thurik who is a Cuban American. Llorente-Thurik (2008) discusses how the nature of collaboration changes in a culturally-based design conference in Cuba in October 2007:

> this is where the strongest bonds are forged, where the collaboration begins to take new form and the exchange solidifies from a creative to a spiritual collaboration, one based on the desire to be part of something that goes against all odds, that gently sets aside our differences and puts forth our similarities as professionals and human beings. (p. 229)

In **dance,** in both western and non-western contexts, the spiritual is often acknowledged as interwoven with the dancer and the dance. For example, Ferguson (1996), a Christian pastor of the western reformed tradition, dances in both private and public worship and prayer and sees his spirituality embodied in his dancing body. He maintains that his dance is a way of healing the spirit/body dualism of traditional Christianity and that, rather than being an impediment to his relationship with God, his dancing body becomes part of the "divine incarnation" (p. 83). Ferguson's (1996) experience of the transmutation of dance into an expression of spiritual experience echoes Foster's (1976) description of a young woman dancing to the song *Steal Away to Jesus*. Foster (1976) maintains that the dancer:

> might well have been swamped by the feeling impulse roused by the music and by the sentiment of the piece. But she was able, with clarity and with simplicity, to transmute the spiritual into forms of action which articulated for her (and indeed for those who watched) her deeply felt understanding of what the piece stood for. There was no hint of imitative action, or literal meaning; even such gestures which were recognisable as related to those of prayer, praise, and submission were intensive realisations in symbolic form of the deep experience of these states. (p. 57)

Although Foster (1976) doesn't link this scene with her earlier discussion, she may view the young woman's dance as an example of the "transcendent quality" that can occur in dance (p. 6). Transcendence in dance has been

connected with religion in both western and non-western contexts (Moltman-Wendel, 1994; Roth, 1997). However, Foster (1976) describes transcendence, in non-western cultures, as being seen in the way a dancer or actor is entered by, or enters, "another power" (p. 6). This form of dance is sometimes referred to as trance dance (Roth, 1997). While trance dance is understood in some western and non-western contexts, the concept of the spiritual being embodied in dance is not unusual in either western or non-western dance forms. Moltmann-Wendel (1994) includes dance as an art form that embodies the spiritual. This inseparability is also the focus of writers such as Roth (1997), the title of whose book *Sweat your prayers: Movement as spiritual practice* encapsulates an interwoven approach to dance, embodiment and spirituality. Likewise, Halprin (2003) includes the spiritual in an approach to therapy which involves a range of arts including dance. Roth's (1997) and Halprin's (2003) work are discussed more fully in the context of art-making and embodied knowing below. Such interweaving of the spiritual and embodied is similar to some indigenous peoples' understandings of the inseparability of culture, spirituality and embodiment.

Art-making and embodied knowing

Embodied knowing as a way of knowing has been studied in its own right, as discussed in Chapter 2 and earlier in this chapter. However, as seen in the above section, some dancers view spirituality and embodiment or embodied knowing as interwoven with their dance-making. Writers such as Barbour (2002, 2004, 2006a, 2006b), Bright (2005a, 2005b, 2007b), Foster (1976), Stinson (1995), Sheets (1966) and Sheets-Johnson (1999) have focused on dance as a clear example of embodiment since "movement is both the medium and the content of dance" (Foster, 1976, p. 31)[62]. There is limited literature concerning embodied knowing in other areas of art-making such as painting, pottery, photography, sculpture, poetry, musical composition and performance, fabric arts, Māori weaving and graphic and digital design. Therefore, in the following paragraphs I add a further example of embodied knowing in dance and in dance as part of therapy. Following this, I summarise understandings on embodied knowing in other areas of art-making; examples from discussions on embodied

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[62] Foster (1976) includes drama as an art form in which the body is the medium of art-making. However, since there are no actors in the study on which this thesis is based, acting is given little attention here.

knowing and examples that are either direct or implied in discussions concerning creativity in the arts. Finally, I discuss a Māori perspective on embodiment in art-making which may also reflect other indigenous and non-western (and some western) understandings of art-making.

While theatre director and dance teacher Gabrielle Roth (1997) does not focus on embodiment as a way of knowing in the academic epistemological sense, she sees dance as a means of embodying and, thus, of fully experiencing and processing emotional, psychological and spiritual aspects of life. Roth (1976) proposes five rhythms of the soul which are embodied in individual improvisational dance, generally accompanied by music. The five rhythms are flowing, staccato, chaos, lyrical and stillness. Roth (1997) has established that dancing through any or all of these rhythms provides effective therapy for her participants. Similarly, therapist Darin Halprin (2003) leads sessions which involve participants in drawing, poetry or other creative writing, dancing and speaking their thoughts and feelings. During therapy sessions such as those of Roth (1997) and Halprin (2003), participants may draw on any or all of the aspects of embodied knowing, as described by Barbour (2002, 2006a) (See Chapter 2 and above).

In an earlier study, (Bright, 2005), I explored embodied knowing as a key way of knowing both in dance-making and in reflective practice in dance-making. As indicated previously, embodied knowing includes the physical, the emotions, the intuitive and the spiritual (Barbour, 2002, 2006a). Dance-making is an embodied way of knowing and a lived experience (Barbour, 2002, 2004; Sheets-Johnstone, 1999). Therefore, I included the possibility of embodied knowing as a means of input and learning in my dance–making, in the experience of reflective practice in dance-making and also as a means of expression. I used my journal to record examples of embodied knowing that could be verbalised. As non-verbal sources of feedback, I used photographs and videos and my remembered sense of embodied knowing.

Throughout the dance-making experience in my study, embodied knowing was an integral strategy in my experience of dance-making. I employed my cognitive knowledge of choreographic techniques and of the contexts in which the dance might be performed. However, most of my decisions concerning my dance were based on my sense of what would work or on how certain combinations of movements felt in my body. The changes I made to the dance

were seldom driven by the comments or advice of other people and I had no visual feedback in the form of photographs or videos of any of my choreography sessions or rehearsals. I concluded that I was making changes frequently based on embodied knowing (Bright, 2005a).

In my journal I occasionally made explicit comments about embodied knowing:

> *30 July 2003: I am working from my embodied sense of rightness and my kinaesthetic sense and memory of body-part placement; the integrity of the sense being created to flow through one dance phrase to the next.* (Bright, 2005a, p. 109)

In this journal entry, I was focusing on my body and sensing the connections within my body through such phenomena as muscle tension, the initiation and flow of energy, momentum, the movement ideas that I had developed and the mood and flow of the music. I was seeking a way to bring the whole of my body into unity with the dance movement that I was creating and then to memorise the resulting sensation. This process was carried out so that I could repeat both the movement and the sensation each time I danced that particular phrase of the dance. The journal excerpt above typifies the process of embodied knowing that I constantly undertook during the dance-making experience in my study; this process included the physical and intuitive aspects of embodied knowing (Barbour, 2002, 2006a). The first point to be noted about journal excerpts of the above kind was that there was a lot of meaning embedded in a few words. This was part of the challenge of writing about matters of embodied knowing. The second point to note was that I recorded only certain instances of my embodied knowing; the remainder was embedded in my dance and in my body.

In the area of embodied knowing and fields of art-making apart from dance, there is little literature. As outlined above, Halprin (2003) discusses a therapeutic tool consisting of the embodiment of thoughts and feelings in drawing, poetry and other creative writing, dancing and speaking. However, **poet** Jane Piirto's (2005) pyramid of talent development includes most of the elements of embodied knowing. Piirto's model is comprised of layers of a pyramid listing genetic, emotional, intellectual and spiritual and specific talents in a domain. Piirto includes several different domains of art-making; her domains also include spirituality. Around the pyramid, there are five aspects of environment, which Piirto calls the five 'suns': home, community and culture, school, gender and

chance. The first four 'suns' are clearly related to elements of embodied knowing while the fifth 'sun', chance, includes the "accidents" of place of birth and ethnicity, also elements contributing to embodied knowing (p. 6). Thus, while, as a poet, Piirto (2005) focuses on the creative processes of poetry, her pyramid includes a wide range of areas, including the arts, all of which can relate to embodied knowing.

Another writer who focuses on one area of art-making but includes examples from others is Foster (1976).While discussing 'knowing in my bones' in the fields of dance and drama, Foster (1976) cites examples of embodiment from a range of arts including pottery, sculpture and poetry. Firstly, in reference to **pottery**, Foster (1976) argues:

> Folk dancer, Douglas Kennedy, has described how, in the course of a convivial evening drinking cider, he asks two famous potters – Leach from England and Hamada from Japan – how they make a pot. 'They both looked at me rather as through a haze, and then they began to tell me how you didn't make a pot. You didn't make it with your hands, and you didn't make it with your head, and eventually they looked at me and said: "You ought to know, you make it with your body".' This was reinforced by a master potter at Wedgwood's who, when asked how, without measurements, he got the right shape, said: 'I have thirty shapes in my body.'
>
> Watching a potter at work it is impossible not to be struck by the absorption of the man in his material; he seems to enter into it and the clay into him. Both man and clay are changed. (pp. 16-17)

Foster's (1976) example of the potters illustrates how important embodiment is to the art-making of pottery but also how difficult it can be to describe such embodiment in words. The first two potters appear to need to mention and eliminate the most obvious areas of hands and head and then to conclude that the whole body is involved.

Additionally, Foster (1976) includes an example of **sculpture** in her discussion concerning the need to balance both the inner impulse to create and the skills and technical challenges of the actual art-making. Foster notes:

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A sculptor, whose medium is likely to be intractable, demanding sheer hard labour, may become preoccupied with the material itself and lose sight of it as a means to an end. Particular materials, shapes or objects may trigger off an impulse which, as he works, is reinforced and developed, but the struggle with the medium may demand such exertion that freshness is lost and the impulse subdued. (1976, p. 5)

Although Foster (1976) cites sculpture as an example of how the inner impulse to create can disappear in the technical struggle, it is interesting that her example is rich in images of embodied knowing in such words as struggle and exertion. Finally, Foster (1976) cites a poem by Walt Whitman which encapsulates the embodiment practiced by a child as he finds a new object each day and becomes that object for the day.

Whereas Foster (1976) focuses specifically on embodied knowing in art-making, particularly in dance and drama, a number of the writers mentioned in this section focus on creativity in art-making rather than on embodied knowing per se. However, during their discussions on creativity, these latter writers refer to embodiment either directly or by implication. In the field of **poetry-writing**, Piirto (2005) refers to rituals of exercise such as walking, quests for silence, imagination, flow (described in the above section entitled *Creativity*), fasting, meditation, dreams and inspiration. Inspiration literally means "taking in of breath" and can include the spiritual, magical element of a muse or of nature, through substances, travel and other works of art and music. Once again, while these activities are seen as part of creative process they involve a wide range of elements of embodied knowing. Perry (2005), in describing the creative processes of **fiction writing**, proposes five keys to flow entry for fiction: 1) have a reason to write; 2) think like a writer; 3) loosen up; 4) focus in and 5) balance among opposites. Once again, the nature of the language of these titles implies embodied knowing. In the field of **acting**, Foster (1976) and Sawyer (2005) emphasise the full engagement of body, mind, emotions and voice that is required. In addition, in a similar manner to dancers in groups, actors in groups need to have awareness of other actors and ability to react in relation to their actions and words; this is particularly important given the improvised nature of even the most thoroughly rehearsed live performances. In **painting**, Gibbs (2007) describes the "personal resonance of satisfactions

between the inner yearnings and the outer workings" (p. 95) as he describes the challenge of deciding what to paint and how to represent the inner yearnings. Gibbs (2007) also discusses the period of accustomisation as the painter primes the canvas ready for painting and in doing so becomes "both familiar and intimate with the canvas" (p. 97). Finally, Gibbs (2007) includes intellect and intuition, moments of silence and knowing when the art work is finished. In discussing the area of creativity, visual artist Enid Zimmerman (2005) includes many of the aspects of creativity discussed in the above section in this chapter. However, in the context of the arts and embodied knowing, Zimmerman uses the language of creativity as proposed by such theorists as Csikszentmihalyi (1996), Gardner (1999) and Sternberg and Lubart (1999), a language rich with images and elements of embodied knowing. In his discussion on creativity in **music,** Leman (2005) includes social, economic, political, scientific, technological and artistic factors as key in musical creativity and networked collaboration, automatic composition, digital audio effects and interactive multimedia as key tools in composition. Although all of these areas include embodied elements as they are experienced by individual composers, Leman's discussion of gestural control — related to musical performance and techniques of synthesis based on physical modeling — is particularly clear. Physical modeling occurs when the composer creates a model that "emulates computationally the generation and behavior of natural objects; for example, of natural instruments" (p. 119). In such instances, the composer physically interacts with technology to produce sounds.

In their discussion on **quilt-making,** Graham and Stalker (2007) discuss sights, smells, sounds, colours and textures that they encounter. Graham and Stalker also include emotions, physicality and society, since the topic of their quilts concerns family abuse and awareness-raising and defiance concerning these signs of social dis-ease. They discuss the physical and technical challenges of creating and hanging their quilts, physical interactions of themselves, viewers, family members and other fabric artists and the fact that they were not seeking to replicate the very fine, neat stitching and finishes of the experienced, expert, quilt-makers. All of these areas of conceptualisation, fabrication, social and cultural interactions include elements of embodied knowing.

The area of **design** is referred to by Foster (1976) as she discusses the need for skills in observation:

> Design demands the ability to look – whether this involves the relationships between different colours, tones and textures, the shape of a jacket or of a tree (rather than the cliché of a tree) or, when a mask is to be made, the acute study of faces. (p. 110)

The art-making area of design mentioned by Foster (1976) overlaps with **graphic and digital design.** Gardener and Wilkinson (2008) include much discussion concerning various elements of non-verbal and embodied knowing, particularly the visual. However, design tutor Gunta Kaza (2008) makes particular mention of the non-verbal in terms of embodied elements such as how something feels. Kaza (2008) views such non-verbal ways of knowing as important alternatives to scientific study in the teaching of design:

> No aspect of human life, be it music, medicine or technology, can be adequately discussed if we are always restricted to a scientific mode of discourse. If we wish to discuss a human activity, there are times…when there is more insight to be gained from knowing what something feels like—knowing what its existential meaning is—than from knowing how it works and measuring it. (p. 226, citing Pacey, 2001)

Kaza (2008) concludes his paper with comments that imply embodied knowing in terms of such elements as non-verbal skills, multiple senses, concern for others and personal, cultural and social experiences:

> In the practice of developing visual responses that have acquired meaning from 'nothing' we are training our non-verbal skills to integrate with the still small voice inside each of us; to become more familiar with utilizing multiple senses; to become involved and concerned with the 'other'; to create experiences which result from intimate, personal responses transformed into universal truths; and to bring our humanness to the forefront of our creations. Motivation for this vision is spurred by the changeability of our everyday experiences. Personal, cultural and social experiences lead the way to a new form of examining who we are and who we are becoming. (p. 227)

Finally, a Māori perspective can highlight particular aspects of embodied knowing in art-making that may be common among indigenous and non-western peoples and may or may not be recognised among western art-makers. **Weaving** is a particularly good example of the embodied focus of Māori arts because of the embodiment evident in all aspects of this craft. The craft of weaving is considered "more than just a product of manual skills" (Puketapu-Hetet, 1989, p. 2). Through weaving, the weaver can be at one with herself and the present and can experience a sense of belonging and self-knowledge (Puketapu-Hetet, 1989). In addition, the weaver can sense a connection with the tipuna (ancestors) both in a spiritual way and because the patterns are handed down from one generation to another, in person, from teacher to learner. In addition, today the weaver learns of the wide variety of flaxes, their colour when dried and their uses; this is still most often communicated by showing and telling rather than through books (Te Awekotuku, 1991). Te Awekotuku (1991) uses language that is particularly rich in sensuous images when she describes flax cutting and gathering:

> A belief is firmly held that these beautiful fountaining leaves [kiekie, a type of flax] can only be picked when they are ready...Grasped resolutely with one hand and turned against itself, the ready kiekie will snap off easily. Any resistance from the plant warns the gatherer – she respects its growing and seeks elsewhere, because kiekie that is unready can spoil, or split badly, and make one's work worthless. Taking from the plant as the plant offers itself makes the growth and ongoing lifecycle certain, and ensures further access to and use of these precious forest products. (p. 67, brackets in original)

The embodied elements in this quotation include belief about the plant and its place in ecology, the physical actions of picking and weaving and a sense of connectedness with the earth and its plants. A learner will learn how to weave, dye the fibres and create patterns and also the posture of the weaver, how to hold the work and how to look after it and store it. Such skills and customs may be personally communicated, without words, reinforcing the embodied nature of this craft. In addition, like numerous other completed items of art-making such as houses on a marae, carvings, weapons, jewellery and even songs, important woven items are often identified in the same way as humans, by gender as she

or he, and are given a name, a whakapapa and a whakatauki (a proverb) to identify the art work with certain respected teachers and/or ancestors. All these elements of practical skills, connectedness with others, self-knowledge, spiritual connection, the whakapapa of teacher to learner and the means of communication in teaching and learning are experienced in an embodied way; hence, all are part of the embodied knowing of weaving.

In addition, since weaving was traditionally considered the work of women and is, even today, predominantly done by women, there are beliefs and understandings concerning a woman's body and the cutting and weaving of flax (Puketapu-Hetet, 1989; Te Awekotuku, 1991). Many women avoid cutting or weaving during menstruation while others will not weave special articles such as kete whakairo, "intricately patterned kits", or whariki, "the fine floor and sleeping mats" during this time (Te Awaekotuku, 1991, p. 68.). Working in groups either on joint or individual pieces of weaving, talking and sharing patterns and techniques; these are all part of the life of many weavers (Puketapu-Hete, 1989; Te Awekotuku, 1991). In a similar manner to other areas of traditional Māori arts, there are certain beliefs regarding weaving which include such matters as always giving away the first item to someone else and of never receiving financial payment for one's work (Te Awekotuku, 1991). Beliefs concerning relationship and the sacredness of art-making are also part of the embodied knowing of a weaver. Finally, as mentioned in the above, the act of weaving can be viewed as a means of communication. The embodied nature of weaving is encapsulated in this saying: "We will become ill if we stop weaving" (Te Awekotuku, 1991, p. 113). Not only is weaving a physical skill but it is interwoven with whakapapa, spirituality, communication and the entire culture and well-being of the weaver.

In summary, embodied knowing can be viewed as central in a number of areas of art-making. However, when undertaking artistic endeavours, art-makers may sense much but may or may not be able to verbalise their knowing. The non-verbalisable aspect of embodied knowing in art-making is of key importance to this thesis.

Art-making and reflective practice

As indicated, this thesis concerns reflective practice in art-making among female adult solo art-makers from various ethnicities and art-making areas. Therefore, in this section, I review existing literature on reflective practice in art-making and then bring together the areas of reflective practice, adult learners, adults as reflective practitioners, spirituality, creativity, embodied knowing and art-making.

In an earlier study (Bright, 2005a, 2005b) I established that while there is a growing body of work concerning reflective practice in other areas, there is little literature on reflective practice in the creative and performing arts. Therefore, I explored the value of reflective practice in my own dance-making. I concluded that reflective practice encourages the dance-maker to systematically observe, analyse and reflect on her/his dance-making through both verbal and non-verbal means. In addition, "purposive and intentional" reflection can assist the dance-maker in becoming more aware of the outside influences impacting on her/his work, including socio-cultural, historical, spiritual, educational, literary and dance influences (Boud et al., 1985a, p. 14; also Barbour, 2002, 2004, 2005; Coe, 2001, 2003; Foster, 1986, 1995, 1996; Halprin, 2003; Hayes, 1993).

In order to achieve purposive and intentional reflection in my own dance-making, I developed and tested an initial four-phase model for reflective practice in dance-making over a single five-month period of my own dance-making. In order to develop this four-phase model (Figure 2), I brought together the diagrammatic summary of key theorists in the area of reflective learning and also key concepts contained in the literature of reflective learning in dance that are not evident in the work of educational theorists.

In the literature on reflective learning in dance, there are similar strategies employed to those suggested by the educational theorists in the area of reflective learning. However, there are also strategies that are unique to dance. While the elements of description, analysis and judgement (Gibbs, 1988) appear in both education and dance literature (Hanstein, 1999b; Sheets, 1966), interpretation (Adshead, 1998; Sheets, 1966) is missing from the elements listed by educational theorists. Further, non-verbal means of thinking and learning are important elements of dance-making and also do not appear in the literature of education. Non-verbal elements of dance–making are variously identified as

"thinking in movement" (Sheets-Johnstone[63], 1999, p. 486), kinaesthetic sense (Hawkins, 1992; Stinson, 1995) or "body-thought" (Grove, 1999, p. 138). However, the term embodied knowing (Barbour, 2002, 2004, 2006a; Bright, 2005a, 2005b) gives a more comprehensive understanding of the non-verbal. Inclusion of embodied knowing in my model for reflective practice in dance-making (Bright, 2005a, 2005b) allows for the possibility of embodied and non-verbal findings during any phase of the model. In addition, a model for dance-making needs to take into account visual elements, such as images, since dance is a visual medium. It also needs to include auditory elements such as the voice, the breath, clapping, slapping or stamping, since these may be vital elements of the dance (Bright, 2005a). Thus, the resulting model includes interpretation during phase 2 and the non-verbal elements of visual, auditory and/or embodied knowing during any of the four phases (Figure 2).
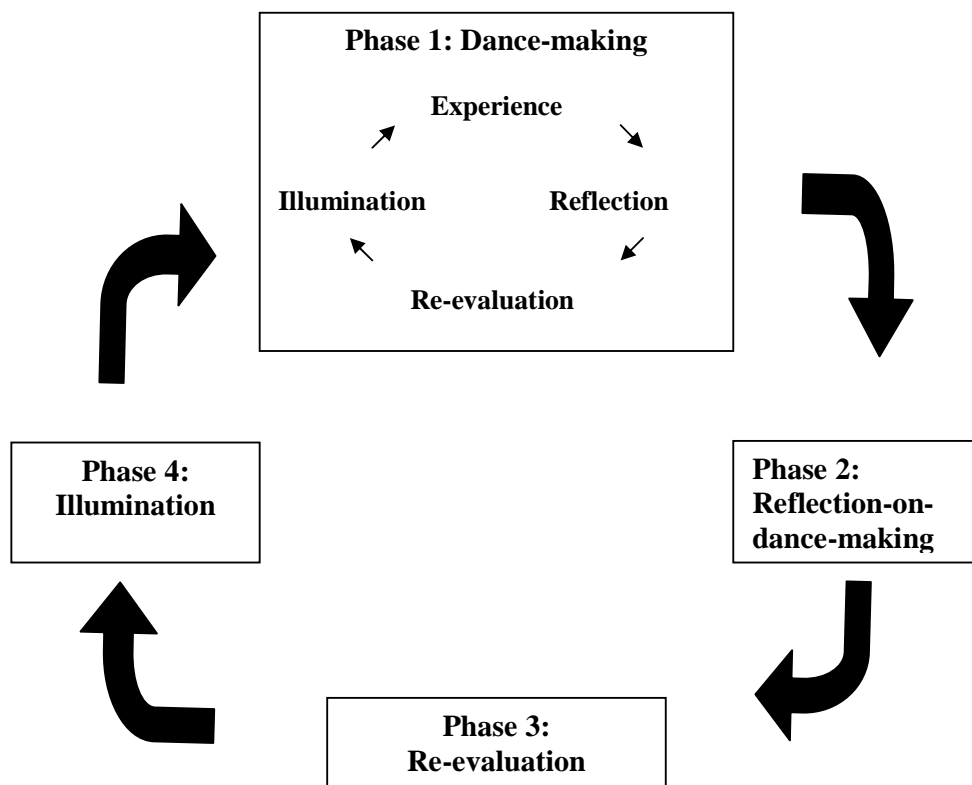
Note. Any phase of this cycle may include verbal, visual, auditory and/or embodied knowing

Figure 2.　　　　A model for reflective practice in dance-making

(The Bright Model, Bright, 2005b, p. 19)

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[63] Sheets (1966) and Sheets-Johnstone (1999) are the same person.

It was my experience that a model provided a structure for focusing my reflection, which, in turn, enriched and added to the scope of my learning during that experience. I established that my adherence to the discipline of a reflective learning cycle led to a great deal of learning about my own dance-making practice. The implication here is that, if a learner does not engage in intentional reflection, then many opportunities for learning may be lost. The Bright Model (2005b) proved to be a useful guide for my own reflective practice in dance-making, encouraging me to systematically observe, analyse and reflect on my dance-making.

In the same way that there is a lack of literature in the area of reflective practice in dance-making, there appears to be limited literature concerning reflective practice in other areas of art-making. Reflection is acknowledged as important in the area of arts education for children (Henderson, Fraser, Cheesman & Tyson, 2007; Price, 2007) and for adults (Buck & Barbour, 2007; Ewing & Gibson, 2007; Gibbs, 2007). Reflection is also acknowledged as important for adults in such areas as painting (Gibbs, 2007), graphic and digital design (Gardener & Wilkinson, 2008), fabric arts (Graham & Stalker, 2007) and for collaborative artistic practice among art-makers of different arts areas and different cultures (Barbour et al., 2007). However, there does not appear to be literature which focuses on reflective practice *per se* in other areas of art-making.

Conclusion

In this chapter, my assumption is that reflective practice is useful in dance-making and is also likely to be useful for adults in other areas of art-making. In addition, since the Dance Model was useful in the study of reflective practice in dance-making (Bright, 2005a, 2005b), a similar approach to reflective practice is likely to aid the learning of other art-makers. Finally, since reflective practice is useful for a single experience of dance-making, then further learning can be gained through ongoing reflective practice in dance-making. However, discussions in Chapter 2 and in the above sections indicate that a broader approach to reflective practice is important in any study of reflective practice in art-making among female adult solo art-makers from various ethnicities and art-making areas in Aotearoa New Zealand. Thus, a study of reflective practice in art-making needs to include awareness of a wide range of ways of knowing, as

indicated in Chapter 2, understandings of the interwoven nature of culture, creativity, spirituality and embodied knowing and of worldviews of indigenous peoples, particularly Māori. The importance of such an interweaving is reinforced by understandings of indigenous ways of knowing and Māori models for health and wellbeing such as Te Wheke (Drummond, 2004; Love, 2004; Pere, 1988), Te Whare Tapa Whā (Durie, 1994) and The Four Cornerstones of Māori Health (Drummond, 2004). Finally, the lived experience of adult art-makers may include elements that are unique to art-makers and therefore, inclusion of such areas as embodied knowing and presentational knowing may be important. Thus, any approach to the study of reflective practice in art-making needs to take into account the interwoven-ness of art-making with ways of knowing, cultural understandings and influences, creative processes and spirituality.

In the next chapter, Chapter 4, I discuss the methodology and methods underlying this thesis.

Chapter 4   Methodology and methods

In Chapter 3, I discussed relevant literature across the broad interweaving threads which inform this thesis. In this chapter, I present my approach to the methodology and methods of the study. First, I discuss the philosophical approach to a methodology for studying reflective practice in art-making: feminist participatory inquiry. Second, I discuss ethical issues of a feminist participatory approach to research. Third, I present again the key research question of this thesis, together with a number of focus questions which highlight different aspects of the key question. Fourth, I discuss the development of an approach to reflective practice in art-making and then present this approach as a base for the methodology and methods of the thesis. Finally, I discuss approaches to the presentation of findings that are congruent with a feminist participatory approach to the study of reflective practice in art-making among ten female adult solo art-makers from a range of ethnicities and art-making areas in Aotearoa New Zealand.

Feminist participatory inquiry

In Chapter 2, I described a feminist participatory worldview which is informed by indigenous peoples'—particularly Māori—worldviews. Such an interweaving of worldviews inevitably translates into a similar interweaving in the methodology of this thesis as a feminist participatory inquiry[64]. Defining of methodology is important because it "frames the questions being asked, determines the set of instruments and methods to be employed and shapes the analyses" (Smith, 1999, p. 143). A feminist participatory inquiry is congruent with a qualitative approach to methodology. According to Pope (2006), qualitative research can be portrayed as:

> a process to obtain an in-depth understanding of the meanings and descriptions of situations presented by people. Primacy is allocated to the subjective interpretations of the participant(s) rather than theoretical knowledge of the researcher or previously held "truths" about a selected phenomenon. (p. 21).

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[64] For a tabular summary of comparisons between feminist, participatory and indigenous methodologies, see Appendix 2, Table 3.

The aim of this thesis is to gain an in-depth understanding of the meanings and descriptions of the lived experiences of reflective practice in art-making of a group of female adult solo art-makers, based on the subjective interpretations of the participants and my subjective interpretations of their words and experiences. A feminist participatory inquiry, informed by kaupapa Māori principles and applied to reflective practice in art-making, has numerous implications for such areas as positionality or standpoint of the researcher, methods chosen and attitudes that the researcher brings to the implementation of those methods (Harding, 1996, 2004).

While feminist, participatory and kaupapa Māori methodologies all challenge power imbalances, are based in the lived experience of the participants and favour a collaborative approach to research, their philosophical bases point to unique centres of focus. In the following paragraphs I briefly discuss key issues of methodology as presented by writers of feminist, participatory and kaupapa Māori research. I indicate ways in which these methodologies are interwoven in this thesis, including the areas of positionality, standpoint and attitudes of the researcher. In a later section, I present the methods chosen and indicate how these are congruent with feminist participatory inquiry.

Feminist methodology

A feminist approach to research foregrounds gender and seeks to encourage higher visibility of previously overlooked and marginalised peoples. In so doing, feminist research seeks to redress existing dualities such as male/female, colonial, dominant/non-dominant cultures. In addition, this thesis addresses the lived experiences of art-makers; art-makers are also an overlooked and marginalised group. Thus, a feminist approach focuses on power imbalances within dualities and the foregrounding of the marginalised, but also on the lived experience—the experiential—of participants, rather than on cognitive perception alone. In order to achieve appropriate subjective interpretations under such conditions, it is preferable that the researcher is an 'insider' to the particular group being studied; that is, that her position and standpoint are as a

member of that marginalised group[65] (Belenky et al., 1986; Coglin & Shani, 2008; Hesse-Biber, 2007; Hesse-Biber & Leavy, 2004; Goldberger et al, 1996; Reinharz, 1992; Smith, 1999, 2005). A feminist methodology acknowledges issues surrounding insider/outsider status of the researcher. In addition, a feminist methodology requires the researcher to maintain a critical and reflexive approach; that is, the researcher needs to continually question her subjective interpretations of her own experience and those of the other participants. In so doing she seeks to accurately represent the perspectives of those around whom the study is based (Ellis & Bochner, 2003; Fine, Tuck & Zeller-Berkman, 2008; Hesse-Biber & Piatelli, 2007; Marshall, 2001; Reinharz, 1992; Richardson, 2007a). Furthermore, criticality and reflexivity lead the feminist researcher to view herself as a facilitator and co-participant who collaborates with the other participants in order to represent their views and concerns in a way that is empowering to the marginalised group (Janesick, 1994, 2000). Thus, feminism is often linked with other methodologies, particularly critical and participatory. Additional key elements of feminist research are that studies are based in the lived experience of the participants and that theory is grounded in this lived experience.

In this thesis I have chosen to foreground women, of various ethnicities, who are art-makers. As a dance-maker, I am also one of the 10 participants. In addition, I have taken on the role of facilitator of the reflective practice of the other participants. Thus, in this thesis, the study concerns only female art-makers and I have the roles of a researcher who is an insider, a participant and the facilitator of the reflective practice of the other nine art-makers.

Participatory inquiry

In a similar manner to feminism, a participatory worldview flows directly into a research methodology of participatory inquiry[66] (Heron & Reason, 1997; Reason & Bradbury, 2001/2006, 2008). Participatory, collaborative or co-operative inquiry is:

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[65] The alternative view is as an outsider who seeks knowledge concerning a particular group of people to which she does not belong; this has been a common approach in past ethnographic and other social science studies.
[66] Participatory inquiry is also referred to as participative or co-operative inquiry and participatory action research.

a way of working with other people who have similar concerns and interests to yourself; in order to: 1) understand your world, make sense of your life and develop new and creative ways of looking at things; and 2) learn how to act to change things you may want to change and find out how to do things better. (Heron & Reason, 2001, p. 179)

In a participatory inquiry, "people collaborate to define the questions they wish to explore and the methodology for that exploration… (t)ogether or separately they apply this methodology in the world of their practice and find ways to represent this experience" (Heron & Reason, 1997, paragraph 33). Thus, as is often evident in feminist research, a participatory methodology implies that the participants, rather than the researcher, decide on areas for research which are important to them, how these areas will be researched, who will write up the research, how it will be disseminated and what group action will take place as a result (Bishop, 2005; Heron & Reason, 1997; Kana & Tamatea, 2006; Reason & Bradbury, 2001/2006, 2008; Smith, 1999, 2005). Thus, a participatory methodology implies that the participants have the power to direct and manage the research processes while the researcher takes the role of facilitator of and co-participant in the research, its outputs and outworking in political action. Hence, researcher/researched dualities and power imbalances are challenged. Key foci of participatory research include critical subjectivity and critical inter-subjectivity. By highlighting both the subjective and inter-subjective, participatory inquiry encourages participants to question their own and others' perspectives in order to achieve change; change is often manifested through political action. Finally, while a dominant aim of participatory research is political action, participatory theorists maintain that an important focus is "human flourishing, conceived as an end in itself" (Heron & Reason, 1997, paragraph 46; also Heron & Reason, 2001/2006). This implies that a study may take place in which the aim is the enrichment of the participants in their lived experience and political action may not be a direct result. Critical approaches to achieving political action and/or personal and/or group enrichment are aided by participant reflexivity and a focus on the practical and experiential lives of the participants.

In the study on which this thesis is based, the research is both researcher-initiated and participatory. As researcher, I initiated the study,

contacted prospective participants or followed up on participants suggested by others; in one case, I responded positively to an individual request to join the study. In addition, I prepared information and ideas on reflective practice and initiated and led sessions with all potential participants which included an introduction to a particular approach to reflective practice in art-making that I had developed. However, following this initiation, the approach more closely resembles a participatory rather than researcher-led methodology. During the period of the study, with continuing contact and support from me, each art-maker was free to undertake art-making projects of her choice in her own art-making areas for as long as she deemed appropriate, to maintain notes or journals in her preferred way, to choose the times and places for follow-up facilitated reflective practice and to decide what she wanted to talk about during those sessions. As a fellow participant in the study, I was making similar decisions about what dance-making I wanted to undertake, how I wanted to record my processes and thoughts and what I deemed appropriate to include in the research outputs. Finally, since the study concerns individual reflective practice in art-making, the focus is on human flourishing rather than political action *per se*; either outcome is appropriate in participatory inquiry.

Kaupapa Māori methodologies

Māori, in common with other indigenous peoples' methodologies, are concerned with reclaiming a voice in research by "reclaiming, reconnecting and reordering those ways of knowing which were submerged, hidden or driven underground" in earlier colonial research (Smith, 1999, p. 69). Hence, decolonisation is often a key focus for indigenous peoples' methodologies. One way of achieving such decolonisation and reclamation is through "a mix of existing methodological approaches and indigenous practices", as mentioned in Chapter 2 (Smith, 1999, p. 143; also Denzin et al., 2008). In so doing, indigenous peoples seek to redress power imbalances of coloniser/colonised, researcher/researched and dominant/non-dominant cultures. In this thesis, an interweaving of feminist, participatory and indigenous peoples'—in this case, kaupapa Māori—methodologies applied to an approach to reflective practice in art-making provides the kind of mix of methodologies that can address power imbalances.

In Aotearoa New Zealand, Māori scholars have named their approach kaupapa Māori research[67]. According to Smith (2005), kaupapa Māori researchers employ "a set of arguments, principles, and frameworks that relate to purpose, ethics, analyses, and outcomes of research" which are derived from "the practices, value systems, and social relations that are evident in the taken-for-granted ways that Māori people live their lives" (p. 90). These practices, value systems and social relations are intrinsic to a kaupapa Māori worldview, as described in Chapter 2. Embedded in kaupapa Māori research, as in numerous other indigenous peoples' approaches, is an assumption that research will be conducted collaboratively since a collaborative approach addresses issues of power-sharing, decolonisation and, thus, who will benefit from the research (Bishop, 2005, 2008; Denzin et al., 2008; Kana & Tamatea, 2006; Smith, 1999, 2005). In this way, an overlapping between feminist, participatory and kaupapa Māori methodologies becomes very evident; collaborative approaches can redress previous power imbalances in research.

However, like other areas of indigenous peoples' research, a key element of kaupapa Māori is that it concerns Māori people undertaking research concerning themselves with or without outside involvement. This element intersects with insider/outsider issues, expressed particularly in a feminist methodology. Although a collaborative approach is favoured in which the researcher is viewed as a co-participant, kaupapa Māori research highlights particular issues of insider/outsider dynamics. A researcher may come to certain people as an outsider to their group because she has trained in research in a western academic context. However, another researcher may be undertaking research among her own people—that is, as an insider—but feel and/or be treated like an outsider in a western-style academic context (Smith, 1999).

Next, within a kaupapa Māori research context, methodological questions are posed that are very similar to those in feminist research:

> Whose research is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out? Who will write it up? How will its results be disseminated? (Smith, 1999, p. 10)

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[67] The term kaupapa Māori, rather than indigenous or indigenist, is preferred by Māori researchers, since this term embraces the principles of a specifically Māori worldview (Bishop, 2005, 2008; Kana & Tamatea, 2006; Smith, 2005).

On the other hand, Smith (1999) maintains that indigenous peoples may be more inclined to ask such questions as "Is her spirit clear? Does he have a good heart? What other baggage are they carrying? Are they useful to us? Can they fix our generator? Can they actually do anything?" (p. 10). There is less evidence of such questions in the literature of feminist and participatory methodologies. Finally, like feminism, kaupapa Māori research is based in lived experience and grounded theory.

Summary

In the same way that there is a strong congruence between feminist, participatory and Māori worldviews, so there are numerous points of interweaving between feminist, participatory and kaupapa Māori methodologies (See Appendix 2, Table 3) (Bishop, 2005; Borland, 2007; Denzin et al., 2008; Lykes & Coquillon, 2007; Maguire, 2001/2006; Richardson, 2007a, 2007b; Smith, 1999, 2005; Swantz, Ndedya & Masaiganah, 2001; Wadsworth, 2001). Therefore, feminist participatory inquiry, informed by kaupapa Māori methodologies, is an appropriate approach to the study of reflective practice among ten female art-makers in Aotearoa New Zealand. As indicated, the major aims of feminism have been to foreground gender and the experiences of non-white women and men, women and men of non-dominant cultures, varying sexualities and/or lower economic groups, women of non-western nations and white women. Feminism seeks to signal and embrace the variety of individual experiences of dominant and non-dominant and/or colonised cultures. In this study, I was a researcher/participant of European origins who was studying the experiences of women from a variety of ethnicities. Five of the ten participants identified themselves as Māori, one as New Zealand-born Chinese, one as naturalised (immigrant) New Zealander and the other three as New Zealand-born Pakeha or European. In addition, all of the women were art-makers. Art-makers' voices have been largely absent from research, implying that art-making is also a non-dominant cultural practice in Aotearoa New Zealand and in research in general. However, within this feminist participatory inquiry, there are certain ethical issues to be attended to in this particular thesis. The following sections deal with such issues.

Ethical issues

Recruiting participants

I identified and informally contacted approximately twenty solo female artists from the Waikato region, from art forms such as dance, choreography, theatre, music composition and/or performance, painting, sculpture, photography, weaving, quilting, pottery and graphic and digital design. As I anticipated, I had enough existing arts contacts within the Waikato and Coromandel areas to recruit the number of participants and range of arts I wished to include in this thesis. Of the twenty women contacted, thirteen agreed to participate in the study. After initial contact establishing their interest, I followed up with a letter (Appendix 3) and an information sheet outlining the research project (Appendix 4). At this time, I also sent a consent form (Appendix 5) for the participants' consideration, which was to be discussed and signed at the beginning of the introductory session. The consent form explained the objectives and outcomes of the research, levels of confidentiality, and their ability to withdraw from the research up until the first draft of the thesis was completed. I indicated that I was available to answer any questions concerning the content of the consent form by telephone or email so that, at the initial facilitated session, final discussion and the signing of consent forms might take place.

As part of the introductory session, a tentative time line was negotiated with each participant for the completion of her art-making project and for successive conversations. Consent to be involved and the level of identification chosen in the research process was required from each participant at the beginning of the project. Ongoing access to research participants took place in person, via email or telephone.

Informed Consent

Informed consent was sought from each of the initial thirteen participants. For any videoed or photographed conversations, participants' consent was sought prior to the event. Following the transcription of conversations, participants were provided with a copy and were to respond in order to clarify any points. The reflective approach was based on distinct periods of reflection at phases 2, 3 and 4; for example, any reflection following the conversation of phase 2 was deemed as part of phase 3 of the reflective approach (See Figure 4, p. 134). Therefore, participants were able to clarify or correct errors in the transcripts

and any further reflections were added to the material of the next facilitated conversation. Consent was sought for any use of video for the collation of video clips or the reproduction of photographs or music or text for inclusion in the thesis or for use in publications or conference presentations.

Confidentiality

I was aware that it is common practice for the identity of participants in research projects to remain confidential. Therefore, participants were given the option of full or partial confidentiality (in which case, no identifying images would be used) or full disclosure. Nevertheless, this study concerned the processes of women who were mostly either emergent or established art-makers in the public arena. In terms of this study, it was preferable that the participants be willing to be identified, since their processes and their art works could potentially provide important visual and auditory contributions to the final writing. All but one woman consented to using their known names; consent was given prior to the completion of the introductory session. Initially, some of the women were willing to have their work photographed but did not wish to have photographs of themselves included in this thesis; however, by the end of the study, all were happy to have photographs and video of themselves and their work included in the thesis and other publications. Since this study concerned how reflective practice is useful in creative and performing arts, valuable insights could still have been gained without the identity of a participant being revealed; the proviso being that the particular area of art-making, gender, age bracket and ethnicity were able to be revealed.

The content of raw video footage remained confidential between the participant, myself and the technical assistant for the thesis. Complete transcriptions and descriptions of non-verbal responses remained confidential between the participant, myself and my supervisors. Once participants had the opportunity to respond to the transcription, I was then free to use segments of these written materials for the research work. Participants were able to request that segments of the transcript remain confidential and not be quoted within my research. Participants who provided personal writing and other materials were able to stipulate how I could cite this material in the thesis and whether or not the materials were confidential. Final video footage of individual participants included in the DVD was subject to the agreement of those individuals.

In the case of myself as participant, I understood that I might also choose the material I was comfortable about including. In the terms of this thesis, I was able to cite feedback on my performances but maintain the confidentiality of the people giving feedback, unless the feedback was in the public domain (such as in a newspaper) or consent was gained for both citing and identification. The confidentiality of those giving feedback to the other participants was treated in a similar manner.

Participants' right to decline to participate and right to withdraw

All participants retained the right to not participate in a conversation, to choose what they wished to talk about during the conversation and to not answer specific questions from the facilitator. Participants were informed that they could decline to forward personal writing and other materials, either in the initial letter of agreement or at a later stage, should they wish. After seeing their transcriptions and videoed segments, they retained the right to withdraw or request that certain sections be removed from consideration or attributed anonymously (if they chose disclosure at the beginning). This right to withdraw included any representations of embodied knowing created by me as a result of their work, such as the DVD. The right to withdraw remained in place up until the point at which participants approved the final transcriptions and/or video clips. Participants could withdraw specific sections of their input up until the completed writing of the first draft of the thesis. I recognised that participants declining to participate in, or withdrawing from the project at a late stage might present problems for my research. It was, therefore, especially important that the project was clearly explained and negotiated at the outset and that participants knew that they were free to withdraw from the study during or following the art-making experience, phase 1 of the study (see Figure 4, p. 134). Although the Consent Form was an important part of the negotiation and lessened the possibility of withdrawal from the project, participation was voluntary and personal issues or preferences led to the withdrawal of some of the initial thirteen participants. I sought to remain approachable throughout the research process and negotiated with participants concerning any issues influencing their ability to continue with participation in the project. I considered that the processes completed and communicated by any participant prior to their

withdrawal from the project could still be useful in the findings of the project but the participant's consent would need to be gained for this specific purpose.

In the unlikely event that serious difficulties arose that could not be resolved between a participant and myself, the issue was to be referred to my supervisors. However, no such issues arose.

Potential harm to participants

It was unlikely that there would be any potential harm to participants, since each phase of the research project was negotiated with them. They had access to transcripts, photographs and edited video clips and I used only material released by them for inclusion in the final thesis and for other academic purposes such as teaching, publication and presentation to research and professional conferences. I endeavoured to discuss fully any concerns raised by the participants. Had there been any issues that could not be resolved they would have been referred to the PhD supervisory team. I endeavoured to respect the personal, cultural, religious and other values of the participants. I did this by allowing time for the participants to express their ideas either in writing or during the conversations and by allowing them to respond to the transcriptions. It was not my intention to judge or evaluate their art-making or their application of the reflective approach and the skills of reflective practice but rather to investigate and analyse their lived experience of this particular manner of learning with this particular approach. I was interested in how they had found intentional reflective practice to be useful in their art-making and how useful they had found the facilitated approach to reflective practice in art-making in this process.

In addition, I was working with a feminist in-depth interview method in which I was concerned to retain the voices of the participants, to share the control of the research process and to negotiate the use of participants' materials. However, it was possible that some participants may have been concerned about misrepresentation. I sought to avoid this becoming a concern through gaining consent as detailed above and by emphasising my intention to retain the presence of each participant's voice in the research. I encouraged participants to clarify and develop their comments throughout the research process, while retaining the integrity of the phases of the reflective learning process of the approach to reflective practice in art-making (Figure 4, p. 134). I kept the participants fully informed about how I was using their comments and,

most importantly, emphasised that my intention was to create my own narrative interpretations of the research process. Similar steps were taken in the editing and use of video clips of non-verbal and verbal reflection. As part of the collaborative process, I emailed to the participants completed findings chapters so that they could check my references to them. I also emailed Chapter 1 once I had received and inserted most biographies so that each woman could review her own biography after seeing it alongside the others. In addition, participants could choose to forward their own personal writings and materials as an opportunity to further voice their perspective. In these ways, I sought to avoid any potential harm to the participants.

Research question and focus questions

In order to explore the phenomenon of reflective practice in art-making, I invited a number of women, from a range of art-making areas, to participate in the study. In addition, I undertook to explore ongoing reflective practice, based on my own dance-making; this follows on from an earlier study (Bright, 2005a). However, during this new study I sought insights into ongoing reflective practice while working alone and also insights gained through conversations with the other art-makers. Because of my feminist approach to this study, I chose to work only with women.

The key question of this thesis: How is reflective practice useful in art-making?

In order to answer the research question, I had originally posed a separate set of focus questions for the reflective practice in art-making of the nine other participants and my own ongoing reflective practice in art-making. However, because of the interweaving of my own and the other nine individuals' lived experiences of reflective practice in art-making, it became more useful to blend the focus questions. Thus, the following are the focus questions which underpin the study concerning reflective practice in art-making.

Five focus questions:
1. How do art-makers communicate aspects of a) production elements and b) wider lived experience during the processes of reflective practice in art-making?

2. How does reflective practice increase understanding of creativity and creative processes in art-making?

3. How does use of images assist creativity in ongoing reflective practice in dance-making?

4. How is embodied knowing, a strategy of reflective practice, communicated by art-makers?

5. How do conversations assist reflective practice in art-making and ongoing reflective practice in dance-making?

As introduced in Chapter 1, the ten participants of the study were nine women from a variety of art-making areas and I, as dance-maker and tenth participant. Having chosen to work within a feminist research framework, I worked only with female art-makers. I initially perceived my role as that of the facilitator of a structured approach to reflective practice who met with each art-maker once before and three times after the completion of individual art-making projects. But, since I also chose to engage in participatory research, the individual phases of my own and others' reflective practice became less distinct than the original structured approach and more adaptive to the interests and felt needs of each participant at the particular times that we met together. As facilitator, I brought certain questions concerning how each participant went about her art-making, how she judged the value of her finished products, how she perceived her lived experience as a female art-maker in her particular culture and how she perceived embodied knowing as a way of knowing. However, these questions were often left unasked and the majority of our time together included articulate verbalisation, struggles to verbalise, facial, hand and body gestures, silences, indications of spiritual and/or cultural ways of knowing and the participants' showing and explaining of their art-making, in order to express what they could not express in any other way. As the tenth participant, the processes of my own journey in reflective practice in art-making were overtaken by and interwoven with the processes of the other participants as we conversed together about our art-making and our lived experience. I came to recognise that I had learned much from the other participants that would in turn have an impact on my own art-making. In addition, the learning that I gained from one participant often had an impact on the way I responded and posed questions to another participant (DeVault & Gross, 2007; Janesick, 2004; Paget, 1983; Tarule, 1996). My

reflexivity as a feminist researcher resulted in my recognition of the impossibility and undesirability of attempting to keep separate the interactive processes of reflective practice in art-making and the threads of lived experience. In addition, from the initial meetings with the other participants, it was clear that these nine art-makers were already reflective practitioners in their own way; nevertheless, they all agreed to participate in the study and to allow me to facilitate their processes of reflective practice, following the phases of the reflective practice in art-making (Figure 3, p. 131).

An approach to reflective practice in art-making

In order to respond to the above questions, I developed a structured approach to reflective practice in art-making[68] upon which a feminist participatory methodology could be based (see Figure 3, p. 131). This approach was based on an earlier model developed for a study of reflective practice in dance-making (Bright 2005b; see Figure 2 in Chapter 2, p. 114). The earlier model drew together the concepts of reflective practice and reflection in dance-making. No method existed previously in dance-making as a guide to reflective practice. Similarly, no methods appeared to exist for the study of reflective practice in the wider field of art-making. Next I designed the methodology for the study using the reflective approach as a foundation. The Bright Model (2005b) focused on individual reflection and included verbal and non-verbal elements of embodied knowing and, specifically, the visual and auditory senses. However, for an approach to reflective practice in art-making to be useful to a range of art-makers from various art-making disciplines, the senses listed in the footnote to the Bright Model (Bright, 2005b) needed to be extended to include touch, smell, taste and the broader kinaesthetic sense as threads of embodied knowing. Secondly, this current study was conducted among adults in an interactive conversational manner, with me as the facilitator of others' reflective learning. Therefore, the reflective approach needed to embrace key elements of the area of adult education, particularly those elements relating to collaborative, discussion- or conversation-based knowing or learning (See Chapters 2, 3). Since a collaborative, rather than an individual, approach to learning has also been identified as important to people of non-western, non-dominant ethnicities

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[68] This approach to reflective practice in art-making is referred to by its full name or by the term *reflective approach* in this thesis.

and cultures (see Chapters 2, 3), its inclusion was vital to this study. From my reading of feminism, particularly Māori feminism, I was aware of concerns that women be included in research, particularly women from a range of backgrounds and non-dominant cultures. However, I believed that the reflective approach was sufficiently flexible to include any of the important areas mentioned above, particularly if I were to prompt the participant art-makers to express their perceptions of being female and of their particular ethnicity as art-makers in Aotearoa New Zealand. Finally, in my earlier study (Bright, 2005a, 2005b) I established that dance-making was itself a means of reflecting. My limited experience in different areas of the creative and performing arts indicated that other art-makers might also reflect by means of their art-making. Therefore, I included art-making as a form in which reflection might take place in the context of a study of reflective practice in art-making.

Phase 1: Art-making

Experience

Illumination   **Reflection**

Re-evaluation

Phase 4:
Illumination

Phase 2:
Reflection-on-
art-making

Phase 3:
Re-evaluation
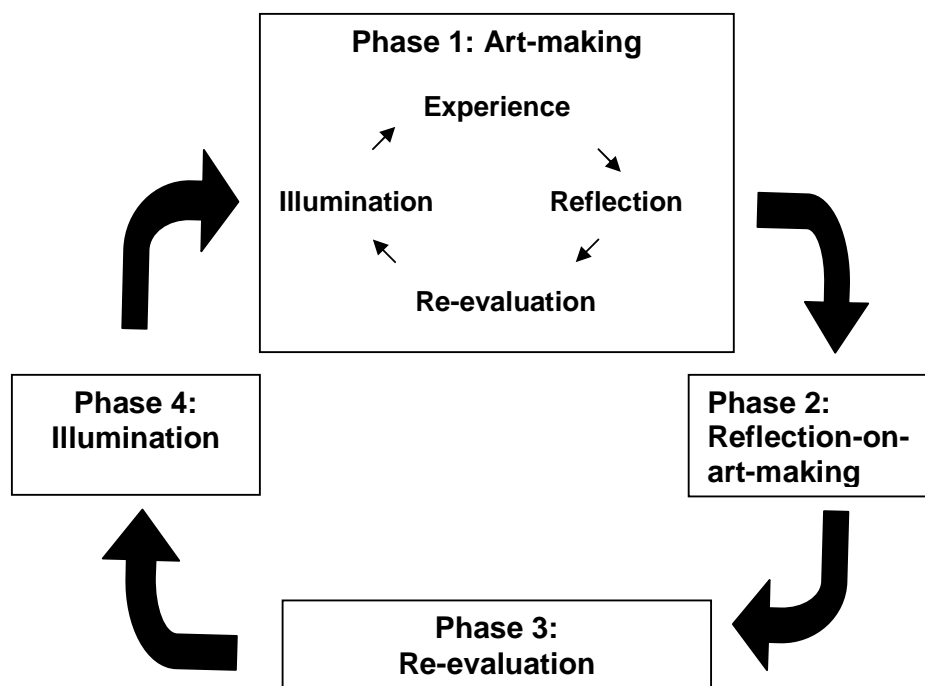
Notes. Any phase of this cycle may include verbal, visual, hearing, touch, taste, smell, kinaesthetic and/or embodied knowing.

Reflections may be developed individually, in conversation or in the form of art-making.

Figure 3.   An approach to reflective practice in art-making.

In the approach to reflective practice in art-making, the cycle of reflective learning is comprised of four phases: the art-making experience, reflection-on-art-making, re-evaluation and illumination. In any of the 4 phases, reflections may be verbalised as individually written entries or arrived at in conversation with other(s). Reflections may also be non-verbal and expressed through art-making and/or embodied knowing. Non-verbal reflections may include visual, auditory, touch, smell, taste, kinaesthetic and any other embodied ways of knowing. Phase 1, **the art-making experience**, is an extended period of reflection-in-action (Schön, 1983, 1987a, 1987b, 1991, 1995) during which the art-maker creates and develops a specific art work or series of art works. Reflection-in-action implies that the practitioner reflects on what she/he is doing and makes adjustments during the actual experience; a common example of reflection-in-action is experienced during a conversation in which the participants are both speaking and reflecting. Therefore, it is useful to keep a reflective journal during this period of reflection-in-action, as a means of describing actions and recording reflections in verbal or visual form. The reflective journal may also be kept digitally in words, images or sounds or as voice recordings of the art-maker. However, reflection-in-action may occur very quickly and not be verbalisable (Schön, 1987a) or may be expressed in the art-making itself (Bright, 2005a, 2005b). During Phase 2, **reflection-on-art-making**, the art-maker describes, analyses, judges and interprets her/his art work(s), perhaps with the use of an appropriate tool for analysis. She/he also reviews her/his journal in order to draw out areas of learning. During Phase 3, **re-evaluation**, the art-maker reviews her/his reflections of phase 2, re-evaluating her/his reflections on the art work(s), the reflective journal, art-making and/or embodied knowing in order to see if further learning can be drawn from them. During Phase 4, **illumination**, the art-maker reviews all previous phases once more to determine further areas of learning which may include both points for future action in art-making and points of personal learning.

By basing a feminist participatory inquiry around the four phases of the reflective approach, I was able to logically organise my study and gain insights into the reflective approach and the other participants' and my learning processes and aspects of lived experience as they relate to art-making. The study was comprised of two parts: 1) facilitated reflective practice of art-makers and

2) ongoing reflective practice in dance-making, based on my own dance. Certain methods emerged as appropriate to the study. In order to clarify the methodology and methods used, I present the two parts of the study in diagrammatic form; Part 1 is presented in Figure 4 and Part 2, in Figure 5. For Part 1, my research method consisted of the facilitation of reflective practice in art-making of the other participants through an introductory session and three conversations with me. These conversations focused on the art-making experience and embodied knowing and the other aspects of lived experience of the art-maker as they were deemed relevant to her art-making (Figure 4, p. 134). Part 2 of the study involved application of the reflective approach to art-making to my own dance-making, in order to focus on ongoing reflective practice and the impact of having conversations with other art-makers during this process. My particular foci in this study were creativity, the use of images and embodied knowing and other aspects of lived experience (Figure 5).

Part 1 (Figure 4, p. 134) focused on nine female participant art-makers and involved four processes:

1. participation in an introductory session, facilitated by me, including introduction of the study, the reflective approach to art-making and reflective journal-writing and completion of a learning styles inventory[69]
2. a creative art project of their own choosing
3. reflective journal-writing
4. three facilitated conversations, audio-recorded and including some video and/or photographic images.

Part 2 (Figure 5, p. 135) involved me in four processes:

1. a creative dance project
2. reflective journaling
3. analysis of my own journal, video, photographic images and elements of creativity

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[69] I facilitated completion of Kolb's (1985) *Learning-style inventory: Self-scoring inventory and interpretation booklet.* All participants appeared to find this questionnaire interesting. However, when I raised the matter during Phase 2 conversations, most had forgotten about it. Therefore, assuming that they had not found the questionnaire useful at that time, I did not pursue this area further with them.

Preliminary Session
Facilitated conversation:
1. Introduction of the study, model, reflective
   journals
2. Analysis of learning style

Phase 1: Art-making experience
(undertaken by art-maker alone)
1. **Art-making**:
2. **Reflective journal** (keep a journal)

Phase 4: Illumination
1. Facilitated conversation:
i) Review of transcription
ii) Findings based on previous
phases
2. Questions:
Was the process useful? How?
3 Transcription 3 sent to art-maker
as final journal entry; comments
invited
4. Analysis of findings

Phase 2: Reflection-on-art-making
1. Facilitated conversation:
i) Telling story of phase 1, own art-
making, based on memory and/or
journal; includes description, analysis,
judgement and interpretation.
2. Transcription 1 sent to art-maker for
corrections and as reflective journal
entry upon which following phase is
based

Phase 3: Re-evaluation
1. Facilitated conversation:
1. Re-evaluation of phases 1, 2;
review of transcription 1.
2. Questions:
i) Perception of lived experience,
including gender and culture, within
art-making area
ii) Experience of embodied knowing
iii) Own creative processes
3. Transcription 2 sent to art-maker
for corrections and as reflective
journal entry upon which following
phase is based

Figure 4.　　　Part 1: Methodology and methods for facilitated
reflective practice of art-makers, based on the approach to
reflective practice in art-making.

Phase 1: Dance-making experience
1. **Dance-making**
2. **Reflective journal** (keep a journal)
3. **Video and photographic images**
4. **Embodied knowing** (look for evidence)
5. **Creativity** (identify elements)

Phase 4: Illumination
1. Findings and planning based on previous phases
2. Embodied knowing – image narrative

Phase 2: Reflection-on-dance-making
1. Analysis of dance (Foster, 1986; Hayes, 1993)
2. Analysis of journal
3. Analysis of use of images
4. Analysis of embodied knowing
5. Embodied knowing – represented by image narrative
6. Creativity – analyse elements

Phase 3: Re-evaluation
1. Evaluation of journal analysis
2. Evaluation of dance analysis and re-evaluation of dance
3. Re-evaluation of journal
4. Re-evaluation of embodied knowing
5. Other elements of lived experience
6. Image narrative
7. Creativity – re-evaluate
8. Impact of conversation with other art-makers

Figure 5.   Part 2: Methodology and methods based on the approach reflective practice in art-making and Figure 2.

4.   evaluation of other elements of life experience relevant to dance-making including the impact of conversations with the other art-maker participants.

Certain questions are posed as part of Phases 2, 3 and 4, detailed in Figure 4 (p. 134). These questions concern the influences of embodied knowing and other lived experiences, including gender and culture, which may require specific questioning on the part of the facilitator in order to aid the art-maker in

verbalising her experience. For myself, as an ongoing reflective practitioner in dance-making and researcher, there is an assumption that these areas are reflected on during Part 2 of the study. The questions embedded in Figure 4 relate to focus questions 1, 2, 4 and 5, above. Implied in Figure 5 (p. 135) are questions concerning lived experience, especially gender, culture, embodied knowing, creativity and the impact of conversations with the other art-maker participants. These areas relate to focus questions 1, 2, 3, 4 and 5.

Methods

As presented in the above diagrams, the methods employed in this study were art-making, writing (reflective journal writing being a prominent writing approach), photographic and video images, embodied knowing and conversations in the context of the facilitation of reflective practice for adult art-makers. These methods are congruent with a feminist participatory approach to inquiry which is informed by indigenous peoples' methodologies[70]. All three methodologies favour a collaborative approach to the formulation of research questions, the methods undertaken, control of outputs and resulting action. Congruently, methods allow for focus on relationships and conversations between participants and within their respective communities, often through: focus groups; multiple ways of knowing; many voices to be included in the research process and represented in the outputs; researcher as facilitator of the research process; reflective and reflexive approaches by participants (particularly by the researcher who is a co-participant); and communication to take place within the research processes and outputs through verbal and non-verbal means, including through creative and performing arts.

The art-making phase and art-making as a strategy (see Figures 4, 5 pp. 134, 135)

There is a growing body of literature indicating that the creative and performing arts are among a number of emergent methods. According to Hesse-Biber and Leavy (2008):

> Emergent methods arise as a means of accessing answers to complex
> research questions and revealing subjugated knowledge. These

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[70] For a tabular summary of a comparison between feminist, participatory and indigenous peoples' methods, see Appendix 2, Table 3.

research techniques are particularly useful for discovering knowledge that lies hidden, that is, difficult to tap into because it has not been part of dominant culture or discourse. (p. v)

In a fluid and expanding vision of the research context, methods as techniques for gathering evidence have meant that "new methods for gathering the data necessary for answering research questions have developed, as well as strategies for representing research findings" (Hesse-Biber & Leavy, 2008, p. 1). A number of creative and performing arts have been identified in the literature of emergent methods, particularly visual arts (Holm, 2008; Rose, 2007), performance-based (Leavy, 2008) and practice-based arts (Barrett & Bolt, 2007). Dance-making has also been established as a research method both as a practice and as a way of reflecting (Barbour, 2002, 2004; Bright, 2005a, 2005b). Therefore, on the basis of the literature of emergent methods and dance-making as a method, I present art-making as a research method and a way of reflecting in this thesis.

In Chapter 3, I discussed the area of art-making in some detail. In this thesis, art-making is one method through which reflective practice in art-making is studied. As discussed in Chapter 3, there appeared to be no existing definitions of the generalised experience of art-making. However, as I demonstrated, many insights can be gained by viewing the literature of a range of art-making areas and focusing on creativity and embodied knowing as they are experienced by art-makers in their art-making. My own experience as a solo dance-maker is that dance-making embraces all of the skills of creating dance works, performing and reflecting on all aspects of these processes. Thus, dance-making includes the "plurality of practices utilised in creating and performing a solo contemporary dance" (Barbour, 2002, p. 116). Dance-making includes initial concepts, stories, choreographic techniques, the development of motifs, interaction with music and the performance environment(s), the performance(s), creative journal writing, the use of photographic and video images and audience feedback (Barbour, 2002; Blom & Chaplin, 1982; Rickett-Young, 1997; Smith-Autard, 2004). A similar process, with a number of the related skills, can be applied to other areas of performing arts, such as song-writing and performance and poetry-writing and performance. In the case of the visual arts such as painting, photography, pottery, weaving, quilt-making and graphic and digital design, there are similar processes of conceptualisation, reflection and technical

skills. However, unlike the ephemeral phenomena of dance or the dynamics of music or poetry performance, visual art-makers create tangible works of art for practical use and/or visual display or digital works such as film, video and online productions. In this study, the ten art-makers, as a group, covered all of the above art-making areas.

As seen in Figure 3 (p. 131), the phase of art-making involves non-verbal elements which include embodied knowing (Barbour, 2002, 2004, 2006a), the visual, hearing, touch, smell, taste and any other kinaesthetic sense and the element of observation with its verbal outcome, reflection. In addition, thinking in movement as a non-verbal element of dance (Sheets, 1966; Sheets-Johnstone, 1999) can be likewise applied to other art-making areas as thinking in the movement of the art-making or simply as thinking in art-making.

Art-making in the study

Part 1 (Figure 4, p. 134)

For all ten art-makers, the term art-making served as both a phase of the study, phase 1, and a strategy for research. In keeping with a feminist participatory approach to methodology and the nature of this study — reflective practice in art-making for a female adult solo art-maker — it was particularly important that each participant was able to undertake the creative art project of her own choosing. This freedom of choice was vital, since the study involved exploration of individual lived experience. If the art-maker participants in Part 1 of the study were to communicate the lived experience of their own art-making to me, then this study needed to be based on their own art-making and their choice of art-making projects. Thus, during the introductory session, I discussed with each woman her plans for art-making over the period of the study. During the experience of reflection-in-action, the doing and the thinking can occur almost simultaneously (Schön, 1983); however, Schön (1983) gives no upper limit to the period of time during which reflection-in-action may take place. Therefore, in keeping with both a feminist participatory approach and the flexibility of time in reflection-in-action, the exact nature of each woman's art-making and the length of time over which it would take place were left to the individual art-maker. I asked each woman to undertake this period of art-making and to keep a reflective journal or notes if possible; these two strategies encompassed phase 1 of the reflective approach, the art-making experience (see Figure 4, p. 134). In

addition, in the introductory notes that I gave to each woman, I suggested that her journal-keeping could include photographic and video images, poetry, recorded music or any other expressions of or aids to reflection. I reminded each art-maker participant that her own art-making might be one of the ways through which she would reflect and express her reflections during later phases of the reflective cycle (see footnote of the reflective approach, Figure 4, and methods presented in Figures 4 and 5, pp. 134, 135). Having introduced each woman to the research project, I then left her to continue in her own way. The time span of her art-making experience varied from one woman to another, the shortest being approximately four months and the longest eight months. I negotiated with each woman concerning her readiness to complete the conversation for phase 2 of the reflective approach. In addition, I contacted all of the art-maker participants regularly by email throughout the period of phase 1, the art-making phase.

Part 2 (Figure 5, p. 135)

For phase 1 of Part 2 of the study, my strategies were dance-making, reflective journal keeping, images and embodied knowing. I completed a creative project of dance-making and kept a personal reflective journal over a period of six and a half months. In addition, I collected photographic and video images and looked for evidence of my own embodied knowing in and through my dance-making. Throughout all phases of the reflective cycle, I paid particular attention to creativity, the use of images and embodied knowing in order to further develop my understanding of these areas. The dance work which was my focus for phase 1, the art-making phase, was called *If God, then...*

Writing

In a feminist worldview, writing is a way of knowing (see Chapter 2); similarly, in a feminist approach to qualitative research, writing is a research method (Janesick, 1999; 2000, 2004, 2007a, 2007b; Richardson & Adams St. Pierre, 2005). Writing as a method is seen as "an additional—or alternative" to standard social science practices (Richardson, 2000, p. 923). By writing in different ways, a researcher can discover new aspects of her topic and her relationship with it (Richardson, 2000, 2004). Traditional scientific report-writing is maintained on the understanding that such writing is objective. However, according to a feminist understanding, no researcher can write without including

the subjective—something of herself and her worldviews. In this subjective understanding, writing can be seen as a dynamic and creative process during which the researcher can "write in order to learn something that [she] didn't know before [she] wrote it" (Richardson, 2004, p. 474). Because of the learning that can be gained through writing, it is an important way of supporting the critical and reflexive elements of qualitative research. Such elements are not only vital to a feminist approach but also to participatory and kaupapa Māori research. In this thesis, the first way of learning through writing occurred for me as researcher through reflective journal keeping; this is discussed more fully in the following section. However, the second and more profound way of learning for me as researcher came about in the course of writing this thesis. As I wrote, read over and re-wrote, I learned more about myself, my dance-making, the topic of reflective practice in art-making and how to write a thesis, this thesis in particular. Writing became a vital research method in this thesis.

Keeping a reflective journal

 Feminist Valerie Janesick (1999) argues that keeping a reflective journal is a valid research method for both researchers and participants:

> For qualitative researchers, the act of journal writing may be
> incorporated into the research process to provide a data set of
> the researcher's reflections on the research act. Participants in
> qualitative studies may also use journals to refine ideas,
> beliefs, and their own responses to the research in progress. (p.
> 505)

Janesick (1999) maintains that resources for and examples of reflective journal writing, including internet resources and examples, indicate that "journal writing is a way of getting in touch with yourself in terms of reflection, catharsis, remembrance, creation, exploration, problem-solving, problem posing, and personal growth" (p. 511). Catharsis, remembrance, creation, exploration, problem-solving, problem-posing, personal growth and reflection are all potentially important areas in reflective practice in art-making, the topic of this study. In accordance with feminist writers, the reflective journal is an important tool for the art-maker participants, myself included, if we are to develop our skills as reflective practitioners in art-making. The journal is also vital for me, as the researcher.

The journal is a tool for the "reconstruction of experience" (Holly, 1984, p. 6). This reconstruction of experience includes the recording of thoughts, feelings and observations about an experience (Holly, 1984; Walker, 1985). These thoughts, feelings and observations can then be analysed to draw out further learning (Holly, 1984; Walker, 1985). To write reflectively means "to write thoughtfully, deliberately and considerately" (Holly, 1984, p. 12). Reflective writing is part of reflective practice and as such is a purposive and intentional activity (Boud et al., 1985a). When writing to reflect, Holly (1984) suggests that the writer should reflect on experiences before or as she writes and then should reflect on the journal entries themselves, in order to record further reflection (p. 7). Holly (1984) suggests that it is useful to write close to an event and then again later. The reflective journal can include "structured description" and "free-flowing impressionistic meanderings" (Holly, 1984, p. 6). Therefore, while journal writing is a purposive and intentional activity, there are various ways in which this can be achieved. However, when the writer is "at the height of feeling" (Holly, 1984, p. 12), she/he may find her/himself writing more creatively, such as in poetry and/or in drawing (Churng 2000; Ratana, 2006). This creative response was important in this study, since art-making and artists were the focus.

The above aspects of reflective journal-keeping are congruent with the feminist participatory approach to methodology employed in this thesis, since, in the study, the journal writers were free to find the means of keeping a reflective journal that worked best for them in their lived experience as art-makers. I offered the participants a description of the above aspects of journaling and a range of examples and options, to ensure that they are aware of the numerous choices available to them. Thus, I understood that some participants might choose not to keep written journals in paper or electronic form but might choose to keep journals of drawings, paintings, photographs, diagrams, musical notation or brief notes of projects. They might also find it difficult to keep any form of journal. Instead, Phase 2 of Part 1 of the study would become the site for verbal recall and reflection concerning their art-making experience, in the form of a conversation with me as facilitator. As the researcher, I sought to respect the participants' wishes and value them and their lived experiences as gendered experiences of women with varying ethnicities, spiritualities, histories, customs, geographical locations, socio-economic status,

political positioning and influences, sexual orientation, ages, areas of art-making or any other influences of lived experience. The recognition of the range of possible influences within the lived experience of each participant (See Figure 5, p. 135) allowed me to include questions specifically relating to being female and to embodied knowing and the wider areas of influence, as listed above.

As noted above, journal keeping is important not only for research participants but also for the researcher. Janesick (1999): "The notion of a comprehensive reflective journal to address the researcher's Self is critical in qualitative work due to the fact that the researcher is the research instrument" (p. 506). Janesick (1999) sees journal writing as a major source of data since it contains the researcher's reflection on the role of the researcher and "is a great vehicle for coming to terms with exactly what one is doing as the qualitative researcher" (p. 507). Given the open-endedness of a study on reflective practice in art-making, from a feminist participatory perspective, it appears vital that the researcher maintains a journal which focuses on the research processes.

The reflective journal in the study
Part 1 (Figure 4, p. 134)
Each participant was asked to complete a series of dated journal entries (preferably 20 entries) but was encouraged to find the most comfortable and useful manner of recording her reflections on her art-making experience. As mentioned above, a variety of options were presented at the introductory session. Reflective journal entries for phases 2, 3 and 4 were developed through my conversations with the participants. I recorded the facilitated conversations, described below, and returned copies of each individual's transcriptions to her. This process, in keeping with a transparent feminist approach, allowed the participant to correct anything I misunderstood. However, the participant was also free to place the transcript in her journal as a reflective journal entry, since the transcript was comprised of her reflections arrived at through conversation. This entry became the base for the following facilitated conversation (see Figure 4, p. 134).

Part 2 (Figure 5, p. 135)

Like other participants, I kept a reflective journal during phase 1, the art-making phase, of the reflective learning cycle. However, I continued to maintain my reflective journal throughout phases 2, 3 and 4, as a means of generating and gathering further findings. Since this was an exploration of *ongoing reflective practice*, I aimed to complete a minimum of 40 dated journal entries during phase 1 of the reflective learning cycle and then continue to maintain a journal during phases 2, 3 and 4 of the reflective learning cycle. In fact I completed approximately 60 journal entries during phase 1 and further entries during the following phases. While recording my actions, thoughts and feelings before, during and after choreographic sessions and performances, I sought to focus in my journal particularly on the areas of creativity, the use of images and embodied knowing, focus questions 2, 3 and 4, as above.

Researcher's journal

As discussed above, it is important that the researcher maintains her own reflective journal focused on the research process. Therefore, I wrote a second journal as a record of my lived experiences in relation to the participants and the research process. This journal contained many entries. I began this journal on Wednesday 24.1.07, which was prior to any of the introductory sessions with the participants, and continued to add to it until the final writing of the thesis. Through the researcher's journal I sought to learn more about myself, the research process and the topic of reflective practice in art-making.

Dance-maker's journal (Part 2 of the study, Figure 5, p. 135)*:*

I analysed my journal and dance work as a means of exploring and recording my own lived experience. I also recorded, in writing, images and image narratives, my findings during each phase of the reflective learning cycle, focusing in a similar manner to the participants, as outlined above. In addition, I noted knowledge that I had gained through my interaction with the other participants, as this knowledge impacted my own art-making. In analysing my own journal I sought to address focus questions 2, 3, 4, and 5, as listed above.

Facilitated conversations/interviews

In this study I took on the dual role of facilitating the reflective practice of the other participants and interviewing them for the purposes of the study, particularly during Part 1 introductory session and phases 2, 3 and 4 (Figure 4, p. 134). I chose in-depth interviewing as the method most appropriate to this study and combined this form of interviewing with facilitation of adult learning; I called this combined method facilitated conversation (Figure 4, p. 134). This name arose out of feminist researcher Tarule's (1996) claims that conversation is a way of knowing and a means of making knowledge in conversation, as discussed in Chapters 2 and 3. While I was a converser in the conversations of phases 2, 3 and 4 of the study, I was also the facilitator, directing the focus towards the participants and their stories.

Facilitation of adult learning

In Chapter 3, I discussed the needs and expectations of adult learners and the importance of taking these characteristics into account in an environment of adult learning. I also outlined the skills and attributes required for reflective practice. Facilitation of adult learning is the mode of teaching which most appropriately takes into account these needs, expectations, skills and attributes, particularly in the area of reflective practice. Invitational Education, based on Invitational Theory, provides an approach to teaching and learning which is congruent with the theories of adult education, the requirements of reflective practice and feminist and participatory approaches to methodology (Purkey & Novak, 1996). An invitation is a "purposive act intended to benefit the recipient" (Purkey & Novak, 1996, p. 53). The aim of Invitational Education is to be inviting towards the learners; the opposite of being inviting is termed as being disinviting. In order to be inviting or invitational, the facilitator of learning applies the assumptions to her/himself and the learners, to the benefit of both. Invitational Education outlines a set of assumptions which can be applied to a learner of any age and ways in which a facilitator of learning can be *inviting* or *invitational*. The assumptions underpinning Invitational Theory, as applied in a teaching and learning environment, are:

1. People are able, valuable, and responsible and should be treated accordingly;
2. Teaching and learning should be collaborative and cooperative;

3. The process of learning is as important as the product;

4. People possess untapped potential in all areas of worthwhile human endeavor;

5. "This potential can best be realised by places, policies, programmes, and processes specifically designed to invite development by people who are intentionally inviting with themselves and others personally and professionally". (Purkey & Novak, 1996, p. 3)

Ideally, the facilitator of learning needs to act in an intentionally inviting manner towards the learner(s) by being consciously aware of her/his attitude towards the learner(s) and any relevant issues of place, policy, programme or process that influence the teaching and learning. In a teaching and learning context, the facilitator's attitude needs to be one of trust, respect, optimism and intentionality in the way she/he views the learner(s), the education processes and the environment in which learning takes place (Purkey & Novak, 1996). In adult learning, trust, respect, optimism and intentionality are best expressed through adult-adult interaction between facilitator and learner (Knowles, 1990). The invitational approach of the teacher, as highlighted by Purkey and Novak (1996), is congruent with the practices of a facilitator of learning or research who is her/himself a reflective practitioner; since the facilitator is also seeking to reach her/his own potential, she/he can, likewise, be viewed as a learner (Mackewn, 2008; Purkey & Novak, 1996; Taylor et al., 2000; Wadsworth, 2006; Wicks, 1996).

Feminist and participatory writers echo the assumptions and attitudes of Invitational Education. Trust, respect, optimism and intentionality are viewed as vital in collaborative learning (Tarule, 1996)[71], feminist research interviews (Reinharz, 1992)[72] and the facilitation of collaborative research (Mackewn, 2008; Wadsworth, 2006). In addition, feminist and participatory writers refer to the concept of inter-subjectivity as a level of rapport that can be developed in any interaction such as collaborative learning, research interviews or collaborative research; this inter-subjectivity is aided by reflectivity and reflexivity by all participants including the facilitator. Thus, the key assumptions and attitudes of Invitational Theory are congruent with feminist

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[71] Discussed in Chapter 3.
[72] See next section.

and participatory approaches to collaborative knowing, interviewing and collaborative research – all important elements of this thesis.

Facilitated conversations/interviews

While facilitated conversations are one of the methods used in this thesis, a methodological understanding of the role of conversations is also important. Researcher Steinar Kvale (1996) notes that a series of conversations inevitably occurs during qualitative research. These conversations involve such areas as the researcher's conversation with the literature of the area(s) being studied and conversations with participants, peers and, finally, the reader of the research. Kvale (1996), maintaining that an understanding of the role of conversations is necessary for effective interviewing, comments:

> We know about the cultural world through our conversations and by reading the conversations of others. The cultural world we are conversing about is again a conversational world in which meaning has been constituted through negotiations of interpretations. We exist in a conversational circle, where our understanding of the human world depends on conversation and our understanding of conversation is based on our understanding of the human world. This is not a vicious circle, but in a hermeneutical sense a *circuluous fructuoisi.* The problem is not to get out of the conversational circle but to get into it in the right way. In order to understand interviewing as a method, the researcher needs an appreciation of the nature of conversational realities. (p. 296, italics in original)

Kvale's (1996) discussion is reminiscent of McNamara's (1999) dance in a hermeneutic circle in which she states "a conversation with the multiple social, cultural, and historical ways of knowing a phenomenon is essential to a hermeneutic phenomenological dialectic circle of interpretation" (p. 167). McNamara emphasises the circular nature of hermeneutic phenomenological tradition and that this circle "may be entered at any point since one always, already, brings one's own biologically situated context to the situation" (p. 166). While Kvale (1996) does not claim to be a feminist and NcNamara (1999) is referring to phenomenological hermeneutics, their emphasis on conversations is important to this thesis based on feminist participatory research. From the

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above, it can be inferred that, through conversations, a breadth of understandings and elements of lived experience may become evident. In feminist research, conversation is viewed as a form of in-depth interviewing; a conversation can become a way of knowing and a means of developing knowledge; that is, collaborative knowing (Tarule, 1996)[73].

While the interview is a key method in much social science research, the in-depth interview is a less formal, more conversational approach to interviewing than in science research. However, in this study, I have named these events facilitated conversations, since, through facilitation, I sought to encourage the women to reflect on their own experiences and to choose the areas on which they wished to focus. Nevertheless, while listening was my key role, there were many instances when the other participants and I entered into genuine conversation about our respective understandings of our lives and our art-making; hence, my preference for the term facilitated conversation in this feminist participatory methodology. Therefore, while in this section I briefly discuss the areas of interviews and in-depth interviews, I indicate the similarities and differences in my approach.

> According to feminist Shulamit Reinharz (1992):
>
> Interviewing offers researchers access to people's ideas, thoughts, and memories in their own words rather than in the words of the researcher. This asset is particularly important for the study of women because in this way learning from women is an antidote to centuries of ignoring women's ideas altogether or having men speak for women. (Reinharz, 1992, p. 19)

Indeed, the interview is a central method in feminist research since one of the key claims of feminism is that "women's perspectives have often been silenced or ignored" (DeVault & Gross, 1997, p. 19). In the environment of an interview, women are more likely to speak if they are confident that the researcher is acting with trust, respect and valuing; this is particularly demonstrated through listening attentively and paying attention (DeVault & Gross, 2007; Paget, 1983; Reinharz, 1992).

An interview can be defined as an "act of communication" (Janesick, 2004, p. 71) which, as part of research, becomes "research conducted by talking with people" (DeVault & Gross, 2007, p. 173). In feminist interviews, it is

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[73] Collaborative knowing was introduced in Chapter 2.

understood that knowledge may be shared and/or constructed within that particular context and time, rather than knowledge being constructed only by the interviewer (Belenky et al., 1986; DeVault & Gross, 2007; Janesick, 2004; Paget, 1983; Reinharz, 1992). Feminists also maintain that interviews should be conducted with transparency of research aims and agenda, reciprocity, negotiation of time and place and reflexivity and active listening on the part of the interviewer (DeVault & Gross, 2007). In-depth interviewing is a form of interviewing that includes transparency, reciprocity, negotiation, reflexivity and active listening. But in-depth interviewing also emphasises the sharing and construction of knowledge between the researcher and participant(s), through conversation and by means of the participant's stories, rather than through a structured interview approach (Paget, 1983; Reinharz, 1992). This study involved facilitated conversations which were congruent with an in-depth interviewing approach; in-depth interviewing has also proved useful in research relating to art-makers (Page, 1983; DeVault & Gross, 2007). While there is often overlapping between the areas of transparency, reciprocity, negotiation, reflexivity and active listening, particularly in in-depth interviewing, I will briefly discuss each area as it relates to the study.

Firstly, transparency implies that the researcher will "share with the interviewee the concerns that animate the research, so that the conversation can unfold as a collaborative moment of making knowledge" (DeVault & Gross, 2007, p. 181; also Janesick, 2004; Paget, 1983). In order to aid transparency, I included in the introductory session, explanations of the aims of the study, the framework of the approach to reflective practice in art-making and a wide range of options for reflective journal keeping, a questionnaire and discussion on their individual learning styles and discussion on exemplars in their particular art-making area; all of these areas were summarised in a booklet that I gave to each woman. I believed that by giving the women detailed information concerning the study and ways in which they might approach their own reflective practice, they were more likely to recognise areas of benefit for themselves in their own art-making. I explained that I was a participant, placing myself in a similar position to them both as a participant and art-maker. Through this introductory session I sought to establish a higher level of trust and rapport between me and each of the participants, by being transparent concerning the study, being a

fellow participant and helping each woman to realise that, even though she was a solo art-maker, she was also part of the wider group of participants.

Secondly and connected with transparency of research aims and agenda, the facilitated conversations lent themselves to reciprocity between me, as the researcher, and the other art-maker participants. My decision to combine facilitation of adult learning, together with gathering findings for this thesis, was congruent with the topic of this thesis and the feminist concern that interviewing be a "reciprocal exchange" rather than a one-way communication in which the researcher simply gathers the participants' stories and disappears (DeVault & Gross, 2007, p. 187). Again, the detailed information-sharing was part of this reciprocity. The participants' part involved an opportunity to reflect in an organised and purposive manner while, at the same time, assisting me with the research. Thus, following the facilitated conversations for phases 2, 3 and 4, I sent transcripts to the participants (see Figure 4, p. 134) in order that I might maintain transparency within the research process and that they would have the opportunity to offer corrections (DeVault & Gross, 2007; Reinharz, 1992). This practice of correction assisted me in understanding what the participants were saying and added to my reflective processes as researcher. However, the participants also received copies of the transcripts as reflective journal entries for their own journeys in reflective practice in art-making. In this manner, knowledge could be both shared and constructed in the context of conversations, and through the transcripts which served both as research tools and personal reflective journal entries for researcher and participants. In addition, I contacted the participants regularly by email and, occasionally, by telephone; this was a way of maintaining a sense of relationship with the participants, showing my support for them in their art-making projects and reciprocating with news about my own progress or lack thereof. I viewed email as a means of undertaking virtual conversations that could take place outside of and perhaps contribute to the face-to-face conversations (Bresler, 2007; Markula & Denzin, 2000).

Thirdly, negotiation is important in feminist interviewing. If the participant is familiar with the environment or at least has the power to choose the environment, then it is more likely that rapport will be established between interviewer and participant (Reinharz, 1992). In this study, I negotiated with each woman concerning the time and place for the introduction and the phase 2, 3 and 4 discussion/interviews; I offered to come to her office, home or another

place of her choosing or that she come to my home (Belenky et al., 1986; Paget, 1992; Reinharz, 1992). The venue varied from one art-maker to another and from one conversation to another. Venues included cafes, workplace offices, studios and meeting rooms, a kohanga reo and homes of participants and me.

Fourthly, reflexivity on the part of the interviewer is an important element in feminist research. Reflexivity can be expressed through disclosure of research aims and agenda, as outlined above. Another aspect of reflexivity is that the researcher remains aware that interviews are "never simple encounters, innocent of identities and power, but, rather, are always embedded in and shaped by cultural constructions of similarity, difference, and significance" (DeVault & Gross, 2007, p. 181). Thus, a conversation can occur between the researcher and participant which includes openness concerning the research aims and agenda and in which identity, power and cultural constructions are acknowledged, where possible. The aim of the research is to create knowledge for, rather than about, the people concerned (DeVault & Gross, 2007). Thus, in this study, I facilitated an introductory session, as outlined above, and offered to be the facilitator of phases 2, 3 and 4. This offer of facilitation was made in order to aid the art-makers in their reflective practice and so that they might not have to complete the extensive writing that I would undertake in Part 2, the study of my ongoing reflective practice in dance-making. I also acted reflexively by keeping a researcher's journal in which I reflected on how I was conducting the facilitated conversations, what I was learning concerning the participants, the processes of the study and how the conversations with participants were impacting on my own practice as an art-maker.

Fifthly, active listening is an important part of feminist interviewing (DeVault & Gross, 2007). Active listening implies that the researcher listens intently, using facial expression, physical gesture, clarifying questions and verbal cues or assents to encourage the speaker. Active listening involves attending both to the content of speech and the spaces, silences and struggles for words (DeVault & Gross, 2007; Paget, 1983; Reinharz, 1992). According to DeVault and Gross (2007):

> Active listening means more than just physically hearing or reading; rather, it is a fully engaged practice that involves not only taking in information via speech, written words, or signs, but also actively processing it – allowing that information to affect you, baffle you,

haunt you, make you uncomfortable and take you on unexpected

detours… toward peoples, knowledges, and experiences that have

been disavowed, overlooked, and forgotten. (p. 182)

In this study, I attended to speech, written words and signs such as facial expressions, gestures and placement of the physical body. However, since this study concerned art-making, I was aware that the words and/or signs might also be represented through art-making and completed works of art. Thus, as a researcher who sought to listen actively, I chose to allow the experiences of the facilitated conversations to affect and baffle me, make me uncomfortable and take me on unexpected detours. Following the facilitated conversations, particularly as I transcribed, these experiences stayed with me as I sought to more fully understand the lives of the individual art-maker participants and to find similarities and differences between the various participants, including myself.

Finally, while in-depth interviewing embraces all of the above elements, there are additional facets that are particularly relevant to this thesis concerning reflective practice in art-making. The writing of Paget (1983) on in-depth interviewing was particularly useful in my study since, in order to "explore the experience of making art", Paget (1983) undertook a series of in-depth interviews as a research method with an art-maker, in this case, a painter. Paget (1983) maintains that through in-depth interviewing, she is able to assist the art-maker in telling the stories of her life and art-making. In in-depth interviewing, knowledge is created in the context of conversation in which the questions arise out of the researcher's interest and involvement in the art-making of the participant. Thus, the questions are intuitive, personally focused and, in their searching construction, communicate and allow equally searching replies (Paget, 1983). Although the researcher may take ideas for questions to the interview, the questions actually asked are specific and spontaneously constructed within the interview context; in Paget's case the context of the interviews is the art-maker's studio, surrounded by her art works. Therefore, both questions and responses may be hesitant and "haltingly constructed", since both arise out of spontaneous conversation (Paget, 1983, p. 69). Furthermore, questions can react, not only to the current thread of conversation but to earlier replies and their "many meanings" (Paget, 1983, p. 73). Thus, a complexity of meanings and stories can emerge which create knowledge from experience

(DeVault & Gross, 2007; Janesick, 2004; Tarule, 1996). The aim of the researcher is to encourage the speech of the participant and, therefore, she may provide encouragement through nodding, smiling and short tokens of pleasure such as 'yeah', 'oh good' or 'hmm'. Paget (1983) maintains that if the researcher interrupts the participant's pace and flow by asking another question, the participant's story can be disrupted, resulting in a loss of the knowledge that could be created in that experience. In addition, the questions asked (or not asked) and the way they are asked — whether open, closed, probing or discontinuous — will have an impact on the content produced in the course of the conversation. Thus, the distinguishing feature of in-depth interviewing is that "the answers given continually inform the evolving conversation" and the knowledge accumulates through "stories, asides, hesitations, expressions of feeling, and spontaneous associations" (Paget, 1983, p. 78).

Thus, interviewing, particularly in-depth interviewing, was an appropriate research method in this study, since it combined the areas of the sharing and construction of knowledge between researcher and participant(s), transparency of research aims and agenda, reflexivity on the part of the researcher, negotiation of time and place for interviews and active listening. In-depth interviewing was sufficiently flexible to provide valuable research outcomes and also reflective journal entries for the participants. My own reflexivity, as the researcher, ensured that I was exploring the lived experience of the art-maker participants and analysing my own inquiry (Paget, 1983). In this thesis, however, I am an art-maker engaged in reflective practice who is also exploring the reflective practice of the other art-maker participants. Therefore, in the study, the in-depth interview processes provided an additional area of exploration: that of reflecting on my own art-making as I listened to the stories of the other participants. Hence, in this thesis, conversations became the opportunity for each participant to share her lived experience of art-making (Barbour, 2002, 2004; DeVault & Gross, 2007; Hanstein, 1999a; Haggis, 1990; Janesick, 1994, 2000, 2004; Paget, 1992; Sheets, 1966; Stinson, 1995; Young, 2005).

Facilitated conversations in the study (Figure 4, p. 134)
As the facilitator of conversations for the reflective practice of the participants, including myself, I became a listener and fellow learner, rather than simply a

researcher (Reinharz, 1992). As a feminist, I sought to be empathetic and to interact with the participants in an empowering manner through listening carefully and seeking to understand. My aim in the facilitated conversations was that each participant be given the opportunity to talk about her experience and about what was important to her *"from her point of view"* (Belenky et al., 1986, p. 11, italics in original). In order to embrace the range of influences that might impact on the art-maker participants, I told them that I was interested in hearing about their experiences of art-making and their lives as art-makers, including anything that they viewed as important and were happy to share with me. For the thesis, I also sought means of representing the stories of the women in ways that could be deemed decolonising in terms of content and presentation in a western-based academic context (Smith, 1999).

As an experienced facilitator of adult learning in both reflective practice and Invitational Education, I was in a strong position to be the facilitator of reflective learning in this study. As facilitator of learning, I was able to be a reflective practitioner in both my facilitation of adult learning and my art-making.

Part 1: Introductory sessions (Figure 4, p. 134)

Once the initial thirteen participants had agreed to be involved, I negotiated a time with them for the completion of an introductory session[74]. Some of the participants expressed enthusiasm about meeting in a small group for these sessions. However, we were all busy women and it was not possible to find times that suited numerous women concurrently. Therefore, with the exception of two of the participants, all of these sessions took place on a one-to-one basis. A mutually suitable time and place was arranged. These meetings took place in a variety of places including cafes, work place offices or meeting rooms, on the porch of a kohanga reo at which a weekend weaving workshop was taking place, around a pottery work table, in the home of one of the participants or in my home. Each introductory session took approximately one hour to complete.

In an earlier study (Bright, 2005a) I established that an awareness of personal learning styles can be useful to the reflective learning process of a dance-maker (Bright, 2005a; Kolb, 1985; Kolb & Smith, 1986). Kolb's (1985) *Learning-style inventory: Self-scoring inventory and interpretation booklet*

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[74] Of the original thirteen, nine were available to complete phases 2, 3 and 4.

added further understanding to my application of the Dance Model by identifying the phases of the model which might present greater challenges to me (Bright, 2005a, 2005b). This was borne out by the fact that the most significant learning, both to my life and to my practice as a dance-maker, occurred during the more challenging phases of the model, as confirmed by my particular learning style. Therefore, during the introductory session of this study, the participants were asked to complete a learning styles questionnaire as a potential aid to their application of the reflective approach.

In summary, as the facilitator of the introductory session, I worked with the participants to:

1. complete any final discussion concerning informed consent

2. acquaint participants with the project and the approach to reflective practice in art-making and its strategies

3. facilitate the completion of a Kolb (1985) learning styles questionnaire as a means of identifying areas of strength and potential areas of greater challenge[75]

4. acquaint participants with a range of possibilities for reflective journaling

5. provide a booklet (see Appendix 6) which presents the approach to reflective practice in art-making, a summary of the materials covered during the session and the key areas to be covered in sessions 2, 3 and 4 (phases 2, 3 and 4 of the reflective approach)

6. discuss with each participant any tools for analysis in her art form that she deems appropriate to her own work.

Following this introductory session, I sent regular emails expressing support and encouragement and updating the other participants concerning my own dance-making project. I was also available for email, telephone or face-to-face support if the participants had questions about reflective practice or the reflective approach and its processes during the months of their art-making experience (Phase 1 of the Reflective Approach, Figure 4, p. 134).

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[75] I facilitated completion of Kolb's (1985) *Learning-style inventory: Self-scoring inventory and interpretation booklet.* However, while the learning style model was of use to me, it did not appear to be important for the other participants in their art-making experiences so the results are not included here.

Part 1: Phases 2, 3 and 4

Since facilitated conversations served a double purpose of facilitated reflection and research interview, the structure was very fluid. Prior to each meeting, I sent emails to each participant reminding her of the time and place and outlining the topic(s) likely to be covered. I began the phase 2 conversations by saying "Tell me about your art-making during 2008". This approach is very similar to that of Belenky et al.'s (1986) "Looking back, what stands out for you over the past few years?" or Paget's (1983) "Tell me about your most recent show". I saw this beginning as a way of gaining each woman's key impressions of her experience of art-making — a reflection on her experience. It was also a way of creating a reflective journal entry for this period of time, if the art-maker had not been able to write journal entries herself. However, for each facilitated conversation I also took a set of optional questions as possibilities. In fact, by allowing the art-maker to speak about her experience and asking clarifying and prompting questions, I was able to ascertain that most of my questions had been answered in the course of the conversation. The areas in which I directed focus questions to most of the participants were the relevance of learning styles, in Phase 2; perceptions of lived experience, particularly gender and culture, and embodied knowing, in Phase 3, and the usefulness of the reflective process that we had undertaken, in Phase 4 (see Figure 4, p. 134). I posed these questions because of their relevance to the study and because most of the art-maker participants had not spontaneously spoken of these areas. For Phases 3 and 4, I began by inviting each woman to offer corrections to the transcript of the previous phase. These corrections involved misheard words and phrases, either in English or Māori, and, occasionally, places in the transcripts where I had left gaps because we spoke too quietly or indistinctly to be heard on the tape recording. I then asked each woman if there was anything in that transcript or the previous phase(s) about which she wanted to speak further. Following her response to this invitation and depending on the time left available, I directed the focus questions, as outlined above. However, each time I asked one of the focus questions I also invited each woman to respond immediately or, if she wished, to take time to think about it until the following session. Each woman's response to the focus questions often depended on how much time we had spent on the earlier tasks, how much time she had available for the facilitated conversation and whether or not she had thought about the specific area(s)

before. This was particularly relevant with embodied knowing, since most of the participants had not previously heard of the term. It was also relevant for the area of the lived experience of culture: some of the art-makers had previously thought about cultural concerns and were able to articulate their thoughts immediately; others had not considered their lived experience of culture or they needed further time to reflect on what they wanted to say. In all cases, in my email negotiations of the time and place for the next facilitated conversation, I outlined the tasks and introduced or reminded each art-maker of the focus question(s) that I would be asking.

In summary, I expressed willingness to meet with each art-maker participant at a place and time of her choice, including my home. Participants were asked, if possible, to be available for:

1. an individual facilitated conversation which took place approximately 1 month after the completion of their creative project(s). This facilitated conversation concerned Phase 2 of the reflective approach and was of approximately 1 hour's duration

2. a facilitated conversation which took place approximately 1 month after completion of the Phase 2 discussion. This facilitated conversation concerned Phase 3 of the reflective approach and was of approximately 45 minutes' duration

3. a facilitated conversation which took place approximately 1 month after completion of the Phase 3 discussion. This facilitated conversation concerned Phase 4 of the reflective approach and was of approximately 20 minutes' duration.

This series of facilitated conversations provided a site for both the gathering of findings up until that point in each individual's reflective learning, and the generation of further findings, since the second and third interviews were based on the previous facilitated conversation(s) and on reflections of the participants in the interval between the conversations. In this series of facilitated conversations, participants were asked to share their reflective journals with me, to communicate their lived experience of art-making, both verbally and non-verbally, and to analyse their art work(s), in discussion with me. All nine of the other participant art-makers were able to complete all 4 phases of the model. The focus questions addressed during the facilitated conversations were focus questions 1, 2 and 4, as listed above.

Video and photographic images and sound recording

In general, research interviewing is accompanied by note-taking and/or tape recording, followed by transcription of the words of the interviewee by the interviewer or a research assistant (Hammersley & Atkinson, 1983). However, photographic recording, and particularly video recording, allows for the recording of non-verbal communication, such as gestures and facial expressions (Hammersley & Atkinson, 1983; Reinharz, 1992). The inclusion of non-verbal communication is also congruent with a feminist approach to interviewing, since it enables the researcher to record and place value on the communication of a participant who may not otherwise be clearly 'heard' (Reinharz, 1992). Since an important focus of this thesis is also the exploration of embodied knowing, as expressed in the arts, non-verbal communication was a vital area in the interviews. The use of video recording in facilitated conversations makes possible the inclusion of embodied expressions of feelings, views and perspectives in gesture or in the artistic form of the individual art-maker, particularly at times when she finds the use of words difficult or inadequate. These video clips, together with supplementary footage videoed following the period of the study, enabled me to construct a montage of video clips representing embodied knowing as part of the presentation of research findings (see DVD).

Because of the importance of embodied knowing in this study, as expressed through the art-making of the participants, it was preferable that the venues of the interviews be the workshops or studios of the individual participants; this was in order to facilitate access to the art-maker's tools and instruments. However, difficulties in sound production and visibility became an issue in the reproduction of video for use in this thesis. By seeking to maintain relaxed conversation with the participants, I was able to monitor the progress of the tape recorder but not of the video. For this reason, the participants agreed to my requests to record supplementary video footage. Technical assistance during these conversations would have improved the quality of the video greatly but could potentially have undermined the relaxed, informal nature of the conversations. However, the participants all appeared to have found the earlier conversations sufficiently comfortable that they were happy for me to return and record extra video footage. They also sent me digital still photographs of themselves and their work that they were happy to have printed in the thesis.

Part 1:

Phase 1: I encouraged participants to use photographic, video- and/or audio-recordings during their art-making experience and their approach to reflective practice, if they did not already use such aids. Some of the participants were able to show and/or give me photographs of their art-making.

Phases 2, 3 and 4: The facilitated conversations were audio-recorded for the purposes of transcription. Thirty minute video recordings were also made during at least one of the facilitated conversations with each participant. I found that I was unable to maintain a video camera, a tape recorder and my role as the facilitator of conversation, since I had no technical assistance and the venues were not always suitable for unsupervised high quality video and audio recording. However, my memory and the video recordings that I was able to make ensured that I was able to describe relevant non-verbal communication and/or embodied knowing as part of the transcriptions. As mentioned above, video clips and additional video footage were used to create a montage representing embodied knowing (See DVD). I indicated that I would be happy to accept any photographs or audio- or video-recordings made by the participants as part of their art-making. While two participants allowed me to borrow and read their journals containing photographs, drawings, etcetera, no one provided additional photographs or audio- or video-recordings.

Part 2:

Phase 1: I maintained frequent video recordings of my art-making during phase 1 of the reflective learning cycle, including footage of improvised dance. I also obtained video recordings of three of the four performances of my dance work. These recordings were employed as part of my own dance-making and as representations of my embodied knowing, as well as being used with intentionality to add to my learning concerning the use of images. This latter use concerns focus question 3.

Phases 2, 3 and 4: I maintained video recordings during phases 2, 3 and 4 of the reflective learning cycle. The focus of these recordings was to record a representation of my own embodied knowing and to further explore creativity and use of images as part of the reflective learning process; these areas are relevant to focus questions 2, 3 and 4. In addition, I developed an image narrative for each of phases 2, 3 and 4, as outlined below.

Embodied knowing

As discussed in Chapters 2 and 3, embodied knowing is a feminist way of knowing that can include both the verbal and non-verbal as these ways of knowing are experienced and expressed within and through the body (Barbour, 2002, 2004, 2006). Embodied knowing was integral to my Model for Reflective Practice in Dance-making (Bright, 2005b) and was, therefore, also included in the approach to reflective practice in art-making (Figure 3, p. 131); this approach became the foundation upon which the methodology and methods were developed for Parts 1 and 2 of this study (Figures 4, 5, pp. 134, 135). Embodied knowing is most evident in dance, since the body is the site of thinking in movement (Sheets-Johnstone, 1999). However, this form of knowing is arguably very important in other art forms, particularly those which are essentially non-verbal, such as music, painting, weaving, quilting, photography, graphic and digital design, pottery and sculpture (Foster, 1976).

In addition, the concept of embodied knowing resonates with the often 'non-verbalisable' nature of reflection-in-action, as discussed in Chapter 3 (Schön, 1983, 1987a, 1987b, 1991, 1995). In dance, a well-trained and rehearsed dancer can repeat movement through kinaesthetic memory (Ward & Daley, 1998); this could be equated to knowing-in-action (Schön, 1987, 1995). However, there are constant uncertainties in such experiences as riding a bicycle, playing a piece of music, interviewing a patient or teaching a lesson, in terms of the environment, other people and the performer her/himself (Schön, 1995). These uncertainties necessitate reflection which may occur too fast for verbalisation to take place; hence Schön's (1983, 1987a, 1987b, 1991, 1995) claim that the experience is actually reflection-in-action. In a similar way, in dance, there are uncertainties in terms of the human body, other dancers and other people who may be present or arrive in the middle of the dance. There may also be uncertainties in terms of environmental factors such as floor surface, lighting or music or whether the venue is indoors or outdoors. Therefore, every performance of a movement or dance can vary in some way from all previous performances even by the same dancer. Each recurrence of dance is a reflection-in-action and may communicate something different to both the dancer and the audience. The implication here for dance and probably other areas of art-making is that, for reflection-in-action to be accurately communicated, then the art must be created or performed with an audience present. If the non-verbal nature of reflection-in-action is at least part of

the embodied knowing of art-making, then embodied knowing can also only be fully communicated in the live creation or performance of art-making. Although video recording will bring a two-dimensional recording of a past event, video lacks the dynamics and impact of a live performance (Brennan, 1999; Bright, 2005a; Denzin, 2004) and the two-way communication that occurs between art-maker and audience in a live creation or performance (Mock, 2000). However, the issue remains of how to represent both embodied knowing and reflection-in-action in research literature. Narrative and other literary devices can be used to represent embodied knowing (Barbour, 2002, 2006b; Bruce, 1999; Markula, 2001; Markula & Denison, 2000). However, in earlier studies (Bright, 2005a; 2007b), I proposed that the most useful representation of embodied knowing in dance-making emerges in the form of an image narrative, a blending of dance-making, images and reflective journal excerpts. Thus, the image narrative could be a representation of both embodied knowing and reflection-in-action for dance-making and, perhaps, other forms of art-making in research literature. As mentioned above, in this thesis, I have also compiled a montage of video images, based on clips of the 10 participants (See DVD). The aim of this video work is to explore another means of representing embodied knowing in the context of a written thesis.

The image narrative

In an earlier study (Bright, 2005a, 2005b; 2007b), I explored the questions: How can reflective practice encourage an understanding of embodied knowing and how can I represent embodied knowing in a research context? In addressing the first question, I concluded that the strategies of dance-making and images, linked with reflective journals, provide more insights into my own embodied knowing in dance-making, thus encouraging my understanding of embodied knowing. In addition, of the verbalisation recorded in my journal, the poetic form conveyed more accurately the essence of this embodied knowing. My second question concerning how I represent embodied knowing in a research context was addressed by finding a way to bring together the three strategies of dance-making, images and reflective journals. The interweaving of these three strategies led to the development of a representation of embodied knowing in the form of an image narrative. I maintained that this format of interwoven dance-making, images and journal excerpts was a valid way of representing

embodied knowing in a print-based research context (Bright, 2005a, 2005b). However, when given the opportunity to present a paper electronically, I was able to further develop the image narrative as an automated slide show with transitions of photographs and print and the original music. Hence, this later development of the image narrative comprised dance-making, images, journal excerpts, an automated slide show and music (Bright, 2007b). I concluded that the image narrative in either paper-based or digital format could contribute to the comprehension of the intuitively, subjectively grasped essence of dance (McNamara, 1999), the ongoing literature of dance (Sheets, 1966) and of embodied ways of knowing (Barbour, 2002, 2004, 2006; Bright, 2005a, 2005b, 2007b). In this thesis, further development of the image narrative in dance-making is possible. In addition, the image narrative could be utilised as a means of representing lived experience or embodied knowing in other areas of art-making.

In the context of this thesis, the above conclusions are important. I originally developed the image narrative as an outcome of phase 4 of the model for reflective practice in dance-making (Bright, 2005a). It was possible that the image narrative could also play an important role for a dance-maker in the representation of embodied knowing during phases 2, 3 or 4 of the reflective learning process. In addition, the image narrative could be useful to art-makers from a variety of creative and performing arts, as a way of representing embodied knowing during the processes of reflective practice in art-making.

Embodied knowing in this thesis
Part 1
In accordance with the above discussion, I retained the possibility of the image narrative as a means of representation of embodied knowing for the other nine participants. I observed and listened in order to record ways in which these women expressed embodied knowing either verbally or non-verbally; this was aided by video during one of the facilitated conversations. Some of this video appears in the video montage on the DVD. In addition, since the term embodied knowing was unfamiliar to almost all of the participants, I asked a direct question concerning each woman's understanding and experience of embodied knowing during phase 3 of the facilitated conversations (Figure 4, p. 134). In the

exploration of embodied knowing in Part 1 of the study, I sought to address elements of focus question 4.

Part 2

As part of my exploration of ongoing reflective practice in dance-making, I continued to look for evidence of my own embodied knowing during phase 1 (Figure 5, p. 135), recording by means of video, drawing and writing. In light of the above discussion, I also developed an image narrative during each subsequent phase of the reflective cycle (Figure 5). In the exploration of embodied knowing in Part 2 of the study I sought to address focus question 4.

Analysis and presentation of findings

As a feminist, I inevitably place my own interpretation on what I observe, hear and sense, while endeavouring to represent the perspectives and experiences of the participants. Thus, through a reflective feminist and participatory methodology, I seek to represent the lived experiences of the participants in this thesis. This lived experience is grounded in concrete settings and implies that a lived *body* experience is occurring. In keeping with this lived body experience, in this thesis, I included sight, sound, smell, touch, taste and kinaesthetic senses, as recorded by myself and the participants (Bright, 2005a; Janesick, 2004). I viewed as vital the embodied knowing of the other participants and myself, as both researcher and participant; I sought creative and appropriate ways to represent this embodied knowing (Barbour, 2002, 2004; Bright, 2005a, 2005b, 2007b). I also valued the creativity and intuitive sense of both participants and researcher/co-participant and, therefore, I valued the multiple ways that each participant may have recorded creative and intuitive processes (Janesick, 2004). My focus on intuitive and creative processes meant that I included emotion as a valid research experience (Stanley & Wise, 1990). In addition, the lived experience of the participants included gender, ethnicity, spirituality, family, customs, sexual preference and/or social, historical, geographical, socio-economic and political threads. My awareness of these threads was vital to a fuller appreciation and understanding of the lived experience of the art-makers participating in this study. Finally, I sought to privilege the voices of these art-maker participants and the subjective understandings of their lived experiences. I concluded that these voices and understandings could best be represented by

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the inclusion in the study of reflections based on either individual endeavour or conversation with myself as facilitator, and on the possibility that reflection may have been expressed in the form of art-making (see Figure 3, p. 131, Figure 4, p. 134).

In order to achieve such representation within the thesis, I use expressive language and my own voice in the text of the research presentation (Janesick, 2004, referring to Eisner, 1991). Expressive language is a way of communicating meaning and may be based on feelings, perceptions, decisions and memories (Pope, 2006). My voice as a researcher/co-participant is also framed by my own praxis, my past and present lived experience. I bring an overt approach to my autobiography as an important influence in how I know and how I view the knowing of others. This approach encourages my awareness of the need to manage the understandings and knowing of the participants in order that the potential for power imbalance between myself and the participants be minimised. My acts of knowing emerge from being overt about my intellectual autobiography and my own lived experience and from attention to my relationship with the participants; these inform the choices I make about how to manage the "differing 'realities'" of myself and the individual participants (Stanley & Wise, 1990, p. 23). I am seeking both the meaning that the participants make of their experiences and the meaning I make from what I observe and hear. I attend to "particulars", so that my thesis becomes "believable and instructive" because of its "coherence, insight, and instrumental utility" (Janesick, 2004, p. 11, referring to Eisner, 1991). While I am overt about the interpretations being those of myself and the participants, the intention is that the personal stories told, the language employed and the insights presented will also be useful to others, such as those who are seeking to intentionally increase the richness of their learning and understanding of their own creative processes and professional practices. I use this approach because I believe that, through presenting the lived experiences of the participants, their individual voices will be heard.

Many of the above observations pertain also to participatory inquiry *per se*. However, because this is a feminist participatory inquiry, informed by kaupapa Māori methodology, I made a number of congruent choices in the construction of this thesis. First, I requested that each participant write her own biography and provide a photograph. These biographies and photographs were

presented in Chapter 1. This choice means that the voices of the female art-makers are heard and their images seen without being filtered through my subjective interpretation. In addition, by this means, the other participants participate directly in the production of the thesis in a way that is contrary to past colonial research practices. Second, I remained in regular email and/or telephone contact with all the participants, beyond the completion of the thesis, in the hope that they would continue to feel included and valued in the research process. Third, I forwarded any materials concerning individual participants in order that they might evaluate and ask for changes if they were concerned that I had misrepresented them or included material that they were not comfortable with. Finally, I developed a video montage of clips gathered during our conversations and after the series of conversations by arrangement with each woman. This latter filming was to provide more choice of shots and to fill in gaps arising out of lack of technical assistance during the study conversations. The participants were also able to view the final product and give feedback.

Finally, in the writing of this thesis I seek ways to match the form and the content in the findings and discussion, since, for both feminist and participatory writers, the form and the content are inseparable (Marshall, 2008; Richardson, 2000, 2004, 2006, 2007a, 2007b). Because this thesis concerns reflective practice and art-making and writing is a way of knowing, I present one chapter in the form of a series of journal entries while in the other chapters I include excerpts of journal entries which may contain drawings, poems and photographs (Richardson, 2000, 2004). Such an approach is congruent with participatory research. According to feminist and participatory action research writer Judi Marshall (2008), attention must be paid to "the need to craft writing to achieve desired effects, so that it can communicate artfully to the researcher" (p. 682). However, it is important that I remain aware of issues of voice and potential silencing of participants (Fine, Weis, Wesen & Wong, 2000; Marshall, 2008). One of the ways that I have chosen to address both the need to communicate artfully and issues of voice and silencing is to include all 10 participants in a video montage (see DVD). The DVD is a means of demonstrating presentational knowing—knowing through creative and performing arts—one of the ways of knowing in a participatory worldview (see Chapter 2). Presentational knowing is included in participatory research literature: for example, Guhathakurta (2008) on interactive theatre among the

sweeper community in Kushtia, Bangladesh; Lykes (20001/2006) on creative arts and photography for healing from war trauma among women in Guatemala; Madison (2008) on narrative poetics between human rights activists and priests in Ghana; Mienczakowski and Morgan (2001) on critical ethnodrama in a healthcare context in Australia; and Mullett (2008) on the use of art, poetry and song in the context of community education for mature women in British Columbia, Canada. Thus, I concluded that excerpts of presentational knowing can be a means of representing embodied knowing in the context of a written thesis. The DVD features:

1) a video montage of visual and auditory images of the 10 art-maker participants representing their embodied knowing (discussed in Chapter 7).

2) an image narrative of my embodied knowing in this feminist participatory research project, as experienced at the end of project. This approach is based on an earlier study (Bright, 2007b) in which I concluded that the combining of dance-making, images, poetic excerpts of reflective journal entries, an automated slide show and music can form a representation of embodied knowing, as outlined above. However, this particular image narrative is based on a poetic reflective journal entry written 23 February 2010 and photographs of my dance-making; it appears on the DVD as an automated slide show without music and is referred to in Chapter 7.

3) a video of my dance *If God, then...* , referred to particularly in Chapter 6.

4) a digital copy of my poster (Bright, 2008) [76]

In the following four chapters, I present the findings and discussion of this thesis. Chapter 5 concerns perceptions and communication of gender, culture and spirituality, Chapter 6 focuses on creativity, Chapter 7 deals with embodied knowing and Chapter 8 discusses the value of conversations. Chapter 9 contains the conclusions regarding this thesis on reflective practice in art-making.

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[76] In addition, the various chapters on the DVD resonate somewhat with emerging examples of creative works as research representations (Barbour & Mitchley, 2005; Barrett & Bolt, 2009; Smith, 2007).

Chapter 5   Production elements and wider lived experience in art-making, including gender, culture and spirituality

Introduction

The aim of this and the following findings and discussion chapters is to bring together the theoretical aspects of reflective practice in art-making and to view them by means of a feminist participatory worldview. This feminist participatory worldview will be evident in the way I present perceptions of the nine other participants and myself as participant/researcher. While the other participants seldom identified their various ways of knowing as such, I am able to draw conclusions concerning their likely ways of knowing through what they communicated verbally, non-verbally and through their art.

As stated, the key research question is:

How is reflective practice useful in art-making?

However, the focus questions outlined in Chapter 4 provide smaller steps in building up the big picture of this key question. Therefore, I will deal with each of the focus questions over the course of this and the following three chapters.

In this chapter, I discuss the question:

 How do art-makers communicate aspects of (a) production and (b) their wider lived experience which inform their art-making, during the processes of reflective practice in art-making?

In order to begin communication of such aspects as these and in keeping with a feminist participatory approach to research, it was vital that a sense of trust be developed between each art-maker participant and me, as researcher/co-participant. If, as researcher/co-participant, I had communicated any sense of judgement or superiority, participants might have felt hampered or limited in what and how they could communicate to me. Part of developing such trust involved negotiation with each of the other participants to find times and places for meetings that would suit them, as described in Chapter 4. If a meeting was to take place in my home, I offered refreshments and created a comfortable space for meeting prior to the participant's arrivals. If the meeting was in their work place, they arranged for a suitable space for the meeting. I believed I could help to maintain an open, transparent approach congruent with feminist, participatory and

kaupapa Māori worldviews through attention to the detail of such things as the time and place of meeting, email reminders prior to the meeting with outline of the topic(s) likely to be covered, emailed thanks and return of transcriptions of conversations as promptly as possible.

The question addressed in this chapter concerns how individual participants experience and talk about their art-making in terms of their production needs and their wider lived experience. One way of describing experiences of myself and others is by identifying the ways in which we know. There may be numerous ways in which art-makers communicate concerning production aspects and aspects of wider lived experience which inform their art; however, these ways of communication arise out of individual ways of knowing. Therefore, in this chapter, I suggest ways of knowing apparent in how the participants appear to perceive, as evidenced in their communication. A key difference between parts (a) and (b) of the question lies in whether the issue involves the production needs of the art-making or the wider lived experience of the participant art-maker. The question concerning production aspects of art-making is a question of physical and practical details which may be quite easy to verbalise even if the art-maker needs to show me her art works and talk about them in order to describe production aspects.

Because of the interweaving of production aspects with wider lived experience, the first focus question is presented as a single question in parts (a) and (b), rather than as two separate questions. Therefore, in the following section, I describe and discuss how the participants talked about production aspects during the processes of reflective practice. However, this discussion inevitably expands to include aspects of collaboration and interaction with the wider community; this can also be viewed as part of the wider lived experience. Therefore, I present some examples of how the participants talked about production aspects and follow with further examples of how the participants experienced and talked about aspects of production that, in turn, point to aspects of wider lived experience which inform their art.

(a) Production aspects

I began the first conversation (Phase 2 of the reflective approach) by asking each woman to tell me about the previous few months of her art-making. All of the participants were art-makers of at least five years' experience; most had been art-making for a number of decades. Thus, while all were able to readily identify the material production requirements of their art-making, this was done in the course of a general conversation concerning their art-making experience. For them, production aspects appeared to be taken for granted rather than being something that they needed to focus on. In the same way that I, as a dance-maker, sought to transform my vision and concepts into dance by means of choreographic techniques, properties and costumes and my own physical and technical skills, so the other participant art-makers were concerned with the gathering of material resources and instruments and the exercise of their physical and technical skills.

For all 10 participants, aspects of production included the practical aspects of materials, instruments and techniques which allowed each woman to create and display or perform her art works. The materials and instruments of art-making included flax, dyes, feathers and shells (Ruth); whenu or weaving threads (Hana, Ruth); fabrics and sewing threads (Rowena); clay and other materials for potting or sculpture (Cheri, Wailin); paint, brushes, solvents, canvases or other paint-able surfaces (Wailin, Cheri, stefanie); photographic and/or video equipment (Andrea, Cheri, Debbie, stefanie); computer programmes for digital design (Andrea), music composition (Vyonna), digital photographic recording and selection (Andrea, Cheri, Debbie, stefanie), word processing for journal-writing (Debbie, Hana, stefanie, Wailin, Vyonna) or creative writing (Hinerehua); musical instruments, sound systems and recording equipment (Vyonna, Hinerehua); CD player (Debbie); paper and pens for recording poetry and creative writing (Debbie, Hinerehua) or written and/or visual ideas (all participants); and physical space in which to practice art-making and store resources (all participants). Some of the art-makers spoke of art-making in their homes (Hana, Rowena, Ruth, Vyonna) and/or in a variety of other spaces which may or may not have been dedicated art-making spaces (Cheri, Debbie, Hinerehua, Hana, Rowena, Ruth, Wailin, Vyonna). Others spoke of requiring a computer with the appropriate software, wherever that was situated (Andrea, Cheri, Vyonna).

I compiled the above list from conversations with individual participants, observation of their art work and, in some cases, their working

environments. However, the presence of such materials and tools in our conversations implied that participants were using multiple ways of knowing. Of particular note in this context is practical knowing (the practical skills of their art-making) as explicated in a participatory worldview (Heron & Reason, 1997, 2001/2006, 2008; Park, 2001/2006). Practical knowing was particularly evident in the context of this question, since there was a tacit, implicit approach to their materials and the practicalities of their art-making; these aspects had become so familiar to them in their practice of art-making that they felt no need to explain or point them out in a way that a novice might. Because of their previous training, and experience in their art-making, they would have used a variety of ways of knowing to learn and undertake what they currently practiced in their art-making. From a feminist worldview, examples of such ways of knowing included received knowing (what has been learned from others); subjective (what feels right to them; their sense of what they want to communicate through their art and how); procedural (their particular processes and approaches to their art-making and the materials and instruments they owned; procedures developed to collaborate with others on whose expertise or equipment they were dependent) and constructed (using a range of ways of knowing in order to conceptualise and create their own art works and develop their own styles and preferences from materials of their choice) (Belenky et al., 1986; Goldberger et al., 1996). Experiential knowing (their lived experience of art-making in their own en-cultured environment) was also evident (Heron & Reason, 1997, 2001/2006, 2008; Park, 2001/2006). In addition, for participants such as Wailin, Cheri, stefanie, Ruth and Hinerehua who habitually used some form of reflective journal writing and sketching as part of their everyday recording of art ideas and reflection, writing as a way of knowing would also have been taking place (Marshall, 2008; Richardson, 2000, 2004, 2007a, 2007b; Richardson & St. Pierre, 2005). Finally, cultural ways of knowing were evident in type of materials and attitudes towards people, materials and environments involved in the gathering of materials[77].

A similar discussion concerning relevant ways of knowing inherent in the participants' conversations could also be extended to the participants' descriptions of art-making techniques, sites in which their art works would be performed, displayed and/or sold, the audiences towards whom the art works were directed, the event or events during which the art work(s) were to be exhibited or

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[77] Cultural knowing is embraced in feminist and indigenous worldviews.

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performed and issues of funding. However, having summarised a set of production aspects, I was struck by the fact that few of these aspects can be acquired or used without the involvement and aid of other people. For simplicity in terms of ethics and a clear focus on individual reflective practice, I chose to work with solo art-makers, that is, art-makers who created their own art works, as individuals. However, while these women were all solo art-makers, it was immediately clear that they were seldom alone. While many aspects of the art-making of these women concerned materials or personal skills and techniques, interaction and co-operation with other people was vital in numerous ways. The presence of other people is evident in the first three of the above aspects — materials, instruments and techniques, and increasingly evident in the areas of sites, audiences and events. The presence of other people was also evident in the area of funding, since funding was provided by organisations and businesses that were administered by people. Thus, there was an interweaving of people and resources in order for the art-makers to undertake their art-making.

My own experience also demonstrated this interweaving. In order to achieve my aims in my own dance-making, I needed to negotiate for the use of a studio, gain assistance in recording my music and seek feedback on my dance work from other dancers. Although I designed and made my own costumes, I bought fabrics and sewing equipment from other people and discussed my ideas with them. Further, while I developed my own style of dance and based my choreography around my particular strengths and skills, I had undergone many years of teaching and learning under a variety of teachers. Finally, for the performances themselves, I needed to work with sound, lighting, photographic and video technicians, stage managers and crew and others.

Thus, it is clear that any set of production aspects in art-making will almost inevitably include the co-operation and skills of other people. This understanding of the interdependence of art-makers with other art-makers and skilled others is consistent with the feminist participatory approach to research undertaken in this thesis. Feminist, participatory and indigenous/kaupapa Māori fundamental beliefs maintain the interconnections between all people and between people and the natural world and wider cosmos. All three sets of fundamental beliefs maintain that it is not possible to be a creative human being in isolation from others, the world and the cosmos. Hence, because of the interweaving of material production aspects and skilled other people, the borders between

production concerns and the wider influences of lived experience become indistinct. There were numerous aspects of production that could not be considered without the interweaving of a wider stream of threads of such areas as the social, cultural, spiritual and ecological. For example, Ruth's knowledge of where, when and how to cut flax was drawn from her cultural, spiritual and ecological knowledge. Wailin talked of how her husband and another craftsperson had loaded and fired her pots in one of the communal kilns while she was away on another task. Wailin's place of work had been developed as a co-operative among art-makers and, therefore, it was socially and culturally normal for art-makers to assist each other in certain tasks. Finally, when deciding on a name, whakapapa (genealogy) and companion for each new composition, Vyonna consulted with other knowledgeable Māori people; Vyonna's composing was interwoven with social, cultural and spiritual aspects of tikanga Māori.

The interweaving of production aspects in art-making and wider lived experience which informs art-making was also evident within our one-to-one conversations. For example, before we were able to begin our Phase 3 conversation, Wailin used a telephone to order lengths of metal which were to be cut into poles. These poles were to support her pottery *Rites of Spring* figures and were to be driven into the ground in a circular formation for an outdoor exhibition. During our conversation, the truck arrived and Wailin left our conversation briefly to go and meet the driver and inspect the lengths of metal. She arrived back excited by the speed of delivery and the fact that the provider had already cut the metal rods to the lengths that she required; we talked about this as part of the conversation. Co-operation in the production of Wailin's art-making was implicit in her actions and words and in the co-operative community in which she undertook her art-making. Similarly, stefanie articulated her own experiences of co-operation in terms of the processing, transport and exhibition of her photographic works. During the Phase 2 conversation, stefanie scanned her journal and commented on what she called the co-operative or collaborative aspects of her art-making. She noted that her perspective had shifted from an individualistic to a more collaborative view:

> stefanie:...*for every individual exhibition out there it absolutely is a co-operative... everyone just sees the single piece or the single artist at the end. But you don't get there without boxing being made to send it over... I've been really big on that collaborative*

sort of co-operative... There's a huge shift in me because I was always very much on the individual type of worker... (Phase 2)

During the Phase 3 dialogue, stefanie commented further: "there's a lot of trust involved...I do find art very collaborative even if you're not making art together. And I just have to trust their directives." In this conversation, stefanie was referring to such people as the printers and framers of her work and the gallery curators who decided which works to exhibit and, often, where they would be placed and how they would be lit.

The key understanding in the above examples concerns the inseparability of the lived experience of art-making and wider lived experience. While it might be possible to identify individual strands of production aspects, it is clear that these threads cannot stand alone, that they are intertwined with each other and with threads of wider influences of lived experience, particularly those relating to people. These wider influences are the topic of focus question 2, discussed in the next section of this chapter.

(b) Aspects of wider lived experience which inform art-making

Wider lived experience includes the aspects of gender, culture and sexuality[78] and the experiential, embodied, relational, emotional, spiritual, geographic, ecological, socio-political, religio-cultural and socio-biographical (Kyung, 1990). While these aspects can at times be discussed individually, they are also interwoven and often inseparable in lived experience, particularly the lived experience of female solo art-makers. In this section, I focus on examples of gender, culture and spirituality as presented by the participants, demonstrating that these aspects are interwoven with each other; they are also interwoven with all other areas of lived experience informing art-making. It must be noted that aspects of wider lived experience may be very difficult to explain verbally and may be more evident in pauses, half sentences, gestures, facial expressions and the art-making of the participants (Paget, 1983). These non-verbal and non-verbalisable aspects are among the challenges of this thesis. Embodied knowing and the representation of embodied knowing are addressed in Chapter 7 and spirituality is addressed in this and interwoven in the following three chapters; both embodied knowing and

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[78] While sexuality is an important concern in feminist research, these areas did not emerge strongly in this study. While two of the women expressed their same sex preference and most of the others spoke of heterosexual relationships, none appeared to find this area of relevance in their approach to art-making and to this particular study.

spirituality have strong non-verbal components. However, all of the participants were able to articulate their experiences of gender, culture and spirituality to some extent. Therefore, in this chapter, I highlight examples in which the participants were able to express issues of gender, culture and spirituality verbally but I include some non-verbal elements in parentheses within the journal excerpts.

During either Phase 2 or 3, I asked each woman a specific question concerning her experiences of gender and culture as they impact on her art-making. The aspects of gender, culture and spirituality, as expressed by the participants, were generally interwoven with each other and with embodied knowing but all are aspects of lived experience relevant to this study of reflective practice in art-making.

Communicating experiences of gender

In responding to my question concerning issues of gender in their art-making, Andrea (graphic and digital design), stefanie (photography, painting) and Vyonna (commercial music) all expressed the view that their particular field of art-making was dominated by men.

> Andrea: *Well I definitely think, in my discipline, it's…still male-dominated environment… if you look at the demographics of our students, they are … 70% female…But if you look at the prominent designers, they are all men… there's nothing tying women down but if you look… certainly if you look at design conferences …so male-driven.* (Phase 3)

This male-domination meant that it was challenging for all of these women to secure public space and acceptance for their art, to find female role models as conference speakers and industry leaders and to gain access to funding. stefanie also maintained that males often appeared to be favoured in professional environments in education and that women were viewed as less important:

> stefanie: *I think about, even like being…a woman within an institution* [a work environment]*, it always seems a little harder and a few less opportunities… sometimes. And I don't know if that's a sense of stigma left over or if it's …even talking to other women, always seems a little bit more of a struggle… and it's the male voices definitely louder and heard more. Or it doesn't need to be louder. So if the woman's voice*

becomes louder then it's put down as hysteria or whatever it might be.
(Phase 4)

However, as a Māori woman, Vyonna articulated issues of being a woman in both her area of art-making and her wider culture. She spoke of the challenges of being both female and Māori, since commercial music is dominated by Pākehā (white) males; therefore, to be both female and Māori is a double challenge.

> Vyonna: *... in a Pākeha context, you would say women are marginalised in terms of music and the industry won't even look at them... because the commercial music industry is controlled by men... The realities are that I'm a Māori woman in commercial music. And I'm fine with that because I've lived with it all my life.*

Andrea's, stefanie's and Vyonna's responses are congruent with feminist writings because of their sense of being very good at what they do, yet being overlooked in the world of their art-making area because they are women. For example, Belenky et al. (1986) undertook their study of women's ways of knowing because their female students spoke of feeling marginalised in their experiences of education and Kyung (1990) began writing as a response to experiences of marginalisation among Asian women in Asian society, exacerbated by both cultural traditions and western colonialism. Such views are also echoed by feminists in participatory and/or action research; for example, Maguire (2001/2006) maintains that "any action research which continues to ignore, neglect or marginalize diverse feminist thought and its goals is simply inadequate for its supposed liberatory project" (2006, p. 67). Finally, Vyonna's concern resonates with Māori feminist writers such as Te Awekotuku (1991) who sees Māori women as being marginalised particularly as a result of western colonisation. In their views concerning male domination in their areas of art-making, Andrea, stefanie and Vyonna employ numerous ways of knowing. In order to have arrived at such conclusions, it is not unreasonable to suggest that women's ways of knowing such as silence, received, subjective, procedural, constructed, embodied, cultural, spiritual and collaborative ways of knowing have all been used[79].

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[79] It is possible that writing and collaborative ways of knowing have also been employed by these women in their understanding that their art-making areas are male-dominated but they did not communicate this with me.

However, the other art-makers did not view their areas of art-making as being dominated by men. Hana (Māori weaving), Ruth (Māori weaving) and Rowena (quilt-making) all noted that their areas were undertaken by women mostly but that they were not seen as exclusively women's forms of art-making. Hinerehua (musical composition and performance and oral poetry) and Wailin (painting, pottery, sculpting) did not express an opinion as to whether their areas of art-making were dominated by either men or women.

Next, I discuss how gender and culture were expressed by the art-maker participants in terms of the importance of family. Most of the participants spoke of their children and their role as mothers as well as artists. Many spoke of having to fit their art-making in around their children and being forced to take time off if their children needed them. Some had partners or husbands; others included the responsibilities of solo parenting in their lives; one was forced to live in a different town from her partner because of their respective work situations. Vyonna related her art-making to her role as mother and as a woman in her wider family context. Ruth spoke about working in her daughter's school and of putting her weaving away to give space for the family in the home. In addition, Ruth's key project for Phase 1 was to create a cloak for her mother's graduation. Rowena spoke of creating quilts for her children, concern for an unwell parent and her husband's involvement in her quilt-making. stefanie talked about her father's scientific, cognitive approach to life, which continued to have a deep impact on her. Andrea spoke of creating an installation around the customs declarations forms on the parcels her mother sent her from America. Hinerehua talked of spending time with her family in order to recover her creative energy. Hana and Rowena both talked about their grandmothers as being key role models for their art-making. All of these roles as mothers, partners, daughters or granddaughters were of huge importance to the women and they often implied that their responsibility to those closest to them was a priority over their art-making. However, all of the participants also recognised that their art-making was crucial to their well-being and found ways to fit it in around their other responsibilities. The value the participants placed on their relationships was generally not articulated directly; rather, relationships were implied within comments on their art-making or their life around art-making and by the way our meetings were scheduled or re-scheduled according to family needs.

However, solo mother Vyonna presented particularly clear examples of the ways in which her role in her family was connected with her art-making. She talked of writing her journal particularly for her children — *my journal's going to be for my children* (Phase 2 discussion) — and of explaining to them what was happening when the band practices were held at their house:

> Vyonna: *Every Tuesday night we have band practice at my house and it's supposed to go from* [laughs] *straight after Shortland Street to 9.30. We've never finished at 9.30! It goes to 12.30, 2.30 in the morning. But I explain to my boys that sometimes artists get in that frame of mind and space, can't stop, need to keep going until the work is done. I said "It's very much like you and your play station. You get a new game, you have to keep going. The dishes are there till the next morning because you keep going." And they understood that.* (Phase 4)

Of all the women, Wailin reflected most on the interweaving of her art-making with her roles as wife, mother and grandmother during our conversations. During the Phase 2 discussion, Wailin talked a lot about her granddaughter and showed me numerous drawings she had made of this young girl. She said that these drawings would later be used within her paintings. Her drawing journal also contained pictures painted by her granddaughter. Wailin said that she liked the concept of having her drawings of her granddaughter and her granddaughter's own contributions within the same journal. During the Phase 3 discussion, Wailin spoke briefly about how she had managed to continue with her art-making when her children were young:

> Wailin:... *But a day is only 24 hours...And if you want to do those things, then you find a little bit of time here and a little bit of time there. And when I was weaving I used to think... well I had the children they were young. So if I could just get 2 rows of weaving in a day, at the end of a week I would have 14 rows. Well that's better than no rows!* (Phase 3)

For Wailin, it was important to find ways to make some progress with her art-making, regardless of the demands of a family, even if she could only achieve two rows of weaving each day. During the Phase 4 discussion, Wailin referred again to her art-making in the context of her relationship with her husband and children and the need to make a living from their art work.

Wailin: *Now going back to the money and making a living, Tom and I made our complete living by our hands, by our crafts. And we worked very hard in all our married lives, when we brought up the children and we educated the children. So we had to think of the money ... our hands ... we were limited by all our hands could produce but, having said that, in all the things I made, I was extremely lucky then that I was able to make* **what I wanted***, not what the public demanded of me.*
(Phase 4, Wailin's emphasis)

Thus, while some women spoke directly about their art-making and their relationships with their families, others referred to their families less directly. However the participants expressed their experiences, it was clear that all considered their roles as women within their family relationships to be integral to their art-making; often these roles took priority over their art-making. Their roles as mothers, partners, daughters, grandmothers and/or granddaughters were part of their embodied experience of art-making.

A final intriguing view of gender came in the form of gender being used within an art form to name materials and/or instruments. Early in the Phase 2 discussion, Rowena had referred to the quilt for her grandmother as 'he' and about the pink fabrics that she had used in this quilt. When I questioned her about this use of gender, Rowena explained that, in quilting, the fabrics used and the quilts themselves are always referred to with a masculine pronoun 'he' or 'him':

Rowena: *Yeah they're male, him* [both laugh]. *Actually, in our circle of quilters, fabrics usually are male. ...They're very beautiful, and we usually take them out of the bag and stroke them. That's what we do!* [both laugh].

Rowena used this language again in general speech during the Phase 2 conversation. …*and depending on where he will end up he will generate a few more thoughts. I'll take him to the beach but not convinced he's going to fit over there... he might go in T's* (daughter) *room still...* Rowena was talking about the possible uses for the completed grandmother quilt. This use of male personal pronouns was a normal part of the language of the quilters with whom Rowena associated. We both laughed because we recognised the sexual overtones of the quilting women *stroking* the fabrics. This added another dimension to the gendered nature of the embodied experience in this area of art-making.

Having established that there can be an element of gender within one field of art-making, I asked the other participants whether they had experienced anything similar in their fields. The answer to this question was 'no' except for Vyonna. Vyonna confirmed that musicians often refer to their instruments as female: *I have heard that before many, many times.* She told me that Māori musicians generally do not refer to their instruments as female. It is common for Māori musicians to name their instruments but these names may be male or female and may or may not be Māori names. She said *I don't have a name for my keyboard although sometimes I've said, 'She's a little beauty!'* Vyonna said that the gender of musical instruments was not something that she had thought about before. However, during this discussion Vyonna agreed that there were sexual connotations to the practice of male musicians attributing a female gender to their musical instruments.[80]

Communicating experiences of culture

As discussed in Chapter 2, culture can be described as a "shared conceptual structure that encompasses beliefs, desires, and commitments" (Goldberger, 1996b, p. 342). Cultural ways of knowing arise out of the shared beliefs, desires and commitments of a group of people. The term culture can refer to many different areas such as ethnicity (Denzin et al., 2008; Smith, 1999; Sully, 2007), dominant and non-dominant cultures within a society, expressed as "culture of domination" (hooks, 2004, p. 151) or such diverse social groupings as people with (dis)abilities or particular occupations, workplaces, recreational activities, or the creative and performing arts (Allbright, 1997; Goldberger et al., 1996; Hall, 1996; Hayes, 1993; Hesse-Biber, 2007; Hesse-Biber & Leavy, 2004; Reason & Bradbury, 2001, 2008; Reynolds, 2008; Young, 2005).

All of the women identified the cultural sources and sites of their art-making education during our conversations. stefanie and Andrea spoke of their art training which was embedded in Western culture. It was clear, during our conversations, that the women of European descent were aware of their cultural roots and practices. stefanie spoke of her life as a Pākehā within Aotearoa New Zealand. Rowena preferred the term heritage rather than culture and identified the heritage of her grandmother in her own art-making. Andrea, as a New Zealand resident, spoke of her American roots and post-graduate education in Belgium. However, like most

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[80] It would be interesting to find out if male quilters use male or female terms in naming their materials and whether there are gender differences over the apportioning of gender in other areas such as music. However, these issues are beyond the scope of this thesis.

people whose roots lie with colonial powers and whose culture is the dominant culture of a land, they did not indicate a strong sense of culture in the same way as those from non-dominant cultures within Aotearoa New Zealand (Bishop, 2005, 2008; Denzin et al., 2008; Jansen, 1990; Kana & Tamatea, 2006; Kyung, 1990; Smith, 1999, 2005).

Māori weavers Hana and Ruth were currently studying raranga in a Māori institution and were, therefore, immersed in Māori culture in their art-making. However, Rowena, Cheri, Vyonna, Ruth, Hinerehua and Wailin all spoke specifically about connections between their art-making and their cultural heritage. Some of Hana's, Cheri's, Vyonna's and Ruth's experiences were presented in the above paragraphs on traditional gender roles in Māori arts.

Wailin is a New Zealand-born woman of Chinese descent: *I'm very conscious that I am part of Chinese New Zealand history. I **am** the first New Zealand-born Chinese potter* (Phase 2, Wailin's emphasis). Wailin articulated her sense that her culture was part of the wider lived experience which informed her art. Wailin specifically acknowledged both her Chinese roots and her New Zealand upbringing. She maintained that her work would inevitably reflect her Chinese origins in some ways.

> Wailin: *I cannot help but that my work reflects what I am and my ethnicity. Because I am. I don't try to deny it. I feel as if I'm a New Zealander but the upbringing that I've had still has a great bearing on what I am today… And when you look at the forms I make, you can see probably that they look slightly Chinese, because you know yourself most of all of anybody. Without even looking in the mirror, you still know yourself. So that's what comes out of your fingers.* (Phase 3)

However, Wailin also felt that her earlier work was more reflective of her Chinese cultural roots than her later work. Wailin spoke of being asked to contribute a range of pots for a retrospective of her work in Wellington:

> Wailin: *And so I am interested now in looking back at all those early pots which I might submit and to see how … the effect of my Chinese-ness then. …When I first started, I was living in a Chinese environment and that was how I thought. And that was reflected extremely strongly in my pots.* (Phase 4)

Reclaiming and foregrounding a marginalised culture

Any group whose culture is in a non-dominant position in any context and/or has been marginalised by being systematically obliterated or viewed as irrelevant or inferior by the dominant culture will seek to reclaim and foreground their culture (Denzin et al., 2008; Smith, 1999, 2005). Cheri, Hana, Vyonna, Ruth and Hinerehua maintained that they had all, in various ways, worked to reclaim indigenous Māori culture through their art-making. As Māori art-makers, they all spoke of colonisation and/or de-colonisation. De-colonisation in kaupapa Māori involves reclamation and re-establishment of the elements of Māori fundamental beliefs such as mana whenua, whakapapa, whānaungatanga, ahi kā, kanohi ki te kanohi, kanohi kitea and rangatiratanga (outlined in Chapter 2). As part of their reclamation and foregrounding of Māori culture Cheri, Vyonna and Hinerehua included Māori language, concepts and ways of knowing in their art-making, while Hana's and Ruth's raranga was identified as a traditional Māori art form. Reclamation of culture through art-making was most clearly articulated by Hana who saw her raranga as a way of reclaiming her heritage as a Māori woman.

> Hana: *Reclaiming… if you like re-appropriating, re-taking-back… so that was very much present for me also on top of other things when I took on weaving again. It was about reclaiming an art form …that, as a woman, a Māori woman, you know, was my right…and feeling like this is good. This is something I can have a part…And I can contribute… in terms of learning raranga. I can actually contribute to the revitalisation of the craft. But there's actually another layer back there. It's actually not just craft it's also about the reclaiming of the indigenous knowledge, heritage knowledge…*

Thus, Hana saw her raranga as a way to reclaim her heritage as a Māori woman and of revitalising an indigenous art form and an area of indigenous knowledge. But she also saw her role in terms of taking this heritage forward by developing her own style based on tradition. Hana did not say that men could not reclaim their Māori culture in the same way but that she simply saw it as her role.

For Cheri, the reflection of her Māori culture in her art-making was inevitable: *and, of course, being Māori, whakapapa is very important...* Yet, there was also a sense of reclamation in Cheri's expression of her culture through her art-making. One example was Cheri's 2007 photographic exhibition where she exhibited a series of photographs of *the old people*, elderly Māori men and women, who sat on

the roadsides watching *hikoi*[81]. Cheri had collected these photographs of old people over several years and these people reflected for her not only current culture but also Māori cultural history:

> Cheri: *… over about 2, 4 years I had collected a whole lot of photos … I wasn't going to share but I got this kind of inspiration kind of a dream…one of the photographs of an old koro* (male elder)*…I think I did 400 shots that time …And the photos that just kept coming out were more the old people…and I can remember thinking 'What are you saying? What are you saying to me?' I felt that they were saying 'Just let them know that we were there', you know, 'We've always been there.' And in a sense, not just them personally, but that the old people have always been there…You know, maybe the ones up in the pa or maybe the ones sitting on the side. Or maybe the ones you didn't know were there and they brought a generation that was so up to what was happening but typically looked like they were from the past… And I've got a photo of the old kuia* (female elder) *who is in the bus stop who…she's got the blanket around her and …she's sitting there and you think, "You don't belong in this …. You don't belong in this time. We could take you and pop you in front of a whare* (traditional Māori house) *that's 300 years ago and you would be…in your time and you would be sitting here"…There'll always be someone to replace - it's continuous... just different faces. And some of these people... they evoke images from the past. So this is this…kind of tramping carefully because some of them…have passed on.* (Phase 2)

As a means of *tramping carefully,* Cheri sought the advice of a respected elder over her decision to exhibit photographs of the old people and in deciding which photographs to include, of the many that she had taken. *There would have been another 6 that at the last moment I decided "No, I'm not going to … just not now".* Cheri's decision concerning the photographs that she would include involved her sense of what these particular old people were *saying* to her, her own sense of the right timing for the photographs of particular people to be shown and the advice of at least one other person of her culture. Such thoughts involved her kaupapa Māori cultural and spiritual ways of knowing (Bishop, 2005, 2008; Drummond & Va'ai-

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[81] Long treks to the New Zealand Parliament in Wellington, held to highlight Māori rights.

Wells, 2004; Jackson, 1988; Kana & Tamatea, 2006; Pere, 1982, 1994; Smith, 1999, 2005; Te Awekotuku, 1991).

Like Cheri, Vyonna spoke of her culture in terms of her art-making. In addition to her observations on commercial Māori music, a number of her songs included *te reo* (Māori language), such as the song *Kotahitanga* (As one, unity, together). While some of her songs spoke of Māori culture, others referred to more universal themes such as relationships, as in the song *Chase the clouds away*, or war, as in the song *Kotahitanga*. However, Vyonna spoke about her desire to reflect Māori cultural values in her songs and the ways she was seeking to reflect *a Maori perspective on being an artist* (Phase 3) through speaking with other Māori artists, including weavers and tikanga Māori tutors. This area will be discussed in Chapter 6, in the context of Vyonna's search for names, whakatauki, or proverbs, and whakapapa, or genealogy, for her songs. At the time of the study, Vyonna and her band performed mostly in hotel bars, environments that had arisen out of western/ Pākehā culture, where their audiences were often predominantly Māori. They also performed at Māori cultural events. Thus, although Vyonna had gained her Masters degree in a context of western commercial music, her own art-making was taking place in predominantly Māori cultural contexts (working to reclaim her culture).

Like Vyonna, Ruth and Hinerehua were undertaking their art-making in both western / Pākehā and Māori cultural contexts. Ruth acknowledged this mixture as positive: *So I guess I'm quite fortunate in that I can walk in both worlds* (Phase 3). Like Vyonna, Hinerehua was seeking to express herself more fully in *te reo* in her compositions:

> Hinerehua: *I know I'm quite expressive in English but my heart speaks*
> *in te reo … So …how do I transfer those thoughts into te reo in a way*
> *that I'm quite happy with? Because a lot of the old ways of speaking*
> *are lost. And the way we speak te reo today is very simple and very*
> *basic and I know that's not how my heart's thinking. That's not how*
> *my heart's feeling. Anyway... an example of some of the things that I*
> *came up with... instead of song … is coming out in poetry* [reading]*:*
> *Aku kupu iti i te takaana kei raro i te whakaaro*
> *And the best I can do to translate that in English is:*
> *Words are few tranquil falling from under thoughts*
> *It doesn't really... that's the best I can do.* (Phase 3)

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Hinerehua was seeking to reflect her Māori culture more fully in her art-making, since her heart *speaks in te reo.* Hinerehua had recognised that her immersion in an English speaking culture had enabled her to hone her skills in expressing herself in English; now she wished to address her heart's culture. In this study, Hinerehua's desire was expressed best in her poem about embodied knowing, presented in Chapter 7[82]. In this poem, Hinerehua brought together her impressions on embodied knowing interwoven with being a woman and being Māori and with some thoughts that were best expressed in *te reo.*

Issues of gender and culture

While there are clear examples of gender differences within the participants' art-making areas, for some of the Māori participants, there were also gender differences associated with issues of their culture. While acknowledging traditional gender differences, Vyonna expressed optimism about current developments in Māori commercial music as being able to embrace the strengths of both female and male:

> Vyonna: *Well it's interesting watching A* (a prominent Māori musician)*... He's actually quite an authority on the Māori commercial music industry, as small as it is, and he turned to the women to get his advice and direction and consults with the women all the time and ...to his thinking, women on the marae are the tohunga for music. You know, they're the experts, because they have to perpetuate the culture generation to generation, through waiata. And so I felt quite humbled that he would talk to the women...and find out where they were coming from and where they were going to. And he's a* **huge fan** *of... the women who are making it in the commercial field, given that it's controlled by men...And, on the Māori Music Commission, it's inundated with women, Māori women. And he says that's their rightful place.* (Phase 4, Vyonna's emphasis)

As a music-maker, Vyonna was involved in both commercial music and traditional Māori music environments. As a participant in traditional Māori music, Vyonna discussed gender roles as determined by Māori culture.

> Vyonna: *... there's lots of gender issues for Māori. I don't know that we still practice them because so many Māori women are taking a*

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[82] Hinerehua presents a redeveloped version of this poem on the DVD.

*stand now academically. For example, women **were** (traditionally) in charge of the music but the music had a purpose... you know, perpetuating things from generation to generation, as you do. You know, that was **our way**. The men did it through carving, through chanting and... on the marae, if your singers weren't in order you usually were thrown out...That's in a Māori context... Yes some gender... some huge gender issues there and I need to explore more because they're different from iwi to iwi of course.* (Phase 3, Vyonna's emphases)

Thus, Vyonna spoke of the traditional roles of Māori men and women, the movement of these roles, particularly in the academic realm, and the differences between *iwi* (tribes) in terms of customs.

Cheri also identified that there were some aspects of the art in which she was engaged that were culturally unavailable to her as a woman:

Cheri: *Gender and culture... the only thing that I stay clear of is in carving...cos women don't carve. It's not that women don't carve, it's just that where I come from, they don't carve...I'm talking about carving wood... But it doesn't mean I can't carve a piece of pumice or can't carve a piece of ... oasis[83], cos that's quite nice to carve - the green oasis - and I can do carved taonga and things like that. That's fine ...But when it comes to carving* pou (carved poles) *...that's different, because you know you have to be... taught by... by a master to do that...The other thing also is in the sense of ...like putting* moko (face designs) *on* [Here Cheri mimes the fact that she designs and creates makeup moko]*, but keeping them quite contemporary because ...it's like makeup moko. It's not, you know, it's not tā moko* (traditional face and body tattoo) [Cheri indicated non-verbally that she would not feel free to undertake tā moko].

Like Vyonna, Cheri noted that there are differences between iwi in terms of whether particular areas of art are reserved for men or women or were open to anyone regardless of gender. Thus, while Cheri was clear about traditional roles in Māori arts, she had enjoyed exploring the contemporary possibilities in carving and tā moko and was seeking to balance her received knowledge (Belenky et al., 1997; Goldberger, 1996) of traditional roles, the variations in traditional *iwi*

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[83] Oasis is a material normally used to hold flowers in floral arrangements.

customs and contemporary materials and concepts. In addition, Hana noted that, while Māori carving has traditionally been the preserve of men, women are now being accepted into carving schools. Cheri and Hana imply that occurrences such as these challenge the received knowledge of their culture and cause the people of that culture to re-evaluate traditional stands. Some may choose to move into the new ways of acting and others to maintain traditional practices. In terms of ways of knowing and art-making, such practices mean that these women may choose to work within the bounds of received and cultural ways of knowing and to develop their own styles from such a base (Puketapu-Hetet, 1989) or to work with those who maintain that, in the lived experience of culture, practices can evolve (Bishop, 2005, 2008; Jackson, 1988; Kana & Tamatea, 2006; Pere, 1989; Smith, 1999; 2005). Ways of knowing in the latter case may include the received, constructed, cultural, spiritual and experiential since new ways of doing things are being developed within the framework of traditional values and practices.

Communicating experiences of spirituality

The area of spirituality outlined in Chapter 3 can be understood as belief in a god or gods, a unifying force within and between all of creation and the cosmos or as a way of knowing which might include either or both of the aforementioned. In addition, spirituality is identified as an intangible inner sense of knowing which is connected to something larger than ourselves. Thus, spirituality can express itself:

> …in many different ways, not as something separate or apart from life, but as deeper, more richly lived and reflected experience, which is often called insight – insight into the meaning of our experience and its illumination from within through something greater and deeper than ourselves. (King, 1989, p. 197)

In a feminist participatory study of reflective practice in art-making, spirituality is particularly important because spirituality is an overarching, interwoven means through which "experience, thought and action come together" (King, 1989, p. 197).

For all of the adult female solo art-maker participants, spirituality was far-reaching but intrinsic, interwoven and often taken for granted in their perception and communication of aspects of art production, gender and culture. I expressed this prominence and interweaving in a poster presentation [Bright, 2008, see Appendix 7 and DVD (select "Poster" in the DVD menu)]. Part of the summary of findings of the poster reads:

Most participants identified the elements of the spiritual, social and cultural as central… However, although solo artists, their way of experiencing the spiritual, social and cultural was as a connectedness and continuous interaction with phenomena larger than themselves…
(Bright, 2008)

While the theme of the poster was embodied knowing, I found that I was unable to discuss embodied knowing without acknowledging the importance and scope of the spiritual, social and cultural in the lived experience of the art-maker participants The most appropriate phrases in the participants' reflective journals concerned the spiritual aspects of art-making. Therefore, I selected phrases concerning the transcendent or spiritual element of art-making from the transcripts of each of the four women who had, at that point, provided digital photographs of themselves and their work (Wailin, Cheri, Ruth and Stefanie). I emailed to each of these women the summary of the findings and the personal phrases that I had chosen (23.6.08). Then I responded to any questions or comments from each woman concerning her particular phrases. I present the quotations, since these summarise some of the participants' verbalisation of the spiritual in their lived experience of art-making:

Wailin: *The art isn't the most important thing in my life. My faith is the most important thing in my life and these* [indicates sketches for art works in her journal] *are just things that trickle in or flow out* (Phase 2, 19.12.07).

Cheri: *Because you're transcending, you're in the spirit realm... and the way your body is moving... there's a physical response and there's a metaphysical response* (Phase 3, 15.3.08).

Ruth: *I just see my pieces as quite healing... well I hope they are* (Phase 2, 12.3.08).

stefanie: *I've often had a problem... that I feel, when people get to see work, that actually they're looking at the death of the process. To me, there's no process left and they buy a dead thing* (Phase 2, 20.12.07).

While different from the others, I believed that stefanie was referring to the living nature of art-making, something that transcends the physical world and the mind-body experience of the art-maker.

Finally, I included three photographs of my dance *If God, then...* with excerpts from my dance-making journal:

Debbie: *i) As I work to align and free my body, the same thing is happening to my soul and spirit and my conscious mind catches up.*

ii) ... the expression, growth, integration of the spirit through the embodied lived experience of dance.

iii) Body of sound and light... It seems to be that, when I most fully express my spirituality in dance, this spirituality becomes accessible to others as they watch and kinaesthetically identify with me (5.7.07).

Like the other art-makers, I see my spiritual life as more than, bigger than, a simple mind-body experience; the unseen but felt worlds of soul and spirit communicate with my body and mind and, apparently, with those who watch.

During our conversations, other participants also spontaneously referred to the spiritual. For example, Andrea:

I do *feel a need to be part of something bigger... that I have something to give to that something* (Phase 4, 31.3.08, Andrea's emphasis).

Andrea's comment mirrors those of the other artists; all communicated a sense of wishing to enrich others, to connect spiritually with people, rather than simply fulfilling their own need to create.

As discussed in Chapters 2 and 3, spirituality is included as an important part of many feminists' beliefs, feminist ways of knowing, reflective practice and adult education. In feminist writing, the pre-eminence of the spiritual is most clearly articulated in the literature of feminist spirituality; for example, the works of Althaus-Reid (2004), King (1989), Kyung (1990), Moltman-Wendel (1994) and Slee (2004). Spirituality and culture are seen as inseparable; spirituality is experienced in and through culture and culture is experienced by most peoples in spiritual terms (e.g., Chittister, 1998; Estés, 1992; Pere, 1982, 1988; Smith, 1999; Te Awekotuku, 1991; Yates-Smith, 1997). Some western writers also include the inseparability of the arts and spirituality (e.g., Ferguson, 1996; Moltman-Wendel, 1994; Roth, 1997).

However, spirituality is an integral part of the lived experience of Māori (Bishop, 2005, 2008; Durie, 1996; Drummond & Va'ai-Wells, 2004; Jackson, 1988; Kana & Tamatea, 2006; Pere, 1982, 1988; 1994; Puketapu-Hetet, 1986; Smith, 1999, 2005; Te Awekotuku, 1991; Yates-Smith, 1998). As members of a colonised culture, many Māori strive for tino rangatiratanga (self-determination) and the right to continue to belong to particular iwi (Māori people, tribal group(s), whenua (land of their ancestors in Aotearoa New Zealand), marae

(meeting place), reo (the Māori language) and whānau (family); all these aspects are seen as spiritual. In addition, in a Māori worldview and kaupapa Māori approach to research, art and the spiritual are also always seen as being connected:

> Taha Wairua, the way of the spirit in matters Māori, permeates our world so profoundly that to isolate and analyze it is almost like threatening the very fabric itself. **Spirituality and art-making** have formed an integral part of the Māori world view from ancient times to the present day. (Te Awekotuku, 1991, p. 135, bold print added)

For most of the participants, myself included, the spiritual was present throughout our conversations and in my reflective journal. Our experiences of the spiritual often hovered in the silences, as well as in words, gestures, actions and art-making. Most participants expressed spirituality as a normal part of everyday life. Some expressed spirituality in terms of specific religions such as Christianity, Mormonism or a sense of being in communion with and influenced by a universal spiritual force. Some participants talked of praying (Cheri, Debbie, Hinerehua, Rowena, Ruth, Vyonna, Wailin) or of having an intuitive sense, perceived as spiritual, that concerned personal safety or how the people who were close to them were feeling (Cheri, Rowena). This normal part of everyday life was described as a spiritual aspect interweaving with Māori culture (Cheri, Hana, Hinerehua, Ruth, Vyonna), family (all participants) and values, life and death (all participants). While the participants who identified themselves as Māori had a unique sense of whakapapa (ancestors and history) and its vital importance in their lives and art-making, the non-Māori participants also expressed, in various ways, a connection between their art-making and their own ancestors and history, often in terms of spirituality.

Finally, the participants interwove spirituality with art-making in such areas as inspiration (Debbie, stefanie, Wailin), creativity ([all participants) and a desire to serve or inspire others through art-making (Andrea, Debbie, Hinerehua, Ruth). A number also spoke of spirituality in relation to customs and practices surrounding art-making (Cheri, Hana, Ruth, Vyonna). For example, Ruth included references to prayer and the spiritual as normal elements of her gathering of materials for weaving. For instance, Ruth's received knowledge on how and when to cut flax included spiritual influences of prayer, respect for nature and the spiritual essence of earth and plants. Ruth also mentioned that her approach to gathering feathers from dead birds involved asking permission of the spirits of the

dead birds, taking the feathers with respect and then burying the birds with an attitude of reverence in a particular area in her garden. Finally, as seen above in the poster quotation (Bright, 2008), Ruth undertook her art-making with a sense of spiritual connection with the earth from which the materials came and with the people who would receive or buy her art.

I have focused briefly in the above sections on the areas of gender, culture and spirituality as key areas of relevance in this thesis concerning a feminist participatory approach to reflective practice in art-making. However, gender, culture and spirituality are just three of the many aspects of wider lived experience which impacted on the 10 participants in their art-making. Embedded in gender and culture are many other relevant aspects such as sexuality and the experiential, embodied, relational, emotional, spiritual, geographic, ecological, socio-political, religio-cultural and socio-biographical (Kyung, 1990). All aspects of wider lived experience such as these are important and interwoven with gender and culture but it is beyond the scope of this thesis to cover all areas in detail. Nevertheless, as indicated earlier in this chapter, multiple ways of knowing are common to many areas of wider lived experience. While the examples included in this chapter show that the participants could be highly articulate concerning a range of issues, there remained much that was non-verbal, non-verbalisable and/or evident in art-making. The non-verbal aspects were often apparent in spaces between words, facial expressions, gestures and other forms of body language. Thus, silence, collaborative, experiential, practical, propositional, relational, reflective, cultural, spiritual and indigenous ways of knowing, as described in Chapter 2, were all present, although not spoken of directly. For instance, silence was manifest when I chose to listen respectfully or when a participant paused to listen to me and to reflect and make decisions about what she wished to say next. Collaborative knowing occurred as a participant and I conversed together and came to collective understandings about the subject of our conversation. Experiential knowing was evident as a participant re-lived aspects of her history while conversing with me. Practical knowing appeared in the overlap between production aspects of art-making and issues of gender, culture and spirituality. Relational knowing was operating as we related with each other and as the participant remembered and spoke of her own areas of relational knowing. Finally, cultural, spiritual and indigenous ways of knowing were evident in a number of the examples presented above but also at other times. As researcher/co-participant, I used my own

received, subjective, procedural, constructed, embodied, experiential, cultural and spiritual ways of knowing in order to sense what was being said and some of what was not being said by the other participants. In addition, I used writing as a way of knowing in my reflective journal and in my transcripts of the conversations with the other participants; these transcripts in turn became journal entries for the other participants. Embodied and presentational ways of knowing are discussed in more detail in later chapters and the spiritual and spiritual ways of knowing are present and interwoven with all of the areas discussed in this thesis. However, for the art-makers in the study, these and the other ways of knowing were all present in our conversations on aspects of wider lived experience which informed our art-making.

Chapter Summary

The question of this chapter was how do art-makers communicate production aspects and wider lived experiences that inform their art during the processes of reflective practice in art-making. Since production aspects and wider lived experience both inform art-making, it is possible to integrate the two areas as one question. However, given the breadth of production aspects and of gender, culture, the spiritual and other areas of lived experience, a response to the question is complex. Since the theoretical framework of this thesis—feminist, participatory and kaupapa Māori methodologies together with reflective practice and art-making—is also complex, I summarise the reponses to the question through three findings.

The first finding is that art-makers experience production aspects as parts of their art-making that have become so familiar that they do not need to be emphasised in the processes of reflective practice, as facilitated by another art-maker. Yet production aspects are evident in conversation. In the study, these aspects were communicated naturally during the course of our conversations and were evidence of received, subjective, procedural, constructive, practical, propositional, experiential, cultural and spiritual ways of knowing. However, the same could be said concerning issues of wider lived experience such as gender and culture. As they participated with me in the research, these art-makers made individual decisions concerning which aspects of their lived experience they viewed as relevant to the conversations with me. I did not ask specifically for detail of production aspects. Therefore, the participants were free to choose what they would talk about concerning these aspects. However, I did ask questions

concerning gender and culture; I sensed that these too might be considered familiar and not needing to be explained. Having asked a question, I then allowed each woman to think and respond in the way that she wished. I knew that she would edit and select what she felt able, safe and confident to share and what she thought I would deem relevant to the study. Thus, because I took a predominantly active listening role and allowed the other participants to choose what they would share, the conversations between individual participants and myself demonstrated characteristics of feminist participatory research.

The second theme arising out of the question concerns the more technical and practical aspects of a particular area of art-making. While some of these areas were hinted at and, perhaps, enlarged on after an individual art-maker had sensed my level of understanding, her communication was more likely to be recorded through reflective journal writing and/or technical notes and drawings. However, it is probable that these technical and practical aspects would have been discussed with people in a similar area of art-making, since these other art-makers would better understand such matters and be able to contribute in a relevant manner. In a similar manner, the women adjusted their speaking concerning the impact of their gender and culture in their area of art-making as they sensed my level of awareness and depth of understanding. As I would adjust my own sharing in similar circumstances according to my judgement of whether the listener was likely to empathise or not, so they adjusted their level of sharing. Thus, in the context of the study, the women were free to choose the aspects about which they would speak, both in terms of technical and practical aspects of their art-making, and issues of gender and culture in their wider lived experience. As a feminist researcher/co-participant, I accepted that the women would edit and adjust what they spoke of while we participated together in seeking benefit for both of us.

The third finding addresses the issue that the participants, while apparently solo art-makers, were seldom alone. These art-maker participants did not perceive and communicate the production aspects or aspects of their wider lived experience informing their art without showing awareness of and reference to the people who, in various ways, assisted them in achieving their art-making. This sense of interdependence between an art-maker and the people around her, as expressed through the processes of reflective practice, is consistent with the concepts of the feminist participatory worldview of this thesis. A feminist approach focuses on women and their lived experience while feminist

participatory research focuses on women participating together to bring about change, in whatever area(s) such change is perceived to be needed. Indigenous methodologies recognise the interrelationships between people and their environment; in this case, kaupapa Māori methodologies, emphasise the history, culture and ongoing role of Māori in Aotearoa New Zealand. The interweaving of relationships, as expressed through feminist participatory research, is then mirrored in the relationship between the researcher and researched, viewed as co-participants. These co-participants each have had a role in deciding what is important, worthy of research and beneficial (Bishop, 2005, 2008; Denzin et al., 2008; Heron & Reason, 1997; Kana & Tamatea, 2006; Reason & Bradbury, 2001/2006, 2008; Smith, 1999, 2005).

Chapter 6 Creativity

Introduction

In Chapter 5, I discussed how art-makers communicated aspects of production and wider lived experience, particularly how gender, culture and spirituality informed their art during the processes of reflective practice.

In this chapter, I focus on reflective practice in art-making as a means of further developing creativity. I approach this topic through focus questions 2 and 3 (Chapter 4):

> 2. How does reflective practice increase understanding of creativity and creative processes in art-making?
>
> 3. How does use of images assist creativity in ongoing reflective practice in dance-making?

Discussion concerning these two focus questions is based around the philosophical framework of a feminist participatory worldview (Chapter 2) and the literature of creativity, creative processes of art-making and visual images (Chapter 3). This discussion is interwoven throughout the presentation of findings; such an interweaving is congruent with the interwoven nature of the three worldviews on which this thesis is based.

The multiple ways of knowing of a feminist participatory approach to research mean that I need not limit the study of creativity to the rational/cognitive product-based and problem-solving approaches of propositional knowing discussed by western theorists such as Csikszentmihalyi (1996), Gardner (1993, 2004, 2006) and Kaufman and Baer (2005). Instead, I am also able to draw on non-rational, non-verbal and non-verbalisable elements in such ways of knowing as cultural, embodied, experiential, practical, presentational and spiritual. By presenting the findings and discussion of this chapter through both words and images, I signal that understanding of creativity and creative processes cannot be achieved through words alone. Inclusion of the non-rational, non-verbal and non-verbalisable ways of knowing acknowledges that the other participants and I may have employed these ways of knowing *prior* to being able to articulate aspects of our creative processes during the processes of reflective practice in art-making. Alternatively, we may have found ourselves unable to articulate such aspects as

creative process *except* through cultural, embodied, experiential, practical, presentational or spiritual ways of knowing. Therefore, in this chapter, I articulate findings and discussion verbally where possible, through summaries of findings and transcription/journal entry excerpts. However, I also present drawings, photographs and video recordings from both my own and other participants' work to illustrate or represent aspects of creativity and creative process. In addition, on the DVD accompanying this thesis, I present a recording of my dance *If God, then...* and refer to this video in the second section of this chapter.

In responding to the first question addressed in this chapter, I focus on contributions by all 10 participants. For the second question, I limit my discussion to my own experiences in ongoing reflective practice in dance-making. The main reason for this differentiation is that, in the study, I set out specifically to explore the development of creativity through the use of visual images during ongoing reflective practice in my own dance-making because I viewed this area as a gap in my earlier study of reflective practice in dance-making (Bright, 2005a, 2005b). However, while I encouraged each woman to tell me about her own creative processes, creativity and use of images in the development of creativity were not highlighted as specific areas of focus for their experience of reflective practice in art-making. In taking a feminist participatory approach to the study of reflective practice in art-making, my role was as co-participant and facilitator of the reflective practice of the other participants. In practice this meant that I asked few questions; rather, the participants were self-determining in what they wanted to talk about during our conversations. Our conversations included the participants' lived experience of creative processes and, thereby, increased *my* understanding of creativity, creative processes and use of visual images to enhance creativity during the ongoing processes of reflective practice in dance-making. The *other* nine participants may also have experienced increases in understanding in these areas, but I did not ask them to comment specifically.

Therefore, in the first section of this chapter, I present examples of creativity and creative processes referred to by the other nine participants during our conversations; I also present examples from my own reflective journal. In the first section, I also choose to use the present tense, where possible; this is in order to emphasise the dynamic creativity of the lived experience of reflective practice in art-making of the 10 participants. In the second section, I focus on my own experience and reflective journal in the discussion of visual images as a means of

assisting creativity during the processes of ongoing reflective practice in dance-making.

Creativity and creative processes

In this section, I represent the findings of my investigation into the question, how does reflective practice increase understanding of creativity and creative processes in art-making. In order to address this question, I present findings from the study and discuss them in relation to Balkin's (1990) creative process and other aspects of creative process in art-making as discussed in Chapter 3. Balkin's (1990) creative process involves the stages of preparation, incubation, illumination, verification and the 're'factor (rethinking, refining, reprocessing, etc.). However, while I endeavour to present Balkin's (1990) creative process, the ways in which the participants in this study describe their creative processes cannot be neatly categorised into the clear steps proposed by Balkin (1990). The participants in this study highlighted certain moments and activities of their own creative processes and appeared to see these as repeated, circular and interwoven aspects of their art-making, rather than as a systematic approach. Their art-making is interwoven with their whole lived experience, rather than being an isolated, and isolatable and clearly definable process. Therefore, in the findings, I focus on key moments and themes of creative process, as described by the participants, suggesting points at which they might intersect with Balkin's (1990) approach and also ways in which they differ. I also discuss the findings in relation to other aspects of creativity and creative process in art-making, as presented in Chapter 3, and in light of the feminist participatory worldview within which this thesis is based.

I have grouped the findings and discussion of the first section of this chapter under the titles *preferring, gathering, selecting, finding quiet spaces, laying creative work aside* and *ritual, prayer and meditation.* By placing ritual, prayer and meditation last in this section, I signal not that this is the least important area but that this aspect undergirds the rest, given the interwoven nature of creativity, spirituality, culture and other areas of lived experience for most of the art-makers in this study. In addition, by using titles drawn from the participants' words expressed in the continuous tense, I indicate both the ongoing nature of the creative processes for these art-makers and the

interweaving of their art-making with other aspects of their daily lived experience.

As indicated in Chapter 4, participants were encouraged to keep a reflective journal or notes during their art-making experience (Phase 1). A number of the participants were able to maintain reflective journals and used these journals as their starting point for the first and possibly subsequent conversations (Phases 2, 3, 4). Some participants brought a journal or a record of their art-making projects in note form to our first conversation, while others simply recounted their remembered experiences. However, for our conversations for Phases 3 and 4 of the processes of reflective practice, all had access to transcriptions of previous conversations; these transcriptions represented reflective journal entries for those conversations. Both the participants' own reflective journals and the journal entries transcribed from our conversations were important in the identification of individual creative processes in this chapter.

Preferring

While all of the following sections involve preference, it is useful to identify the specific areas of themes and/or styles preferred by the participants, as a background to the ensuing discussions. All of the women identify areas of preference within their particular domain of art-making; Kaufman and Baer (2005) note that skills and preferences can be specific to a particular domain within a wider field of art-making. The following are examples of the preferences expressed by the women in this study.

While most of the participants describe intuitive approaches to the areas discussed later in this section, they generally express their preferences in terms of style within their field of art-making. For example, Rowena states her preference for balance and symmetry rather than a random placement of materials in quilt design. Rowena chooses to follow this particular style regardless of the views of her peers. Rowena's quilt-making preference is based on her preference for visual symmetry.

stefanie articulates her preferences in style in terms of philosophical matters communicated through visual contrasts in the natural and manufactured worlds. In her journal and in her conversation, stefanie explores her philosophical interests and how these might be communicated creatively in her

art-making. She is interested in the spaces between people and between objects, life stories behind and around her photographs, the stillness of a photograph and the shifting nature of reality:

> stefanie:…*shifts between the concrete and the fundamental shift between air and light. All those sensibilities that actually are never static. They're always in a state of flux and that's sort of what interests me. Which is why a photo's interesting. Because it stills that flux. It stills the movement, yet it's inherent in it. And we take our…own conditioning and story-telling into assuming what it was outside of the boundaries of the image; you know, what happened before, what happened after. So we start to create… this interior assumption of our own narrative and we actually create a world that that piece may have been a moment of… I find it sort of magical.* (Phase 2)

On the other hand, Wailin is reluctant to identify preferred themes and/or styles. Perhaps the reason for her reluctance lies in the diversity of her art-making interests and the length of time during which she has been an art-maker. However, Wailin does identify her interest in people and watching people; she maintains that she makes her art works as a result of her observations:

> Wailin: *I suppose I'm an observer of life. I watch myself first, my own thoughts and feelings, my own motives. And then, because I watch my own, I watch others. And in relation maybe to a conversation that we might have… ideas come to me through watching, through observing…I couldn't ever imagine not being interested in humanity…* (Phase 4)

Wailin's preference for people is echoed in her various pottery figures, the many people in her paintings and her frequent references to other people in our conversations. However, when referring to her reasons for creating art works, Wailin explains that she is not trying to change others and she is not expressing any deep emotions. Although Wailin is overt about her spirituality in other parts of our conversations, her concern is more with changing herself and being happy in her art-making:

> Wailin: *I also am not here to change anybody. But I am here to change myself, which I think is the major thing to learn…it teaches*

me more about myself, what I'm doing and about the people around
me…a lot of people say that…they're painting their feelings and
depth and things like that. But I'm just happy painting what I
remember, what I know. And I'm quite happy when I'm painting. I'm
quite happy when I'm potting. I'm not in it for any depth. (Phase 4)

Thus, Wailin prefers to focus on her own change rather than suggesting change to others.

On the other hand, Andrea does express a desire to make a difference through her art-making. Andrea believes that she has something to give in her art-making. While she maintains that she struggles at times over the value of art-making compared with, for instance, the medical profession who deal with *life and death in terms of a betterment* (Phase 4), nevertheless, Andrea wants to enrich other people through her art-making.

Like Wailin, Cheri prefers people as the focus of her art-making and like stefanie, Cheri is interested in the stories behind her photographs – what has just happened before the photograph was taken and what happened afterwards. Cheri is passionately interested in the lives of those she photographs. As mentioned in Chapter 5, one section of Cheri's 2007 photographic exhibition concerns old people watching Māori hikoi. Another section of this exhibition is a series of photographs of relaxed young people moving around the grounds of a Polynesian festival.

In a similar manner, Hana, Ruth, Hinerehua and Vyonna also speak of their preferred areas of art-making. Hana, while learning the range of styles and uses of traditional Māori weaving, notes her preference for weaving with fine thread in *very bright vibrant colours* (Phase 2). Hana also likes to try less traditional approaches to finish and neatness in weaving; for example, she speaks of making a big kete whose design includes *having bits and pieces hanging out in unexpected places* (Phase 2). Ruth prefers to use only natural materials such as flax and she likes to dye her materials using colours she finds in nature like red, purple, blue and green. Both Hinerehua and Vyonna prefer to explore te reo Māori and the understandings of their indigenous culture in their

song-writing. In addition, Vyonna prefers to focus on *commercial Māori music* rather than *mainstream*[84] (Phase 2).

Finally, I state through my journal and my dance-making my preference for a contemporary dance style. My style, in common with that of many other contemporary dancers in Aotearoa New Zealand, is influenced by Euro-American contemporary dance, includes a mixture of dance from a range of other cultures and is particularly influenced by Māori and Polynesian dance.

This aspect of preferring can be related to Kaufman and Baer's (2005b) "microdomain-specific motivation" (p. 326), referred to in Chapter 3. Microdomains are specialised sub-groups within a specific domain of art-making; all of the domains together comprise the field of creative endeavour (Kaufman & Baer, 2005). Diversities are required within microdomains in terms of intelligence, motivation, knowledge and skills and a specific arts-fostering environment. The various attributes and approaches required for microdomains mean that creative process becomes complex and varied and, therefore, may not conform to the stages of a process such as Balkin's (1990). Hence, while the participants were able to clearly articulate their microdomain preferences, their interweaving of rational, intuitive, non-verbal and non-verbalisable ways of knowing during their creative processes provide some insight into the complexity of this area for these female art-makers. This complexity is further illustrated in the following sections.

Gathering

The first area of creative process mentioned by a number of the participants is that of gathering. Their gathering includes likely resources such as fibres, plants, feathers, fabrics, concepts, shapes, textures, colours, music, sounds, words, and/or movement ideas.

Gathering as part of creative process is one area that photographer and painter stefanie wrote and spoke of. During our conversation, she reads from her journal and talks about what she gathers:

> *"On reflection, my gathering is done with almost the native sensibility of a magpie. Reading this little bit, seeing this sort of colour on a billboard, listening to certain music, getting the artist's*

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[84] Here Vyonna refers to the alternative stream of Māori commercial music that is flourishing in contexts of Māori radio, television, internet sites and social gatherings. She contrasts this with the mainstream of commercial music associated with Pākehā contexts.

name, piece by piece, assorting and accumulating a patchwork of

moments. Interstices of my world as I am in it." (Phase 2) [85]

Like stefanie, Ruth, Wailin, Hinerehua, Cheri, Vyonna, Rowena and I all speak of collecting things that interest us and could be used in our art-making. At her home, Ruth maintains several books including her "Good Ideas Book". Cheri fills notebooks with drawings and visual ideas. Wailin keeps separate journals for writing and drawing, sketching and painting. Hinerehua fills notebooks with verbal ideas for songs and poetry, noting phrases of interest that she hears or reads. Vyonna collects details of her memories and motivations for songs in an electronic journal; she notes its usefulness for her but, particularly, as a heritage for her children.

Rowena speaks often of her gathering. In her home, Rowena opens and displays for me her cupboards, shelves and drawers full of well organised materials (See Photograph 1 in this chapter and clips in video montage, Chapter 7). She shows me her huge collection of fabrics, beads, jewellery and other decorative materials that she believes might be useful for future quilts and other fabric arts. Rowena also writes notes and drawings of her ideas and pins small swatches of fabric into her journals. Rowena echoes stefanie's *native sense of a magpie* as she speaks of how much she has collected, her difficulties in remembering what is in her store of materials and the challenge of keeping her many items tidy. Nevertheless, Rowena indicates through her words, gestures and expressions of passion that she enjoys visiting shops, second-hand shops, sales stalls and garage sales in the expectation that she might find fabrics and decorative elements such as jewelry, which could, potentially, be used in fabric art projects. Rowena clearly enjoys having many items to choose from.

Finally, as a dance-maker, I gather many items such as pictures, drawings, poems, concepts, words or movement ideas witnessed or danced. Such movement ideas may be witnessed in my everyday life through other people, animals, plants, trees, wind, fire, water or inanimate objects such as bicycles and cars. I may notice movements that occur through the whole body or individual body parts or as gestures, shapes or pathways made in and through space. I may also gain movement ideas from interactions between living beings

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[85] In the excerpts from stefanie's Phase 2 conversation in this section, reading aloud and spontaneous speaking are differentiated by use of speech marks.

and inanimate objects such watching a dog chase and fetch a ball or a child lift a spoonful of food from plate to mouth.

Photograph 1: *Rowena and some of the things she has gathered*
[From video recorded in Rowena's home by Debbie Bright]

The practice of gathering indicated by the art-makers in this study could be viewed as similar to that of Balkin's (1990) preparation stage. However, while Balkin's (1990) creative process is focused on an end product—the creative product, the gathering is seen by these female art-makers as part of an ongoing process which is part of their wider lived experience: *(i)nterstices of my world as I am in it* (stefanie, Phase 2). Thus, while most of the art-makers speak of their gathering, this collecting is based on items that interest them, not on the certainty of using them in any future project(s). Gathering is viewed as an ongoing activity, independent of the progress of any particular art-making project. The women gather resources that might be useful for their art-making without the need to see each object or idea in terms of a specific project. Thus, rather than fitting exactly with Balkin's (1990) preparation phase, the gathering activities of the 10 female art-makers in this study points to a feminist approach to the interconnectedness of lived experience—aspects of their art-making do not occur in isolation from the rest of life. Their gathering is not an isolated, focused and cognitively-based activity. The women experience an interweaving of cultural, embodied, experiential, practical, presentational and spiritual ways of knowing in their gathering. This interweaving of ways of knowing is

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consistent with a feminist participatory worldview and will continue to be seen in the following aspects of creative process.

Selecting

The second aspect of creative process spoken of by the participants is selecting. While a number of the women talk of gathering many items, often with no particular art-making project in mind, they indicate a more direct approach to selecting materials, ideas or concepts for a specific art-making project. At least three different approaches are indicated. These approaches include making individual choices through a combination of rational and intuitive senses, through the intuitive sense alone and making individual choices but seeking feedback and confirmation from a knowledgeable and respected other.

First, stefanie maintains that she experiences tension between the intuitive and rational; between gathering and selecting items and photographic techniques for specific projects. In the following excerpt, stefanie pauses, reflects and continues to read and speak about the intuitive nature of her gathering in contrast to her cognitive conceptual approach to art-making:

> stefanie:...*But then I was looking at "I'm always considering my artistic practice to be based on a conceptual rigour."…and I'm actually quite an intuitive gatherer but that's not how I actually assimilate things into art work. "However, this is not the place I begin from. It's rather instinctive and with the true sense of the haptic experiencing through touch, sight and sound, collecting the collectable, and then assembling these seemingly random stills in the clinical environment of the studio. Indeed my 'art head' after the event." And then I thought: "Art head came to me because it's like my filter system where the process of sifting through in threads of collected writings, readings, findings, sketches get washed and cleaned and prepped ready for translating into a visual piece or series that investigates a convention or conceptual framework that I am wanting to explore.. It's quite a physical, just in the world, intuitive type of connecting but then it needs to get translated and that's very much a head process for me and I don't come from much of a spontaneous or intuitive realm when I'm actually starting to piece my collectables together."* (Phase 2)

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While stefanie sees her experience of collecting as *instinctive* and *haptic*, she focuses on cognitive conceptual frameworks for her photographs when arranging materials for a photograph. stefanie's propositional way of knowing is evident in her journal reflections as she recognises and articulates the tension[86]. stefanie switches from an intuitive to a product-focused rational approach as she selects materials for the composition of a photograph. She speaks of needing to control her intuitive sense when she takes photographs because of *the mechanical exactness* of camera-use. stefanie expresses passion concerning *the magic of chemistry and light and dark* as she develops her work in a darkroom (Phase 4).

As stefanie undertakes her art-making, she moves between her intuitive and rational senses in a similar way to that required of musicians in a modern technological environment (Leman, 2005). Leman (2005) describes these two approaches to musical composition as romantic and rationalist (See Chapter 3). Leman applies romantic and rationalist approaches in terms of the intuitive creative sense and the technical use of computer technology. stefanie's art-making more resembles Leman's (2005) approach, rather than Balkin's (2005) creative process.

While stefanie applies both intuitive and rational approaches to art-making, Rowena appears to rely a lot on her intuitive sense of what looks and feels right to her as she develops the layout of a quilt. Rowena speaks of laying blocks (completed fabric motifs) out on the floor to decide how she wants to complete the quilt. In a particular project, she has been encouraged by other quilters to place colours, textures and patterns in a random manner. But Rowena is not satisfied with how the quilt looks:

> Rowena [pointing to a photograph of the quilt]: *I laid all these blocks out on the floor…And I was in and out of the room…and moving things around…it just wasn't going to happen for me… I could not do it. So I unpicked every block…really frustrating because you damage the fabric.* (Phase 2)

For Rowena, the development of an art work is based on an intuitive, internalised sense of what works: *it's kind of like just listen to yourself and follow your gut…If it's not right, it's not right, it just doesn't feel right* (Phase

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[86] Later in the Phase 2 conversation, stefanie speaks of the themes in photography that interest her most; her preferences and interest are clearly articulated.

2). In her decisions regarding development of a specific art work, Rowena is employing non-rational, non-verbal and non-verbalisable ways of knowing present in the cultural, embodied, experiential, practical, presentational and spiritual and does not appear to follow the more rational approach of Balkin's (1990) creative process.

On the other hand, Cheri employs non-rational, non-verbal and non-verbalisable senses as she selects particular photographs of Māori elders but also seeks advice from a knowledgeable and respected other. Cheri attempts to articulate her selection from the 400 photographs available by noticing how the old people in the photographs 'speak' to her (Chapter 5). For Cheri, the less verbal ways of knowing such as the cultural, embodied, experiential, presentational and spiritual are evident in her selecting. Her cultural, embodied, experiential, presentational and spiritual senses guide her choices. However, in addition, she does not make her decision alone. Cheri seeks out a knowledgeable elder to view her photographs, hear how she plans to display them and then to give feedback and permission concerning her desire to display photographs of respected old people, some of whom had already died. Cheri's blending of personal creativity and deference to her culture is similar to those discussed by Puketapu-Hetet (1989) regarding Māori weaving (Chapter 3). For instance, Puketapu-Hetet (1989) emphasises the socio-cultural context of weaving and the respect for elders and culture associated with learning and replicating existing patterns, while noting that individual innovation is encouraged.

Thus, stefanie, Rowena and Cheri approach their selecting of materials for their final art work(s) in various ways. However, it could be argued that each of these three women is influenced by her own cultural ways of knowing. stefanie and Rowena, in keeping with their western cultural backgrounds, make decisions as individuals regarding their art-making. Similarly, in keeping with her Māori cultural roots, Cheri prefers not to make decisions without reference to knowledgeable and respected elders. There are ways in which such an argument could be considered justified, given that women such as stefanie and Rowena identify their cultural roots as western and Cheri, as non-western, indigenous Māori. Yet, this stance is challenged by a feminist participatory worldview since this worldview interweaves all of the concerns of feminism and of a participatory worldview. Feminism foregrounds gender and marginalised females and males, challenges dualisms and maintains

a fundamental belief in the lived experience of interconnectedness. However, a participatory worldview complements feminism by emphasising a participatory approach to research based on the co-creation of knowledge and the interconnectedness of all in the created world and the cosmos (See Chapter 2). Consistent with a feminist participatory worldview, during our conversations, stefanie and Rowena emphasise their connectedness with others while Cheri's sense of self leaves me in no doubt that she would be capable of making decisions alone if this were appropriate and/or necessary.

Finding quiet spaces

The third aspect of creative process, finding quiet spaces, is mentioned by several of the art-maker participants (Kaufman & Baer, 2005). The women in this study are all busy people with numerous responsibilities apart from their art-making. During the study, this busy-ness is evident in such challenges as negotiating times and places for our conversations, postponements and interruptions within our conversations and the many activities, responsibilities and commitments mentioned by the women as we converse.

Thus, all of us have to manage the creative processes of our art-making in the spaces between other responsibilities. As Cheri remarks, *Changes in work, changes in lives really interfere with your creative process* (Phase 2). We all need to be creative about how and when we can undertake our art-making (Lubart, 1999). Ruth, Cheri and Vyonna speak of working best at night when it is quiet and they are free from the distractions of family and daily life; Vyonna and Cheri both say they find 2am a very productive time in their art-making. Cheri and stefanie speak of enjoying being in a photographic dark room where it is quiet and they can work alone; both speak of missing this hands-on time of solitude in digital photography. Wailin speaks of reflecting on how to achieve particular creative solutions to problems early in the morning. As a dance-maker, I also find that I work best when I have time alone in the quiet of a dance studio. This quiet space allows me ample room to dance but also to vocalise my thoughts. For example, in my journal, I record a time when I am asked if I am willing to share the dance studio space so that other dancers can rehearse and use their music. At this particular point in my dance-making process I am feeling the pressure of an immanent performance and I have not yet finished choreographing the dance work. I comment in my journal: *26 July*

2007: I said, 'No' – just couldn't get this (dance) *finished for next week if distracted by this. I need silence to be able to talk to myself.* This journal excerpt reminds me that I often talk aloud to myself as I choreograph and also as I write. Vocalisation of my thoughts appears to be a necessary part of my own creative process but with others in the room I am too self-consciousness to do this. In addition, my awareness of others' needs means that I do not wish to distract them from their work by thinking aloud. Like the other participants, I have need for solitude, for quiet spaces in which to achieve my art-making (Piirto, 2005).

Like some poets (Piirto, 2005) and fiction writers (Perry, 2005), finding quiet spaces is an essential part of the creative process for the art-makers in this study. Such a need does not appear to be part of Balkin's (1990) process. It is possible that, unlike the women in this study, art-makers studied by theorists such as Balkin (1990), Csikszentmihalyi (1996) and Gardner (1993, 2004, 2006) have designated times and spaces for their creative activities in ways that are not possible for the female art-makers in this study. In this aspect of creative process, a feminist approach to research highlights the lived experience of female art-makers.

Laying creative work aside

However, the next aspect of creative process, laying creative work aside, can be aligned somewhat with Balkin's (1990) creative process, particularly Balkin's incubation and 're' stages. Vyonna, Ruth, Hana, stefanie and I all note our need to put our work away. For example:

> stefanie*: I'll do something and then let it sit for a bit, go back and (reconsider)... the problem... sometimes, with work, is that I don't like the way I've first done it... Or sometimes there would be more added to it and other times it doesn't feel quite as important as it did that day for me. But...I like the fluidity of coming back on things.* (Phase 4)

This excerpt takes place in the context of our conversation concerning the worth of the repeated phases of reflection in an approach to reflective practice in art-making (Bright, 2008). stefanie draws an important comparison between laying creative work aside and the repeated reflection of reflective practice. stefanie emphasises our need as art-makers to allow time for reflective practice and also for the detail of our creative projects to incubate in our minds and bodies. The idea of putting art work aside or resting is also consistent with other literature of

creativity including dance, fiction-writing, acting, music, poetry and Māori arts (Csikszentmihalyi, 1996; Janesick, 2004; Kaufman & Bauer, 2005; Puketapu-Hetet, 1989). The resting time appears to be a necessary pause in the flow of creativity for many art-makers (Csikszentmihalyi, 1996; Janesick, 2001; Perry, 2005; Piirto, 2005).

However, in a similar manner to the way some writers associate the creative with the spiritual, Vyonna speaks of learning about the practice of putting aside creative work from a master weaver and maintains that putting creative work aside is viewed as a spiritual as well as a creative need[87]:

> Vyonna: *So go hard for a few hours, a day or so then pack it away and leave. R. taught me that. R.'s a weaver. The weavers often do things like that. They'll work for so many days or so many hours. And then if nothing's happened they'll pack it away for a day or so. Maybe a week. Bring it out … it's a spiritual thing too.* (Phase 4)

Vyonna's words are echoed in less articulate ways by a number of the participants. In my dance-making, I have a sense of when it is time to leave my active dance-making aside so that my subconscious mind and spirit can keep working on current physical and/or conceptual problems and so that I can pray, meditate and reflect on what exactly it is that I am trying to do. In summary, while Vyonna's, stefanie's and my experiences echo Balkin's (1990) creative process and the processes of reflective practice, Vyonna's excerpt and my experience also illustrate an interweaving between creativity and cultural, embodied, experiential, practical, presentational and spiritual ways of knowing.

Ritual, prayer and meditation

The final area of creative process referred to by the participants concerns the inclusion of ritual, prayer and/or meditation prior to and during periods of art-making (Perry, 2005; Piirto, 2005). While this may have been an important element for most, if not all, of the participants, Ruth, Hinerehua, Wailin, Cheri and Vyonna speak specifically in terms of exercises such as prayer or spiritual rituals. As described in Chapter 5, Ruth's descriptions of cutting and preparation of flax for weaving and how she approaches the gathering of feathers from dead birds are part of the ritual and prayer of her art-making yet are interwoven with

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[87] It must be noted that practitioners, such as Diggeress Te Kanawa (1992), writing of their craft, often focus on what they actually do rather than how they conceptualise or how they lay their work aside.

the cultural and spiritual. Vyonna's references to finding name, whakapapa and whakatauki for her songs can be viewed in a similar light to Ruth's experience. Hinerehua mentions spiritual matters such as praying in the same context as dreams, visions and cultural understandings. In my dance-making, I write of such activities as physical warm up exercises, lying motionless on the floor and walking around the dance studio several times and praying as I prepare physically, emotionally, spiritually and creatively (Morris, 2005; Roth, 1997).

Like other art-makers such as poets, fiction-writers, artists, actors, musicians, weavers and dancers, some of the women in the study have particular rituals or prayers that they undertake before and during their creative processes. The participants' experience includes rituals of walking as described by Piirto (2005) and Morris (2005) and of praying and/or meditating as discussed by Ferguson (1996), Lubart (1999), Pere (1982) and Puketapu-Hetet (1989). While ritual and prayer might appear to be part of Balkin's (1990) first stage of preparation, Balkin refers only to practical and cognitive aspects of creative process. Similarly, while Balkin includes the possibility of an intuitive 'aha' moment in his illumination stage, he makes no mention of the spiritual or ritual, prayer or meditation as part of this stage. Furthermore, ritual, prayer and meditation are seen by writers, such as the above, as important elements of creative process not only at the beginning of a new art-making project but at the start of every session of art-making and even during and at the end of every session. Thus, for some art-makers, ritual, prayer and meditation are constantly interwoven with the actions of art-making. In addition, as mentioned in Chapter 3, Zepke (2003) includes meditation as an element of reflective practice. Thus, the non-rational elements of ritual, prayer and meditation are elements of the creative process and of reflective practice in art-making for the art-makers in this study.

Summary

In the above section, it is clear that, while aspects of Balkin's (1990) stages of creative process are evident in our conversations, most of the participants do not articulate their experience of creative process in such defined ways. While stefanie writes and speaks of journal entries concerning tension between the intuitive and the rational, the others appear to make no such distinctions. On the other hand, we all see our creative processes as inseparable from the lived

experience of our wider lives and draw from cultural, embodied, experiential, practical, presentational and spiritual ways of knowing. Experiences in art-making of preferring, gathering, selecting, finding time, laying creative work aside and ritual, prayer and meditation are seen as no different from other parts of lived experience. In Chapter 5, I discussed the interweaving of gender, culture and spirituality. In this chapter, it has become clear that creativity is also interwoven with gender, culture and spirituality, for most of the art-maker participants in this study.

Visual images

In this section, I address the focus question How does use of images assist creativity in **ongoing** reflective practice in dance-making? As indicated early in this chapter, I limit my discussion to my own experiences in ongoing reflective practice in dance-making.

As a feminist researcher I am able to bring my own subjective interpretations to the visual images of my dance-making and their role in enhancing creativity. Such subjective interpretations are discussed by feminist writers such as Belenky et al. (1986), Goldberger et al. (1996), Hesse-Biber (2007), Reinharz (1992) and Young (2005). According to Belenky et al. (1986) and Goldberger et al. (1996) subjective interpretations are associated with subjective knowing; they are also related to constructed knowing, since my subjective interpretations are formed from both internal and external sources of knowing. Because this thesis is based on a feminist participatory worldview I am also able to take a broader view of images through my own embodied, experiential and presentational ways of knowing (Heron & Reason, 1997, 2001/2006, 2008; Park, 2001/2006). This means that, in this section, the images may include photographs, video recordings and drawings (including drawings from prior to the period of dance-making). In addition, I am able to view the video with a trusted peer and use our collaborative knowing to inform further creative choices. Finally, since the focus question considered in this section concerns ongoing reflective practice in dance-making, I am able to review my understanding of images in my earlier study (Bright, 2005a, 2005b) for evidence of creativity as well as the images of the study on which this thesis is based.

In this section, I present photographs, drawings, journal excerpts and a video recording of the 14 September 2007 performance of my dance *If God,*

then... [see DVD accompanying this thesis; Select "Dance: If God, then…" in the DVD menu (10 minutes approximately)]. While some of the points discussed concern videos of rehearsals and earlier performances, I indicate the dance segment discussed by referring to the time frame and costume in the video recording on the DVD[88].

Since dance is an ephemeral art form which can only be fully experienced in a live dance presentation, visual images of dance can only be representations (Brennan, 1999). I undertook to discover how representation of dance in visual images can be used to enhance creativity during the processes of reflective practice in dance-making. In the earlier study (Bright, 2005a, 2005b) I recognised that, through use of images, I had gained confirmation of my strengths in dance and of the appropriateness of the choreographic choices and changes I had made. While I recognised the short-comings of using two-dimensional images to represent a three-dimensional art form, I added further variation to my dance where I noted that the choreography appeared uninteresting on the video (Brennan, 1999). The major development of this earlier study was the use of images together with dance-making and poetic journal excerpts to form an image narrative as a representation of embodied knowing (Bright, 2005a, 2005b, 2007). However, I also recognised a number of limitations in the sources of my images and the use I made of them during the processes of reflective practice in dance-making. For instance, while I had made use of visual images in the development of my dance, I had been restricted to images of my performances; I had no photographic or video images of my rehearsals. In addition, I found myself resistant to viewing videos of performances until long after the event. I concluded that this unwillingness to review the videos of performances concerned my learning style; as a diverger I was more interested in moving ahead than in looking back[89]. Hence, I recognised that, while I had found images useful, there were additional ways in which I could use images during the processes of ongoing reflective practice in dance-making. Further research was needed to discover how images could be useful in the development of creativity through a) recording images of both rehearsals and performances and b) viewing photographs and

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[88] In the dance *If God, then...* I dance the first section wearing a graduated blue coat, take off the coat and dance the second section in blue pants and top, then take off pants and top to dance the third section in flesh-coloured leotard and tights representing nakedness.
[89] The diverger is one of four learning styles in Kolb's (1985) Learning Styles. In the earlier study (Bright, 2005a) I used Kolb's Learning-style Inventory as an aid to my own reflective practice in dance-making.

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video recordings of rehearsals and performances as soon as possible after the events. I recognised that I could use images more extensively and productively to enhance and develop my own creativity as a dance-maker and to add to further understanding of the creative processes of art-making in general.

Therefore, I undertook increased and intentional use of visual images in order to establish how use of images can assist creativity in ongoing reflective practice in dance-making. To achieve this, I bought my own video recorder and frequently recorded video during my rehearsal sessions by setting the camera and then arranging my dance space so that I would remain in frame as I danced. I also requested video recordings of four performances of my dance work, *If God, then...*, at a church service in Palmerston North (Sunday 5 August 2007), The University of Waikato (Friday 14 and Saturday 15 September 2007) and at the Christian Dance Fellowship of Australia conference in Alice Springs, Australia (Friday 5 October 2007). I undertook to view both rehearsal and performance videos as soon after the dance-making sessions as possible. I also requested photographs of the performances at the University of Waikato and the Alice Springs conference.

My dance-making for both my earlier work (Bright, 2005a, 2005b) and this thesis are focused on creating a particular dance work. Thus, although I emphasise the processes of dance-making and of reflective practice in dance-making, my focus is also on completion of choreography and performance of a dance work in both studies[90]. Therefore, Balkin's (1990) creative process of preparation, incubation, illumination, verification and the 're' factor is relevant to the study of how use of images assists creativity in ongoing reflective practice in dance-making. In addition, judging that images have been used creatively involves such concepts as individual innovation of the art-maker developing "her artistic mind in her own direction" (Puketapu-Hetet, 1989, p. 4), experiencing the world in "novel and original ways" (Csikszentmahalyi, 1996, p. 25) and receiving feedback from respected others[91]. Judging images also concerns awareness of the communities in which the dance work was presented and the dance-maker's own culture, history and spirituality; these areas are discussed by writers such as Foster, (1995, 1996), Goldberger (1996), Hayes

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[90] As stated, images acquired of the earlier dance *Light reflections: A grief embodied* (Bright, 2005) were from performances of the work, rather than from rehearsal; therefore, discussion based on these images concern the final creative product of the dance.
[91] These respected others may or may not fulfill the role of gate-keepers for the particular domain of art-making (Csikszentmahalyi, 1996).

(1993), Moltman-Wendel (1994), Smith-Autard (2004) and Smith (1999) in a range of soio-cultural, historical and spiritual contexts.

During the processes of ongoing reflective practice in dance-making, I discovered six ways in which images can assist creativity:

1. Recordings of rehearsals of dance work enhance the dance-maker's ability to make creative changes in the final dance work

2. Recordings of improvised dance in studio rehearsal or performance allow the dance-maker to identify new movements that can be used in the development of the dance.

3. Photographs of two different moments in the same section of a dance provide affirmation of changes and further understanding of the scope of creative expression being sought by the dance-maker.

4. Viewing images with a trusted peer informs further creative choices by the dance-maker through collaborative knowing.

5. Ongoing reflective practice encourages the dance-maker to review the images of earlier experiences (Bright, 2005a, 2005b) and identify how images have enhanced creativity.

6. Ongoing reflective practice in dance-making can lead to recognition of the role of other visual arts such as drawings in the development of individual creativity in both past and present dance-making experiences.

In the following paragraphs, I present examples of each of these six key points and discuss them in terms of creativity, images and ongoing reflective practice in dance-making.

1. Recording of rehearsals of dance work enhance a dance-maker's ability to make creative changes in the final dance work

In order to illustrate this point, I present two examples of how I used video of rehearsal to enhance the creativity of my dance *If God, then...* Both examples are based on a video of the first section of the dance recorded on 20 August 2007 [The dance section referred to here is the first 2 minutes 50 seconds of the dance work on the DVD]. While I do not include the actual rehearsal video footage, journal excerpts provide evidence of my reflective practice in dance-making based on rehearsal video recordings.

The first example concerns viewing the video, confirming satisfactory choreographic decisions and identifying where changes were needed. I reviewed the rehearsal video immediately after recording and wrote a journal entry which gives brief notes of my thoughts on this section of the dance work in terms of how the choreographed moves looked, whether I needed to change where I was facing and the direction of my movement and whether or not I needed more choreographed material. The following are excerpts of this entry:

> *20 July 2007: Video of first time wearing the coat* (costume for first section). *Final low rond de jambe[92] needs to be with left leg so foot and hands end focused towards centre stage – couldn't see back leg on video so, if using right leg would have to be almost side on. Nice touch to do sudden change of direction. I like the way the coat moves as I dance – need to make more of this. Circle on butt and knees is nice reflection of the initial slow spin on my feet.*

This excerpt contains both technical notes on actual movements (rond de jambe and circle on butt and knees) and comments on the visual effect (sudden change of direction and movement of the coat). As a result of viewing this rehearsal video I was able to make changes that added more variety to the visual and aesthetic interest of the dance work.

The second example is based on the same video recording but refers to how video recording of rehearsals can aid a dancer's memory of choreographic work facilitating further creative development: *23 July 2007: Golly, just as well I videoed on Friday. I've added some but had also forgotten a link until now.* This excerpt highlights two points: 1) if the dancer does not have to spend energy on remembering earlier work, more time and energy is available for creative innovation of that earlier work; 2) in this case, the act of reviewing the video immediately after recording on 20 July aided my memory, so that, without viewing the video a second time, I was able to repeat earlier work, add new creative detail and recall movement missed during the 23 July rehearsal. My comment *Golly, just as well I videoed on Friday* reflects my recognition that Friday's (20 July) video could be available to aid my recall if needed.

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[92] *Rond de jambe* is a French term for the movement of circling one leg while standing on the other leg.

In the two examples, visual images enable me to increase creativity through reflective practice in dance-making by allowing me to more fully explore the range of choreographic techniques presented in the literature (e.g., Blom & Chaplin, 1982; Foster, 1976; Foster, 1986; Hayes, 1993; Smith-Autard, 2004) and the range of possibilities within Hayes' (1993) aesthetic principles of form.

2. Recordings of improvised dance in studio rehearsal or performance allow the dance-maker to identify new movements that can be used in the development of the dance.

One example of use of video of improvised dance as a source of choreographic material is drawn from my 5 August 2007 performance in Palmerston North[93]. At one point in the dance, I forgot the choreography for 2-3 seconds and improvised. By viewing this short section of improvisation I obtained a new movement that I added into the dance [The movement is described in the following journal excerpt and can be seen on the DVD approximately 6 minutes 8 seconds into the dance. It takes place during the second section; costume blue top and pants].

> *13 August 2007: I missed the bit where I blanked out the first time I went through – it was so brief and unobvious* (I did not notice this 2-3 seconds of improvisation the first time I reviewed the video)…*liked the grabbing movement in which I repeatedly and percussively wrapped my arms around and down my body.*

While improvisation can be used as part or all of a performance[94] (McLeod, 2005; Morris, 2005), it is also one way of discovering new movement in the development of set choreography (Barbour et al., 2007; Hayes, 1993; Minton, 1997; Morris, 2005; Smith-Autard, 2004; Vine, 2007), as part of creative process (Morris, 2005) and also as part of practice-based research (Barbour et al., 2007; McLeod, 2005; Vine, 2005). Video of improvisation can provide a source of new movement that could otherwise have been forgotten.

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[93] Another example of my improvisation is presented during the first part of the video montage (see Chapter 7). In this case, improvisation is seen as a way of experiencing embodied knowing.
[94] I frequently perform improvised dance, particularly in the context of the singing in church services.

3. Photographs of two different moments in the same section of a dance provide affirmation of changes and further understanding of the scope of creative expression being sought by the dance-maker.

Photographs 2, 3, 4 and 5 depict different moments in the first and last sequences of the dance. Photographs 2 and 3 remind me of the creative processes involved in developing the opening sequence. They show changes in head and arm positions and

Photograph 2: *Spinning*

[University of Waikato, NZ,
Robert Fear photographer]

Photograph 3: *Singing*

[Alice Springs, Australia,
Lucy Jarasius photographer]

the addition of singing. I had recorded these changes very briefly in my journal:

> *27 August 2007: I really like the perfect verticality of the windmill* (the shape of my arms) *but don't like it just repeated facing forwards. Tomorrow at home I think I'll try adding some variation in to the second and third slow spins – same spin same pace but more variation than previously. I like that. God might be timeless and outside of time but why would God bother doing almost the same thing over and over again in acts of creativity…Today I also added my voice during the first three slow spins when I had the music on. I think this idea occurred to me when I was reading 'Spiritual Pathways' (Thomas, 1996)…If I can time the first note to end shortly before the high*

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> *melody begins in the sound track and pitch my voice to the same note*
> *as the first note in the sound track, it works really well. It's like God*
> *singing the stars into being and the stars responding.*

Photographs 4 and 5 remind me of a number of creative choices. Photograph 4 reminds me of how I worked to justify narratively and choreograph the onstage shedding of my blue top and trousers to reveal flesh-coloured clothing representing nakedness. Photograph 5 reminds me of how, from the first time I began to work on this dance three years earlier, the idea had always been in my mind of ending the dance lying in a foetal position and having silence and then a new-born baby crying.
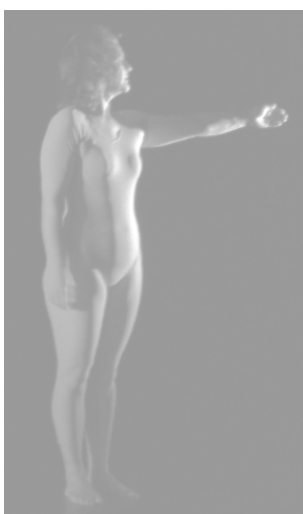
Photograph 4: *Starting point of*

flesh sequence

[University of Waikato,
  Robert Fear photographer]

Photograph 5: *Final pose*

as a new-born baby

[Alice Springs conference,
Lucy Jarasius photographer]

From my earliest attempts at choreographing this dance, I had ideas for both the opening sequence (Photograph 2) and the closing sound and action (Photograph 5). Photographs 2-5 are records of a creative journey that took four years to complete. These photographs represent processes of developing such aesthetic principles as variety, unity and repetition (Hayes, 1993), of following the creative processes that worked best for me (Kaufman & Baer, 2005) and of working with my dancing body, improvised alternatives and the shape and narrative possibilities within the work (Minton, 1997, 2003; Morris, 2005; Vine, 2009)

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4. Viewing images with a trusted peer informs further creative choices by the dance-maker through collaborative knowing.

I have two examples of collaborative knowing through viewing images recorded in journal excerpts. In the first example, I record viewing the video of my Palmerston North performance with my friend A. the day after the performance:

> *13 August 2007: It was good to look at the video with A. on Monday morning (6 August). It actually looked better than I expected…We both liked the second 'eagle'. We also liked the grabbing movement in which I repeatedly and percussively wrapped my arms around and down my body. A. remarked on how my movements were much smaller* (than when she had watched me rehearse) *because of the small space and that I was forced to keep changing my angles for movement to fit in the irregular areas of space available. But I felt very positive about it and it was good to have her positive response also.*

In this journal entry, A.'s and my collaborative knowing is indicated by *we.* A.'s remarks indicated that she recognised how hard I had needed to work during the performance to manage the dance in the irregular space created by the church stage and the music group's gear. A.'s comments helped me to feel positive about this first presentation (as I had informed the audience, this was a work-in-progress).

In the second example, I write about watching the same video with another friend, B: *23.8.07: B. felt I should wave my coat around a bit, but I can't see that fitting in with what I am doing.* In this case, I listened to my friend's suggestion and decided against it.

Thus, participation of trusted peers in watching video of performance provided opportunities for collaborative knowing (Heron & Reason, 1997, 2001/2006, 2008; Park, 2001/2006) and constructive feedback (Foster, 1976; Janesick, 2004).

5. Ongoing reflective practice encourages the dance-maker to review the images of earlier experiences (Bright, 2005a, 2005b) and identify how images have enhanced creativity.

In my earlier work (Bright, 2005b) there are pairs of photographs which depict earlier and later versions of the same moment in the dance *Light Reflections: A grief embodied*. One example is presented here (Photographs 6 and 7). Having studied the photograph (Photograph 6), I explore my motivations for creating the pose and recognise that this pose does not fit with the style of the dance. My recorded thoughts echo Balkin's (1990) 're'factor as, having completed the concept of a particular work, I am now rethinking, reconsidering, refining and reconceptualising this important opening movement of my dance. Therefore, in my dance and my journal, I explored the pose as it appeared in the photograph and attempted to write a transcription of my thoughts as I worked on changing the movement and final pose. I had previously seen the journal entries and photographs as evidence of embodied knowing (Bright, 2005a, 2005b) and the photographs alone as evidence of reflection (Bright, 2007) since embodied reflection and experimentation have to have taken place in order to develop

Photograph 6: *Seated pike*

[Holy Trinity Church Hamilton,
Jane Compton photographer]

Photograph 7: *New softer seated pike*

[In the garden at home,
Rachael Bright photographer]

the dance work from the earlier version to the later. However, during the processes of ongoing reflective practice in dance-making I recognised that these photographs are also a record of the development of creativity through creative process. Evidence for such a conclusion is supported by the theoretical concepts of Balkin's (1990) creative process (particularly the 're' factor phase), individual innovation (Puketapu-Hetet, 1989) and experiencing the world in "novel and original ways" (Csikszentmahalyi, 1996, p. 25). In addition, this creativity is grounded in awareness of the communities in which the dance work would be

presented and of my own culture, history and spirituality (Foster, 1995, 1996; Goldberg, 1996; Hayes, 1993; Moltman-Wendel, 1994; Smith-Autard, 2004; Smith, 1999). Thus, awareness and understanding of my own creativity has been enhanced by ongoing reflective practice in dance-making.

6. Ongoing reflective practice in dance-making can lead to recognition of the role of other visual arts such as drawings and word forms in the development of individual creativity in both past and present dance-making experiences.

Drawing 1: *The child*

[Debbie Bright]

Photograph 8: *Dance opening pose*

[In the garden at home,
Rachael Bright photographer]

In the earlier study (Bright, 2005a), I presented the drawing (Drawing 1) and photograph (Photograph 8) together as an example of how reflective practice in dance-making can lead the dance-maker to use other creative forms of expression as inspiration for dance movement and that these other forms may not be recognised until later in the reflective practice experience. In addition, I argued that the images were evidence of embodied knowing. However, as a result of ongoing reflective practice in dance-making, I recognise that the drawing and photograph together are also evidence of creativity. Without initially recognising the source of my idea, I developed a pose in dance that resembled an earlier drawing.

The earlier study of reflective practice in dance-making (Bright, 2005a, 2005b) increased my awareness of how my choreography can be informed by my efforts in other creative arts such as drawing. Therefore, during the processes of ongoing reflective practice in dance-making, I looked for similar

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parallels. I found numerous instances of images drawn in my reflective journal being replicated in the movement of my dance *If God, then...* One example of drawing being replicated in movement is the spiral shape which I included in several drawings over a period of months; in my running sequence late in the second section of the dance I traced inward and outward spirals on the performance area floor. Another example is of my focus on hands: I found numerous drawings of hands in my reflective journals and the movements of grasping and releasing were a repeating theme in my dance.
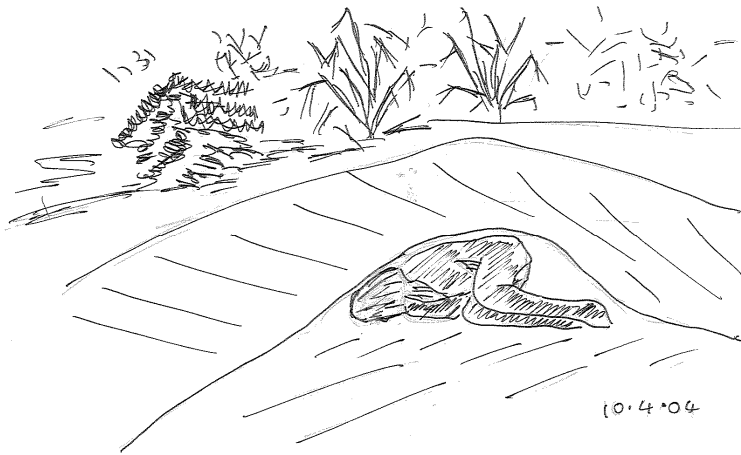
Drawing 2: *The lying foetal position from my journal*

The next example (Drawing 2) brings together the images of Drawing 1 and Photograph 8, included in the earlier study (Bright, 2005), and the final pose of the dance of this thesis (Photograph 5). It can be seen that the foetal position of the drawing is replicated in both the seated pose of the earlier dance and the lying pose of the later dance. In the earlier dance the pose marked the beginning of the work and in the latter, the final pose. While noting the direct connections between Drawing 1 and Photograph 8, the processes of ongoing reflective practice in dance-making drew my attention to the similarities between my drawings and photographs. In the same way that ongoing reflective practice encouraged me to review earlier images and see evidence of development of creativity, I also began to see continuity of imagery from *Light reflections: A grief embodied* (the earlier dance) to the dance *If God, then...*In both dance works I employ the imagery of the foetal position, in the first as seated opening position and in the second as final lying down pose. Thus, use of images in ongoing reflective practice in art-making

has led to further discoveries in my earlier dance work, discoveries in the current work and connections between the two dances. Such discoveries increase awareness of my own creativity and, thereby, provide a means of further development.

Finally, the interweaving of creativity and spirituality in my lived experience of drawing and dance-making is depicted in Drawings 3 and 4. Both drawings depict a large hand of God. In Drawing 3, I depict myself as a tiny figure climbing the underside of a cliff overhang alone while a huge hand is poised to catch me if I fall. This drawing speaks to me of the alone-ness of solo art-making and of thesis writing. However, in Drawing 4, I portray my husband and I seated in the palm of a very large hand swinging our legs like children. This drawing reminds me that there are also other people constantly in my life and that we are supported by the hand of God. Thus, these two images represent the intimate supportive yet over-arching nature of the spiritual in my lived experience. Such experience flows
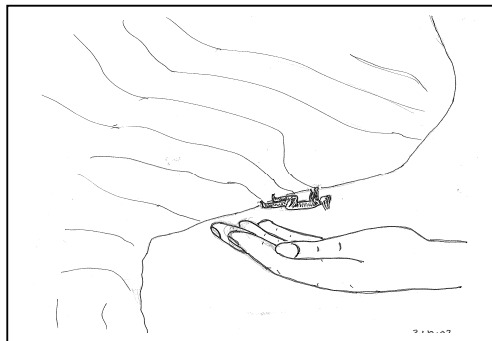
Drawing 3: *Climbing a cliff alone but*   Drawing 4: *Participation with another*
                the Hand of God is ready   *while seated in the*
                to catch me if I fall   *Hand of God*
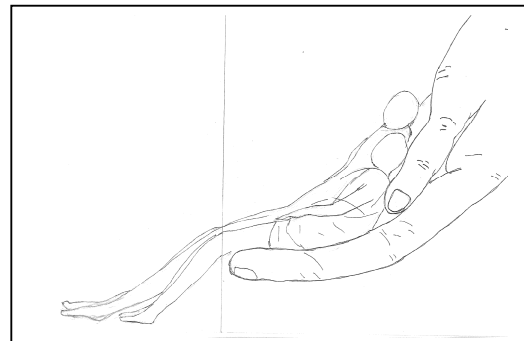
through the title, narratives and movement images of my dance *If God, then…* and through my lived experience of feminist participatory research in this thesis.

Summary

Many of my thoughts on how images can increase creativity during the processes of ongoing reflective practice in dance-making are summarised in my journal entry of 23 August 2007. This entry was written following a dance-making rehearsal. Following a run of the dance, I recalled missing the deliberate taking of

breath at what I had named the 'Adam and Eve' point in the dance. This memory led me to evaluate how I had remembered my dances in the past, why video of my dance is important in the development of creativity and how I could make better use of the visual images of video recording.

> *23 August 2007: Afterwards I remembered that I had omitted the deep breath of 'Adam and Eve' (I thought something was missing at the time). The breath is important. I have several times found that I have left out one of these key symbols and have recorded this forgetting in my journal before. It has been through my embodied memory that I have recalled these things – I have 'known' that something was missing when I danced the work. It makes it even more important to keep journal and video. However, I definitely have trouble being bothered to go back through my journal when I am in the process of dance-making. This is obviously another area like the videos where I can't be bothered because it feels 'past'. My videoing so far has been very useful. I have looked at most things very soon after recording, so even if I haven't gone back to the video since, this review has fixed the ideas more in my head so that I have been able to recall them afterwards – like the renversé-fall-catch (a particular movement sequence in the dance). I think I could well have forgotten this completely without the **intentional revision of movement through video recording and immediate viewing of the video.** However, it makes me think, yet again, I need to review all video and journal entries as I head towards the (more-or-less) final version of the dance – I don't know if I will manage this as I am so engrossed in creating new links and reviewing and re-running what I have done to try to remember them (video and journal). I didn't video yesterday so don't have this as reference. In future, perhaps I should recognise when I am really on the boil creatively ('Flow' described by Csikszentmihalyi, 1997; referred to by Perry, 2005) and take video anyway, rather than my current practice of using it just once a week or so to create some record and so that my previous habits of not using video are improved.*

My comments on reading journals and viewing video as feeling 'past' is a reference to the inadequacies of my use of images in the earlier study (Bright,

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2005a). One of my conclusions concerning this issue was that, as a diverger (Kolb's Learning Styles), I prefer to move forward constantly rather than looking back. The processes of reflective practice and ongoing reflective practice in dance-making have encouraged me to look back; I recognise that through looking back I have learned a great deal that I might otherwise have missed, particularly concerning my own creative processes and the use of images as a means of increasing creativity during reflective practice in dance-making. Such an understanding encourages me to be even more attentive to my use of visual images in future experiences of reflective practice in dance-making.

Chapter Summary

In this chapter I have addressed the questions How does reflective practice increase understanding of creativity and creative processes in art-making? and How does use of images assist creativity in ongoing reflective practice in dance-making? With regard to the first question I have established, through the processes of reflective practice in dance-making, that approaches such as Balkin's (1990) creative process can be useful in the development of individual art works (Bright, 2005a, 2005b). However, the experience of reflective practice in art-making of the participants indicates that a broader understanding of creativity and creative process is more useful. This approach can include aspects of Balkin's (1990) process as well as preferences, gathering, selecting, finding quiet spaces, laying creative work aside and rituals, prayer and meditation. A perspective on creativity and creative processes in art-making which reflects the wider lived experience of an art-maker is congruent with the work of non-western and some western theorists and the feminist participatory worldview.

With regard to the second question, I have established that use of images can assist creativity in ongoing reflective practice in dance-making. Of particular use are such visual images as drawings, photographs and video recording together with reflective journal keeping. A dance-maker can gain greater awareness of her/his creativity by intentional and frequent use of such visual media for areas of dance-making such as improvisation, studio-based work, rehearsals and performances. In addition, ongoing reflective practice in dance-making encourages the dance-maker to draw on previous experiences of reflective practice in dance–making to enrich and further develop personal creativity. It is

likely that these conclusions would be relevant to art-makers in other art-making areas.

Central to both parts of this chapter and congruent with a feminist participatory worldview, is the interwoven nature of creativity, gender, culture and spirituality. Because of this interweaving, creativity may be expressed through cultural, embodied, experiential, practical, presentational and spiritual ways of knowing. However, as a corollary to this, participation with others, be they other art-makers or knowledgeable and respected elders or friends, is of vital importance to any art-maker. Such participation emphasises the key role of collaborative knowing in addition to the other ways of knowing.

Chapter 7   Embodied knowing

In this chapter, I address the focus question:

> How is embodied knowing, a strategy of reflective practice, communicated by art-makers?

Embedded in the feminist participatory approach in this thesis are at least 17 different ways of knowing. Some of these ways of knowing are easy to verbalise but others are best expressed through non-verbal means, including art-making. Embodied knowing is one of the ways of knowing which can be expressed verbally to some extent, but is best communicated through non-verbal means and through art-making; hence, embodied knowing may be partly verbalised but is also non-verbal and non-verbalisable. As indicated in Chapters 2 and 3, the concept of embodied knowing is developed in feminist writings and is derived from the concept of embodiment which can be described as a holistic experience encompassing an individual person's biological (somatic), intellectual, emotional, psychological, social, gendered, artistic and spiritual experience (Barbour, 2006a; Bright, 2005a, 2005b). This holistic experience is situated within the individual's "cultural, historical and geographical location" and includes "the material conditions of race, gender, sexuality, ability, history and culture" (Barbour, 2006a, paragraph 3). It is clear that embodied knowing embraces far more than would have been considered valid knowledge in traditional western 'objective' 'male' ways of knowing. In effect, embodied knowing embraces all of a person's history and life remembered, experienced and expressed within and through her/his body. As outlined in Chapter 2, embodied knowing is also important in both indigenous peoples' and participatory worldviews. For many indigenous peoples, embodied knowing is understood as a key way of knowing. In a participatory worldview, embodied knowing is referred to as mindbody and is understood as vital in experiential and/or practical ways of knowing. However, embodied knowing as a strategy of reflective practice is also of key importance to this thesis. In an earlier study (Bright, 2005a, 2005b) I established the significance of embodied knowing in the context of reflective practice in dance-making; in this thesis I focus on embodied knowing as a strategy of reflective practice in the wider field of art-making.

Since the methodology of this thesis is structured around an approach to reflective practice in art-making and embodied knowing is one of the strategies (Bright, 2008), it was appropriate to identify the ways in which the participants experienced embodied knowing, at least in so far as they were able to articulate their experience. Therefore, I asked each woman a specific question concerning her experience of embodied knowing. I also presented or emailed Barbour's (2002) definition as requested. While each woman responded verbally to my question, aspects of embodied knowing were constantly in evidence, verbally and non-verbally, throughout the conversations. Embodied knowing was uniquely experienced by each woman and, therefore, while it was possible to regard certain experiences or expressions in common, there were also aspects that remained unique to each individual. Given the interwoven nature of embodied knowing as a simultaneous and holistic lived experience of many threads it is not possible or appropriate to draw out every thread individually in this thesis. However, for some of the art-makers, certain threads emerged as uniquely important in their lived experience of art-making. Some of these threads — gender, culture and spirituality — were presented in Chapter 5; I noted that embodied knowing is one of the ways through which the participants expressed gender, culture and spirituality. In this chapter, I focus on embodied knowing as a vital way of knowing in the lived experience of art-makers. I present embodied knowing through the words of the participants and by means of representations of embodied knowing in video montage and image narrative on the DVD accompanying this thesis (Bright, 2005a, 2005b, 2007b).

For all the participants in this study, their art-making is also an embodied lived experience, comparable to that of dance (Barbour, 2002, 2004; Foster, 1976; Sheets-Johnstone, 1999). Similarly, Foster (1976) presents artists' experiences of knowing in their bones; while focusing on dance and drama, Foster includes a number of other art-making areas. The other art-maker participants' organic, whole-body, movement-orientated responses to my invitation to talk about their art-making suggest that they too know their art-making in their bones. Finally, while some participants were previously unfamiliar with the term embodied knowing, all responded with enthusiasm and understanding to questions concerning embodied knowing. Each woman expressed her experience of embodied knowing through an interweaving of the verbal and non-verbal, the concrete world, as experienced through the senses, and the unseen world of the

intuitive or spiritual. Wailin, Hana, Ruth, Cheri and Hinerehua present this interweaving clearly in their words, non-verbal communication and art-making and I represent embodied knowing in my journal, videoed non-verbal elements of conversation and, particularly, in my dance.

Potter, painter, sculptor, sericulturalist, printer and publisher **Wailin** demonstrates many aspects of embodied knowing during the discussions. However, when asked directly concerning embodied knowing Wailin confirms that all of the elements of embodied knowing[95] are relevant to her but she focuses particularly on her Chinese ethnicity and New Zealand up-bringing and her spirituality (see Chapter 5). However, Wailin also speaks of her key interest in humanity and the human form:

> Wailin: *And when I think about what my interest is, why I make the things I do, which tend to be a lot with human form, the things I know best which is people, because I am human, so that's just what comes out...And I'm interested...in humanity. I'm interested in what makes them tick and why they think the things they do and why they behave the way they do. As I am interested in my own behaviour and watching my own thoughts and that I think has a great bearing on what I do in my creative dealing.* (Phase 4)

As she speaks, Wailin uses non-verbal expressions of hand gesture, facial expression, eye contact and voice intonation. For Wailin, embodied knowing is an interweaving of her verbal and non-verbal expressions, including her art-making. This means that her embodied knowing is verbal but also non-verbal and non-verbalisable. Thus, while Wailin is able to articulate some elements of her embodied knowing, this way of knowing is communicated more adequately in non-verbal actions, gestures and facial expressions and through her art-making. Excerpts from Wailin's communication through her art-making and other non-verbal forms are included in the video montage on the DVD (described later in this chapter).

Weaver **Hana's** experience of embodied knowing is also as an interweaving of threads. Hana expresses the concept of embodied knowing often in terms of whānau (family) and whakapapa (genealogy) and her art-making, raranga (Māori weaving). During the following excerpt of conversation, Hana

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[95] I gave Wailin a copy of Barbour's (2002) definition of embodied knowing as a reference.

draws imaginary circles and lines on the table in front of her with her finger and points to the two whakapapa she is depicting:

> Hana: *So it's not like I purposely sat...and tried to be conscious of where different things come from but ... I think I would know if I got a certain feeling or vibe about something. I would know which whakapapa it came through. Whether it came through my... immediate family or whether it came through this other whakapapa of weavers of my tutor.* (Phase 3)

Although Hana has recently been learning to weave at a wānanga, she also recognises her early exposure to weaving through her grandmothers: *When I was young I used to watch my grandmothers* (Phase 2 discussion). This leads to her speaking of whakapapa in terms of the weavers of her whānau and also the whakapapa of weaving teachers leading to her present learning. During the Phase 4 conversation, Hana talks further about the two whakapapa and repeats the movements of her earlier mime on the table. But this time, she uses a pencil and paper to draw circles and lines. As she speaks, Hana, continues to re-trace these circles with her pencil. Hana's illustration and action appear to help her to clarify her thoughts. Hana interweaves her understanding of embodied knowing concerning her art-making together with her cultural ways of knowing. Gesturing with her hands and body, Hana tells of her childhood memories of sitting next to one grandmother to watch her weave; Hana remarks that, somehow, this grandmother communicated to her that she could watch but not talk. However, *I was watching my grandmother weave so, while I didn't weave with her, I observed a lot... I knew not to ask questions. I enjoyed that anyway* (Phase 4). Hana recognises that she learned from this grandmother, how to weave with the work in her lap:

> Hana*: ... a girlfriend of mine said to me ...'When you're weaving you are actually holding it like a baby'* [mimes arms bent like holding a baby] *and that's how her mother taught her to weave. Cos she was observing how I was actually weaving on a flat surface* [mimes weaving with forearms laid on the table in front of her] *and weaving on a flat surface is something I actually picked up from my weaving course. 'Cos my grandmother didn't weave like that. She wove by actually holding it* [again mimes holding weaving]. *But somehow I*

struggled to hold it. I actually struggled to hold the weaving in my... just my two hands [mimes struggle with hands] *and just guide the weave that way. But...I'm trying to go back to that method of holding the piece. It is actually quicker* [laughs] *for me ... But it's a different way of handling and I think you kind of...get a more... a feel for the flax 'cos you're handling them at both ends* (Phase 3)[96].

Once I have introduced the concept of embodied knowing in our conversation, Hana reflects further on her early learning with her grandmothers. She notes that she has already expressed elements of embodied knowing in terms of *instinctive-ness and connections* when she spoke about one grandmother. However, Hana speaks of how, during the processes of reflective practice in art-making, she has begun to recognise what she learned from her other grandmother:

> Hana: *... in terms of the embodied knowledge. I think it's more in terms of an instinctive-ness around weaving and connections ...When, as I was saying before, I think some of the embodied knowledge probably around raranga for me personally has come from my observations growing up where I was seeing my ...two grandmothers being weavers... one grandmother was very open to me sitting and watching and observing... but the other grandmother, she was very skilled as a weaver she did very fine work. She did* piupiu, korowai *but ...she kept her materials stacked away in the garage.* [louder voice] *When I started thinking back about that..., I think I actually picked up things around practice. ... I think that was about keeping aspects of raranga away from the house and away from in the play area... a tapu side of weaving... and there are things that you keep separate* (Phase 4).

Hana speaks in a louder voice as she becomes excited by her recognition of her learning from her other grandmother. This excerpt shows that, for Hana, her embodied knowing is an interweaving of instinct, her historical interactions with her family, the physical posture and actions of weaving and the customs and practice around weaving. Hana acknowledges that her grandmother communicated aspects of practice that are also about the sacredness, or tapu¸ of raranga. As a result, Hana talks of re-arranging her current home environment to be more like her grandmother's. Thus, Hana recognises the spiritual thread in her

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[96] Excerpts of this scene are included in the video montage, the second presentation on the DVD, including some of the actions indicated in parentheses in this quotation.

embodied lived experience of raranga. For Hana, the sacred nature of raranga, as learned from her grandmother, is interwoven with the cultural knowing of tikanga Māori, the Māori way of doing things. In support of this interweaving, Hana speaks of tikanga Māori in her current learning at the wānanga, particularly in terms of karakia (prayer) before and after the sessions. For Hana, her embodied knowing is like an interweaving of the whenu (threads) of raranga and includes the cultural, biological, spiritual, artistic, intellectual and emotional elements together with her race, gender, ability, history, experience and environment. Through her actions, gestures and words, Hana demonstrates Barbour's (2006a) description of embodied knowing. During our conversations, Hana refers frequently to the concept of embodied knowing; the above examples of her grandmothers, whakapapa and how to hold weaving when working are drawn from these conversations. As can be seen in the above examples, Hana articulates certain aspects of her experience of embodied knowing. However, Hana's words become more meaningful when non-verbal gestures and facial expressions are also seen; therefore, examples of Hana's non-verbal communication are included in the video montage on the DVD (described later in this chapter). In common with most of the other participants, Hana's voice is generally not heard in the video montage; this means that the viewer's attention is drawn to non-verbal and non-verbalisable aspects of her knowing as Hana explains her weaving of the kākahu.

      Ruth's belief that *life is art* is woven through her sense of family, culture and genealogy (Phase 4, bold Ruth's emphasis). This is similar to the experiences expressed by Hana. But while Hana focuses on the physical act of weaving and the influence of her grandmothers, Ruth speaks more of experiences of physical journeys. These journeys include leading others in *spiritual journey* — geographical journeys which focus on sites that are perceived as of spiritual significance in both Aotearoa, New Zealand, and Egypt (Phase 2). Like Hana, Ruth's weaving is also connected with her family. Ruth's experience of family is illustrated through her mother's request that Ruth make a korowai (a Māori cloak) for her graduation as the oldest PhD at the University of Auckland in 2007. Ruth develops a short kākahu, a cape, and travels through much of her mother's iwi (tribal area) carrying the uncompleted work with her. She makes this particular journey in order to confer with prominent female weavers over iwi patterns that might be included in it. Ruth speaks of her journey around sacred sites such as the

giant kauri tree, Tāne Māhuta, and to visit various members of her whānau. Ruth speaks of how the weaving rangatira of her iwi cradled her work in their laps and spoke with her of what they felt was important. Thus, Ruth experienced an embodied way of learning through a journey which included the physical, social, cultural and spiritual (Barbour, 2006a). Finally, Ruth reflected on the term embodied knowing and developed a description for herself: *an outward expression of inner knowing* (Phase 4). In a similar way to Wailin and Hana, Ruth is able to articulate her embodied knowing to some extent. However, verbalisation on its own does not adequately communicate the non-verbal and non-verbalisable aspects of communication and of embodied knowing. Hence, Ruth's embodied knowing can also be more adequately represented through video images, as presented in the video montage on the DVD. In this montage Ruth can be seen presenting a completed piece of raranga (a kākahu which she wore for her own graduation) and engaged in weaving another work (a wall-hanging).

Unlike Wailin, Hana and most of the other participants, **Cheri** has been familiar with the concepts of embodied knowing for some years. As an academic, Cheri has reflected on the concept of embodied knowing and its relationship with art-making and with tikanga Māori prior to her participation in this study. During our conversations, Cheri's talk is interwoven with elements of embodied ways of knowing. Like Hana, Cheri sees her art-making as being an embodiment of such areas as her culture, family, history and the physicality of the art-making itself. However, Cheri speaks particularly about the psychological, sensory and spiritual and compares the difficulties of analysing and verbalising these threads with those of analysing and verbalising art. While struggling to verbalise her embodied knowing and her art-making, Cheri describes her experiences of kapa haka performances and emphasises the non-verbal interaction between performers and between performers and audience members. Cheri also compares non-verbal communication in art-making with her experiences in the teaching of art. Cheri draws together the threads of performing, art-making and teaching and concludes that, at times, words are inadequate and art-making is the only way to communicate:

> Cheri: *And … when you verbalise, it's not… something that would be written down here. It's just those subtle things that you suddenly think 'Uh wow!' There's nothing else that can be expressed. So what do we do to... the arts and*

the fact that so much of it is simply said in the art form?

There are no words or not adequate words. (Phase 2)

In this excerpt, Cheri's struggle to articulate can be seen in her pauses, half sentences and the exclamation "Uh wow!" While only Cheri's words have been included here, our conversation, both verbal and non-verbal, interweaves the embodied threads of art-making in terms of the artistic, cultural, intellectual, spiritual and emotional (Barbour, 2006a). As an art-maker, performance leader and art teacher, Cheri has accumulated knowledge through her past experiences, her history (Barbour, 2006a). As noted above, this way of knowing is similar to that expressed by Hana in her experiences with her grandmothers and by Ruth's journey around her iwi; like Hana and Ruth, Cheri sees her art-making as being inextricably interwoven with her Māori culture. In addition, like Wailin, the breadth of Cheri's art-making and life experiences add to the sense of an interweaving of threads of art-making and the embodied lived experience of an art-maker. Elements of Cheri's non-verbal communication are included in the DVD video montage. In the montage, while Cheri's words are generally not heard, she employs numerous elements of the non-verbal, such as hand gestures and facial expressions, in her presentation of photographs and in her attempts to verbalise her passion for photographing young Māori and Polynesian people.

Like the other art-makers, Hinerehua illustrates verbal and non-verbal communication of both her lived experience and her art-making in embodied ways of knowing. Hinerehua illustrates numerous aspects of embodied knowing within her speech and also develops a new art work based on her understanding of embodied knowing. During Phase 2, Hinerehua expresses much of her experience in the same terms as Barbour's (2006a) description by including constructed, contextual and embodied elements of embodied knowing. Hinerehua's contextualised constructed knowing is communicated verbally as she personalises her knowledge based on both subjective and external sources of information, while placing this knowledge in specific contexts. Within one section of the Phase 2 conversation, Hinerehua interweaves constructed and contextual elements of knowing with elements of embodiment: creativity (*And by the end of that, I think, creatively, I wasn't moving*) another research project (*Having to do this research project…it took more time than we had anticipated and moved into months as opposed to weeks)*; family *(we attempted at times, as a family…to go away and capture moments of quiet and peace)*; her personal development (*I was trying to*

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think about why I was feeling certain ways and thinking certain things); the impact on her of the world around her and her Māori culture (*A lot of the things that impacted on Māoridom really impacted on me and the way I was thinking about things);* her music composition (*writing... a song*); re-discovery of herself as poet as well as composer/song-writer (*I... probably discovered that I am more of a poet at heart)* and her spirituality (*where I'm at with my faith)*. Throughout this conversation, Hinerehua is also communicating non-verbally through constant hand and arm gestures and intensity of emotion and passion in her voice and face. However, Hinerehua concludes that she cannot separate out the threads of her lived experience: *I still can't seem to separate...the embodied knowing from the feminist...and being a Māori woman.* Her response is expressed through her art-making in the form of a poem.

In this poem, Hinerehua interweaves not only her sense of embodied knowing and being a woman but also her culture, creativity, values, actions and words, including phrases in te reo, since, for her, te reo Māori best expresses what she wants to say. Hinerehua explains that even the visual form of the poem needs to embody what she wants to express through her art-making. The difference between Hinerehua and the other participants lies in the verbal nature of her particular art-making area. Thus, Hinerehua can be seen and heard reading her poem in the final section of the video montage. However, the words are not exactly the same as those presented in written form here. Hinerehua has continued to develop her poem in light of ongoing and changing constructed, contextual and embodied elements of her embodied knowing (Barbour, 2006a).

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My Embodied Knowing

Nā Hinerehua © 2008

Inherent in me

cultural enlightening

my literary and metaphysical essence

self-promoting, self-developing, self-protecting

Other-acknowledging, other-developing, other-nurturing,

other-protecting

Attuned to all sides of my existence

Manoeuvres the arenas of my energy (life),

the works I engage in

words spoken and tactile

wisdom, knowledge and debate

My tino rangatiratanga — he mana, he wahine, he Māori

My standpoint, my attendance

Embodied Knowing

Finally, my own communication of embodied knowing is developed in my reflective journals, dance-making and video. In a similar manner to my earlier study (Bright, 2005a) I attempt to record my reflection-in-action as I experiment with different ways of achieving certain images in movement, for example:

> 29 June 2007
>
> *Flick of fingers/hands and toes/feet – recurring theme of suddenness, playfulness, creativity, maybe even sudden 'saving' action – extend into toes and body.*

This excerpt shows that, as in the earlier study, my attempts to record reflection-in-action of the embodied lived experience of dance-making are inadequate and barely comprehensible[97]. In keeping with my aims of ongoing reflective practice in dance-making, I revisit earlier experiences such as the above attempt to record reflection-in-action and photographs of my earlier dance-making project (see Chapter 6). However, as an extension of the earlier study (Bright, 2007b) I seek to represent my embodied knowing during each phase of the cycle of ongoing

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[97] This flicking or releasing movement of hands and feet can be seen in the video of my dance *If God, then…,* on the DVD.

reflective practice in dance-making, through a series of image narratives. However, since the phases of my own cycle of reflective learning overlap with conversations with the other participants, I find it impossible to develop image narratives that represent only the embodied knowing of my own ongoing reflective practice in dance-making. My knowing is continually being constructed in the embodied contexts of my dance-making and wider lived experience, including my interactions with the other participants (Barbour, 2006a). My response to this constant movement and development of embodied knowing is to represent my embodied knowing concerning the thesis as a whole, rather than just my own reflective practice in dance-making. This image narrative is presented on the DVD and is described later in this chapter. However, my embodied knowing, expressed in improvised dance (Morris, 2005), is presented in the first section of the video montage. During this section, I verbalise understandings of embodied knowing while visually representing my embodied knowing in the form of videoed improvised dance. The juxtaposing of my verbal description of embodied knowing and excerpts of my dance improvisation is a new form of representation which will be discussed further later in this chapter.

The first point of discussion concerns conclusions that can be drawn about the nature of embodied knowing given that the lived experience of embodied knowing is a strategy of reflective practice in art-making. As stated repeatedly in this chapter, embodied knowing is difficult to verbalise. However, conversations with the art-maker participants in this study confirmed the interwoven nature of embodied knowing in their lived experience. Through examples such as those above, it is clear that a feminist participatory worldview enables the researcher to explore and articulate the complexity and interwoven-ness of embodied knowing, to some extent. However, as I indicate in the examples in this chapter, embodied knowing, when articulated, relies on other ways of knowing such as the cultural, experiential, practical, presentational and spiritual and also on the non-verbal and non-verbalisable. Embodied knowing is one of the interdependent but distinct ways of knowing that can be revealed through the lived experience of reflective practice in art-making, particularly in the areas of gender, culture, spirituality and creativity (see Chapters 5, 6).

Second, the experiences of Hana and Ruth in the art-making area of raranga strongly mirror a tikanga Māori approach to Māori arts (Puketapu-Hetet,

1989; Te Awekotuku, 1991). Like Puketapu-Hetet (1989), Hana and Ruth speak of their raranga in terms of whakapapa, respect for and learning from elders, the tapu nature of weaving and the importance of learning to re-create traditional forms while developing their own styles of weaving. Both Hana and Ruth see art-making as related to the physical, social and spiritual realms of their culture (see Chapter 5). However, while they are able to articulate and mime with their hands a certain amount about embodied knowing and their raranga, Hana and Ruth appear most passionate when they are in their own homes and engaged with examples of their work. Hana shows me her latest work, explains the symbolism of it and emphasises that her weaving is an embodiment of her cultural understandings. However, throughout the time that she is speaking, her hands are constantly moving over the weaving work, outlining the symbolic shapes of spiritual and earthly connections and stroking her hands downwards through the 'skirt' of the kākahu. Ruth is enthusiastic about showing me the work that she had begun at the time of our first conversation and has now finished. However, when she begins to work on her current project, she speaks briefly and then excuses herself from speaking further as her hands and body engage in her art-making. Finally, Hana and Ruth and also Cheri, Hinerehua and Vyonna engage in creative processes of art-making—gathering, choosing, imitating, ritual, prayer and meditation—according to Māori customs (see Chapter 6). Their creative processes are interwoven in their cultural, indigenous and spiritual ways of knowing (see Chapter 5) and their experiences as women emphasise the interwoven nature of gender, culture, spirituality, creativity and embodied knowing.

Third, the expressions of embodied knowing by the participants are mirrored in the literature of creativity in art-making (see Chapter 3). For instance, Piirto's (2005) pyramid of creative development includes the genetic, emotional, intellectual and spiritual and Foster (1976) includes examples of embodied knowing in dance, pottery, design and sculpture. Perry (2005) describes the stages of flow in fiction writing in terminology of embodiment such as 'loosen up' and 'balance among opposites'. Foster (1976) and Morris (2005) emphasise the full engagement of body, mind, emotions and voice in acting, while artist Colin Gibbs (2007) includes becoming familiar and intimate with the canvas, intellect and intuition, moments of silence and 'knowing' when a work is finished. In music, Leman (2005) includes social, economic, political, scientific, technological and

artistic factors along with networked collaboration, automatic composition, digital audio effects and interactive multimedia. In addition, quilt-makers Graham and Stalker (2007) include emotions, physicality, family and society, and graphic and digital designer Kaza (2008) includes feelings, non-verbal skills, multiple senses, concern for others and the personal, cultural and social. All of the above elements resonate with Barbour's (2006a) description. Finally, visual artist Enid Zimmerman (2005) echoes Csikszentmihalyi (1996), Gardner (1999) and Sternberg and Lubart (1999) in a language of creativity that is rich in images and elements of embodied knowing. However, where these writers and the participants in the study diverge is primarily that the writers, with the possible exception of Foster (1976), are focused on creativity and creative process rather than embodied knowing *per se*. Therefore, they do not describe any struggle to verbalise the non-verbalisable elements of embodied knowing and they do not imply that other ways of knowing are required in order to achieve such articulation. In this thesis, I address the non-verbalisable elements of embodied knowing by including a DVD of visual and auditory images in video montage and image narrative, as representations of embodied knowing.

Finally, descriptions of embodiment and embodied knowing (Barbour, 2002, 2006a; Bright 2005a, 2005b) include the artistic but not the creative. In Chapter 6, I concluded that creativity is interwoven with other areas of lived experience such as gender, culture and spirituality. Embodied knowing arises out of experiencing knowledge as constructed, contextual and embodied (Barbour, 2006a) and, in this chapter, I argue that embodied knowing is a multi-faceted part of the lived experience of art-makers and is interwoven with gender, culture and spirituality. However, the literature of creativity includes many non-artistic ways of being creative in areas such as the physical sciences, psychology, computer science, engineering, business, leadership and teaching (Csikszentmihalyi, 1996; Kaufman & Baer, 2005). Therefore, there is an argument for the inclusion of creativity in Barbour's (2002, 2006a) descriptions.

Representation of embodied knowing (see DVD)

Because of the inadequacy of the verbal as a representation of embodied knowing, I include, on the DVD, a video montage and an image narrative. While these two forms of visual media are representations of embodied knowing, they are also different expressions of presentational knowing (Heron & Reason, 2008; Park,

2001/2006). Through presentational knowing I am able to represent the lived experience of the art-maker participants and engage the viewer in a way that more closely resembles the experience of embodiment. In order to do this, I include moving images and sound in the video montage and still images and printed words in the image narrative. The video montage and image narrative are two ways in which I seek to be flexible and to allow a variety of means of representing myself as researcher and artist and also the embodied lived experience of all ten art-maker participants (Barbour, 2006a).

Video montage

The video montage is an innovative use of video montage as a form of representation of embodied knowing. Such forms are necessary because embodied knowing can only be partly communicated verbally; the remainder is non-verbal and/or non-verbalisable. Development of the video montage came about as I attempted to video at least one conversation with each participant in order to record non-verbal gestures, body language and verbal intonation[98]. However, on viewing the video recordings, I saw potential for a montage representing embodied knowing that would be part of a DVD in the thesis. My decision was reinforced by the literature of feminist, participatory and indigenous peoples' worldviews, particularly inclusion of presentational knowing in a participatory worldview (Heron & Reason, 1997, 2008) (see Chapter 2). Therefore, I returned to each participant in order to gain further video footage of her non-verbal communication, including facial expressions and hand and body gestures and, particularly, of engagement in her art-making. The continued willingness and enthusiasm of the participants encouraged me to gain sufficient footage to develop the video montage.

This video montage is a gathering together of moments of embodied knowing of the 10 participants. The viewer is invited to experience the embodied knowing of the participants through the changing images and sounds. All three parts of the video montage have innovative elements as ways of representing embodied knowing and resulted from my search to adequately represent the lived

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[98] These videos were not all successful mainly because I chose not to work with a technician during the conversations. Rather, I pre-set the camera and left it; this was because I wished to encourage natural conversation between the other participant and myself. Therefore, the framing of the film was not always correctly set to capture individual participants and some video recording discs proved to be defective.

embodied experiences of the other nine art-maker participants and myself. **Part 1** is comprised of an audio track of music and my description of embodied knowing and moving images of my improvised dance. The sound in this section results from three different video recordings: a blending of music and sound from a studio-based dance improvisation, a video recording during which I read my description of embodied knowing and occasional sounds of movement in the dance seen in this segment. To develop the segment presented on the DVD, I played the sound track (blended from the two earlier recordings) and re-recorded this new soundtrack together with a dance improvisation in which I embody the words of the description. This blending of recordings and improvisational dance sessions is consistent with the complex nature of embodied knowing and representation, in video form, of a way of knowing that is best communicated through live dance and/or face-to-face communication. **Part 2** of the video montage is comprised of a sound track of Vyonna and one of her *Maia* band members performing in a club and also excerpts of participants' speaking and laughing. This sound track is accompanied by moving images of Vyonna and the other eight participants as they speak with me and undertake their art-making Humour was often present during our conversations. However, apart from parenthesised notes indicating laughter in the transcripts, the humour in our conversations was very hard to communicate through written word. This is because humour was often the result of our face-to-face interactions, our shared histories and engagement in art-making and the presence of non-verbal and/or non-verbalisable cues. Therefore, laughter and humour are included. Sounds of voices, music and incidental sounds from work and home and images of faces, hand gestures, bodies and art-making are interwoven in this part of the video montage; this symbolises the interwoven nature of embodied knowing. **Part 3** is comprised of Hinerehua's brief introduction in te reo Māori and her reading of her poem *My embodied knowing*, as developed at the time of videoing[99].

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[99] I noted above that the written form of the poem presented in this chapter differs from that of the video montage. Hinerehua's development of her poem is congruent with the traditions of Māori oral poetry in which the words can change for different times and contexts according to the embodied knowing of the poet (Dewes, 1975).

[To view the video montage, select "Embodied knowing: A video montage" in the DVD menu (5 minutes 33 seconds approximately)][100]

Image narrative

The second chapter of the DVD is an image narrative of my experiences of embodied knowing resulting from this thesis. An image narrative in dance-making is the interweaving of dance-making, images, poetic journal excerpts (Bright, 2005a, 2005b) and music (Bright, 2007b). In an earlier study I established the appropriateness of an image narrative as a representation of embodied knowing in reflective practice in dance-making (Bright, 2005a, 2005b, 2007b) (see Chapter 4). I have presented image narratives in paper-based research (Bright, 2005a) and electronically as part of a digital paper (Bright, 2007b). The image narrative in this thesis is presented digitally as an accompaniment to paper-based research; it is entitled *My embodied knowing in this interweaving*.

The image narrative was one of the strategies for representing embodied knowing during each of the four phases of the reflective learning cycle of ongoing reflective practice in dance-making (see Chapter 4). However, this image narrative is different from those of the earlier phases, since I present my embodied knowing in dance-making in the overall context of the feminist participatory worldview of this thesis. Thus, this image narrative is based on my ongoing reflective practice in dance-making—as one of the 10 participants in this thesis—and, particularly, on reflections resulting from my reading and the conversations with the other participants. The photographs are drawn from three different performances of the dance *If God, then…,* individual photographs of all ten participants and words from a single poetic journal entry which encapsulates my embodied knowing in the thesis. The image narrative represents my embodied knowing expressed through my dance-making in relationship with the other participants, family, friends, acquaintances and pray-ers, the natural world, the spiritual and te reo Māori, the indigenous language of Aotearoa New Zealand.

The viewer is invited to experience my embodied knowing through the still images of dance and words.

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[100] My daughter Hannah edited this video montage. I encouraged her to use her own art-maker's sense as a composer/musician. We make no claims concerning this as an example of professional film-making.

[To view the image narrative, select "Image Narrative" in the DVD menu. The images change automatically, as in a video (4 minutes 25 seconds approximately)]

Chapter Summary

In this chapter I emphasise understandings of embodied knowing, beyond those currently presented in literature. These new understandings include the interwoven nature of embodied knowing together with cultural, experiential, practical, presentational and spiritual ways of knowing. It is clear that these other ways of knowing must be employed in order that embodied knowing may be articulated or communicated non-verbally. It has also become evident that creativity needs to be added to a description of embodied knowing (Barbour, 2002, 2006a; Bright, 2005a, 2005b, 2007b). Finally, the video montage and image narrative emerge as appropriate representations of embodied knowing and expressions of presentational knowing. Application of a feminist participatory worldview has enabled me to identify, articulate and represent more adequately the breadth of the lived experience of embodied knowing of 10 adult female solo art-makers of various ethnicities and art-making areas in Aotearoa New Zealand.

Chapter 8   Conversations

In Chapters 5, 6 and 7, I presented findings and discussion on communicating gender, culture and spirituality, and on creativity and embodied knowing. These chapters discussed understandings that emerged during the processes of reflective practice in art-making. In this final chapter of findings and discussion, I focus on the different areas of conversation that are inherent and/or became evident in the particular research processes of this thesis. Researcher Steinar Kvale (1996) notes that a series of conversations inevitably occurs during qualitative research. These conversations involve such areas as the researcher's conversation with the literature of the area(s) being studied and conversations with participants, peers and, finally, the reader of the research. Confirming the importance of conversations, feminist Jill Tarule (1996) claims that conversation is a way of knowing and a means of making knowledge in conversation (discussed in Chapters 2 and 3). Thus, emphasis on conversations as an integral part of this thesis is congruent with the aims of a feminist participatory worldview. Therefore, in this chapter, I discuss the ways in which conversations inform me as art-maker/researcher during the processes of reflective practice in art-making in this thesis. These conversations occur between two art-makers with one of the art-makers acting as facilitator of the conversation and, therefore, of the other art-maker's reflective practice (Leach, 2003; Leach & Knight, 2003; Stanton, 1996; Taylor et al., 2000). In addition, conversations take place between art-makers and trusted peers, respected and knowledgeable elders or viewers/witnesses/audience members (Foster, 1976; Janesick, 2004). Finally, conversations take place through email as virtual conversations (Bresler, 2007).

The focus question of this chapter is:

> How do conversations assist reflective practice in art-making and ongoing reflective practice in dance-making?

I present much of this chapter as a series of interwoven reflective journal entries. My choice to write in this way is based on the understanding that writing is a way of knowing (Marshall, 2008; Richardson, 2000, 2004, 2006, 2007a, 2007b; Richardson & St. Pierre, 2005). Richardson (2000, 2004) describes writing as a particular "method of discovery and analysis" and argues that through the processes of writing in different ways, the writer discovers new aspects of her

topic and her relationship to it (2000, p. 923; 2004, p. 473). Richardson maintains that the form and content of writing are inseparable and that the writer, therefore, chooses the form which best communicates her content and writes, reviews, adjusts and re-writes; as she does this, the writing becomes "a dynamic, creative process" and, in reality, a way of knowing (2002, p. 924; 2004, p. 474). Thus, I 'know' through my reflective journal writing because such writing represents a conversation with myself. In a metaphorical sense, the written form of this chapter as journal entries embodies the reflective practice component of this thesis. In terms of conversations, by presenting this chapter as a series of journal entries, I emphasise my involvement in this thesis and, thus, the conversation between researcher and reader. Therefore, writing as a way of knowing and conversations are congruent with reflective practice in art-making and a feminist participatory worldview.

In this chapter, participant responses and comments (either from transcriptions or emails) and relevant discussion are all embedded in dated journal entries. Such a practice is not new to academic writing. For example, Bresler (2007) presents excerpts of J. S. Bruner's reflections as dated emails drawn from their virtual conversation; Richardson's (2007) writing is in the form of a series of dated entries from her own day book (a form of reflective journal) and Torbert (2001/2006) includes excerpts from his own reflective journal as evidence in his discussion. The journal excerpts of this chapter are from four sources: 1) my journal written during the writing of this thesis, which I call the **thesis journal**; 2) my co-participant/facilitator/researcher journal, which I call the **researcher journal**; 3) the transcriptions of conversations with participants which, in turn, became reflective journal entries for the individual art-makers and for me, which I call the **collaborative journal** and 4) my journal for ongoing reflective practice in dance-making, which I call the **dance-making journal**. The journal entries are comprised of excerpts from my researcher's journal, transcripts of dialogues (which also became participant journal entries), my journal, as a dance-maker participant, and emails.

In terms of this thesis, the layered reflection-on-reflection undertaken in these four journal sources correspond to the four phases of reflective learning, described in Chapter 3 (Figure 1, p. 60), and also to the four phases of the approach to reflective practice in art-making, described in Chapter 4 (Figure 3, p. 131). According to the approach (Figure 3), the thesis journal (1) corresponds to

Phase 4 (Illumination), the researcher journal (2) to Phase 3 (Evaluation), the collaborative journal (3) to Phase 2 (Reflection-on-art-making) and the dance-making journal (4) to Phase 1 (Art-making).

        In order to facilitate the reading of this chapter and uncomplicated differentiation between the four sources, I use the following conventions in terms of print type and indentation: Excerpts from each journal source appear as:

22.11.08: (the thesis journal);

      26.05.08: (the researcher journal indented);

            14.04.08: (*the collaborative journal in italics and twice indented***);

                  29.08.07: (*the dance-maker journal in italics and indented three times).***

I continue with the convention of printing in bold the first mention of the name of any participant who is being described or quoted at length. While all the journal excerpts in this chapter are dated, they are not ordered chronologically but, rather, by the flow of the discussion. This non-chronological ordering is mirrored in my dance-making and in how I reflect. As mentioned in Chapter 6, I developed the dance work *If God, then...,* having visualised and practised the opening and finishing phrases three years prior to this study. For my dance-making project, I blocked in segments and motifs of the three sections of the dance in no particular order, decided on the music and incorporated it and worked on movement transitions from one section to another until the dance was complete. I seldom choreograph a dance work chronologically from start to finish. In the same way, I do not reflect in a straight line; my reflection moves in what can seem like random ways, with thoughts arriving at any time, placing pieces in the many puzzles on which I am reflecting.

Reflections on conversations

22.11.08 [101]**:** One of the major things that this thesis has done is lead me to identify many, many threads of art-making and the art-maker's world, any of which could, to a greater or lesser extent, interweave with the art-maker's lived experience in any given moment. The concepts of reflection being arrived at

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[101] The dates indicated alongside journal entries are genuine. I understand that my journal entries can appear as fully formed thoughts, similar to a thesis draft, rather than as fragments of ideas. I can only conclude that this ability to reflect, draw parallels with literature, review earlier reflective journal entries and question my thinking, feelings and action have emerged from my years of being a reflective practitioner and teaching reflective practice in adult education.

individually or in conversation have come from my reading in the areas of learning and adult education, together with my reflections on being a facilitator of adult learning. I have reflected on how different an art-maker's reflections might be depending on whether she reflects alone or converses with another and whether that other is from the same or a different area of art-making or not an art-maker at all. The concept of art-making being a form of reflecting comes from my earlier work (Bright, 2005a) and is related to embodied knowing for the dance-maker. It is evident that art-making is also a form of reflection for the other nine participants in the study on which this thesis is based and perhaps for art-makers in numerous other areas. In addition, I have formulated an extensive list of influences affecting the lived experience of art-making. This list of influences has come about through reading, reflecting on my own dance-making and on the contributions of the other art-maker participants in the study. These contributions have occurred through speech, silence and non-verbalised and non-verbalisable aspects of lived experience and art-making. None of the art-makers in this study sees herself as an art-maker in isolation from the myriad of other influences in her lived experience including gender, culture, spirituality, creativity, all the elements of embodied knowing and, of course, other people (see Chapters 5, 6, 7). For these art-makers, conversations take place in the physical and in the spiritual, between art-makers, with non-art-maker peers, with respected and knowledgeable others and, for some of us, with unseen deities and/or spiritual forces. In the following sections I focus on conversations that take place in the physical[102].

a) Conversations between art-makers [103]

1. Face-to-face facilitated conversations

i) How face-to-face facilitated conversations were conducted and how they were viewed by participants

28.12.08: I've been reading back over my researcher's journal, particularly the day of the final dialogue between Ruth and me:

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[102] It is beyond the scope of this thesis to discuss conversations with spiritual deities and/or powers. However, given the importance of the spiritual in the lived experience of most of the art-makers and their reported engagement in ritual, prayer and meditation (Chapter 6), it is appropriate to note the spiritual as an area of conversation in this chapter.

[103] It is evident that the other participants were also engaged in conversations with other art-makers and the skilled people on whom they depended for their art-making. In earlier chapters and in the video montage, examples of such conversations are included; e.g., Wailin's conversation with a local metal cutter (Chapter 5) and the telephone call that drew Ruth away during our video session.

26.05.08: Today Ruth and I participated in the final facilitated conversation of this study. We met once again in her room at the school where she is at present artist-in-residence. When I arrived she was unloading sandbags from her car to use as weights. Her daughter was also there setting up video gear to interview her mother for a media arts project, as soon as we had finished.

28.12.08: The school setting, the sandbags and the daughter's video project illustrate so well the busy world of the lived experience of all the art-makers. Their lives and art-making were ongoing while our windows of facilitated reflection were precious moments in which we sought to focus clearly, in spite of frequent distractions and interruptions. I have often felt concern that I was imposing on busy lives. Yet, all of them gave me their full attention during our conversations and all had reflected on their earlier experiences and prepared for each conversation. All had indicated that they were able to commit themselves to my processes, regardless of what was going on in their lives. Several factors stand out for me in this regard.

Firstly, the participants understood that I would fit in with their lives rather than the other way around. Thus, in the above journal excerpt, I went to Ruth's work because that day and time were normally free from contact with the school children. Similarly, Wailin's and my conversations took place at times which avoided the very busy period for Wailin which stretches from Christmas to Easter. The mid-winter visit, 2007, was at my home, since Wailin and her husband needed to come to Hamilton for another meeting. For the other meetings I traveled to Coromandel and met Wailin at her work place at a less busy time of the day. Negotiating times, places and content of the meetings are some of the ways in which a feminist participatory worldview is seen in a context of participatory inquiry/action research (Lykes & Coquillon, 2007; Maguire, 2001; Reid & Frisby, 2008; Reinharz, 1992; Tarule, 1996).

Secondly, all of the art-maker participants expressed interest in being part of the study, as women and as artists, and of supporting me in my study. They indicated that this interest and commitment existed regardless of whether they would receive anything out of the study for themselves; Wailin and Rowena articulated this particularly clearly. Wailin spoke several times of joining my study because she was interested in what people, particularly women, were doing. Wailin also said she committed herself to my study

because I was not asking her to do any more than she would normally do; that is, undertake her own art-making and keep a reflective journal. Rowena and I discussed Rowena's involvement in the project late in our Phase 4 dialogue:

> *14.04.08: Debbie: Now you've said several times that you'd committed yourself to it [the study] and so you **would do** it and I think that's fair enough.*
>
> *Rowena: That's exactly right and I did...I guess discussing it aloud with you hasn't really changed the process that's gone on in my head.* (Phase 4, Debbie's emphasis in bold)

According to Rowena, the study had added nothing to her own reflective practice in art-making but, having committed herself, she wished to be part of the study until the end. On the other hand, Vyonna's and Hana's initial interest lay not in gaining through their own reflective practice in art-making but in seeing some of the processes of post-graduate study; they were planning to engage in higher level degrees in the near future.

Thirdly, the focus on their own art-making and learning provided most of the art-maker participants with an attractive sense of reciprocity. For some, notably Vyonna and stefanie, this was expressed as an opportunity to focus on reflective practice in their own art-making, rather than in their teaching. For some, the value for themselves was affirmed at the end of the project. Cheri, Andrea and Vyonna spoke of the therapeutic value of having another artist who was simply interested in them and their art. Hinerehua claimed that the gain was greater for her than me: *I've thoroughly enjoyed it...I **hope** that I've contributed in some way. But most of all **I** feel that **I've** benefited...there've been more benefits for me than I think there have been for you* (Phase 4, 17.3.08, Hinerehua's emphasis in bold). Ruth noted that it had been good to be forced to reflect and I re-iterated my desire that she be enriched by the process: *Well I've felt...right from the start that ...it was never one-sided* (Phase 4, 26.5.08). Other comments included that it had been good just to talk [most of the participants], to work together [stefanie] or get to know each other a little better [Wailin].

Finally, most of the participants valued the processes of facilitated reflective practice. Their comments concerning the process implied that, on their own, most would not have undertaken intentional reflective practice, particularly not to the same degree and not written so that it could be reviewed later. Even

those who regularly write in journals implied that they do not often review what they have written in the way that this process required. Finally, most of those who did not expect to gain anything for themselves during the process were surprised by how much they had benefited. They claimed that, without a facilitator, they would not have gained as much useful learning from the experience. A sense of reciprocity in terms of my gains in research and the participants' gains in their own art-making and learning is congruent with a feminist participatory approach to research. I noted early in Chapter 5 that the other participants did not share much detail concerning the practicalities of their art-making areas; these details could be more profitably discussed with another art-maker in the same area. However, there was much to be gained by having a facilitator who was an art-maker but not from the same field; we were able to understand each other and appreciate the similarities in our perspectives. In fact, both they and I spoke of enjoying the conversations and finding enrichment in the cross-arts contact. Thus, facilitated reflective practice in art-making is an experience that could be useful to anybody in any art-making area.

17.2.10: There are several points that can be drawn from the above findings in terms of the literature of a feminist participatory approach informed by an indigenous peoples' worldview. Firstly, my approach of respect for and negotiation with the participants is based on the writings of such feminists as Reinharz (1992) who emphasise awareness of feminist theory and efforts to create social change, recognition of diversity, involvement of researcher and participants both in the research process and as identifiable voices in research outputs and attempts to engage and involve the reader of research.

Secondly, my approach is modeled on Belenky et al., (1986) and Goldberger et al., (1996) who focused on the learning of women because many women had reported their experiences of marginalisation in a traditional formal educational setting. Further, Māori feminists such as Smith (1999) and Te Awekotuku (1991) identify the double marginalisation of Māori women since Māori culture is also marginalised in Aotearoa New Zealand society. Thus, Hana and Vyonna's interest in the study based on their desire to further their formal education is significant because they identify themselves as Māori women. While not seeking further formal education, Wailin declares her interest in women and in what they are doing; she demonstrates this by her engagement

and support in this thesis. Similarly, Rowena states her commitment to the project even though she does not expect to gain for herself through it. Wailin's and Rowena's generous attitudes towards another female art-maker are mirrored in the writings of feminists such as Paget (1983) who undertakes conversations with a female painter and Belenky et al., (1986) who note that the women in their study demonstrate generosity in their willingness to share about their success, or lack thereof, in formal education.

Thirdly, the enthusiasm of participants such as Vyonna, stefanie and Hinerehua for an opportunity to focus on their own art-making rather than their paid work is congruent with the characteristics of adult learners, as discussed by such writers as Knowles (1990) and Rogers (1983). Knowles (1990) and Rogers (1983) emphasise the self-motivation and preference for educational experiences that they view as relevant and enriching to their lives. In the context of adult learning, additional and unexpected gains occurred for some participants. For instance, Hinerehua found that the processes of reflective practice encouraged her to revisit her earlier skills and to rediscover herself as a poet. Moreover, Cheri, Andrea and Vyonna all spoke of the therapeutic value of being able to talk with another art-maker who is interested in their art. While reflective practice in art-making as a form of therapy is beyond the scope of this thesis, the value of women sharing with other women is emphasised by such feminist writers as Belenky et al. (1986) and Goldberger et al., (1996). Women meeting other women in pairs or groups is seen by many feminists as empowering and affirming and a site in which male-dominated social and educational perspectives can be challenged. For example, du Plessis, Bunkle, Irwin, Laurie and Middleton (1992) stress women's collectives and discussion groups as fundamental to the promotion of women's issues in Aotearoa New Zealand society. Similarly, in the sphere of the male-dominated colonised Asian Christian Church, Kyung (1990) affirms the importance of a Women's Desk in a male-dominated conference setting and establishment of a Women's Commission as a forum for development of women's theology and support for female theologians. Finally, while Belenky et al. (1986) and Goldberger et al. (1996) emphasise women's ways of knowing and the need for change in education, Tarule (1996) focuses particularly on collaborative knowing which

comes about through conversations and shared understandings[104]. In keeping with such writers, all of the participants acknowledged the benefits of meeting together, while stefanie emphasised her pleasure over working with me again and Wailin, our being able to get to know each other a little better. In the above ways, the aims of a feminist participatory worldview were achieved in the context of one-to-one facilitated conversations between me and the other participants.

ii) Views on the four-phase process of the study

01.01.09: Today I am re-reading the journal entry of 26.5.08 and remembering the way in which each of the women answered my question concerning how she had found the processes of the study. For example:

> **26.05.08:** Talking with Ruth today, I asked how the process of the study had been. I have asked this same question of all the participants. I asked if it had been a useful process for them. I also asked whether meeting them three times was useful (Phases 2, 3 and 4) or whether once would have been enough. All said that they had enjoyed it and that it was good to have met three times.

All of them said they had enjoyed talking with me about their work and were interested in what I was doing in the PhD. However, Hana and stefanie spoke particularly clearly about how they had found the process; they brought several different insights to this question. Weaver **Hana** spoke of what she had gained during the process. Having initially asked to be part of the study in order to experience some of the processes of a higher degree, Hana explained that she did gain in her own art-making. By the fourth session, Hana was able to confidently summarise a number of things concerning her childhood learning from her grandmothers, the tapu (sacred, special, set aside) nature of raranga and being able to identify herself as a weaver[105]:

> *08.04.08: Hana: I think some of the embodied knowledge[106], probably around raranga for me personally, has come from my observations growing up where I was seeing my ... two grandmothers being weavers...one grandmother was very open*

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[104] The role of conversation and collaborative knowing is discussed further later in this chapter.
[105] While several excerpts from this conversation have already been included in this thesis, I consider it useful to present Hana's full discussion in this context.
[106] After I introduced embodied knowing, both Hana and stefanie began to use the term in their conversations.

to me sitting and watching and observing. Although she didn't instruct...I knew not to ask questions [laughs] I knew just to ... sit and watch her. I enjoyed that anyway. But the other grandmother, she was very skilled as a weaver. She did very fine work. She did piupiu, korowai.... She kept her materials stacked away in the garage. [louder, confident voice] When I started thinking back about that ... I think I actually picked up things around practice... I think that was about keeping aspects of raranga away from the house and away from in the play area ...I picked up a lot about practice. In terms of ...a tapu side of weaving and ... there are things that you keep separate. And she was very organised...things were hung up, they were coloured... and her weaving her dyeing area was around the back. It wasn't somewhere within traffic. You know, people wouldn't be passing by. ... At first I thought it was very hidden. When I thought about it again I thought it was actually kind of more... private as opposed to hidden... So that's a definite movement from last time when I was talking to you (Phase 3)... issues of tapu... around raranga.... I think it's [the research project] been a useful stage for me because I'm in my third year of my raranga course. And for me it's not about the tohu, it's actually about what I can...learn from raranga to enhance me as a person. But the process [of the study] has been really good... in terms of forcing me to think...at another level... about the raranga... So it was during this process that I realised .... I started calling myself a weaver. (Phase 4)

Photographer and painter **stefanie** spoke of the hierarchy or prioritising effect of the repeated dialogues, of having the opportunity to see where she really stands on various issues and whether issues were important at just one point in time or more generally important. stefanie compared the reflective process of the study with her own art-making processes:

13.03.08: stefanie: So yes I think it's been a very constructive process and so ...to actually have to go in and try and articulate where I sit with something. Whereas I'll just let it be there and wonder often why it trips me up or you know why I don't feel

*great about something or am surprised about something that feels…really blatant and I'm not sure why but I think having to go in and actually qualify these things – really you know quite an extraordinary process (of three conversations). It gives a filter time… and I don't mean literally an edit. But it's interesting because I work that way a lot with my own work too; I'll do something and then let it sit for a bit, go back... The problem with work sometimes… is that I don't like the way I've first done it. Whereas with this it… felt more like I could just settle that base and it was still ok for me. Or sometimes there would be more added to it and other times it doesn't feel quite as important as it did that day for me. But…I like the fluidity of coming back on things …Yeah and I think there're the things too of just knowing that sometimes it just might be that **that** feels prickly for that day. And they might just, you know, come up every now and again. I think there's other things... ones that are actually constants and are **truly** part of … what you come into every day. ... I think there's a sort of a hierarchy ...or prioritising… of thought within the way of working like this too. And it's especially when I read over transcripts and I think 'Yep', … it's like I just know that's a placement that I can't imagine or, you know, it's a position that I can't imagine shifting from very much. **One** that is embodied and there's others that just feel… a little bit more politically inclined for that moment. (Phase 4, stefanie's emphasis in bold,)*

03.12.09: While the above are just two examples of learning gained through facilitated intentional and multi-phased reflective practice in art-making, the number of areas and the detail with which stefanie and Hana are able to articulate their learning is indicative of the value of the study to them.

17.02.10: Affirmation by the participants concerning the structured and repetitive nature of the reflective learning cycle around which the methods of this thesis are based is congruent with writers in the area of reflective practice such as Kolb (1984) and Boud et al. (1985b). The reflective learning cycle of this thesis is based on the four-phase model of Kolb (1984) but includes elements relevant to

art-makers from other key researchers in the area such as Boud et al. (1985b), Schön (1983, 1987a, 1987b, 1991, 1995) and Zepke (2003). An organised approach such as that used in this thesis has been identified by researchers as enhancing reflective practice because the learner is encouraged to re-visit previous reflections which can lead to development of knowledge based on experience, "turning experience into learning" (Boud et al., 1985a, p. 7) or as "making sense of the experience we have had" (Schön, 1987b, p. 8). A learner who repeatedly applies a reflective learning cycle to her/his experience is deemed as being "purposive and intentional" in her/his reflective learning and described as a reflective practitioner (Boud et al., 1985a, p. 14). The approach to reflective practice in art-making applied in this thesis was first developed and tested as a model for reflective practice in dance-making (Bright, 2005a, 2007b) and was then generalised and given further detail to meet the learning needs of art-makers from a wider range of areas, as an approach to reflective practice in art-making (Bright, 2008). The experience of the participants affirms the usefulness of this approach and is congruent with the claims of the earlier reflective practice theorists. The lengthy speeches and high level of detail of participants Hana and stefanie in the above quotations indicate that these two women were able to clearly and extensively articulate their learning and the value they placed on the experience. Hana and stefanie give evidence that they had turned experience into learning, made sense of their previous experiences in the processes of reflective practice in art-making and that they were purposive and intentional in their reflections on their experiences as art-makers. Finally, affirmation of the relevance of a four-phase approach by Hana, stefanie and the other participants highlights both the writing of earlier theorists and the development of an approach that is specific to art-making.

Although it is important to discuss links between this thesis and reflective practice in adult education, I believe it is vital to identify ways in which my approach to reflective practice in art-making is also congruent with the tenets of a feminist participatory worldview. There are two vital ways in which adherence to this approach and the responses of the participants are relevant. The first area concerns the number and length of quotations presented both above and in other chapters. A feminist approach emphasises that the voices of the participants must be heard (du Plessis et al., 1992; Smith, 1999). A participatory worldview maintains that the participants' voices and perspectives can be more

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important to a research project than those of the researcher (Heron & Reason, 2001/2006, 2008). Further, the particular focus of participatory research is enmeshed in many indigenous peoples' understanding of how research should be conducted (Bishop, 2005; Denzin et al., 2008; Smith, 1999, 2005). Thus, I view as important the need for participants' voices to be heard clearly wherever possible without the filtering of my interpretation. The second, related, area concerns the need to ask open-ended questions and present a range of possible responses in order that participants might feel free to express their views whether or not these views strengthen my position as researcher. Thus, I asked few questions; rather, I encouraged the participants to choose the topics for discussion and to talk about things that they felt comfortable in revealing to me. I also allowed them opportunity to tell me that the study had not been useful in their practice or that they felt that three conversations concerning their experiences of art-making were unnecessary and unhelpful. Eight of the nine participants had previously known me and all nine had given consent to the study and continued to be available and willing to converse with me. Thus, I hoped that some degree of trust was fostered so that they felt able to disagree with me. Thoughts such as the above arise out of my understanding that a reflexive approach to research is emphasised by feminists such as Richardson (2000, 2004, 2007a, 2007b), participatory researchers such as Marshall (2001/2006) and indigenous research writers such Tomaselli, Dyll and Francis (2008). Feminists DeVault and Gross (2007) state that "(f)eminist scholars operate reflexively and relationally" (p. 173). DeVault and Gross (2007) maintain the need for participants to be able to talk about their experience and for the researchers to also be open about the experiences of research. As a researcher I act reflexively by questioning my approaches to the research and the participants through my own reflection and, particularly, through writing reflective journal entries. Further, according to DeVault and Gross (2007), as researcher, I need to listen attentively to the participants, be aware of appropriation and the ethics of interview research, particularly accountability towards the participants. Therefore, it is important that I continue to consult the participants throughout all the writing of the thesis concerning how I represent them. Thus, I have given them opportunity to view my writing and encouraged them to decide whether or not they are happy with how I have represented them. This process of accountability has been aided by the developing relationships possible in the repeated conversations and the extended period of time required for writing and recording

video for the thesis. Thus, by means of an organised approach to reflective practice in art-making and my own reflexivity, including the reflective journal entries of this chapter, I seek to operate reflexively and relationally (DeVault & Gross, 2007).

iii) Development of collaborative knowing

18.02.10: In accordance with recommendations of writers such as Wicks (1996) and Mackewn (2008), I need to be aware of the characteristics of adult learners and of my role as facilitator of reflective practice among adults. Thus, I need to approach the role of facilitator of reflective practice in art-making in a way that respects the individuality, self-directedness and connectedness with others of the learner and encourages personal empowerment and enrichment (Mackewn, 2008; Tarule, 1996; Wadsworth, 2006; Wicks, 1996). This implies that my role is to encourage the other participants to examine and reflect on their experiences rather than sharing my own thoughts and views. However, during the conversations about embodied knowing, Cheri and I find ourselves communicating as fellow artists rather than as facilitator and reflective learner. Our conversations concern what is communicated between artists as they perform and between performing artists and an audience. In our discussion, we agree that, to be most effective in performance, the performer needs to be fully present and fully themselves, while being in unity with the other performers and aware of both performers and audience. These aspects of awareness and unity are non-verbal, embodied ways of knowing. However, while our focus of discussion is embodied knowing, Cheri and I develop collaborative knowing in our conversation. Cheri and I contribute from our own experiential and constructed knowing and, blending our individual knowing, arrive at new collaborative knowing.

In the conversations with Cheri, I am reminded of women's ways of knowing as discussed by Belenky et al (1986) and Goldberger et al. (1996). Constructed knowledge, as described by Belenky et al. (1986), can be viewed in terms of individual intellectual construction. However, constructed knowledge can also be understood as arising out of social contexts, identified by Tarule (1996) as collaborative knowledge. Cheri's and my social context is our conversations taking place in Cheri's office as part of this thesis. The topic of our discussion— the relationships between performers and between performers and audience

members—mirrors discussions of such writers as Ruth Foster (1976), Susan Foster (1986, 1995, 1996), Janesick (2004) and Morris (2005) in the area of dance performance, and Ruth Foster (1976) and Sawyer (2005) in the area of drama. These writers agree that rapport between performers and between performers and audience can lead to a heightened performance experience for both performers and audience. This heightened experience is dependent on focus of both performers and audience members in that particular place and time—being fully present. While Cheri's and my conversations concern a particular topic, development of collaborative knowing in such a way can occur in any conversation between two or more people (Tarule, 1996).

2. Virtual Conversations conducted through email [107]

16.02.10 I have been revisiting some of the writers, such as Bresler (2007) and Markula and Denzin (2000) who have included virtual conversations or part-conversations in academic literature. I am struck again by the possibilities of virtual conversations as means of brief responses by each writer (Markula & Denzin, 2000) or more lengthy, considered responses that could be viewed as virtual reflective journal entries (Bresler, 2007). There are now numerous ways in which virtual conversations can take place either through computer or cell phone and such means of communication are of increasing importance in much of our society.

While virtual conversations held between various participants and myself were brief and limited in their scope and depth, they fulfilled a vital role in the ongoing communication that I view as essential to feminist research. However, because of their brevity, I include only one example of a virtual conversation. This conversation took place in the context of development of a poster based on the experiences of the other participants and myself, concerning influences of wider lived experience on our art-making (Bright, 2008, see Appendix 7 and DVD). These influences included spiritual, social and cultural aspects and were seen as interweaving with each other. I requested photographs from any participants willing to be part of this project and then selected excerpts from their transcripts that reflected aspects of these influences. My quotation from Ruth's transcripts:

Ruth: *I just see my pieces as quite healing… well I hope they are* (Phase 2,

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[107] The term 'virtual conversations' is used by Bresler (2007) in her introduction and presentation of excerpts of J. S. Bruner's reflections on art education, part of an extensive virtual (email) conversation between Bresler and Bruner.

12.3.08). In June 2008, Ruth sent me a brief response agreeing with my choice of comment for the poster. However, in November 2008, when I emailed all participants a digital copy of the final format of the poster, Ruth compared her comments with those of the other participants:

17.11.08

Ruth:

Yes the poster looks great. I don't know about my comment, it sounds rather banal alongside all the others…

Arohanui

Ruth

My response:

Hi Ruth

No, I think your comment was great. For me it talks about the fact that you see your art as **more than** just you doing your thing and the art being more than just something attractive for people to hang on their wall or whatever; which was what the poster was about. Your words speak of your hope that everyone will find the works healing, but also your uncertainty about whether all will experience this - very human and humble I think. Also, don't worry - everyone else whose comments were in the poster was a bit unsure or thought they could have said it better - but that's also about me quoting from real life conversations, not carefully thought out written comments.

As part of a feminist participatory study, I believed that it was vital to allow the participants to preview any material through which I planned to cite them in the public arena. Although the other participants concerned did not feel the need to continue the conversation, the opportunity was there for them to participate in the decisions concerning them, their art-making and what they had said to me in the context of reflective practice in art-making. It was important that I explained anything that they were unsure of concerning their particular quotation. It was also important that they be given the opportunity to see the completed poster since they would then see their photographs and comments in the context of the others'. This was the point at which Ruth questioned the worth of her comment alongside the others. I found it quite challenging to articulate all the reasons why I felt her comment was appropriate.

My conclusion concerning such virtual conversations is that this is an obvious way to keep participants informed and to give them a continuing sense of participation in the research process. It was important to explain my perspective to them and for them to respond if they wished. It was also necessary for them to see

the completed poster and be given the opportunity to respond again when they had had the opportunity to see themselves represented alongside others. Throughout the study and during the time of writing this thesis, I have maintained periodic email conversations with all of the participants. I was particularly interested that, during the facilitated conversations, those who never responded to my earlier emails remarked on how much they had appreciated being kept informed on what I was doing. Even though they did not engage in email conversation with me, they spontaneously commented on the emails when we met face-to-face. This affirmed to me that, even if I have no response, such communication is vital to the integrity of a feminist participatory research project. At this point in time, there appears to be little literature on virtual conversations as a means of maintaining the ongoing relationship necessary for a feminist participatory approach to research. However, virtual conversations are congruent with the aims of feminist, participatory and indigenous worldviews as described by such writers as Reinharz (1992), Heron and Reason (2001/2006) and Smith (1999, 2005). Such writers abhor earlier practices of seeing research participants as objects to be studied rather than people who are entitled to be involved, consulted and valued throughout the research process.

b) Conversations between art-makers and respected and knowledgeable elders or trusted peers

03.12.09: I am aware that I covered the area of respected and knowledgeable elders in Chapter 6 in the context of 'selecting' in creative process. However, it is important to note that this is a vital area of conversation for the participants, particularly those who identify themselves as Māori. In Chapter 6, I particularly focussed on Cheri's seeking of advice and affirmation prior to her exhibition of photographs of Māori elders witnessing hikoi.

In addition, some of the conversations with trusted peers have already been covered briefly in Chapter 6, in the context of the usefulness of images for enhancing creativity during the processes of ongoing reflective practice in dance-making. It is appropriate that the discussion concerning conversation with trusted peers is presented in Chapter 6 since the conversations between my friends (A and B) and me were only able to take place after we had viewed the video recording together of my dance *If God, then….* However, I valued these conversations

because my work as a solo dance-maker means that I gain little feedback on my dance-making prior to performances.

Further, it is fitting to add here that A.'s ability to comment on my video of *If God, then...* was better informed than B's. A. had also seen me dance the work live at the end of my studio rehearsal two days before the August Palmerston North performance and at the venue rehearsal that evening. A. and I had already had conversations prior to viewing the video recording of the performance. At these rehearsals A. had given me constructive feedback and had expressed appreciation of the high level of physical demand of the work as a whole and some of the particular movements. I found this affirming and encouraging.

I continued to develop the dance work between the August and September performances. On one occasion a trusted peer, C, came in to view *If God, then...* and gave me feedback. I recorded this feedback in my dance-making journal:

> *29.08.07: Ran the whole piece before C came in at 11am. Good to finally let her look at it and get some quality feedback. She loved the beginning—like ancient goddess, she said— and the end—a rebirth? ... She felt that first and second sections worked quite well. Liked voice though I need focus for my face and eyes here rather than just random sound coming from my mouth…She felt I need to soften my hands in first section since they become so important in second section. Agreed with me that third section needs the most work. Generally liked it though. She felt I was using highlights of the music well in Sections 1 and 2 (though I think I need to become more familiar with section 2 music so I can intentionally anticipate musical features in my movement rather than doing it by 'feel' or intuition or embodied knowing or whatever)…C also suggested that the foetal position at the end might be misunderstood; it looked like an act of worship since I was facing directly on to the audience. This is very helpful feedback. After trying different ideas, I've decided to curl down into the foetal position and then suddenly roll onto*

my side with my hands folded in as soon as the sound of the baby crying comes on in the sound track. It's like a baby coming out of the birth canal with a bit of a jolt onto the bed.

I found the conversation between C and me very helpful and affirming. C confirmed areas that I felt were strong, gave constructive feedback and suggestions where the movement lacked something. C's positive approach encouraged me to solve the problems that I was still working on choreographically and to pay attention to the detail of movements. However, her positive feedback also pointed out strengths that I was unaware of. This was particularly helpful as I tend to remember what has gone wrong and I told C of a number of places that I was not happy with. Certainly, it was useful to have feedback from the perspective of an informed audience member; this conversation convinced me that I would manage to have the dance work ready for the September performances.

My conclusion concerning the above examples is that, while she must work at her art-making predominantly on her own, conversations with trusted peers are enormously helpful to the solo art-maker. These peers can bring a new perspective, affirm strengths and make suggestions. Such conversations help her to view her art-making more objectively through the eyes of another person. While writers such as Barbour (2007), Foster (1976) and Janesick (2004) focus on the positive value of peer and teacher feedback in a classroom setting, face-to-face conversations with individual peers in the professional setting are generally not discussed. However, Barbour et al., (2007) maintain the importance of conversations which include individual feedback in the context of collaborative artistic practice, particularly when the collaboration is between men and women from varying art-making areas and cultures. Barbour et al.'s (2007) collaborative artistic research project is undertaken according to tikanga Māori. Therefore, conversations with and feedback on creative work from respected and knowledgeable elders (from both within and outside of the collaborative group) is a normal part of the creative process. Further, in visual arts such as quilting, informal individual feedback can be gained during exhibitions (Graham & Stalker, 2007) and, in graphic and digital design, through face-to-face conversations with colleagues in the work place, at conferences and online (Gardener & Wilkinson, 2008). Finally, there are many examples of both one-to-one and small group

conversations based on support groups, working groups, collectives and community groups in which individual feedback can occur; such groups are discussed in feminist (e.g., Belenky et al., 1986; Goldberger et al., 1996), participatory (e.g., Heron & Reason, 2001/2006, 2008) and indigenous peoples' (e.g., Denzin et al., 2008) literature.

C. Conversations with viewers/witnesses/audience members

This area of conversation was not included in the studies with the other participants. Therefore, since conversations with audience members were part of my ongoing reflective practice in dance-making, I present my own experiences.

3.12.09: Following the September performance at the University of Waikato and the October performance at Alice Springs, conversations took place between various audience members and me. After the performances, I wrote down as many as I could remember of the comments shared with me and the narratives of what audience members told me they had seen in the dance. Following the first performance at the University of Waikato:

> **14.09.07:** *D said she couldn't believe it was a 10 minute piece – this sounded quite long but she was so involved in looking at what I was doing that the time went very fast.*
> **15.09.07** *E said it was too short, she wanted to see more, she was so wrapped up in the images I was bringing- I said it was already 10 minutes – quite a long solo! But it was lovely feedback.*

In addition, a number of audience members came and spoke to me or telephoned. Their words were that it was beautiful. I felt affirmed by the encouragement of audience members even though I knew some things had not gone as well as I had hoped. The pleasure the audience members expressed helped me to overcome the areas that I was not happy with and perform the dance fully as I intended in the following performance.

Following the performance at Alice Springs, a number of people told me what they had seen in the dance. The following are some examples:

> **11.10.07** *F saw a whole story of a very rich person, a medium rich person and a poor person, but all are the same because they are all just humans who were born as babies.*

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> *G saw a series of theological pictures and that it was about taking risks... H. expressed awe and wanted to know what I had thought...I did tell the story line as I saw it but reminded them that if I'd told them that first they would have been looking for my story and they may not have come up with their own great interpretations that were relevant to them.*

However, I was disturbed by J telling me how she had found it very funny to watch the Aborigine women turn their faces away when I was dancing 'naked' (flesh-coloured tights and leotard) and make the younger ones turn their faces away also. J had formed a relationship with these women through dance. Therefore, I assumed that J understood that they were having fun. But I felt puzzled and unsure. I wanted the opportunity to check with the Aboriginal women:

> *06.10.07 ...Later this morning I met some of the Aborigine elder women and said "I want to apologise if I offended you. It was not my intention to offend"...They looked at me with warmth and the oldest woman touched my arm and said, "We were not offended. We could see exactly what you were doing... It was very clear".*

I was relieved to find that my dance seemed to have crossed cultures adequately – I never assume this to be so. There was not time to ask the women what they had seen in the dance since their taxi arrived early in our conversation; the conference had already ended. However, I gained the impression that they were having fun over my symbolic nakedness rather than being offended.

These examples are an indication that I viewed the conversations with audience members as very important in my ongoing reflective practice in dance-making. I found the conversations exciting in terms of the feedback, the variety of narratives and the range of people who felt able to talk with me about my dance. I could sense that the different interpretations/narratives were evidence that creative work can speak to different people according to their needs and perspectives at the time they witness the art work. The narratives confirmed my sense that my job as a dance-maker is to try to produce good art and then leave interpretation to individual audience members. As seen in the above example of the Aborigine women in Alice Springs, I also discovered that my dance could be interpreted by

people of other cultures in ways that were helpful to them. I was convinced of the need to allow audience members to make their own interpretations and then to be informed by hearing some of what they saw. Therefore, I determined to intentionally set aside time to allow a range of narratives to be expressed following my dance. I was asked to lead a series of workshops for the Christian Dance Fellowship of Singapore, in Singapore, in December 2007. As part of one session, I gave a very short introduction, danced the work and then asked the workshop participants to form small groups, talk about what they had seen and what it meant to them. I asked them to write down the ideas from their groups and to report back to the whole group. Once again, there was an interesting variety of interpretations although, since this was a Christian context, the narratives all tended to follow Christian beliefs. However, a memorable element of learning for me was that, for these predominantly Chinese Singaporeans, the Māori wiri movement of the hands (at the beginning of the dance) is confusing. Two groups spoke of how they thought I was frightened. As a result, I apologised to the workshop attendees for not informing them of the meaning of this movement before I danced. The conversation with the Singaporean dance workshop attendees was very helpful in my developing awareness of cross-cultural understandings of movement that emerged during my ongoing reflective practice in dance-making. Even though the Aborigine women had expressed their understanding of and comfort with my work, the experience in Singapore showed me that I do include elements in my dance that are unique to Aotearoa New Zealand. I have always had doubts about my (western-Euro-American contemporary) dance crossing cultures and have never assumed that everyone has understood or been comfortable with it when I have danced in cultures other than my own. Surprisingly, I have generally found that people of other cultures have understood. However, in future, if questioned by audience members in a cross-cultural context, I may need to explain movement that is specifically from Aotearoa New Zealand. I would not have achieved this important learning if I had not had conversations with audience members.

The role of face-to-face conversations with witnesses/viewers/audience members as part of a dance- or other art-making experience does not appear to be widely addressed in the literature. There are models/approaches that art-makers or witnesses/viewers/audience members may use to guide art-making and/or

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interpretation such as Foster's (1986) blueprint for choreographic intent or Hayes' (1993) principles of aesthetic form. However, such models/approaches do not appear to include face-to-face conversation between art-maker and witness/viewer/audience member as part of the processes of art-making or interpretation. As indicated above, there is ample literature concerning classroom-based arts learning (e.g., Barbour, 2007; Janesick, 2004; Foster, 1976). In addition, there are autobiographies, biographies and critiques, including works based in Aotearoa New Zealand (e.g., Bolwell, 1991; Dunlop McTavish, 2001) and journals and magazines in which art-makers' work is reviewed (e.g., DANZ Magazine). Finally, there are international online publications contributed to by New Zealanders (e.g., Born Magazine for online collaboration in digitally-based arts). However, there appears to be a gap in the literature that places importance on face-to-face conversations between artists and witnesses/viewers/audience members. In terms of this thesis, such conversations can be viewed as important in ongoing reflective practice in dance-making; they are likely to be as important in the ongoing reflective practice of artists in other areas of art-making.

Final reflection

20.01.09 It is a brilliantly sunny summer morning that promises intense heat later in the day and I'm sitting at home in my office at the computer. My fingers feel their way across the keyboard. Our house stands on top of a hill overlooking the central business area of Hamilton and my office is on the corner of the house with large windows looking out in two directions. Up here I feel as if I am viewing the city from the edge of a cliff. To my left I can see hospital, university, rugby stadium, schools, tall business buildings, houses and many trees; I can see the trees along the river but not the river itself. The sun streams in and warms my shoulders and neck. The computer stands on the right hand leaf of a corner desk. On the other leaf to my left, today there is no laptop computer or spread of papers and books. Instead, my sewing machine is set up, with scissors, pin bowl and stray pieces of braid and thread scattered across the desk. My eldest daughter, Rebekah, is getting married on 31 January and has asked me to make her a new dress to wear on her honeymoon. I almost completed the dress last night and it hangs on the door handle of the office. Rebekah chose a fabric with black background and white koru shapes and red braid for the waist and neck. Perhaps Rebekah has intuitively chosen fabric and dress style that fit comfortably with her Māori and

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Pākeha roots in Aotearoa New Zealand. Outside, I can hear the sounds of the city. Through my open window, I can hear my elderly Māori neighbours as they sit in the sun talking with visiting whānau. I can also hear cicada and several varieties of birds in the trees of our property and the surrounding neighbourhood. I can smell the flowers and citrus trees outside my window and my morning coffee tastes good.

All of the above details remind me that I am a female art-maker in Aotearoa New Zealand whose research and art-making emerge from my own need to create, yet in the midst of family and other people, society, culture, nature, my family history, both settler and indigenous (Smith, 1999), and all the varied aspects of my lived experience, the practicalities of my art-making, my embodied ways of knowing and the over-arching, all permeating presence of the spiritual. Present now for me are all the senses — sight, hearing, smell, touch, taste and kinaesthetic — and all the elements of embodied knowing.

In this context of such diverse and interweaving threads I am able to reflect on my life, my dance-making and the lives of the other art-makers in this PhD thesis. *How is reflective practice useful in art-making?* It is useful when an art-maker employs an organised approach that provides a source of focus and reminds her of the diverse and interweaving threads, including gender, culture, spirituality, creativity and embodied knowing, which are part of her lived experience. Reflective practice is also more useful for some art-makers when it is facilitated by another art-maker in repeated face-to-face conversations. Finally, ongoing reflective practice in dance-making is useful as it encourages the dance-maker to look back at previous experiences of reflective practice in dance-making in order to find new understandings and to focus more attentively on previously neglected areas. Ongoing reflective practice in dance-making also encourages the dance-maker to continue to question, read and reflect on her/his own practice in a purposive and intentional manner and to be aware of the many interweaving threads of influence that are never separated from lived experience (Boud, et al., 1995a).

Before engaging in this thesis, I did not realise the full extent of the aims of participatory research and decolonising and indigenous methodologies. I had initiated the research, provided the framework around which it would be based, initiated the meetings with participants and facilitated those sessions and occasionally introduced new topics for discussion when one topic appeared to

have been exhausted. Eight of the final participants had agreed to work with me and one had requested to be part of the study. Nevertheless, during our conversations, it was sometimes evident to me that they were trying very hard to relate the sort of information and experiences that they thought I was looking for. Some, for example, Ruth, would say something like, "Now, what else can I show you?" This was a rhetorical question; it was a question of what else they could think of that they imagined would be interesting or useful to me. In this vein, Ruth would reflect briefly and then lead me to another of her completed art works around the walls of her home and explain the work and how she had sought to overcome challenges in achieving what she had envisioned. Cheri spent much of our second conversation asking me questions. While this led to very stimulating discussion, it was also clear that Cheri was trying to be helpful to me, rather than seeing the process as being for her benefit. However, in our third conversation, Cheri, like Ruth, spoke about the art works that were placed around her office. Similarly, particularly during our final conversation, Rowena spent time, thinking about what else she could talk with me about. A number of times I tried to reassure her by saying such things as "You don't have to force it..." While I had repeatedly reminded each woman that this was about her, her art-making and her own reflective practice, most sought to meet what they perceived as my needs in the research and completing a PhD. At certain times, my lack of experience as a researcher was evident in my struggle to formulate new questions and prompts and in how I could best respond to what the participants were saying. Nevertheless, the women with whom I worked were mature, independent, articulate women who had committed themselves to working with me and who then sought ways to help me in my research. Their sense of interconnectedness and responsibility for those around them was so strong that they did not find it easy to simply take for themselves, even in this situation of facilitated reflective practice. Nevertheless, at the end of the process when I asked them how it had been for them, most said that they had gained a lot from it. Hinerehua maintained that she had gained more from the process than me. My doubting response was, "We won't add that one up!" Then I added, "However, ...the best thing is if it can be of benefit to **you**, rather than just **me** gathering 'data'" (Phase 4); this echoed what I had said at various times to all of the participants. Cheri remarked on enjoying talking with someone who she felt did not want to take anything from her, "...it has been great to ... just **be** with another creative person and that the

creative person is there not to take" (Phase 3). From having sought to help me in the beginning, Cheri did see benefits for herself. Similarly, Vyonna talked of enjoying the chance to talk about her art with another art-maker; Vyonna maintained that she lacked this kind of interest in the other relationships in her life. In reality, I was learning to be a researcher and a facilitator of reflective practice in art-making and the other nine participants were remarkable women who supported and assisted me in this endeavour; fortuitously, most of them also appeared to have gained through the process.

Today I sit alone at my computer. But I have also been enriched and informed by the stimulation of interacting with art-makers from fields other than my own. I have sought to facilitate the reflective practice of the other participants and grown personally as a result. My embodied understandings of belonging in Aotearoa New Zealand and of being a female researcher, facilitator and dance-maker have all been changed. Since change implies that I have learned (Knowles, 1990), then this approach to reflective practice in art-making has been effective for me. I can conclude that reflective practice in art-making is useful to art-makers. I can also conclude that ongoing reflective practice in dance-making can lead to a clearer appreciation of how the creative arts can communicate with audience, viewers and/or listeners (Barbour, 2007; Barrett & Bolt, 2009; Eisner, 2002; Foster, 1996; Gardner, 1993; Kaufman & Baer, 2005; Lubart, 1999). It is likely that ongoing reflective practice would be useful to art-makers in other areas of art-making.

Chapter summary

The idea of research as a series of conversations is not a new one (Kvale, 1996). Conversations are fundamental to most research concerning people. However, conversations are particularly important in a feminist participatory worldview, since research is focused on how the participants view their lived experience and how the researcher/co-participant goes about the business of researching; the first involves such areas as ongoing relationship and consultation while the second requires a reflexive approach on the part of the researcher.

In this chapter I have identified a number of areas of conversation that are relevant to reflective practice in art-making, particularly facilitated reflective practice in art-making, and ongoing reflective practice in dance-making. In the earlier findings and discussion chapters, I discussed issues of gender, culture,

spirituality, creativity and embodied knowing as they emerged during the processes of reflective practice. However, the various areas of conversation became evident in the context of reviewing methodology and methods. Firstly, it is clear that vital conversations in this thesis occur between art-makers; these conversations take place in the context of facilitated conversations (a research method) and virtual conversations. Secondly, other important and useful conversations take place between art-makers and respected and knowledgeable elders and/or peers and between art-makers and viewers/witnesses/audience members. In view of these key sites for conversation and in keeping with feminist principles, I am reminded of the importance of giving participants opportunities to decide when and where conversations take place and allowing for the literal and/or metaphorical presence of family and other aspects of everyday lived experience during the conversations. I am also reminded that women may commit themselves to a project simply because they wish to support the work of another woman and may not expect to gain anything for themselves. Finally, reciprocity for the other participants may become evident in various ways such as discovery of new facets of their own art-making practices and empowerment in face of existing marginalisation culturally, educationally, as women and/or as art-makers. Reciprocity for me as researcher lies in increased understanding of the usefulness of facilitated reflective practice, a structured approach to reflective learning, collaborative knowing and my own growth both as researcher and reflective practitioner in dance-making.

In the final chapter I present conclusions concerning this thesis.

Chapter 9   Conclusions

This thesis concerns female art-makers in their lived experience of reflective practice in art-making and important understandings emerging during the processes of reflective practice. The key characteristic of these art-makers is that their art-making emerges from and is inextricably interwoven with the complexities of their everyday lived experience. Their gender entails a series of significant relationships, as well as awareness of marginalisation, trivialisation and being overlooked as women. These significant relationships are experienced in a wide range of contexts such as family, work colleagues, other art-makers and those who contribute in some way to the achievement of their art-making. However, these relationships are always flavoured by and cannot be separated from culture, spirituality, embodied knowing and the ways in which the women experience creativity. For female art-makers, their gender, culture, spirituality, embodiment and creativity are interwoven together with their relationships. Because of this interconnectedness, female art-makers, even though they may be solo artists, do not view themselves as working alone. Such an understanding challenges dominant western writings on creativity which focus on individuality, rational thinking and an assumption that art-makers are able to separate themselves from their everyday lives in order to create art works. This thesis highlights the creative processes of female art-makers as repeated, circular and interwoven aspects of their art-making, rather than as isolated and clearly definable events.

In the following paragraphs I discuss the individual elements of the overall findings.

The first key finding of this thesis concerns the place of gender in these art-makers' lives. Feminist perspectives focus on gendered experience; a particularly important aspect for this thesis is feminist research into women's ways of knowing which has identified culture, spirituality and embodiment as relevant (Barbour, 2002, 2004, 2006a; Belenky et al., 1986; Goldberger et al., 1996). Further, writers in the area of feminist spirituality emphasise gender, spirituality and embodiment (e.g., Althaus-Reid, 2004; Fischer, 1988; King, 1989; Moltman-Wendel, 1995; Roth, 1997). However, most of the art-makers in this thesis

experience their gender as inextricably linked with their culture, spirituality and embodiment; all four areas are important to them. This interlinking is made particularly clear by Hinerehua in her poem "My embodied knowing".

Following on from the above, although embodied knowing is difficult to articulate verbally, art-makers can and do talk about elements of their own embodied knowing. However, their speaking is generally accompanied by non-verbal gestures, facial expressions and body movement and they often refer to or mime the movements of their art-making. This thesis identifies embodied knowing as an important element of reflection and knowing; that is, how we do things and how we reflect and know things do not only involve matters we can verbalise, draw or create through art-making but something that we embody (carry in our bodies). In addition, two ways of representing embodied knowing are included on the DVD accompanying this thesis: video montage and image narrative. The video montage is innovative in that its focus is representation of the embodied knowing of art-makers. In addition, the image narrative offers a means of representing embodied knowing in dance-making and further develops that of an earlier study (Bright, 2005a, 2005b, 2007a). Thus, through words and visual media this thesis highlights articulation of the verbalisable and representation of the non-verbal and non-verbalisable elements of embodied knowing by women from a range of art-making areas including painting, photography, pottery, weaving, poetry, musical composition and performance, quilting and graphic and digital design. In so doing, this thesis adds to emerging literature on embodied knowing (Barbour, 2002, 2004, 2006; Belenky et al., 1986; Bright, 2005a, 2005b, 2007a; Goldberger et al., 1996).

Another key finding of particular relevance to art-makers and to literature on creative process is that these female art-makers view their creativity as part of their wider lived experience rather than linked solely to development of specific art works. This view is illustrated by their references to preferring, gathering, selecting, finding quiet spaces, laying creative work aside and ritual, prayer and meditation as elements of their experience of creative process. This approach to creative process extends understandings beyond Balkin (1990) and others by highlighting patterns that are part of the everyday life of a creative person. Inclusion of elements such as laying creative work aside and ritual, prayer and meditation widens the focus of creative processes within artistic practice to embrace practical, intuitive and spiritual aspects of the everyday lived experience

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of art-makers. Further, these women do not separate their expressions of creativity from their lived experience. Their creativity is viewed in the context of relationships with family, culture, spiritual beliefs and other art-makers. Although the women in this thesis may see creative processes such as Balkin's (1990) as useful guides for and understanding of development and completion of specific art works, their emphases during the processes of reflective practice in this thesis were towards the wider view of lived experience. Such understandings are congruent with emerging literature from some western and from non-western and indigenous writers on creativity, creative arts enquiry and collaborative artistic practice (Barbour, 2006; Barbour et al., 2007; Barrett & Bolt, 2009; Hesse-Biber & Leavy, 2008; Lubart, 1999; Kaufman & Baer, 2005). Thus, the experiences of these female art-makers are part of an emerging challenge to earlier theories that highlight creativity as being the domain of a few who work as individuals towards specific creative products that lead to significant cultural change (Csikszentmihalyi, 1996; Gardener, 1993).

However, it would not have been possible to arrive at the areas of new knowledge outlined above if this thesis had been based on a traditional understanding of reflective practice. There is an assumption in previous western writings that reflective practice is undertaken on an individual basis in order to improve learning through intentional and purposive reflection. A key finding of this thesis is that individual reflective practice in art-making may be more effective if another person, preferably another art-maker, acts as facilitator of reflective practice for the individual learner. Art-makers and many other professionals generally focus on the activities of their work and, while most reflect to some extent, a lot of learning is lost because practitioners lack time or motivation or awareness of the value of reflective practice undertaken in an organised, conscious manner. The art-makers in this thesis found that facilitated reflective practice, in the form of a series of taped conversations, can be a useful alternative to individual journal-writing and reflection. Through the conversations of facilitated reflective practice, it was also possible to explore more fully the areas of gender, culture, spirituality, creativity and embodied knowing; all of these elements were identified as potentially important because of the broad philosophical approach—feminist participatory inquiry—taken at the outset of the study.

This underlying philosophical framework of feminist participatory inquiry provides the range of lenses necessary for exploration of the lived experience of art-making. Previous researchers have employed one or various combinations of two worldviews in order to explore human lived experience. However, the position I took in this thesis - that in order to adequately represent the richness and breadth of the lived experience of female art-makers it was necessary to employ an interweaving of feminist, participatory and indigenous peoples' worldviews – was borne out by the depth of understanding gained through the processes of reflective practice with these women. As the research unfolded and the facilitated reflections revealed deeper understandings of art-making, a more specific feminist and participatory approach became necessary. As aspects of the women's art-making and my own experience brought spiritual ways of knowing to light and emphasised cultural ways of knowing, indigenous approaches also became critical. Thus, while involving a broad literature base and diverse areas of research, the position I have taken in my thesis is responsive to the participants' experience and to the diverse ways of knowing that they employ in their art-making. My own flexibility and reflexivity have led to the belief that an interweaving of feminist, participatory and indigenous—in this case, Māori— worldviews makes possible a fuller exploration and representation of the lived experience of female art-makers.

This study raises certain questions that are worthy of future research. Certainly, there are the obvious questions arising from my conscious limitations of working only with female art-makers from a certain range of ethnicities and art-making areas within the Greater Waikato Region in Aotearoa New Zealand. However, further questions concern exploration of additional creative processes that are useful and accessible and take into account the wider lived experience of art-makers. Further, my broader approach to reflective practice which includes verbal, non-verbal, embodied and art-making elements and facilitation could be applied to areas of lived experience other than art-making such as teaching, sport and leisure and the wider field of social sciences. Finally, the three interwoven worldviews embraced in feminist participatory inquiry could also provide a more comprehensive understanding of areas of lived experience other than art-making.

From the outset of this thesis, I was aware that I was beginning a demanding journey by proposing to be researcher, participant and facilitator of the reflective practice of others. Although this has been challenging, I do not regret having taken this particular path. The role of researcher was essential and the role of participant dance-maker/fellow artist continued to provide a level of understanding and rapport with the other participants that would otherwise have been difficult to achieve. Finally, I saw the role of facilitator of the reflective practice of the other participants as an opportunity to use my experience in adult education together with my engagement in art-making. Throughout the years during which this thesis took shape, I was continually aware of the participants' willingness to offer me the taonga (treasure) of their time and reflections to be studied; I viewed and still view this as a rare privilege. Because of this taonga, from the earliest months, I repeated in conversations and in my reflective journal that I would find a way to honour the trust placed in me; that was my bottom line. Therefore, I sought a philosophical framework that would embrace the richness and breadth of our lived experience as art-makers. At the end of this research journey I can say that, to the best of my ability, I have honoured my own role as dance-maker and the taonga of the other amazing women.

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APPENDIX 1

Glossary of Māori language of Aotearoa New Zealand and approximate English equivalents [108]

Unless otherwise stated, English equivalents are from:
Williams, H. W. (1975; original 1844). *A dictionary of the Māori language.*
Wellington: A. R. Shearer, Government Printer.

ahi kā	"the lighting of fires and the presence of people at home" (Kana & Tamatea, 2006, p. 18)
aroha	respect, love
ha a kore ma a kui ma	heritage from Maori forbears, forbears' breath of life (Drummond, 2004)
hapū	sub-tribe, clan
harakeke	flax, flax plant(s)
hau kāinga	home area(s) (Kana & Tamataea)
hauora	well-being
hikoi	long treck(s) to the New Zealand Parliament in Wellington, held to highlight Māori rights
hinengaro	mind(s)
hui	meeting(s)
iwi	nation, people, tribe(s)
kahu kiwi	kiwi-feathered cloak(s)
kākahu	piece(s) of clothing, cape(s)
Kanohi ki te kanohi	face-to-face contact
kanohi kitea	the seen face
kapa haka	group singing and dancing in rows
karakia	prayer(s)
kaupapa	plan(s), scheme(s), proposa(s) (H. R. Waititi, *te Rangatahi 2*)
kete	baskets(s)
kete whakairo	intricately patterned kit(s) (Puketapu-Hetet, 1989)

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[108] In indicating that the English words and phrases are approximate, I echo Ngata (1928): "No matter how brilliant the translation, how apt the phrase or vivid the image, the English version is no substitute for the original Maori" (pp. v-vi).

kōhanga reo	literally, language nest(s); Māori pre-school(s)
koro	male elder(s)
korowai	cloak(s)
kotahitanga	as one, unity, together
kōwhaiwhai	painted scroll ornamentation
kuia	female elder(s)
mana ake	uniqueness (Drummond, 2004)
mana whenua	having power associated with possession of ancestral land(s)
manuhiri	visitor(s), guest(s)
Māoritanga	Māori explanation(s), meaning(s), understanding(s)
marae	enclosed space in front of a house, courtyard
mauri	life principle(s) (Drummond, 2004)
oriori	chant(s)
Pākehā	person(s) of predominantly European descent
piupiu	traditional woven skirt
poi	ball(s) on string twirled and swung during waiata a poi
pou	carved pole(s)
rangatiratanga	relative autonomy and self-determination
raranga	Māori weaving
rourou	food basket(s) to the prestigious (Puketapu-Hetet, 1989)
taha hinengaro	intellectual side (Drummond, 2004; Durie, 1994)
taha tinana	physical side (ibid.)
taha wairua	spiritual side (ibid.)
taha whānau	family side (ibid.)
tā moko	traditional face and body tattoo
tangata whēnua	people of the land
tāniko	a type of weaving
taonga	treasure(s)
tapu	sacred, precious, special
tauira	student(s)
Tauiwi	Strange tribe, foreign race
te reo Māori	the Māori language

Te Whare Tapa Whā	literally, the house with four walls (Durie, 1994)
Te Wheke	octopus; Māori Model of Human Development (Pere, 1988)
tikanga Māori	Māori cultural understandings, practices and customs
tohu	mark, sign, proof, think
tohunga	skilled person(s), priest(s)
waiata	song(s)
waiata ringa	song(s) with arm and hand movements
waiora	total well-being (Drummond, 2004)
wairua	spirit(s)
wairuatanga	spirituality (Drummond, 2004)
wānanga	place of instruction, adult educational institution
whakairo	carving(s)
whākapapa	genealogical ties
whakatauki	proverb(s)
whānau	relations by blood or common cause; family
whanaungatanga	extended family (Drummond, 2004)
whare	house(s)
whāriki	floor and/or sleeping mat(s)
whatumanawa	emotional aspects (Drummond, 2004)
whenu	weaving thread(s)
wiri	tremble, shiver (hand movement in dance)

APPENDIX 2

Table 1: *Summary of feminism/s, participatory and indigenous peoples' paradigms in areas of ontology, epistemology, values and issues of power and change*

Worldview/Paradigm	Feminism/s	Participatory	Indigenous peoples
Fundamental beliefs/ ontology	Range of feminisms; Foreground gender; critical; participative and relationally-based — human and non-human; subjective-objective reality, which includes the spiritual for some feminisms	Participative subjective-objective reality; co-created and situated in the cosmos; relational, ecological, spiritual — ie. human and non-human — and practical being and acting; the human mind and body are seen as inseparable bodymind	Range of indigenous community- and culturally-based views of world, marginalised by socio-political and academic arenas; view of community living in cosmos which includes the spiritual and ecological – ie. human and non-human; individual subjective reality often superceded by collective, cosmic reality
Ways of knowing/ epistemology (all have multiple ways of knowing)	Many, including silence; received; subjective; procedural (separate and connected); constructed; collaborative; spiritual, embodied, cultural ways of knowing; writing as a way of knowing	Experiential; presentational; propositional; practical; relational; reflective	Many faceted, including indigenous, cultural, spiritual, embodied ways of knowing; collaborative
Values	Justice and change that addresses injustices and marginalisation of individuals or groups because of their gender or sexuality; respect and valuing of people for who they are and who they may become. Importance of personal, collective and/or political action	What is intrinsically worthwhile in the human condition as an end in itself; action, including political, to support the intrinsically worthwhile; respect and valuing of people and their human potential	Intrinsic worth of indigenous peoples. Justice, fair treatment and distribution of resources; self-determination; respect and valuing of indigenous peoples for their ways of being and becoming; importance of decolonisation

Area of power addressed	Dominance of white, wealthy males; marginalisation of white women, non-white women and men, women and men of non-dominant cultures, lower socio-economic groups, non-western nationalities, varying sexualities	Dominance of researcher over researched; injustice and marginalisation, wherever found	Dominance of powerful, wealthy, colonising cultures; colonising and marginalisation of indigenous peoples
Areas of change sought	Personal, social and political action; removal of hierarchy in relationship between researcher and researched; consciousness-raising; researcher(s) and participant(s) changed by experience; participants as agents for change	Political and other forms of action; removal of hierarchy in relationship between researcher and researched; consciousness-raising; participants as agents for change	Self-determination; recognition by selves and others of validity and dynamic of indigenous ways of being; hierarchy of researcher and researched determined by indigenous understandings; personal, group and political action; participants as agents for change

References under topic area for all tables in Appendix 1
Feminism/s: Barbour (2002, 2004, 2006a, 2006b); Belenky et al. (1986); Borland (2007); Bryson (1999); Butler (1999); Du Plessis et al., 1992; Goldberger et al. (1996); Hanstein (1999); Janesick (1994; 2000; 2004); Lykes & Coquillon (2007); Maguire, 2006; Reid & Frisby, 2008; Reinharz (1992); Ryan (2001); Sprague & Zimmerman (2004); Stinson (1995); Sheets (1966); Sheets-Johnstone (1999); Whelehan (1995)
Maori feminism: Irwin (1992); Smith (1999); Te Awekotuku (1991)
Feminists of Colour: Cannella & Manuelito (2008); Dillard (2008); Hooks (1989, 2004); Hurtado (1996); Kim (2007); Parameswaran (2008); Savedra & Nymark (2008); Schweikart (1996);
Participatory: Maguire, 2006; Heron and Reason (1997, 2006, 2008); Reason & Bradbury (2006a, 2006b, 2008a, 2008b); Reid & Frisby (2008); Park (2006); Stonebanks (2008); Lincoln & Guba (2000)
Indigenous peoples: Borland (2007); Cannella & Manuelito (2008); Denzin, Lincoln & Smith (2008); Dillard (2008); Meyer (2008); Smith (1999); Te Awekotuku (1991)

Table 2: *Ways of knowing showing parallels between paradigms and any alternative names, where meanings are most clearly articulated and paradigms in which a particular way of knowing appears to be unique*

F = Feminism, P = Participatory, I = Indigenous

Way of knowing	Paradigm(s) in which way of knowing is described /named	Descriptions within different paradigms
Silence	F/I	F: disempowered, respect, active listening I: culturally appropriate, respect, active listening
Received	F/I	F: truth outside of knower; I: benevolent; respect for elders
Procedural: Separate	F = separate P = propositional	F/P: Rational, individual, cognitive knowing, critical
Procedural: Connected	F = connected P = relational I = indigenous knowing	F/P/I: Meaning made through being connected within self (heart-mind connected in knowing) and with others (contextually and/or culturally); critical P/ I: and connection with cosmos, all living things, seen and unseen elements
Collaborative	F = connected, collaborative; P = relational, co-creative I = indigenous, collaborative	F/P/I: Connecting and collaborating with others to make meaning, contextually and/or culturally
Embodied	F/I/P	F/I: Sense/meaning experienced within body, with or without words P: Expressed as bodymind, an understanding that mind and heart are inextricably linked in knowing
Writing	F = writing,	F: any writing, journal writing
Experiential	P = experiential F = embodied, subjective I = cultural, indigenous, embodied	P/F/I: Knowing as a result of personal and/or community experience
Presentational	P	P: clearly articulated; expressive imagery of creative and performing arts as way of knowing; F/I: seen in research as a way of knowing and in research presented in form of art-making
Propositional	P	P: as seen above in separate knowing. F: similar to separate knowing; term propositional knowing also used but often seen as more male way of knowing I: seen in presentation of indigenous research in non-indigenous context.
Practical	P	P: clearly articulated; knowing in the practice of skills F/I: evident but not focused on as way of knowing
Representational	P/F	P/F: How research is interpreted and represented by researcher in words, predictions of probable

		consequences is seen as a way of knowing F: Embodied knowing: representation of embodied knowing in other forms such as poetry, photography, video; thus, representation can also be a way of knowing
Relational	P	P/F/I: see 'collaborative' above Knowing in relationship with self (bodymind) and others
Reflective	P	P/F/I: knowing *reflected* in action; thinking-doing-thinking-doing cycle; related to knowing in a critical paradigm
Indigenous	I	I: Includes critical and participatory and elements of feminist ways of knowing such as embodied, cultural and spiritual ways of knowing which are inseparable from indigenous ways of knowing. Knowing includes awareness that each indigenous community is unique but there are often areas in common; resistance to colonising cultures and any single paradigmatic approach; self-determination, empowerment, healing, love, community solidarity, respect for the Earth and respect for elders.
Cultural	I/F/P	I: intrinsic, emphasised; includes beliefs, desires, commitments in common with other people; creative and performing arts also intrinsic to cultural knowing F: Articulated particularly among feminists of colour, Maori feminists; P: evident in most research
Spiritual	I/F	I: intrinsic, emphasised: unseen but sensed, universal, in all creation including nature; may refer to specific Spiritual Being(s); may or may not include formal religion F: articulated in numerous areas of feminism; particular to religious feminists, feminists of colour, Maori feminists P: embracing of the spiritual but not identified as way of knowing

Table 3: *Summary of feminism/s, participatory and indigenous peoples' paradigms in areas of methodology and methods*

	Feminism/s	**Participatory**	**Indigenous**
Methodology	Collaborative; often linked with other methodologies, especially critical and participatory, but foregrounding gender; reflexivity; researcher as facilitator and co-participant; lived experience; grounded theory	Collaborative or co-operative inquiry; critical subjectivity and critical inter-subjectivity; reflexivity; practical; experiential; researcher as facilitator, co-participant;	Indigenous; collaborative; indigenous peoples undertaking research concerning themselves with or without outside involvement; lived experience; researcher as co-participant; grounded theory; often linked with participatory methodologies
Methods	Interdisciplinary; collaborative; multiple methods; conversational; relational; reflective and reflexive; facilitation; focus groups; inclusion of many voices, ways of knowing and ways of expressing, including through language and arts	Collaboration in formulating research questions, methodologies, methods; control of outputs and resulting action; reflexivity; focus groups; different ways of knowing and representing, including language and creative and performing arts	Collaboration of indigenous group in formulating research questions, methodologies, methods; control of outputs and resulting action; relational, reflective and reflexive; focus groups; oral narrative, creative and performing arts

APPENDIX 3

Initial letter to participants

12.4.07

Dear

This letter is a follow-up to our recent conversation. Thank you for your willingness to consider participation in the research project for my PhD study on reflective practice in creative and performing arts. I appreciate your interest very much and would be keen to work with you, should you decide to join the project.

Enclosed please find an outline of this project and a consent form. The project outline is intended to give you sufficient information to understand the nature of the project and to make an informed decision concerning your participation. If you have any questions or points for discussion concerning the project or the contents of the consent form, please do not hesitate to contact me (contact details enclosed). You may wish to wait until our initial session together to discuss the project, ask questions and to sign the consent form. If I have not heard from you within 2 weeks, I will contact you again to check on your availability.

If you indicate that you are able to participate, we will negotiate a time for the introductory session. The intention is that we will find a time that is mutually suitable for you and a number of other participants, so that we might meet as a small group; otherwise you and I will meet alone. The purpose of this introductory session is to discuss and sign the Consent Form, to acquaint you with the project, to discuss your own learning style and to acquaint you with a range of possibilities for reflective journaling. During this session we will also discuss any tools for analysis in your art form that you deem appropriate to your own work. Finally, at this initial session you will receive a booklet which summarises the materials covered during the session and the key areas to be covered in the following three discussion/interview sessions.

I look forward to hearing from you soon regarding your availability and willingness to participate.

Thank you once again.
Yours in anticipation

Debbie Bright

21 Ridout Street, Hamilton
.
Phone: 07 8467651; Email: sdbright@paradise.net.nz

APPENDIX 4

Information Sheet for Participant

Researcher: Debbie Bright

Phone: 07 846 7651; 021 479030

Email: sdbright@paradise.net.nz

Reflective practice in creative and performing arts

Brief Outline of the Research Project

Reflective practice has been found to be of value in learning. In my Masters studies I developed a model for reflective practice in dance-making and tested it on my own dance-making. This model provided an organised approach to learning from my own experience. An important reason for developing a model specific to dance was the fact that other models for reflective practice do not allow for non-verbal expression. The non-verbal is, of course, a major component of many creative and performing art forms.

In my Doctoral study I wish to explore the value of this model to other artists of a variety of creative disciplines, including dance. The other creative art disciplines may include such areas as musical composition and/or performance, painting, sculpture, drama, singing, poetry-writing, film-making and fabric arts. My objectives, in this study, will be to give a voice to each participant concerning her/his lived experience and to determine the similarities and differences between my experience as a dance-maker and the experiences of these other art-makers. I also wish to determine whether there are any aspects of reflective practice that are unique to the particular art forms of the participants and/or their gender, age bracket or ethnicity.

As a participant, your main role will be to undertake a creative project of your own choosing, to keep a reflective journal during the period of your project and to discuss your experiences with me in a series of interviews, as outlined below.

Confidentiality and Use of the Data

As a participant, you may choose to remain anonymous or to be fully or partially identified by name in the written thesis and in the inclusion of visual images and/or recordings of your art work. However, for the purposes of this study it is important that your area of art-making, your gender, age bracket and ethnicity are identified. The data collected will be used in the production of a PhD thesis and ensuing research articles and presentations. The attached Consent Form outlines the confidentiality options available to you.

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Your involvement

Participation will involve the following:

- Participating in an initial facilitated session, up to one hour in length, possibly with other art-makers involved in this project. This session is to acquaint you with the project and to provide you with notes to guide you in the processes of the project;
- Undertaking your own creative art project; the duration of this project will be determined by you, but the time period focused on for this thesis will be of up to 6 months' duration;
- Writing your own reflective journal, which will comprise a minimum of 20 dated entries, during the period of your creative project;
- Participating in three discussion/interviews at approximately one month intervals following your art-making project. These sessions will be held individually with me. The first discussion/interview may take up to an hour; the second and third discussion/interviews should only take between 15 and 20 minutes;

It is specifically intended that you work on an original creative project of your choice and that discussion/interviews be carried out with the least disruption to your daily activities. Interviews will be recorded using notes, audio and video recordings. Video recording will be particularly important in this project for those participants who find it more useful to express themselves non-verbally.

Participants' rights

As a participant you have the right to:

- Refuse to answer any question, or withdraw from the study at any time up until the completion of the first draft of the thesis,
- Ask any further questions about the study which occur to you during your participation,
- Request transcript changes due to errors of fact or interpretation of gesture or what is said,
- Be given access to your individual transcript, video clips of your discussion/interviews and to a summary of the findings from the study when it is concluded, and
- Contact my supervisors to discuss any issues or concerns that you may have with regards to this study.

Records

All records from the discussion/interviews will be kept confidential. The audio and video recordings will be kept in a secure location for the duration of the research process. Access to the raw data is limited to the researcher and her University supervisors and a research assistant and video operator (if used).

Supervisors:

Dr Toni Bruce, Department of Sport and Leisure Studies, University of Waikato
Phone: 07 838 4500, extension 6529
Email: tbruce@waikato.ac.nz

Dr Karen Barbour, Department of Sport and Leisure Studies, University of Waikato
Phone: 07 838 4500, extension 7738
Email: karenb@waikato.ac.nz

APPENDIX 5

<u>Consent form for reflective practice in art-making participants</u>

I have read the **Information Sheet for Participants** and have had the details of the study explained to me. I readily agree to participate in this research study, to be conducted by Debbie Bright, a PhD student in the Department of Sport and Leisure Studies. My questions about the study have been answered to my satisfaction and I understand that I may ask further questions at any time.

I agree to participate in this study under the conditions set out below:

1. Debbie Bright will facilitate an initial session to introduce the project. I will then work on my own art-making project for up to six months, during which time I will maintain a reflective journal comprised of a minimum of 20 dated entries. Debbie will then facilitate three discussion/interviews at one month intervals following my art-making project(s), during which we will discuss my reflections on the processes of the Bright Model (2006) completed to that point. These discussion/interviews will be audio- and video-tape recorded. I, the participant, have the right to decline to discuss any issue or aspect raised during discussion/interviews. After having read the transcripts and/or descriptions of non-verbal responses, I have the right to request amendments due to errors of fact, meaning or omissions or to delete any information with which I am uncomfortable. Video clips and photographs of myself or my art work will only be used with my permission.

2. I understand that Debbie Bright will keep interview records confidential. I also understand that, due to the nature of the PhD research process, her supervisors Dr Toni Bruce and Dr Karen Barbour, a video technical assistant and a transcriber will be the only other individuals who have access to the raw data. The audio and video recordings will also be kept in a secure location for the duration of the research process. The transcribed audio or written data, photographs and video clips collected by Debbie Bright will be used in the production of her PhD thesis and research articles and presentations. I understand that my privacy and confidentiality will be protected in line with the selection I make below and that if a pseudonym is chosen, that this will be used in any publication or presentations based on this study.

3. I understand and accept that, although I may choose for full confidentiality, my area of art-making, my gender, age bracket and ethnicity will be specified within the findings of this research.

4. I also understand that I am free to withdraw from the study at any time up until completion of the first draft of the thesis. I am also free to decline to answer any particular question in the study. I agree to provide information to the researcher under the conditions of confidentiality set out below:

I choose: **Full disclosure [   ]**   **Partial disclosure [   ]**   **Full confidentiality [   ]**

Complete the relevant details below, adding a pseudonym where required

Name (or pseudonym)

      _____

Area of art-making, e.g. dance-maker, musician, artist, sculptor, actor:

_____

Age bracket: Under 20 [   ]   21-30 [   ]   31-40 [   ]   41-50 [   ]   51-60 [   ]

61-70 [   ]   70+ [   ]

Ethnicity: _____

Gender: F   /   M   (circle appropriate)

Signature of participant: _____

Signature of researcher: _____

Date: _____

Contact details for study:
Researcher: Debbie Bright	**Supervisors:** Dr Toni Bruce,
21 Ridout Street, Hamilton	Dr Karen Barbour,
Phone: 07 8467651.	Dept. of Sport and Leisure Studies,
	University of Waikato.
	Phone: 8384500
Email: stephen.debbie.bright@gmail.com	**Emails:** tbruce@waikato.ac.nz
karenb@waikato.ac.nz	

Notes for participants

in Debbie Bright's PhD Thesis

"Reflective practice in creative and performing arts"

Researcher: Debbie Bright   **Phone:** 07 846 7651; 021 479030
Email: stephen.debbie.bright@gmail.com

Dear

Welcome to this study and thank you so much for your willingness to be involved. My hope is that you will not only enjoy this opportunity to pay particular attention to your own art-making, but that your learning will be enriched in a way that continues to benefit you in the future.

Having completed this process once and gained a lot from it, I am a fellow participant with you as I look for further learning in my own dance-making. So we are in this together!

cheers

Introductory session

By the end of this session, each participant will have:

- completed any final discussion concerning informed consent
- become acquainted with the project and the Bright Model and its strategies
- become acquainted with a range of possibilities for reflective journaling
- completed a Kolb (1985) learning styles questionnaire as a means of identifying areas of strength and potential areas of greater challenge.
- discussed any tools for analysis in her art form that she deems appropriate to her own work.

Contents of this booklet

Reflective practice in creative and performing arts

Brief Outline of the Research Project

Reflective practice has been found to be of value in learning. In my Masters studies I developed a model for reflective practice in dance-making and tested it on my own dance-making. This model provided an organised approach to learning from my own experience. An important reason for developing a model specific to dance was the fact that other models for reflective practice do not allow for non-verbal expression. The non-verbal is, of course, a major component of many creative and performing art forms.

In my Doctoral study I wish to explore the value of this model to other artists of a variety of creative disciplines, including dance. The other creative art disciplines may include such areas as musical composition and/or performance, painting, sculpture, drama, singing, poetry-writing, film-making and fabric arts. My objectives, in this study, will be to give a voice to each participant concerning her lived experience and to determine the similarities and differences between my experience as a dance-maker and the experiences of these other art-makers. I also wish to determine whether there are any aspects of reflective practice that are unique to the particular art forms of the participants and/or their gender, age bracket or ethnicity.

As a participant, your main role will be to undertake a creative project of your own choosing, to keep a reflective journal during the period of your project and to discuss your experiences with me in a series of interviews, as outlined below.

Confidentiality and Use of the Data

As a participant, you may choose to remain anonymous or to be fully or partially identified by name in the written thesis and in the inclusion of visual images and/or recordings of your art work. However, for the purposes of this study it is important that your area of art-making, your gender, age bracket and ethnicity are identified. The data collected will be used in the production of a PhD thesis and ensuing research articles and presentations. The Consent Form outlines the confidentiality options available to you.

Your involvement

Participation will involve the following:
- Participating in an initial facilitated session, up to one hour in length, possibly with other art-makers involved in this project. This session is to acquaint you with the project and to provide you with notes to guide you in the processes of the project;

- Undertaking your own creative art project; the duration of this project will be determined by you, but the time period focused on for this thesis will be of up to 6 months' duration;
- Writing your own reflective journal, which will comprise a minimum of 20 dated entries, during the period of your creative project;
- Participating in <u>three</u> discussion/interviews at approximately one month intervals following your art-making project. These sessions will be held individually with me. The first discussion/interview may take up to an hour; the second and third discussion/interviews should only take between 15 and 20 minutes;

It is specifically intended that you work on an original creative project of your choice and that discussion/interviews be carried out with the least disruption to your daily activities. Interviews will be recorded using notes, audio and video recordings. Video recording will be particularly important in this project for those participants who find it more useful to express themselves non-verbally.

Participants' rights

As a participant you have the right to:

- Refuse to answer any question, or withdraw from the study at any time up until the completion of the first draft of the thesis,
- Ask any further questions about the study which occur to you during your participation,
- Request transcript changes due to errors of fact or interpretation of gesture or what is said,
- Be given access to your individual transcript, video clips of your discussion/interviews and to a summary of the findings from the study when it is concluded, and
- Contact my supervisors to discuss any issues or concerns that you may have with regards to this study.

Records

All records from the discussion/interviews will be kept confidential. The audio and video recordings will be kept in a secure location for the duration of the research process. Access to the raw data is limited to the researcher and her University supervisors and a research assistant and video operator (if used).

[p. 5]
Supervisors:
Dr Toni Bruce, Department of Sport and Leisure Studies, University of Waikato
Phone: 07 838 4500, extension 6529
Email: tbruce@waikato.ac.nz

Dr Karen Barbour, Department of Sport and Leisure Studies, University of Waikato
Phone: 07 838 4500, extension 7738
Email: karenb@waikato.ac.nz

Further guidelines

Journaling and reflective practice

Reflective journaling is regarded as very important in reflective practice, since it provides a focused, purposeful way of recording thoughts, ideas, feelings, impressions and images. It also provides a useful way of recording descriptions of tasks achieved or planned. However, there is no "correct" way of keeping a journal; nor are there "rules" about when or how often journal entries should be written or how long entries should be.

The best way to keep a journal is the way that you find works best for you. It is generally accepted that writing as soon as possible after an event or art-making session is useful (Holly, 1984). However, even entries written some time after a particular event can be a prompt to the memory and provide additional insights (Bright, 2005). You may write very brief notes or enjoy writing a lot. You may want to write by hand or on computer. If you use a computer, I suggest that you print out the pages and place them in a file; then you can add other hand-written notes, drawings, etc to the file. By printing out your journal entries, you won't be tempted to edit what you have already written. If you want to change something that you wrote earlier because your view has changed or because you have remembered another important detail, write another entry. This can be a useful way of seeing how your thoughts have developed and how other areas of life may have fed into your understanding of what was happening in the earlier event.

It is very important to write the date at the top of each entry. If you are recording an earlier event, give both the date on which you are now writing and the date on which the event occurred. One of the things that I have found is that, close to the event, I am able to record a lot of impressions, reactions and colourful details, whereas later, I tend record a summary or analysis of the event – both are useful.

## Possibilities for journal writing/recording

Narratives, notes, poetry, drawings, photos, video and audio-recordings are all relevant and helpful. In my Masters thesis, I used all of the above except audio-recording and all provided useful learning. I encourage you to try different media to see what works for you. You may find, as I did, that you

are emotionally involved in something that it is easier to write in poetry (Holly, 1984) or to draw or paint. One example of this in my Masters thesis was the poem I wrote just before I danced at my mother's funeral.

A cycle of reflective learning during an art-making project

As you undertake your art-making project and keep a journal, you may discover, as I did, that you are, either consciously or unconsciously, completing a cycle of reflective learning such as the following:

Figure 1.   **An art-making cycle (Bright, 2005)**
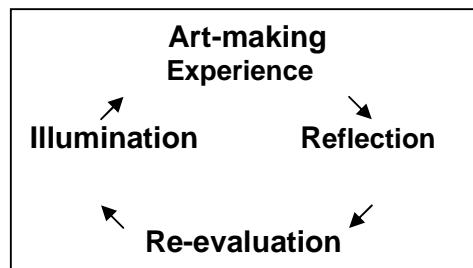
Note. Any phase of this cycle may include verbal, visual, auditory

and/or embodied knowing

Often this cycle occurs very fast in our heads as we consider/accept/reject various options in our art-making, within one session. Sometimes, we may notice that a cycle similar to this is occurring between one journal entry and another, as we record what has gone on and decide what to try next. The first key point that this model emphasises is that every time we art-make (dance, paint, photograph, weave, sculpt, etc), we think at the same time as we are doing. The second key point is that our 'thinking' may not be in words; this is why this model allows for visual, auditory and/or embodied knowing, as well as verbal ways of knowing. It is not necessary to consciously
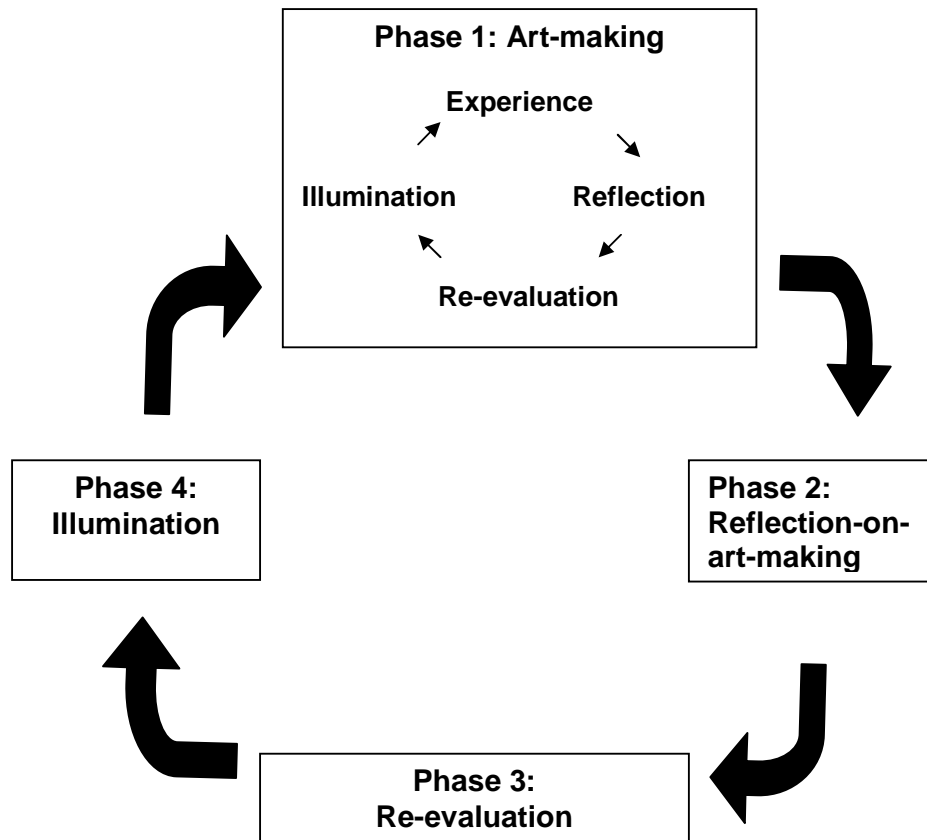
follow the steps shown in the above diagram, but, at times, it may be useful to be aware of them.

The art-making cycle (Figure 1 above) is phase 1 of the Bright Model for Reflective practice in art-making (2005) (Figure 2). **You will be completing just phase 1 as you go about your art-making project and journal. Phases 2, 3 and 4 of the Bright Model will be completed through discussion/interviews with me.**

The whole model for reflective practice is the following:

Figure 2.   **Bright Model for reflective practice in art-making (2005)**

Phase 1: Art-making

Experience

Illumination   **Reflection**

Re-evaluation

Phase 4: Illumination

Phase 2: Reflection-on-art-making

Phase 3: Re-evaluation

Note. Any phase of this cycle may include verbal, visual, auditory and/or embodied knowing

As already mentioned, rather than asking you to do a lot of study and writing to cover phases 2, 3 and 4, I will meet with you individually and

use a series of questions to guide our discussion and, hopefully, give you the opportunity to gain further insights on your own art-making experience.

To give you an idea of what may occur for you during phases 2, 3 and 4, I have included a table of the ways in which I focused on my dance-making experience during each phase of the cycle, in my Masters thesis (Table 1).

Don't panic about Table 1! I have found it to be useful for me as a dance-maker, but your own art-making may lead us in a different direction.

Table 1. Strategies for reflective practice in dance-making developed in my Masters thesis (2005)

Phase of the model for reflective practice	Strategies
Phase 1 : Dance-making	• Analysis of own learning style (Kolb, 1985; Kolb & Smith, 1986) • Dance-making • Reflective journal • Video and photographic images • Embodied knowing
Phase 2: Reflection-on-dance-making	• Analysis of reflective journal • Analysis of dance (Foster, 1986; Hayes, 1993) • Analysis of use of images • Analysis of embodied knowing • Embodied knowing
Phase 3: Re-evaluation	• Evaluation of journal analysis • Evaluation of dance analysis and re-evaluation of dance • Re-evaluation of journal • Re-evaluation of embodied knowing • Embodied knowing
Phase 4: Illumination	• Findings and planning based on previous phases • Embodied knowing

Kolb Learning-Style Inventory

I have chosen this particular learning-style inventory because it most closely matches my model for reflective practice in art-making. While this is only a tool and is not perfect, it may help you to identify your own areas of particular strength in terms of the reflective learning cycle and also the areas that may be more challenging for you. My experience was that my greatest learning occurred during the phases which were more challenging for me. You will be led through this inventory during the introductory session and be able to take your own analysis away with you.

Tools for analysis

You may have noted in Table 1 (above) that, during phase 2 of my model, I used certain approaches to dance analysis in order to guide the reflection on my own dance-making. There may or may not be a model that you find relevant to your particular style of art-making. If you identify such a model, we will discuss it further during our individual discussion/interviews.

A child (Debbie Bright)

APPENDIX 7

POSTER (Bright, 2008)

[A3 copy of original A1 document]

Reflective practice in dance and other creative and performing arts:

more than a mind-body experience

Debbie Bright,
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PhD working title: Reflective Practice in Creative and Performing Arts

Grounded in feminist phenomenology, my PhD project is based on my own four-phase model for reflective practice in creative and performing arts (Bright model for reflective practice in art-making, 2008).
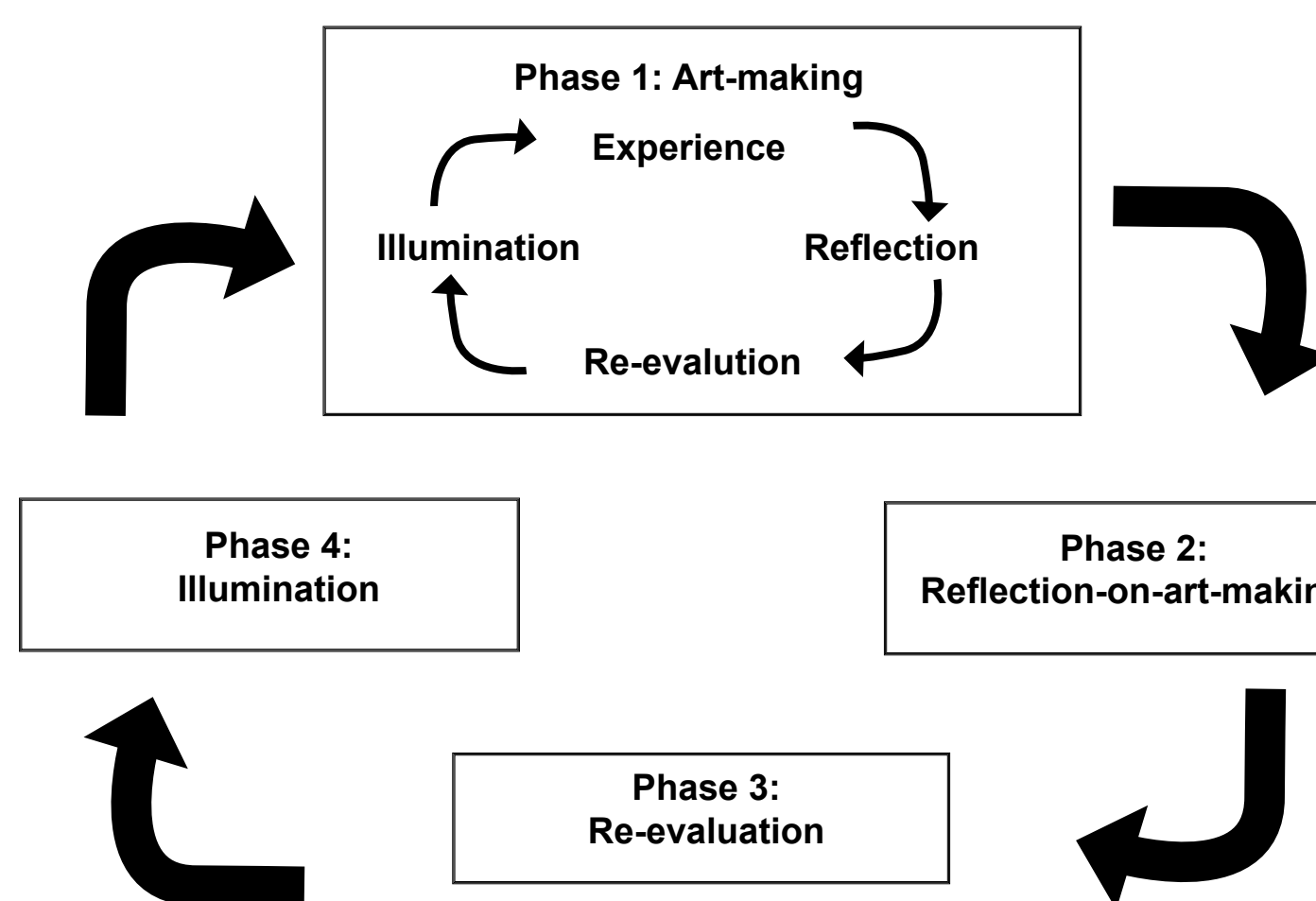Participating in the study were 10 women engaged in a solo capacity in a variety of arts and from a range of ethnicities and age groups.
The methodology was based around the model and consisted of a cycle of reflective practice by 9 of the participants, facilitated by myself, as researcher, and a cycle of my own reflective practice in dance-making. Each participant completed Phase 1 in her own time and art form. Phases 2, 3 and 4 were completed as discussions with the facilitator. The transcripts of each phase were used by both facilitator and participant as the basis for the following discussion(s).

...the expression, growth, integration of the spirit through the embodied lived experience of dance.

If God, then...
Debbie's dance-making, journal and images together represent embodied knowing.

Bright Model for Reflective Practice in Art-making (2008)

Phase 1: Art-making
Experience
Illumination — Reflection
Re-evalution

Phase 4: Illumination

Phase 2: Reflection-on-art-making

Phase 3: Re-evaluation

Any phase of this embodied cycle may include verbal, visual, auditory, olfactory, touch, kinaesthetic or any other form of embodied knowing (Barbour, 2002)

Body of sound and light! ...It seems to be that, when I most fully express my spirituality in dance, this spirituality becomes accessible to others as they watch and kinaesthetically identify with me.

Wailin: The art isn't the most important thing in my life. My faith is the most important thing in my life and these (art works) are just things that trickle in or flow out.

Stef: (enjoys the process of art-making) I've often had a problem ...that I feel, when people get to see work, that actually they're looking at the death of the process. To me, there's no process left and they buy a dead thing.

As I work to align and free my body, the same thing is happening to my soul and spirit; and my conscious mind catches up.

Ruth: I just see my pieces as quite healing ... well I hope they are.

Participants

Name	Art area	Ethnicity
Vyonna Berryman- Conrad	composer and performer (commercial music)	NZ Māori – Tainui, Ngati Kahungngu
Debbie Bright	dance-maker	NZ Pakeha
Wailin Elliot	painter/ potter/ sculptor/ sericulturalist/ printer/ publisher	NZ of Chinese descent
Hinerehua	musician, composer, poet	NZ Māori – Ngā Puhi,
Rowena Monk	creative craftswoman	NZ European
Ruth Port	weaver (rāranga)	NZ Māori – Te Rarawa, Te Aupouri
Marion Tahana	weaver (rāranga)	NZ Māori – Tainui
Cheri Waititi	artist (painting, photo, sculpture...)	NZ Māori – Ngāti Porou
Andrea Wilkinson	design (graphic/digital)	American (NZ resident)
Stefanie Young	artist (photo, drawing, painting)	NZ European

Cheri: Because you're transcending, you're in the spiritual realm... And the way your body is moving... there's a physical response and there's a metaphysical response.

Outcomes

1. Narratives, key issues and themes of reflective practice in art-making for 10 female art-makers.
2. A Model for reflective practice in art-making (Bright, 2008) that has been successfully tested.
3. Inclusion of the non-verbal elements of embodied knowing as valid experiences of reflection.
4. The image narrative — which incorporates art-making, images and journal excerpts — as a representation of embodied knowing during Phases 2, 3 and/or 4 of the Model.
5. A model for the facilitation of reflective practice for art-makers.

Most participants identified the elements of the spiritual, social and cultural as central to their embodied knowing. However, although solo artists, their way of experiencing the spiritual, social and cultural was as a connectedness and continuous interaction with phenomena larger than themselves. Hence, their reflective practice was more than a mind-body experience.

Benefits of the research

Enrichment of the learning of a solo art-maker, through focused reflection on her own practice. This approach to reflective practice embraces internal and external influences and verbal and non-verbal elements. Reflective practice leads to increases in confidence (Boud, Keogh & Walker, 1985) and professional artistry (Schön, 1987).