

**TEACHER COMPETENCIES FOR WORKING
WITH YOUNG TALENT**

**Part 2
Integration of Arts Disciplines**

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Part 2

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Team Teaching in an Interdisciplinary Context

Pilot project Royal Conservatoire The Hague, 2006-2007

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1. Introduction

The world can be a confusing place when you are sixteen. It is both inviting and challenging. Everything is possible but taking action can be very scary, particularly when you are facing your peers. Taking risks, showing yourself in a new role, doing things you are not sure you are capable of – these are daunting tasks for all of us at the best of times, but particularly at a time when you are trying to find and establish your own identity in the world. But when you are sixteen it is also the best time to find new ways, to challenge the conceptions of your elders, to test new borders, to explore possibilities. This world is, after all, a very exciting place.

Twenty sixteen year old fourth-graders of the School for Young Talent (*School voor Jong Talent*) in The Royal Academy of Fine Arts, Design, Music and Dance (*Hogeschool van Beeldende Kunsten, Muziek en Dans*) participated in a pilot project that combined music, dance and visual arts in a creative process. The project did not so much call upon their skills as violinists, ballet dancers or painters, but instead, it appealed to them as growing artists, making new art on a conceptual as well as a practical level. It opened up new possibilities for their future artistry and provided them with insight into the creative process where you do not only find your own way on the road to an artistic product, but also have to design that road yourself. For some it meant a break away from the usual regime of tough training to enter the professional realm of the arts. For some it was a true road of self-discovery.

A group of six teachers from three different disciplines guided the young artists. They worked together intensively over three months to establish effective team teaching and make new art works together with the young pupils. The teachers, in their role as coaches, were guided in this process by artist Horst Rickels. For them, as much as for the pupils, it was a process of finding their footing. They grappled with practical and methodological as well as conceptual issues as they guided their pupils in unfamiliar terrain.

This report shows how this process took place and indicates some of the issues that were encountered along the way. The aim of the project was to identify a set of competencies that teachers in the conservatoire or at the

academy need in order to engage in team teaching in an interdisciplinary setting. A set of assessment criteria was designed during the course of this pilot project, based on aims, observations and earlier research within the framework of the lectorate Lifelong Learning in Music. Since this was a pilot project, these criteria will need to be tested in the future.

The first paragraph outlines the aim and scope of the project. The research question and methods are addressed in paragraph two, followed by a brief description of the main actors in this project: the pupils and the teachers, in paragraph three. The different stages of the project are described in paragraph four, followed by the main findings in paragraph five. Paragraph six lists some of the teacher competencies involved in this project. The conclusions can be found in paragraph seven, also including some practical pointers should the project be repeated.

2. Aim and Scope of the Project

This pilot project aimed on the one hand to provide insight into teacher competencies in the field of team teaching: creating a work of interdisciplinary art together with pupils, collaborating effectively as a team. On the other hand the aim was to gain insight into the added value of interdisciplinary work in the course of lifelong learning, specifically in terms of artistic depth and breadth.

The project had two focal points:

1. Interdisciplinarity

It is assumed that experience and skills in interdisciplinary work will enhance artistic insight and development, and that it will contribute to artists' employability. Questions within the framework of this pilot were for example about the relationship between this out-of-the-box interdisciplinary work and the usual programmes in conservatoires and academies that, particularly in the case of the performing arts, focus mainly on the technical and interpretational skills of the artist. Another issue was the aspect of teacher-as-artist: how much of the teacher as a creative arts practitioner can be felt in education where the artistic concept exceeds the limits of the disciplines?

2. Teacher competencies

This pilot was part of a joint pilot with the conservatoire Groningen, which focused directly on integrated teaching and team teaching. Both pilots aimed to gain insight into the specific competencies required for team teaching between disciplines. More about this in the following paragraphs.

The project was a *pilot* project in many respects. This means that there was no 'ideal' research situation: in some ways the project was developed as it progressed. Overall, however, the pilot served very well as a test case for many of the questions and methodologies. Not only did it yield a number of assessment criteria and – closely linked – teacher competencies, it also brought up many of the issues that are central to the artistic nature of our institutions.

3. Research

Research question

Following the aim of this pilot project within the overall structure of the lectorate Lifelong Learning in Music, the research question was defined as follows:

How does interdisciplinary work for young pupils contribute to their lifelong learning and what are the required teacher competencies to give shape to this optimally within a team (team teaching)?

The research question can be divided into the following sub questions:

- 1) What competencies are required for team teaching within an interdisciplinary team?
- 2) What competencies are required for coaching young talent in interdisciplinary work?
- 3) How does interdisciplinary work contribute to lifelong learning for young talented arts pupils (age 15-16)?

The following questions are also relevant but not at the focal point of the research:

- 4) What is the nature of the interconnections involved in interdisciplinary work: (team) teaching and learning?
- 5) What processes and models can be derived for application in higher education?
- 6) How does interdisciplinary work fit into the concept of lifelong learning?
- 7) How does artistry of the teachers relate to a) team teaching, and b) interdisciplinary work?

Research methods

The methods that were used:

- Practice-based research with the aid of those directly involved: teachers, pupils, coach¹;
- literature research.

The work of the researcher, Ninja Kors, was complemented by that of a student assistant, Jessica de Boer, who made an audiovisual document of the project². Anthony Zielhorst, head of music of the School for Young Talent, was instrumental in practical matters as well as being a sounding board for the assessment.

Research instruments:

- a) Observation: conversations and interaction between coach and teachers, intervention by teachers and coach, intervision among teachers, interaction between teachers and pupils;

The researcher was present at almost all workshops and meetings with both teachers and pupils. The observation was aided by video materials that were produced by the student assistant. This made it possible to 'be in two places at once' and document the entire process.

- b) Questionnaires: teachers

A questionnaire was handed out to the teachers four times. The first dealt with the starting points of the teachers and the way they entered the project: their backgrounds, expectations and what they perceived to be chances and challenges. (The questionnaires and interview questions are included in appendix 1.) The other questionnaires dealt partly with the same issues in order to identify possible changes, but it also included questions about the situation at hand: what was experienced during the workshop with the pupils and how did they (the teachers) react to it? The wording of the questionnaire was slightly altered to include some explanation because the specific intention of the questions was not sufficiently clear the first time. The responses to the questionnaires were processed by Anthony Zielhorst as part of the assessment. They also served as a starting point for the (semi-structured) interviews.

- c) Semi-structured interviews: with teachers and coach

Interviews with the teachers were based on their response to the first questionnaire, complemented by questions concerning their expectations and how they saw their own role in the project. Throughout the project

¹ For the sake of clarity, this text speaks of **pupils, teachers** (in their role as coach/facilitator to the pupils) and **coach** (guiding the teachers).

² The audiovisual document is on the DVD that belongs with this project. It is included in the publication of which this report is a part.

there have been short interviews with the coach, Horst Rickels, about his perceptions of what was happening and the appropriate interventions.

d) Informal interviews: with pupils, teachers and coach

This is an important instrument for tracking the artistic and educational development of the project. There was time around the workshops to speak with the people involved: pupils and teachers. These interviews were not structured.

e) Literature and other sources

The teachers and the pupils were to keep a log during the project. The log of the teachers would be a tool for them to keep track of their own reflections and development during the project. The same applied to the weblog that was put into place especially for the pupils, with the slight alteration that it would be a group effort: pupils would post their own descriptions of the project and reflections, and others would reply. The pupils would have total ownership over the weblog. However, although the weblog was established and pupils were asked to contribute to it personally, it did not get off the ground and no entries were posted. Since this was mostly due to the pupils' busy school schedule it was decided not to pursue it any further and their reflections were recorded by means of observation and informal interviews.

4. Pupils and Teachers

Pupils

The pupils came from the fourth grade of secondary education, aged around sixteen. They studied in the School for Young Talent. In that sense they were not representative for their age group: they received intensive tuition in their art specialisation and nearly all had the ambition to enrol in higher arts education. Directly correlating with the cultural make-up of the conservatoire and academies in The Hague, their cultural backgrounds and aspirations tended to be fairly homogenous: western music (mostly classical, one jazz musician), dance (ballet) or fine arts. Although they may have been involved in youth (street) culture outside the school, many of them would not bring this into the study room or studio with them.

This age group brings consequences in terms of methodology and group dynamics. Although the age group is not the principle area of study in this research project, it is something that needs to be taken into account: issues of motivation and discipline, and group dynamics that encourage

risk taking on one hand but call for safety on the other. This ‘difficult’ age, however, also brings with it the creativity of youth and a tendency to experiment.

Teachers

The recruitment of teachers was arduous because of busy schedules inside and outside the institutions. Six teachers were found willing and able to take on the (rather demanding) project. There were two teachers from each discipline. Short profiles of the teachers, based on their questionnaires and interviews, are included in appendix 2. The music and visual arts teachers were employed by the conservatoire and the academy on a structural basis. The dance teachers were occasionally employed by the School for Young Talent as guest teachers. They both work as dancers and choreographers.

Group I

- Koosje van Haeringen (violin teacher)
- Eric Hirdes (visual arts: drawing and visualisation)
- Keith Derrick Randolph (dance)

Group II

- Daniël Salbert (music theory)
- Thom Stuart (dance)
- Pauline Schep (visual arts: graphic design)

One of the key issues was to determine the role of the teachers during the pilot project. The teachers’ role was not solidly defined at the start of the project since it was one of the aims to find out what the ideal role would be: coach, facilitator, mentor? The situation was extraordinary within the usual structure of the conservatoire/academy setting. The teachers did not assume their traditional ‘teacher’ role but positioned themselves, as it were, closer to the pupils. They coached the pupils in finding their own way, concentrating on the group process of creativity and productivity but limiting their own input in terms of artistic content. (More about the role of the teachers in the following paragraphs.)

5. Description and Observations

Planning

September 2006	preparatory meetings, recruitment teachers and pupils
11 October 2006	first meeting teachers

1 November 2006	second meeting teachers
15 November 2006	1 st workshop with pupils
29 November 2006	2 nd workshop with pupils
13 December 2006	3 rd workshop with pupils
20 December 2006	4 th workshop with pupils, followed by reflective session
10 January 2007	5 th workshop with pupils
17 January 2007	6 th workshop with pupils (added)
22-26 January 2007	project week
26 January 2007	final presentations

Specific meetings with the teachers were originally also planned, to evaluate and to give both the teachers and the supervising artist the opportunity to react. The dynamics of the project turned out to be such that the teachers took the opportunity after almost every workshop to discuss the progression of the project, to reflect and adjust. If these meetings were not arranged, then they took shape informally over a cup of coffee. The nature of the meetings was the same. In addition, the teachers created extra opportunities to prepare for the workshops by arranging meetings in their respective groups.

The stages of the project

The pilot project can be described in a number of stages, based on the dynamic of the working process. The stages are: start, stagnation, breakthrough, realisation, presentation, evaluation.

Start

The coach gave a short introduction about the project and its aims at the start of the project, including an introduction into the concept of interdisciplinary art. He did this by demonstrating a number of cross-arts products where movement, image and sound are interconnected. He also announced that the final presentation would be during the anniversary school party; the presentation would function as an ‘intervention’ during the normal procedures. The group was then split into two, equally dividing disciplines between the groups. One group went to a ballet studio, the other staid in the classroom that was normally used for art history classes. The teachers had prepared the session in their respective groups, and their approaches to sparking the creative process were different.

The teachers of group I, in the ballet studio, offered their own thoughts on how to connect the disciplines. A provocative suggestion came from one teacher who suggested the use of a drawing-pin (wat is dit?) to trigger responses from the other partygoers: shock, jump, scream! This would constitute the actual art work. The music teacher started with an association exercise about context and sound (sea, forest, classroom, street, etc.) to create an atmosphere. The dance teacher worked on the team with physical workshops about trust (blind following, catching each other's fall).

The teachers of group II started with further explanations about the project and also with small examples from the teachers: a rubber band to make noises and constructions, a picture, a balloon. Then the pupils were asked to make (visual) sketches on paper of ideas that came into their heads.

The different approaches in the groups were the result of the preparation sessions by the teachers, but both teams said that the rooms they worked in (i.e. a ballet studio and a classroom) also influenced the method they used. A room without tables or chairs, like the ballet studio, was inviting for movement in the workshops and more open discussions as the pupils and teachers sat on the floor together. The classroom, where everyone sat on chairs at tables, gave the workshop a more 'school-like' atmosphere, where the teachers would more easily be perceived as having a traditional teacher role.

At the end of the session, the pupils were asked to present to each other the results of the day. Group II showed their sketches and group I told about their activities. Each group gave feedback to the other, and the teachers asked questions about the ideas. Some ideas were prominent in the discussion. One girl (visual arts) suggested an elaborate set-up with an arctic theme: penguins, waterslides, ice cocktails, etc. Another pupil sought a way to work his fascination with the Pope into the project. Others were more practical and worked from materials: body-painted dancers with bells on their limbs, or shadow-play. All ideas were presented and discussed, and then the pupils were asked to elaborate on them further at home for the next session. The idea of the arctic theme (later named the penguin parade), originally by one girl from the visual arts department, was received with scepticism by the other pupils but because she clearly saw the potential it was added to the list of possible projects.

Stagnation

The development of ideas proceeded slowly over the following sessions. It turned out that the pupils' study programme was very full over the

weeks and the teachers found it hard to press upon them the urgency of the project, or even the creative energy that they would find in it. Sometimes pupils would not come back for the next session, or new pupils would be added to the group. This made it harder for the teachers to work on the relationship with the group, and to make progress with the development of the ideas.

It became clear that the project was suffering from decreased creative momentum. The sessions rarely exceeded the level of brainstorming, and the ideas remained no more than distant possibilities. The sessions consisted of a lot of talking and discussions about the ideas. The teachers found it hard to take the next step in the development of these ideas. They became frustrated (and, consequently, so did the pupils) and they sought ways to break the impasse. Both teacher teams tried to solve the problem by imposing a higher degree of discipline and pressure on the pupils. Assignments were given directly and personally to the pupils. It was pressed upon them that it was vital they did the work. This approach did not work well, and the frustration grew even further. Pupils started to complain about the lack of progress. They questioned the purpose of the project, which shifted increasingly to organising a successful dance party instead of a meaningful cross-arts project.

This stage was characterized by a lot of talking and a little action. Although some of the concepts were tried out in practice, particularly by the group in the dance studio, the result was not inspiring – or inspired – for the pupils or the teachers. Although two teachers from the Interfaculty Sound and Image joined the teachers at this point for additional support in the area of electronic possibilities (video projection, sound recording and manipulation, etc.), this did not inspire new ways of realising the ideas.

The coach did not intervene in the process at this point. He found that the teachers had to find their own way out of the impasse, were they to learn optimally from the experience. He regretted this decision afterwards because his intervention could have given the project more momentum and he could have served as an example to the teachers and the pupils. His approach would have been to make the ideas more practical, for example by building scale models or trying out a shadow play with a provisional set-up. This would have given the pupils more room to experiment, also physically, instead of becoming the repeated abstract exercise in discussion that it became.

Breakthrough

The impasse described above was broken during the last session before the Christmas holidays. Peter Renshaw (member of the research group of the lectorate) visited the project and prepared a reflective session with the teachers. During the introduction Peter Renshaw asked the pupils about their thoughts and expectations of the project. It was significant that one of the pupils, a music student, then confessed that she did not know the idea behind the project. “Why are we doing this?” – a very crucial question in the project. The teachers tried to address this issue with the pupils earlier, mainly by *explaining* the central aim of the project. This was not effective at all, and the pupils were struggling with the project in the midst of their other studies: how to fit this in when you are preparing for an important violin competition, or when you feel that what you really want to do is play the trombone in an orchestra?

The short introduction, of which the abovementioned question (‘why are we doing this?’) was the central point, brought an important matter to the surface: the teachers were still grappling with the rationale behind the project themselves. In the reflective session with Peter Renshaw that day, it became clear that the teachers found it difficult to bring their disciplines together in the sessions with the pupils. One of the reasons for this was that they did not know each other’s work and therefore did not know where the other teacher ‘came from’. It would have been helpful, the teachers remarked, if they had gotten to know each other in advance to draw out each other’s artistic vision. Now the interaction between them limited itself to discussions (talking!) where politeness came before inquisitiveness. It was agreed that they should encourage each other to open up (‘show the back of their tongue’) more, to each other and to the pupils, if they were to find anything like a shared artistic language.

Peter Renshaw’s introduction sparked a creative discussion in group I, which resulted in a more practical approach. The pupils showed each other their work, e.g. they played their instruments in front of each other, and came to a collaborative improvisation. Just like at the start of the project, this group chose not to split up but to address the challenge together. Group II did the opposite: the teachers decided to work as much as possible from their own strength in their own discipline, and split the group into even smaller working groups. Each of these smaller groups addressed a separate idea or aspect of it. Both approaches proved effective: progress was made and a certain degree of enthusiasm re-entered the project, for pupils and teachers alike.

Realisation

One of the main ideas in both groups was the concept of projection and shadows (silhouettes). The whole group came up with the concept of dividing the dance floor into two separate areas (at least at the beginning of the party) to make different atmospheres and to create confusion for the other party-goers. This idea was worked on in both groups, although group I made the best use of it in the realisation of their ideas.

The focus of group I became a joint improvisation by all pupils in the group. The improvisation included musical sounds by means of a grand piano (also used as a percussion instrument), violins and vocals. The dancers in the group moved around the musicians, responding to their sounds and drawing out new musical elements. A video recording was made of the improvisation with two different cameras (one fixed and one ambulant). This recording was then edited, first by the whole group and later by individual members of the group. They also took digital video cameras outside the school to shoot additional footage. One boy in particular, a pianist, was very enthusiastic about the video work he was doing and spent a lot of time on it. He shot some additional footage of trees in a high wind outside his bedroom window. At the instigation of one of the dance pupils, group I also prepared a dance number with Brazilian music. The choreography was done by the initiator, a very outspoken and active girl, who taught five other girls (among whom two musicians!) to do the dance. The final choreography was fine-tuned with the dance teacher.

Group II worked on a number of different projects that would take place throughout the evening. In some cases they were the ideas of a single student, who was then given the task of realising his or her idea. One of these was to post a Pope (i.e. the boy dressed as the Pope) at the entrance to the dance floor to divide the party-goers into two areas. This idea was not realised in the end because of personal problems with the boy in question. (See also further.) Another idea was a drum solo with lighting effects and a video projection by one of the musicians, who saw the principle in a theatre piece and wanted to reproduce it, with a twist. Two dance pupils, a boy and a girl, used the projection/shadow play concept to make a theatrical piece with coloured lights and a collection of musical samples.

The main effort by Group II was a dance number based on the original penguin idea. A music student (flutist), who joined the group later at the invitation of his classmates, took it upon himself to design a new piece of music on his computer. He used samples of oboe imitations of birds

(seagulls etc.), played by one of his fellow music pupils. The composition was fine-tuned in a small group. The composition was used by the dance group (4 dancers, 1 violinist, 1 visual artist) to make a joint choreography. The dance pupils contributed several bars of dance steps and they were forged together into a choreography by the pupils under the guidance of the dance teacher. There was a lot of experimentation, and the penguin theme inspired a lot of silliness during rehearsal. This was also the cause of some insecurity among the pupils. One of the dancers threatened to step out but was convinced by the dance teacher to take back her place in the group. The visual artist in the group, who had come up with the penguin idea originally, was assigned to making beaks for the dancers. The costumes came from the costume department of the dance academy.

The main challenges at this stage were group dynamics, motivational issues, and pressure from outside, mostly time. The pupils were very busy since a lot of school activities were going to take place in the same week as the final presentation at the party. This did not help focus the pupils' attention and it was difficult for the teachers to keep their attention. Pupils would go to another rehearsal during their scheduled time for the project or suffered from the pressure in different ways. Sometimes other school matters got in the way as well. In the case of the 'Pope', the boy refused at the last minute to impersonate the holy figure, claiming that he was his spiritual leader. It soon turned out that the boy's principal study teacher did not like that the boy spent so much time on the project. Instead of discussing it with the subject teacher or the head of the department, the boy sought a way to get out of the project and thus please his principal study teacher. The incident caused some friction between teachers and pupil and unrest in the group. In the end 'the Pope' did not show up for the final presentation.

Presentation

The presentation went according to plan and was very successful. The screens in the middle of the dance floor were a big poser for the school mates and the grand opening by Group I, with the improvisation both live and projected on screen, followed by the Brazilian dance group, proved a worthy beginning of the school dance party. The act the performers dreaded most, the penguin dance, turned out to be one of the most successful parts of the evening. The pupils first feared that their projects might interrupt the party, but it turned out that they were in fact a good way to keep the party alive. When the guests' attention for the dance party flagged, an act by their fellow pupils would shake them up again and they would take to the dance floor with renewed enthusiasm. They

were indeed 'interventions' as Horst Rickels envisaged them at the start of the project.

Evaluation

The evaluation with the pupils was done without their teachers or the head of department being present. Many pupils found the project very inspiring, despite some misgivings in the beginning of the project. There was a feeling that the project had taken up a lot of time, considering the outcomes. There was a lot of confusion in the process: what were they supposed to do, were they supposed to make one big presentation or a lot of separate ones, how did this contribute to their normal studies etc. One girl, a musician, remarked that she felt it had stolen away time from her music studies. Others did see the benefits. They remarked that it had helped them discover new ways to work together. The project had given them an opportunity to try out different art forms, e.g. the two musicians and one visual artist who took part in the Brazilian dance routine.

When asked about the working format, the pupils remarked that it might have been better to work in smaller groups with a well-defined assignment. Now it was not always clear what was expected of them and in a bigger group they tended to get lost. The pupils responded positively to the intermediate peer evaluations by showing each other sketches of their ideas. These were helpful in explaining to each other the ideas and to draw out reactions and make modifications. The interaction with the teachers was considered to be good but more clarity about the purpose and method would have been welcome.

During their evaluation, the teachers indicated that they felt that the main benefit of the project went to the pupils. The teachers had worked hard to make them feel that 1) it is not strange to try out new things that you want to do, and 2) that artistic interventions like these do not disturb the normal goings-on (e.g. at the party) but in fact reinforce them. There were also some successes to be reported about individual pupils who benefited greatly from the project, on a personal level and in their learning career. One boy, a musician, enjoyed the audiovisual production very much and wanted to explore that further. One girl, also a musician, found that she very much enjoyed the theatrical aspects of the production and decided to go further into that. Another girl, a dancer, had a chance to explore her artistic leadership skills through the project.

The planning and organisation of the final week was far from ideal. The pupils were busy with too many things to concentrate on the project. This meant that in the end the project did not become 'special' enough to the

pupils – or to the teachers. It would have been better if the pupils had been more involved, either through better planning and more emphasis on this particular project, or through a better introduction to draw them in. The process, the teachers felt, should have been more practical: *making* installations, physically trying out things. Although the sketches were helpful, they were also limiting: there is only so much you can express on paper. The teachers felt that they had left too much to the pupils and did not set proper standards for them. In order for the pupils to take the project seriously, the teachers felt, they should have expressed their expectations in terms of quality and commitment. Now it was too much without engagement from the pupils.

The teachers indicated that they felt it would have been better to start with individual workshops by each of the teachers in order to show their potential and to give the pupils some insight into what was possible. These would have to be creative workshops in which the pupils worked on new ideas every time. Only after that would they concentrate on developing something for the final presentation. As the pupils indicated themselves, the full series of sessions as it was now, was simply not necessary to come to this end result. When asked about what they gained from the project, the teachers indicated that it was an interesting experience to work with teachers from other disciplines, mostly in terms of methodology. There were interesting discussions in the teacher teams about the nature of their disciplines, and the concept of creativity and how this was dealt with within their respective departments. The conclusion was that while their departments, disciplines and methodologies differed, the teachers felt they worked well together as a team.

6. Findings

The teachers in this project were facilitating the realization of an interdisciplinary work by/with pupils. At the same time they were coaching the pupils in understanding the creative process of making art, and therefore in helping them discover what it means to be a creative artist. This combined the roles of *facilitator*³ and *coach*⁴, as described by Peter Renshaw in *A Framework for Mentoring* (Renshaw, 2006). Some of the key qualities he ascribes to a mentor also apply to the role that the

³ Facilitating: Facilitating is a dynamic, non-directive way of generating a conversation aimed at enabling or empowering (a) person(s) to take responsibility for their own learning and practice. (Renshaw, 2006, p. 43)

⁴ Coaching: Coaching is an enabling process aimed at enhancing learning and development with the intention of improving performance in specific aspects of practice. It has a short-term focus with an emphasis on immediate micro issues. (ibid., p. 43)

teachers took in the pilot project, except for the reflexive aspects of mentoring. These aspects, which could be ascribed to the role of *counselling*⁵, were not part of the teachers' role. In Renshaw's *Critical issues arising from a case study of CONNECT* (2005), he describes a frame of reference for judging quality in the area of collaborative creative workshop practice. This framework gives us some footholds when it comes to assessing the competencies in this project. In the same publication, Renshaw provides a frame of reference concerning the participants. This was useful for the purpose of this pilot in relation to the competence development of the teachers: what have they achieved with the pupils?

The pilot project was a test case for principles and practice in many ways. Literature about both creative processes but mostly about facilitating collaborative work provided a background for compiling a list of preliminary assessment criteria. This list was drawn up as a basis for observation and reflection. The criteria can be grouped into four 'pillars'. Each of these pillars carries with it a number of assessment criteria which in turn may lead to the identification of required competencies for teachers who take up this role. (A comprehensive list of the criteria is included in appendix 3.)

Assessment criteria:

- I The creation of a fine work of interdisciplinary art
- II The creation of a good learning environment
- III The facilitation of the reflective process of the pupils
- IV The establishment of effective team teaching in an interdisciplinary team

Creating a work of interdisciplinary fine art

Assessment criteria include the effectiveness of the teachers in:

- a. empowering and encouraging the pupils to contribute to the creative process, taking into account the profile of the pupils: age, numbers, experience, arts disciplines;
- b. facilitating the emergence of a collaborative creative process;
- c. helping pupils build up a sense of ownership over the final product;
- d. inspiring pupils on the basis of one's own artistic background.

⁵ Counselling: At the centre of counselling lies a conversation about personal development issues that arise from professional practice. (ibid., p. 42)

The creative process was central to the pilot project. The process of collaborative creative work and the required competencies and key qualities of the person who facilitates this process ('workshop leader') have been addressed before by Sean Gregory (2006) and Animarts (2003). Their findings are applicable to the teachers in this pilot project in many ways. The Animarts report *The Art of the Animateur* works from a variety of arts disciplines, mostly theatre and music. It stresses the importance and impact of cross-arts (or: interdisciplinary) work.

“Where artists in one art form work on common themes with artists in another art form (cross-arts), fundamental re-thinking can take place with new perceptions being gained which affect individual artistic practice.” (Animarts, 2003, p.65)

However fruitful such collaborations may be, it does not guarantee that meaningful work will be done on an artistic conceptual level that transcends the arts disciplines. In other words: are you working with the combination of music, dance and visual arts – with all of their conceptual connotations – or are you dealing with sound, movement and image? Those are more neutral ideas that do not necessarily carry artistic meaning. To achieve interdisciplinary artistic work, you need to buy into the other's artistic world, 'artistic language' perhaps, in order to understand their frame of reference and meaning.

As we saw in 'The stages of the project' the conception of new ideas was not the problem for pupils or teachers. The challenges were making meaningful connections between the ideas, and realising them: how to get from a wild plan to an actual workable and presentable (and interesting!) artistic product. The teachers struggled with this issue for weeks, and with mounting frustration. The teachers' reaction was at first not to intervene in the creative process per se but to attempt to impose better discipline on the pupils and to apply a more structural approach in the development of the initial ideas. In group I in particular this jeopardized the creative spirit of the process. Considering the creativity theories of Guy Claxton (2007), you could say that the group went into a phase of revision and editing too soon, while a more intuitive creative approach was still called for⁶. A breakthrough was reached when a more practical approach was adopted and ideas were transformed into actual 'things', physical representations: not only sketches but sounds, choreographies, installations. It was agreed

⁶ Claxton distinguishes two 'modes' for the brain: the creative/intuitive when the brain waves are evenly distributed in the brain, and the 'mode' which is used when revisioning and working through earlier conceived ideas and e.g. compositions. This is when the brain activities are more targeted and thought processes are more clearly channelled. This second mode inhibits creativity (Claxton address, RIME conference, April 2007).

afterwards that this practical phase should have occurred much earlier in the project.

The amount and level of creative work in the institutions for higher arts education was a recurring theme in the teachers' meetings and conversations. While the opinion was also voiced that interpretation can be rated as a creative skill, the teachers agreed that the creation of new work is usually underexposed in the education programmes. This goes primarily for music and dance – in academies for visual arts and theatre creating new work is more at the core of the programme. However, this does not automatically qualify teachers from those disciplines for working creatively with other arts as well. Seeing how the teachers perceived creativity to be underdeveloped in higher (performing) arts education, creating new work in this interdisciplinary group was a challenge. In a pilot project such as this, one wants to work as much as possible from the participants' strengths. However, this project called upon the least nurtured part of the pupils' development as artists. Therefore empowerment was an important task for the teachers: they had great confidence in the pupils' creative powers and took it upon themselves to challenge them and to support their growth.

To summarize:

- The creative process is central to interdisciplinary work in which shared meaning between disciplines is sought.
- The crux of the process was not the conception of ideas but the realisation of them into workable and presentable artistic products. Physical representation of ideas may be a helpful tool when applied early in the process.
- The creation of new artistic concepts is not at the core of education in the conservatoire and dance academy. Consequently, the teachers are not always equipped to take this on with pupils. Although it is part of the curriculum at the visual arts academy, this does not necessarily mean that those teachers are fully equipped to do cross-arts creative work too.
- Empowerment of inherent creativity is an important aspect of leading a (collaborative) creative effort.

Creating a good learning environment

Assessment criteria include the effectiveness of the teachers in:

- a. developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect (relationship);
- b. establishing a safe, non-judgemental, supportive learning environment (context);
- c. creating conditions that encourage openness, honesty, informality and risk-taking;
- d. defining boundaries and ground rules before commencing the process;
- e. building a rapport and a clear understanding of who does what and why.

A good learning environment reflects the ‘flow’ as described by David Elliott (see for example Elliott, 2005): the perfect balance between doing what one already masters and the challenge of something that is yet to be learned. The point where that ‘flow’ lies, differs for each person and it is constantly shifting as we learn and develop. The challenge is to find the fine balance between safety and risk-taking. Working with 16 year-olds in a group means that that point is sometimes very small: too much safety and they get bored and pull out, too much challenge and the situation easily gets out of hand. Pupils would either ‘close down’, not contributing another word to the conversation, or rebel and try to sabotage the process. Considering the very mixed group of pupils, in personality as well as personal development, it meant that this was sometimes quite a challenge for the teachers as they built a working relationship with the pupils.

Non-judgemental is not the same as non-critical. In the conceptual phase every idea was good, there were no mistakes or ‘wrong’ ideas. As the project progressed it became necessary to edit ideas and plans. Sometimes it was difficult to argue why one particular idea was considered good working material and another not as good. Also in the realisation phase there was a sense, or understanding, of what was right and wrong. Overall, the teachers found that although they were not in a position to judge pupils on their input or work, it *was* their job to comment and ask questions – in short, to enable the pupils to reflect on their own work. The working relationship between teachers and pupils had to reflect this: the pupils were free to contribute in any shape or form, but they were also expected to argue or defend their contribution.

The recruitment of suitable teachers at the start of the project did not go as planned, and some of the teachers joined the project only weeks before the start with the students. Many of the preparatory discussions had

already taken place by then. Because of this, the project started in a kind of ragged manner for them, and for some time it was unclear to the teachers what they were expected to do. Their role was still to be defined, and consequently their attitude and actions towards the pupils as well. This became clear as the project progressed, but it cannot be said that the boundaries and ground rules were defined before the process started.

The same can be said for building a rapport and a clear understanding of who does what and why – this also became clear during the project. The teachers divided their tasks and roles among each other in meetings before the work with the pupils started. Sometimes the individual teaching styles and institutional cultures of the different disciplines meant that the arrangement was not understood in the same way by all teachers. For example: It was agreed among the teachers that they, as a team, would invite the pupils to bring their ideas and plans into the group; the teachers would look at them not from their respective disciplines, but from an interdisciplinary perspective. When the pupils did not readily come up with new ideas or plans and silence fell in the group, the teachers reacted in different ways. The visual arts teacher let the silence grow and waited to see what the pupils would do to fill it. The music teacher clearly felt uncomfortable, repeated the questions and came up with examples of his own to stimulate pupils' response. The coach chose the middle road: delivering input on a more conceptual level (e.g. examples out of context, references) but was not afraid of silences.

To summarize:

- Working with a group of young people in their puberty means a balancing act in terms of safety and risk-taking.
- Non-judgemental is not the same as non-critical.
- In team teaching it is important not only to allocate tasks and roles, but also to discuss the way in which these are realised.

Facilitating the reflective process

Assessment criteria include the effectiveness of the teachers in:

- a. encouraging pupils to adopt a critical perspective about the reasons and consequences of their practice;
- b. encouraging and empowering pupils to explore new frames of reference for thinking about their practice in a wider cultural (and disciplinary) context;
- c. strengthening the pupils' ability to challenge their preconceived views, to take risks, to make new connections and to shift their perspective;

- d. empowering pupils by asking neutral, open questions that encourage critical self-reflections and a sense of curiosity;
- e. encouraging pupils to develop profound standards of artistic quality.

At a certain point (described in ‘The stages of the project’), the question of ‘why are we doing this?’ came to the pupils’ minds. The point of the project had been explained to them at the start and it was addressed during the workshops by the teachers. The pupils had never really responded to those instances in the sense that they never asked questions. Sometimes they would express doubts about how the project would contribute to their development as violin players or ballet dancers, but the discussion did not reach a deeper level. It was not until the intervention by Peter Renshaw and the ensuing conversations in December that the pupils really got engaged in the question of ‘why this project’ in a verbal way.

As the project progressed it became clear that the ‘why’-question should have been addressed *by the pupils themselves* at an earlier stage of the project. Practical, creative work would have been helpful for the pupils in order to conceptualize for themselves the meaning of the interdisciplinary work they were doing with their co-pupils. This would have given the teachers more concrete footholds in the (verbal) reflective sessions. As it was, the teachers often found it difficult to connect the practical work with the need for reflection in the process. It was felt that asking too open questions would, as it were, ‘kill’ the process by breaking the concentration.

The issue of quality came up several times during the teachers’ discussions and also a few times when working with the pupils. The main concern was that the end result would never meet the usual artistic level of school productions: concerts, dance performances, exhibitions. The quality of the end product, however, was nowhere near as important as that of the working process. This is something that the teachers, at least, understood. For the pupils it was sometimes more difficult to grasp: they had to strive for quality but the end product did not have to be particularly good according to the standards they were used to. “So what standards *are* we using?”

The confusion over quality of standards was also heard by the teachers, who debated over the same issues. It was not only a matter of setting standards of quality, product or process, or even adjusting standards to ‘fitness for purpose’. The question asked by the teachers was *whose* quality criteria should be used. When coaching a process in which the

participants have such a great part in process as well as product, is it not natural to let *them*, not us, define their own standards? How do we coach the pupils in that? In practice this means: how do we ‘un-condition’ the pupils to use the quality criteria they usually are *encouraged* to use in the school, and have them look at this interdisciplinary work in a different way?

To summarize:

- The reflective question of ‘why are we doing this’ should be addressed by the pupils from the start. It is something that they need to define by themselves and for themselves.
- It is important that the pupils themselves are responsible for defining and guarding the quality standards of the project.
- The teachers’ role in both instances is to encourage the pupils by providing material and asking open questions.

Establishing effective team teaching

Assessment criteria include the effectiveness of the teachers in:

- a. using your experience and expertise as a musician/artist/dancer to add to the creative process as well as to complement the team;
- b. having the ability to be self-reflective and self-aware in order to nurture these qualities in others;
- c. being effective as a team in planning, structuring and providing the artistic leadership in all the interconnected elements of the process.

It became clear very quickly after the start of the project that the teachers came from different worlds. They observed in their conversations that the conservatoire, the dance academy and the visual arts academy are, at some points, like different countries: despite their common goal of the artistic development of their students, they have their different leaders, languages and ways.⁷ The teachers spent some time exploring these differences and expressed a wish to learn from each others’ methodologies in teaching. They were also interested in the various focal points of the institutions: craftsmanship or creative artistry? While conservatoire and dance academy focus primarily (but not only!) on skills and techniques, the visual arts academy puts more emphasis on the

⁷ There is a resemblance to the issues that are addressed in cultural diversity and multicultural/intercultural arts practice and education. Here also there is often an assumed commonality – notoriously: “Music is a universal language!” (ISME conference theme, 1996) – that dissolves when we reach a deeper, more conceptual level of engagement. The CDIME (Cultural Diversity in Music Education) network deals with these issues: www.cdime-network.com.

artist's artistic expression. This is visible also in the admission criteria, where the uniqueness of the artist is a recommendation in the visual arts academy, while the ballet academy is looking for dancers who fit the profile as much as possible.

Coming from these different institutional backgrounds, the teachers exchanged many experiences and questions. While this was in some ways fruitful for the cooperation, it sometimes got in the way of the progress of the project, in the sense that each teacher became a kind of representative for their own institution. There was a tendency to stress the differences and see the institutions as separate from each other in their ambition to help young artists reach their full potential. The teachers within the teams tried to bridge the gap by focusing not on content but mainly discuss issues of methodology. For example: the ease with which visual artists 'let go' of their pupils was admired by the music teachers, while the visual artists in turn marvelled at the strict discipline that the dance teachers were able to impose on their pupils.

To summarize:

- It is unproductive within a teaching team to linger on the differences between institutional backgrounds. It is better to focus on the commonalities as creative artists.
- Team teaching in an interdisciplinary team requires a strong shared artistic concept.

7. Teacher Competencies

The assessment criteria as described in the previous chapter serve as a basis for a preliminary list of competencies for a coach/facilitator in interdisciplinary creative work.

I Stimulate the creation of a disciplinary work of fine art

The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to stimulate the creation of a work of interdisciplinary fine art, by:

- empowering and encouraging the pupils to contribute to the creative process
 - adopt an inviting attitude
- adjusting the pedagogy/methodology to the profile of the pupils/students
 - be aware of the learning development and needs of the age group

- take into account the influence of group dynamics in the stages of personal development of the pupils/students
- take into account previous experience with arts, both interdisciplinary and discipline-specific
- facilitating the emergence of a collaborative creative process
 - encourage initiatives of collaborations between pupils/students
 - facilitate the collaborative creative process by asking questions and encouraging pupils/students to question each other
- helping pupils/students build up a sense of ownership over the final product
 - give pupils/students responsibility over the execution of their own ideas
 - allowing pupils/students to take artistic leadership
 - encourage pupils/students to develop their own quality standards regarding their own work, and make them responsible for meeting them (see also further)
- inspiring pupils/students on the basis of their own artistic background
 - master their own art on a technical as well as a conceptual level
 - keep close to their identity as an artist

II Create a good learning environment

The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to create a good learning environment, by:

- developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect
 - adopt a positive attitude towards the contribution of the pupils/students to the project
 - be prepared to accept the pupils/students' notions of quality
 - be critical without judgement
- establishing a safe, non-judgemental, supportive learning environment
 - establish proper working conditions within the institution/organisation: staff support, scheduling, rooms, equipment, etc.
- creating conditions that encourage openness, honesty, informality and risk-taking
 - know how to 'read' the group
 - create a safe atmosphere (be inviting without forcing)
- defining boundaries and ground rules before commencing the process, and
- building a rapport and a clear understanding of who does what and why
 - structure the working sessions

- give clear definitions of the roles of the teacher/coach and the pupils/students in the project
- give comprehensive assignments to the pupils/students
- make pupils/students jointly responsible for the success of the project

III Facilitate the reflective process of the pupils

The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to facilitate the reflective process of the pupils, by

- encouraging pupils/students to adopt a critical perspective about the reasons and consequences of their practice
 - help the pupils/students connect the project aims and practices with those of their normal practice
- encouraging and empowering pupils/students to explore new frames of reference for thinking about their practice in a wider cultural and disciplinary context
 - providing alternative frames of reference for thinking about artistic practice
 - open pupils/students' perceptions about what it can mean to be an artist
 - open pupils/students' perceptions of other arts disciplines
- strengthening the pupils/students' ability to challenge their preconceived views, take risks, make new connections, and shift their perspective
 - be able and prepared to challenge their own preconceived views, take risks, make new connections and shift perspective
 - be critical but non-judgemental
- empowering pupils by asking neutral, open questions that encourage critical self-reflections and a sense of curiosity
- encouraging pupils/students to develop profound standards of artistic quality
 - encourage pupils/students to express their standards of artistic quality
 - be critical but non-judgemental about the pupils/students' standards of artistic quality
 - be prepared to accept pupils/students' quality standards as valid

IV Establish effective team teaching in an interdisciplinary team

The coach/facilitator in interdisciplinary creative work with pupils/students has to be able to establish effective team teaching in an interdisciplinary team, by:

- using their experience and expertise as a musician/artist/dancer to add to the creative process
 - o keep close to your identity as a professional artist
 - o concentrate on your strength
 - o trust your artistic instincts
- using your experience and expertise as a musician/artist/dancer to complement the team
 - o share experiences and insights with others
 - o be critical but non-judgemental
- having the ability to be self-reflective and self-aware in order to nurture these qualities in others
 - o find the balance between 'leading' and 'listening' within the team
 - o ask neutral, open questions that encourage critical self-reflections and a sense of curiosity
- making the team effective in planning, structuring and providing the artistic leadership in all the interconnected elements of the process
 - o establish a clear understanding of roles within the team
 - o let go of your ego
 - o be prepared to take (constructive) criticism from colleagues

8. Conclusions

Fluid teaching

While the end 'product' of a project like this – in fact of all training programmes in higher arts education – is important, the process needs special attention when it comes to the development of young artists. Attention to developmental aspects of creating (performing, rehearsing, interpreting) a work of art are central to an optimal learning environment. In other words: it is not the destination that counts, but the journey that leads there. It is up to the institution or the teacher to ensure that the journey is interesting and inspiring. A different style of teaching may be necessary for every creative pathway that is chosen or created. The high level of flexibility and working, with very little solid ground to stand on, inspired Horst Rickels to refer to this kind of teaching as 'fluid teaching'.

In fluid teaching it is unclear where the creative process will lead⁸ or, consequently, what the best strategies are to facilitate the pupil/student in this process. The teacher needs to shape the labyrinth that enables the student to learn the required skills, knowledge, attitude, etc. needed to complete the creative process. The labyrinth is constantly shifting as the creative process goes on. Fluid teaching has some correlation with theories of constructionism. It is evident that this fluid concept of teaching requires the teacher to be flexible, at the very least, but most of all to be able to let go of tried-and-tested paths that he/she walked before. A new road must be designed every time.

The concept of fluid teaching is explored further in the article *Of fluidity and solid ground* by Kors and Rickels⁹. In short, there are two models for dealing with the fluidity of creative projects. In one model, the teacher provides an existing structure for the student to 'fill in'. An example came up during the pilot project when one of the teachers proposed at the beginning of the project to use an art installation he used in a school project before. This would provide the structure and the materials. The pupils would then be responsible for the content: sounds, movements, images. The second model does not provide a structure but instead offers a central theme. The teacher will question the student about that theme (in a group, students would question each other) until they come up with usable ideas for a project. In this model, no materials are offered but only a direction for the conceptual art work. Both models are usable for creative work and in both models fluid teaching is applied. However, the first model may be better suitable for creative work with the age group of this project. They found the 'open' structure of the thematic approach difficult to work with and asked for more structure. Finding materials to fill in a framework was not a problem for the group.

Interdisciplinary work in lifelong learning

- How does interdisciplinary work contribute to lifelong learning for young talented arts pupils?
- How does interdisciplinary work fit into the concept of lifelong learning?

Interdisciplinary work at its best forces you to look beyond the borders of your own discipline – its techniques, preconceived notions of form and

⁸ Lee Higgins challenges the assumption that the outcomes are unknown at the start of a creative workshop, at least for the workshop leader. (Higgins, 2007)

⁹ 2007, www.lifelonglearninginmusic.org

structure, standards for quality, etc. – to a more conceptual level. Interdisciplinary work goes beyond the combination of disciplines, like in a joint opera production or a fashion show. In interdisciplinary art, the disciplines in a way lose their own identity in order to come to a new artistic language¹⁰. Examples can be seen in Horst Rickels' work but also in today's multimedia arts where music, design and dance (sometimes sports) are very much intertwined. Presentations of modern youth culture rarely limit themselves to one discipline only.

From the perspective of the young talents involved in this project, interdisciplinary work (as opposed to multidisciplinary work, which they had done before) presented them with a whole new way of working with artistic materials and ideas. They were not addressed as musicians, dancers or painters in this project but as creative artists. It was not the quality of the execution of the work that counted most this time, but the conception of it: the ideas behind it. For some pupils this was difficult to deal with. They perceived the project as a loss of time and energy, energy which could have been spent on practising their instrument. For some pupils this was not the case. The project presented them with new possibilities when it came to expressing themselves through art. One musician saw great potential in the audiovisual techniques that were used. Another musician found she was able to work in a more theatrical way with her music and musicianship, and was 'finally' able to use her body more.

Both these pupils may in time end up in sections of the music profession that are not the mainstream concert scene: audiovisual projects or the music theatre perhaps – or not. At least the project provided some pupils with new insights into their own interests and ambitions. Quite apart from the new musical professions this opened up to them, and perhaps will increase employability at a later age as a result, it gave them a wider perspective on what it means to be a creative artist. Musicianship (and other artistry) is not only about interpretation but about finding an artistic language – as described above, interdisciplinary work may contribute to this within the framework of lifelong learning.

This project also presented both pupils and teachers with a different way of learning than usual, particularly the pupils in the music and dance academies. The pupils were challenged by increased responsibility for the

¹⁰ Again, a parallel with cultural diversity is visible. Huib Schippers described a continuum of engagement between cultures, from totally separate to full merger: monocultural – multicultural – intercultural – transcultural. (Schippers, 2004) Examples of transdisciplinarity work may be found in today's multimedia art industries.

end product and the quality of the product. They were asked not only to 'make' the artistic product but also to design the 'path' leading there. This is a useful skill in the life of an artist with a lifelong learning career ahead of him/her. For the teachers involved in the project, a change of methodology and learning aim meant a re-examination of their own artistry and teaching.

It must be noted that interdisciplinary work does not contribute the same to everyone's learning path. As described before, some students did not take to the project at all. Even of those who understood – to a degree – where the project was headed, some found it amusing enough for a while but did not want to seriously engage with the issues of interdisciplinary work. In any case, the question remains if this is the right age group for working on this kind of conceptual work. At the age of sixteen, pupils may be less likely to be open to it, choosing instead to focus on their own work: to practice and study their instruments or work on their sketches for hours on end. The project would have been easier, perhaps, with younger pupils that are closer to 'play' or with older ones who more readily see the point of this kind of work for their future development.

Consequences for the institution

As was pointed out before (under: Establishing effective team teaching in an interdisciplinary team), that the teachers perceived a gap between the different institutions. This would be on a practical level, because organisationally, the institutions in The Hague all fall under the same institution: the Royal Academy of Fine Arts, Design, Music and Dance. The institutions are all within walking distance of each other. An interfaculty Sound and Image was established 'between' the academy of fine arts and the conservatoire. Its base is in the conservatoire, although many of the activities take place in the academy of fine arts, where it is possible to work on larger installations and projects. The interfaculty concerns itself broadly with technological (digital) applications in the arts. Horst Rickels, the coach in this pilot project, is interim head of the interfaculty.

So while all the right conditions for intensive contact between the institutions were in place, the teachers still remarked upon the lack of contact between them. There are few joint activities except for special projects like in the anniversary year when the opera production *Pontormo* was produced by pupils of the School for Young Talent. Within the normal curriculum, there are few instances in which the teachers or the

pupils come into contact with the other disciplines. There are some cases of meaningful contact between teachers and pupils, but not on a structural level. This leads to unsatisfied curiosity at best, prejudice about each other's institutional cultures and methods at worst.

The remedy would include – of course, within this report – more interdisciplinary team teaching. More space would have to be made in the pupils' curriculum to allow for creative projects that bring the pupils together, not only for normal school subjects but also for their artistic development. This is very likely to contribute to their lifelong learning, as described above, under: 'Interdisciplinary work in lifelong learning', but also to the professional development of their teachers. The best way to learn team teaching is by doing it. By way of peer learning, the teachers would develop their skills in this area. To this end, however, the institutions would need to invest in the professional development of their teachers when it comes to creative work. The main challenge for teachers lies in facilitating the creative process in others, but this requires the teacher to be able to take the lead if the student falters. In other words, the teacher needs to be at home in the creative process himself. This will enable him/her to look beyond the boundaries of his/her own discipline to more conceptual artistic work, and make meaningful connections with other disciplines. If a common conceptual ground is not found, then the outcome will be a collection of disciplines (multidisciplinary) rather than a meaningful joining of disciplines (interdisciplinary).

Some practical pointers for repeating the project

1. In order to establish effective team teaching and to facilitate the realisation of a shared artistic language within the team of teachers, it is best to start the project with a creative workshop among the teachers themselves. The workshop is best led by a relative outsider first, so that all teachers experience the workshop in the same way. Then it may be helpful to have the teachers give each other creative workshops, with a clear division of roles (workshop leader & participants) so that the teachers are aware of each other's leadership style and the creative-artistic 'content'.
2. Reflective practice is vital to a project such as this. The question 'why are we doing this?' needs to be addressed early on in the project, by the pupils themselves. The teachers need to return to this central question several times during the project.

3. A practical approach to developing the conceptual work (ideas) into workable projects is recommended. You can make an idea tangible with simple means (e.g. use a lightbulb and a sheet of paper instead of a projector and a screen), but it makes it 'real' and something that can be handled more easily than an abstract idea.
4. Structured preparatory and interim-evaluation sessions within the teacher team should be planned around each workshop with the pupils. These sessions should include both discussions on the methodology/pedagogy of the workshops, and the conceptual progress of the project. This will not only benefit the progression of the project for the pupils, but also refer the teaching to the shared artistic language of the interdisciplinary team.
5. The environment in which the project takes place influences the project itself: it makes a difference whether a workshop takes place in a classroom or a ballet studio, or a multimedia laboratory. While all three kinds of spaces may be suitable for creative work, this point must be considered by the teachers!
6. The school schedule should allow the pupils to have enough time and attention for a project like this. It does not only require their presence at the working sessions, but also time to work on their assignments and 'brain space' to work on the conceptual layers of the project. A schedule packed with other projects and assignments hinders the involvement and commitment of the pupils.
7. The other teaching staff should be notified of the project and asked for support where possible. This may be only by allowing a student to spend some of his/her usual study time on the project instead.

A word of thanks

This project would not have been possible without the tremendous efforts and energy of all pupils and teachers involved. Anthony Zielhorst and Jan van Bilsen were very helpful in dealing with the everyday challenges of working with 16-year olds within the School for Young Talent. Jessica de Boer's watchful eyes were constantly there. Particular thanks go to Horst Rickels, Rineke Smilde and Peter Renshaw – each of them helpful as ever in the functional and constructive derailing of my thoughts.

This report was written in the first half of 2007, with background music provided by such musicians as Nina Simone and Room Eleven (for settling down), Edvard Grieg and W.A. Mozart (to dig in yet fly high), Within Temptation and Rammstein (when things got tough), and Otis Redding and Amy Winehouse (for flow and guts) – leaving aside the many other musicians from around the globe that contribute to my musical universe. This is, after all, a wonderfully confusing world.

Ninja Kors, July 2007

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10. Appendices

Appendix I: Questionnaire and interview questions teachers
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First questionnaire: Teaching competencies, interdisciplinary and team teaching

October 2006

NAME:

Answers may be brief, we do not pay attention to style. Short key words may suffice.

- 1) What were decisive moments for your career as an artist (musician, dancers) and teacher?
- 2) Did you have any earlier experience with interdisciplinary work? If so, give a short description. Are there concrete things you have learned from that?
- 3) Did you have any earlier experience with team teaching? If so, give a short description. Are there concrete things you have learned from that?
- 4) In relation to this project:
How do you envision the interdisciplinary project with the project will be realised? What are opportunities, where do you see challenges?
- 5) In relation to this project:
How do you envision the cooperation with teachers from other disciplines will be realised? What are opportunities, where do you see challenges?
- 6) What is your main motivation for participation in this pilot project?

Second to fourth questionnaire: Teaching competencies, interdisciplinary and team teaching

NAME:

About what you experienced working the pupils today. Concentrate on the process of teaching/learning.

- 1) What is the most satisfactory moment for you? Why? How did this situation come about? Would you repeat this approach in this kind of situation?
- 2) What is the least satisfactory moment for you? Why? How did this situation come about? How would you change you approach in this kind of situation?
- 3) Have you had an opportunity to help or support your colleague? Can you give a concrete example (situation)? And vice versa: has a colleague helped or supported you? How?
- 4) How did preparation (in terms of content) go for today? How did you work together in this with your colleagues? What did you agree to do, e.g. regarding your roles in the group?

About this project as a whole, so far as you can answer at this stage:

- 5) What can you indicate you have learned as a teacher?
 - a. In the area of cross-arts work
 - b. In the area of teaching/coaching in a team (team teaching)
- 6) Are there things in the project that have gone differently that you originally expected?
 - a. In the area of cross-arts work
 - b. In the area of teaching/coaching in a team (team teaching)
- 7) What do you think are the main opportunities for the project at this moment? What are the biggest challenges?
 - a. In the area of cross-arts work
 - b. In the area of teaching/coaching in a team (team teaching)

Interview questions teachers

October 2006

These questions are based on the questionnaire that the teachers received earlier. The interview connected with their responses to that questionnaire.

- 1) How did you come by the motivation to work on this project?
(Explain your motivation.)
- 2) What do you hope to achieve with this project? For the pupils and for yourself?
- 3) What do you think is the best way for you to contribute to this project? What are your strong points? What are your weaker points?

Daniël Salbert (music)

Daniël Salbert teaches music theory. He is also a conductor in his spare time and sings in choirs and ensembles. He is particularly interested in the meeting of art forms and disciplines. One of the most influential things in his career as an artist was a school visit to the Palais des Beaux Arts in Brussels, where a good guide explained the art works. Daniël sees an artistic quality that recurs in all art forms and all styles of music. As he puts it: ‘In essence there are no different disciplines, they are all manifestations of the same artistic expression: music can be explosive, just like a physical gesture or colours in a painting.’ Daniel has some experience with interdisciplinary work through his work with visual artists and classicists for educational purposes (development of methodologies) but not like in this project. Earlier experiences in team teaching have taught him to integrate more than one goal into his lessons – each teacher may have something else they particularly want to achieve. In this project Daniël is looking to be surprised by the students. He wants to inspire the students - also about the broad spectrum of the arts - and spark their creativity. He also wants to strengthen the connection between students and develop their respect for each other’s art forms, and perhaps take this to an institutional level. This project of team teaching, Daniël thinks, may lead to new forms of teaching in his current teaching practice.

Strengths (please note: according to him/her)

- I have an open attitude with no unbreakable barriers.
- I can get people motivated and interested.

Weaknesses

- I find it difficult to work with inflexible people or to deal with power struggles in a group.
- I sometimes want to go too fast and push on when I should not.

Koosje van Haeringen (music)

Koosje van Haeringen teaches the violin to different age groups. She is very active in PIVO which is a project to teach music/violin to very young children. Conservatoire training taught her that performing as a soloist or orchestra member is the highest achievable goal, but during a sabbatical Koosje found that this was not *her* ideal – it is teaching. She

quit her job at the orchestra and started teaching at the conservatoire. Koosje finds working with children fascinating because of their creativity and she likes to see how thoughts spin in their minds. Koosje has no real prior experience with interdisciplinary work, only projects where no one really stepped out of their own discipline. Her dream is to have integrated education (thematic) but she realises that this would still not take teachers out of their own little box. PIVO is a form of team teaching and it teaches Koosje that there are many roads that lead to Rome; that keeps you flexible. It also shows that even a good team can easily be disturbed by influences from outside, and this is something to look out for in her opinion. In this project Koosje expects that she will need to see the world from a different point of view. She trusts in the creativity of the students. They will need encouragement and help but they should take the lead in the creativity.

Strengths

- Curiosity
- Ability to stimulate children
- Ability to quickly respond to children

Weaknesses

- I reject ideas too quickly because I suppose they are not good enough – too perfectionist to take it through.
- I think too fast sometimes and then try to push people in my own direction – too dominant.

Eric Hirdes (visual arts)

Eric Hirdes teaches drawing in a wide variety of departments within the Academy: drawing, graphic design, visual arts, fashion/textile. After graduation from the academy, Eric received a grant to develop himself as a visual artist. This was important to his career as he was able to build up an oeuvre which in turn qualified him for a job at the academy. Eric is part of the team in several departments. 'In a way,' Eric says, 'this is team teaching because we share the responsibility for the students' development.' It has taught him to look at the students' work in new ways, each time from the particular viewpoint and requirements of that department. He has not worked with musicians or dancers before this project, and is curious about the differences in 'cultures' of the different institutions/disciplines. In this project Eric expects to find a mutual curiosity for ideas and angles that other teachers and the students bring to the situation. This should broaden his education vision. A particular interest in the project comes from the fact that several of Eric's students

participate. This gives him an opportunity to see their progress and development in this new situation.

Strengths:

- Ability to let students discover and develop their own work
- Positive attitude, not critical

Weaknesses

- Sometimes not critical enough, it may be 'good enough' a bit too soon.

Keith Derrick Randolph (dance)

Keith Derrick Randolph is a guest teacher at the dance academy. He is originally from the United States but has lived in Europe for many years. He teaches classical ballet at the dance academy of Tilburg. First and foremost Keith is a choreographer, then a performer. He enjoys teaching because it is satisfying to be part of a young person's development: 'It is quite a responsibility but it is good to help shape the new generation of dancers.' Keith has worked with other disciplines before (architecture, skateboarding, music), with varying success, and always from his role as a choreographer. He found that while working in a particular project with composers it was difficult to create a meaningful encounter, because it was not well set-up from the start. Keith has no prior experience with team teaching, only coaching. He expects to find an opportunity to learn about other arts, other artists and himself as an artist. The big question for Keith in this project is: how do we steer the students without actually steering them? From the angle of interdisciplinary work, the challenge lies in thinking 'out of the box'. As academics we can teach students the rules of the craft but we can also encourage them to think how to bend them, and apply them in new ways. We share this responsibility as teachers. As the African saying goes: it takes a village to educate a child.

Strengths:

- Frivolity: my crazy way of showing things, explaining, making a point. This is inspiring for students and forces them to look at things differently.
- Experience

Weaknesses:

- I should learn to open my mouth when I think I should.

Thom Stuart (dance)

Thom Stuart is a guest teacher at the dance academy. He has a dance company (De Dutch Don't Dance Division: www.ddddd.nu) that deals with different art forms in combination with dance: the Dutch do dance, but not only that. Creating his own work for the first time, instead of carrying out other people's choreographies, was a defining moment in Thom's career. Currently he is a guest teacher or teaches in projects, mostly classical ballet. His experience with interdisciplinary work deepened during a professional development course abroad that combined choreographers and composers. It is something that he thinks should be part of the programme; it opens opportunities like in Arnhem where students from the fashion academy and dance students work together on shows and performances. There is also a need for fresh new influences in the dance academies. Although the dance scene has changed considerably over the past decades, this does not show in the academies. Thom has little experience with team teaching. He finds that within the team there is a kind of consensus: the teachers notice the same things but react to them in different ways and use different interventions.

Strengths:

- Practical attitude

Weaknesses:

- The same practical attitude, which means that sometimes I want to talk about concrete steps too soon.

Pauline Schep (visual arts)

Pauline Schep works as coordinator for the graphic design department of the academy. She also teaches adult evening classes, which is a great inspiration for her since it challenges her to learn along with the class. Defining moments for her were the acknowledgement of her work and the possibilities she received when she was offered a job at the academy. Having children was another defining moment, since it made her see the world through the eyes of a child again. Pauline encounters different disciplines and team teaching within the visual arts daily in her work at the academy. She has no experience in working with performing arts. The different approaches towards the arts became apparent to her in her first encounter with the conservatoire and the dance academy, where creativity has a whole different meaning. Pauline is fascinated when students dare to think outside the box – e.g. when a new packaging for an egg is perceived as the sound that surrounds it, or when a student turns the egg

inside out. It is this creative playfulness that is the core of the artistic process. The teaching challenge in this project lies with the age group. Group dynamics are strong when you are fifteen and it is easy to find something 'stupid' because someone else says it is. As a teacher it is easier to handle these dynamics on your own than in a team with teachers from different disciplines. But Pauline is excited to meet that challenge. She hopes to encounter new people, approaches and ideas.

Strengths:

- Enthusiasm!

Weaknesses:

- Taking that enthusiasm too far, I need to keep an eye on the dosage.

I Stimulating the creation of a work of interdisciplinary fine art

- empowering and encouraging the pupils to contribute to the creative process, taking into account the profile of the pupils: age, numbers, experience, arts disciplines;
- facilitating the emergence of a collaborative creative process;
- helping pupils build up a sense of ownership over the end product;
- inspiring pupils on the basis of one's own artistic background;

II Creating a good learning environment

- developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect (relationship);
- establishing a safe, non-judgemental, supportive learning environment (context);
- creating conditions that encourage openness, honesty, informality and risk-taking;
- allowing the pupils to determine their own agenda;
- defining boundaries and ground rules before commencing the process;
- building rapport and a clear understanding of who does what and why.

III Facilitating the reflective process of the pupils

- encouraging pupils to adopt a critical perspective about the reasons and consequences of their practice;
- encouraging and empowering pupils to explore new frames of reference for thinking about their practice in a wider cultural (and disciplinary) context;
- strengthening the pupils' ability to challenge their preconceived views, to take risks, to make new connections and to shift their perspective;
- empowering pupils by asking neutral, open questions that encourage critical self-reflections and a sense of curiosity;
- encouraging pupils to develop profound standards of artistic quality.

IV Establishing effective team teaching in an interdisciplinary team

- using one's experience and expertise as a musician/artist/dancer to add to the creative process as well as to complement the team;
- having the ability to be self-reflective and self-aware in order to nurture these qualities in others;
- being effective as a team in planning, structuring and providing the artistic leadership in all the interconnected elements of the process.

Of Fluidity and Solid Ground

Ninja Kors and Horst Rickels

Teachers do not have all the answers, not even in school. There, we said it. This is not a new notion and, luckily, we are not the only ones who say it. Within the framework of lifelong learning every teacher is – or should be – as much a learner as his or her students. In this essay we would like to go so far as to say that a teacher should not always have to be a teacher at all. Teaching is nothing more or less than making art, just like any other part of living. This notion is not new either and in fact it is not even ours. It was Joseph Beuys¹¹ who used the term *erweiterter Kunstbegriff* to signify the inclusion of all things into the world of the arts. Addressing a teacher as an artist changes the nature of his or her work, and very likely also his or her methodologies and perceptions.

The traditional notion of the teacher as the master of answers and solutions dissolves even further as we enter the realm of interdisciplinary creative arts. The teacher will endeavour to guide his or her students as they undertake a creative journey into uncharted territory. Everyone aboard, teacher as well as students, will need all creative power and open attitude they can muster. In this paper we discuss the fluidity that can come with teaching creative arts, particularly in interdisciplinary (or cross-arts) work. This kind of work gives us the possibility to make artistic connections on a conceptual level, leaving the realm of technical arts education (focusing on mastery of the instrument, or compositional techniques) behind.

The Hague

This essay is partly based on the pilot project ‘Young Talent’ in The Hague, lasting from October 2006 to January 2007. In this project, which took place in the School for Young Talent¹², a team of teachers from various arts disciplines worked on making an arts project with a group of pupils aged about fifteen. The teachers came from music, dance and visual arts (fine arts, design) backgrounds and had limited experience with interdisciplinary creative work. The group of pupils they worked

¹¹ Wenzel, E. en Beuys, J. (1990). *Joseph Beuys, Block Beuys*, München. (Schirmer/Mosel), P. 270

¹² The School for Young Talent is closely connected to, and housed within, the Royal Academy of Fine Arts, Design, Music and Dance, in which the Royal Conservatoire, the Royal Dance Academy and the Royal Academy for Fine Arts are joined.

with were about sixteen years old and also came from mixed disciplinary backgrounds. They worked on cross-arts projects together, ranging from coming up with concepts to finalizing dress rehearsals. They worked with their teachers in six weekly sessions and a project week. The pilot is described in detail by Ninja Kors¹³.

The most striking outcomes of the pilot were to do with the role of the teacher, but also that the real difficulties lay at a deeper level. The challenges for the teacher when he/she has little solid ground to stand on regarding content, or even of the general direction of the working sessions, are numerous. They include for example the structuring of the creative process and keeping the pupils' attention. The constant quest for balance presented an important challenge to the teachers in the pilot project: when to intervene, when to let the pupils find their own path, when to make use of previous experiences, when to show examples of possibilities and when not to. However, the real question was to be encountered at a deeper level. It was the question of finding the connecting level between arts disciplines.

All is fluid

We referred to the fluidity of teaching in cross-cultural settings before. This refers to the 'fluid', constantly changing environment of an arts project in which concepts and contexts change all the time. The pilot project was fluid from the very beginning, because neither teachers nor students knew what was to be expected as an outcome. In some ways this can be perceived as a hindrance: a clear understanding of what the project is about and what is expected of the participants – whether they are students or teachers – is an important starting point for most educational programmes. However, leaving a project fluid like this calls upon the skills of perception of a (future) artist, and less upon his or her ability to reproduce a known method. In terms of the artistic process, a creative project should provide teachers with a kind of creative wave to surf on.

However, the fluidity in 'fluid teaching' not only refers to the didactics alone. It also refers to the deeper level that lies underneath the art forms. Teacher Daniel Salbert referred to this common core with the following: 'In essence there are no different disciplines, they are manifestations of the same artistic expression: music can be explosive, just like a physical gesture or colours in a painting.'¹⁴ Instead of seeing this core as a static

¹³ Kors, N. (2007). Team teaching in an interdisciplinary context, on: www.lifelonglearning.org.

¹⁴ Interview Daniel Salbert, October 2006

given, we would rather describe it as a flowing whole: the constantly changing chaos that the universe consists of – and that artists tap into. An artist learns to see the expressions of this common core between us. This is the little bird that Rickels refers to in his interview with Rineke Smilde.¹⁵

In the fluid process that is the creative arts practice, there are moments, usually small and sometimes seemingly insignificant, that make all the difference. This is when ‘art really happens’: something that was not there before shows itself. In education it is the task of the teacher to identify such a moment (dare we call it ‘inspiration’?) and make it visible for his or her students.

Fluidity in teaching

All is fluid. Fine, but we can hear the teachers and particularly the institutions crying out. When everything is fluid, it is impossible to grasp anything. If everything changes all the time, then you will never reach an actual product; we *need* concerts, exhibitions, performances. These need to be rehearsed and communicated to our other partners: the orchestra, the costume designers, the technical staff. *We need to pin something down!* This is true, also within the artistic process itself, although getting the flow going is difficult enough. There are several techniques for doing this, improvisation being an important aspect of most of these. In order to work on an artistic product, however, the teacher will stop the continuity of the process for a short while (in other words: he/she will temporarily stem the flow) to reflect on what has been achieved. By describing the current situation, the explicit and implicit concepts and naming the possible ways to proceed, value is given to several points along the route.

*We have something here. What is it? What is the essence of it?
How did it come to exist? Where can we go from here?*

It is important that the students will undertake this reflective and reflexive effort themselves. The teacher must take it seriously, ask open questions extensively until the student is ready to proceed, either by developing the existing concept further, or by letting the flow return and allowing it to drift in a certain direction. The teacher can help by provoking a reaction, for example by asking the opposite of what has been conceptualised or connecting it with something else.

¹⁵ Artist profile by Rineke Smilde, also in this book.

A short and very much simplified example: The theme is the 50th anniversary of the school. Since fifty years ago is not that long and the students need an era that they can claim as their own (and not that of their predecessors in the school), the history is stretched to five thousand years. A possible question (off the top of our heads): how did cave people celebrate their birthdays five thousand years ago? Possibly the thought process goes towards Flintstones-like cakes made of stone and fried mammoth for dinner. (Another route is to try and figure out how people measured time five thousand years ago – otherwise how would you know when your birthday was?) The teacher in this case can ask if people in those difficult times celebrated their birthdays at all; perhaps birth and death were the only milestones or rites of passage? Or he/she may connect ancient birthday festivities with modern day social structures: how did cave people build their social structures?

The heart of the matter is to see teaching as the same thing as making art, by bringing your identity as an artist into it. The danger of being a teacher, some of the teachers in the pilot project in The Hague confessed, is that you can deny your identity as a creative artist. This may be why nearly all teachers in higher arts education also have a practice as a performing and/or creative artist; it is this side of music, dance or visual arts that attracted them to the profession in the first place. When they become institutionalised too much, there is a danger that this is lost.

Flow in the institution

What are the possible consequences of the above for an institution for (higher) arts education? This is where future creative arts generations are prepared for a further life of lifelong development and learning. Rickels sees the learning process as a series of mountains and valleys. The mountains are to be worked through; they represent a challenge that the students must gather the right competencies for. After the mountain comes the valley: a wide open space to use these competencies, to create your own order in the chaos of the universe and pick out the expressions that speak to you and that you can use for making artistic works. We have seen above that the teacher can be instrumental in both managing the mountain (learning skills and attitudes, gathering competencies, designing a route) and the valley (facilitating and guiding, being a coach). Current education programmes in arts institutions usually (not always!) provide insufficient space for the valleys. This means that the student will, after

about four or five years of dealing with mountains, face a big valley with very little notion of how to handle it.

Cross-arts projects are a good way of breaking down some of the mountains in the education programmes. If done well, they force everyone involved to make a deeper, meaningful connection with what it means to be an artist. This goes for many activities that have 'cross-' in the name: cross-arts, cross-cultural and cross-disciplinary (integrated teaching). Again: if done well, they allow for a more holistic view on growth as an artist and as a person. And this is something that continues throughout our careers as lifelong learning.

A Profile of Horst Rickels

Rineke Smilde

Horst Rickels studied piano construction at the Grotrian-Steinway company in Braunschweig and worked in that function at Bechstein in Berlin. After this he studied music in Kassel where he composed ballet and theater music for the Staatstheater. In 1972 he started studying electronic composition at the Royal Conservatoire in The Hague. From 1973 he worked as a composer for the theatre group Proloog in Eindhoven. In 1983 Horst Rickels earned his degree in music theory at the Brabants Conservatorium with a thesis on the dialectics of Brecht's texts and Eisler's music. During the next years he formulated new principles for multimedia-theater, resulting a.o. in Van Gogh's 'Laatste Oor' and 'The Simulated Wood'. Supported by a grant Rickels focused his research on the development of sound objects, sound sculptures and sound installations. The central question of his research is how the principle of instability of tuning-systems, pictorial structures and performance practices can be made the central theme of art works. Another important aspect of his research is the study of special qualities of sound in relation to the natural and built environment. As a sound artist Rickels has shown his works in many countries and at international festivals. Often he has participated in projects which aimed at transforming outstanding places into a soundscape, such as 'Fort Klank' in 1994 in which he, together with Dick Raaijmakers and Walter Maioli, transformed an old fortification into a monumental musical instrument. Rickels teaches at the Royal Conservatoire in The Hague at the Interfaculty of ArtScience, as well as at the Design Academy in Eindhoven.

“For me it is important not to know what I will make tomorrow; important is this bird, sitting there every evening. That image is critical, it should never change.”

Growing up after the Second World War influenced Horst Rickels' childhood. Both his parents had lost their spouses during the war. His mother's first husband was shot during the last days of the war, leaving her with a little daughter, and his father came home after the war to find out that his wife had been dead and buried since a few weeks. Horst was born in 1947 in the village of Westerstede, in Northern Germany, near the city of Oldenburg. His stepsister was by then seven years old. “This background has always played a role. My parents were

relatively old when I was born. As a child you don't understand. The war was over and it was hardly discussed, neither at home, or at school. Only after a while I heard about teachers who had played a bad role during the war. There were many photos of dead people on the wall, which raised questions to me. I had many grandparents, there was an uncle who returned from captivity in Russia, and slowly I realized what had happened and what role Germany had played."

Childhood

Horst's father worked as a civil servant at a health insurance company; he came from a family of farmers, but because he could learn well he was allowed to make a career outside farming. Horst's mother was an artistic woman, but her mother made her become a tailor as a young girl. She obeyed, but was never happy with it and, according to Horst, she kept making things that were artistic, and not 'normal'. Horst's parents were very musical; his mother played the mandolin, his father the drums, but neither of them ever had formal training.

An important experience for the young boy was his parents' singing. "Every evening they used to sing together, sometimes it was the three of them, including the lodger who lived in our house. I used to lie in bed and listen. It was fantastic. They sang folk music, no classical music." Horst would never join in the singing: "I always had the feeling that this was theirs, but I have always enjoyed listening to it tremendously." Horst felt that his father really tried to go on with his life, but that his mother had a harder time with that.

One of Horst's cousins played the accordion. Whenever Horst visited his grandmother he would hear his cousin play. The flexibility and liveliness of the instrument appealed to Horst: "It made us kids jump on the sofa", and so at the age of seven Horst got accordion lessons.

The instrument fascinated the child: "This moving of the accordion, with the air inside it, such an image is enormously important." He is convinced that the basis was laid here for his later fascination with air powered objects.

"At that time there were no music schools. I got a private teacher. He was a war invalid; he had no legs and was sitting in a wheel chair. I was very aurally aware; I would just listen to what he played. When I went home I would take the score, but I just memorized at home what he had played to me. I memorized everything. That went on for years, until at some point his wife discovered that I could not read notes. She made me stay there to

learn reading notes. The way she reacted was so humiliating for me, that I stopped playing the accordion. I was about eleven years old by then. The funny thing was also that I had really played all the existing repertoire. After the level I had gained you could only play operetta music, which I hated. It was only later that serious music for accordion was composed. But in the village you would not find such music anyway.”

In primary school there was a lot of singing. Horst cannot remember if the children had much joy in singing, but he thinks that it has been important. “It is a pity that singing in schools happens so seldom nowadays. Making music, singing, it is one of the most important things for children, not just for being educated musically, but even to grow. It makes your organs grow. I liked singing in primary school. When as a young adolescent I was in grammar school, I became too shy to sing.”

After stopping the accordion lessons, the accordion was sold. For a while Horst did not make music. He stayed one year longer in primary school, “they found me too playful, but that has not stopped throughout my life.” At the age of thirteen, he went to grammar school.

“At some point I could borrow a piano of a cousin. I started to play it, by improvising. Later on I would also have some piano lessons of a teacher of primary school, who could play well. I knew Bach from church, but for me that was more connected to the ambiance of the Lutheran church. I was really impressed though by Jacques Loussier, who interpreted Bach with a touch of jazz. Terrible in fact, when you think it over, but I loved it. So that actually made me study Bach. In addition I did some jazz, finding out about chord progressions. I then landed in a Dixieland band with schoolmates. At that time that was very modern. I learned much in this band: ensemble playing, a lot about chords, form and structure, and how that helps you improvising, in short how to move in music without a score. Learning by doing was the only important thing for me there. Reading notes was always very much overestimated, I think. At grammar school we had a marvellous music teacher, but unfortunately he and I used to have conflicts all the time. There was a symphony orchestra in school and this teacher tried to get me in as a double bass player, so I had lessons for a very short while, but then things were turned around: my bass teacher ended up in our band! It was great playing in this band; all of a sudden the world was open.”

Horst did not finish grammar school; he was too occupied with music and totally unmotivated to do Latin or mathematics. Because he did not work at all he had to leave school, he wanted both to leave school as well as study music, but that was not possible without a diploma. He was

seventeen years old when he stopped. “The school drove me crazy. I was not at all motivated, that came only later. Music came to my rescue.”

A piano constructor in Braunschweig

“I decided that I wanted to learn to build organs. But my family advised against it, because the churches became emptier by the week. So then I thought of piano construction, I was very skilful with wood for example. My parents then took me to Braunschweig, to the *Steinweg* factory. I was allowed to enter and I stayed there for three and a half years.”

Horst spent a period in each department of the factory, of the mechanics, of intonation and regulation and so on. Once a year he was sent to Ludwigsburg, to a specialized school for piano construction, where he learned special technical things. He was enormously motivated, although at the same time he was certain that he would not want to remain a piano constructor. Horst was very successful and even won prizes, like being acclaimed ‘best student piano constructor of Germany’.

The little money Horst earned in the factory and the additional grant he got from his parents was not enough for making a living, so he started making music in a little orchestra consisting of students of the Technical University in Braunschweig. “I played organ and piano, we played on Sunday afternoons and at parties. Actually what we did was pop music, *underground*. But I would also play during fashion shows, and in a nightclub, four times a week, until three o’clock in the night. That was impossible in the end, so then I was on the lookout for something else again. Coming from the countryside it was really thrilling to get to know the big city. The severe hierarchy in the factory was something I did not know. My only frame of reference was the friendliness of the farmers in the region where I came from. So now I got a good idea about social relations and I changed my romantic ideas somewhat.”

Horst speaks very highly of his boss, who recognized his musicality and gave him the opportunity to take piano lessons once a week, during working hours. “My teacher was Willy Piel, a well known concert pianist. I was very lazy, I never practiced, but I went there once a week, and then we used to have long conversations about making music, but I never had the feeling that I wanted to become a concert pianist. I think that my boss had in his mind to train me as a pianist so that I might play concerts for the company. Another idea was that I could work as a head of department at the factory, but that did not appeal to me at all. During this time I sort of entered, also through the underground music, the social climate of the sixties. In the end I got very much engaged with social issues. For that

reason I also refused military service. I went to Berlin, worked for a half year in the *Bechstein* factory, making grand pianos and meanwhile played jazz music.”

Period in Kassel

Horst’s girlfriend (and current wife), who became his girlfriend when he was twelve and she was eleven years old, meanwhile studied Art in Braunschweig, and later on went to Kassel to study Film. Horst followed her to Kassel in 1970. He started composing theatre and ballet music for the *Staatstheater* (State Theatre) and at some point did an entrance examination at the music academy.

“It was a small school, I played badly, but they took me. There were only a few students who had more interests than only their instruments, so I had contact with them. I actually had more contact with visual arts students. They were more open. I tried to find connections to do things together and I was looking for the same in the Staatstheater. I also studied the flute in Kassel. I had been playing flute, clarinet, saxophone, I had all learned that myself. I was looking for a specific, fuzzy sound, *Jethro Tull* like. But of course that was not permitted, you had to have this ‘golden sound’, without any additional noises, which I couldn’t do, but I was not looking for it either! So you enter a conservatoire, and immediately they prescribe you exactly what to do and how to do it. You have to shut up, otherwise it is no good. That was not what I wanted. So I looked for an outlet which would enable me to explore other forms of expression, theatre or theatre music, giving me the opportunity to try out things I did not know yet, to experiment. But they continuously wanted me to do things that had already been found out, I could not cope with that. That might be strange, but it is my character. I cannot accept that, that is not what I am looking for.”

In Kassel Horst felt at home in the world of the visual arts. “Professors in visual arts were open, they did projects with their students, and I joined in. I was in a band with arts student who played well. We did experimental things, for example in the halls where the *Documenta*¹⁶ would take place. I ended up in a total different world. We explored a lot, creating an underground network. In Germany at that time such a *sub culture* was not at all as normal as it was in The Netherlands. I worked in music theatre, in visual arts, I wrote ballet music and electro acoustic music, and I worked a lot with concepts of texts.

¹⁶ Documenta in Kassel is a famous annual exhibition of contemporary art.

I remember at that time we made a piece for ballet. The choreographer wanted to make something about Jesus people. But he did not have a concrete idea. So I delved into the Bible and made a text, aimed at all those Christian sayings that are used in a wrong way. It was quite a radical text. During the premiere we found out that there was censorship. The text was not spoken. We were angry and the Staatstheater went to court. The verdict was that the piece had to be performed twice during an evening, once with text and once without text, so that the audience could make its own choice. This made it clear for me that I couldn't go on in Germany.”

Horst stayed for two years in Kassel, until 1972, and then quit the music academy, actually calling it a ‘cultural escape’. In a journal he read an article written by Konrad Boehmer¹⁷, titled ‘Es geht auch anders’. ‘He described the changes in education in The Hague, which appealed to me. I came to The Netherlands, but it appeared that I still needed a secondary school diploma to enter into a course of music pedagogy. However, I had brought some compositions, for example with electro acoustic experiments. Dick Raaijmakers¹⁸ was member of the jury, and he advised me to study electronic music, which I did. I stayed with Dick.”

Study in The Hague with Dick Raaijmakers

In The Hague Horst did not feel he was at the right place: “Dick was a methodologist. He would explain the principles of the equipment, and then leave you to yourself. There I was in this room on my own, but I was interested in interaction with people! Now you were supposed to prepare everything and when you had finished that and walked through the procedures your composition was ready. I found that very frustrating; I missed interaction with other musicians. Later that changed; Dick realized collaborative composing, which would again lead to models of team teaching. In addition there were workshops given to students by Gilius van Bergeijk¹⁹, making really crazy pieces, I loved that. And there was an orchestra of the workers choir *Morgenrood*²⁰ from Rotterdam, led by Louis (Andriessen, RS), which he wrote for; the whole socialist movement in an orchestra, that was a living thing. I told Dick that I was interested in music theatre. ‘That is not my thing’, he replied, whereas of

¹⁷ Head of the Department of Sonology at the Royal Conservatoire, The Hague.

¹⁸ Well known Dutch composer of electronic music.

¹⁹ Dutch composer, also working at the Royal Conservatoire.

²⁰ Aurora, red morning sky.

course he *was* working on that in his installations! So he sent me to Louis, which was not my intention.

I did not know Dick's work. He was so modest. I only got to know much later what he was doing. Isn't it strange, to have a teacher who presents his own studio and methodology, but does not show his own achievements, out of fear of influencing you! Only later I saw his music and I realized that this was exactly what I wanted, but apparently he had not understood. This was sheer modesty from his side: 'I am not a composer'. I had lessons in music pedagogy with Boehmer, which I liked, and I had to sing in a choir. But 'having to' is not my thing, now that goes better."

Theatre group Proloog

When Horst was in The Hague for two years he got an offer through Gilius van Bergeijk. Van Bergeijk had been offered a job in Eindhoven, to work as a composer in the political theatre group *Proloog* (Prologue). Due to family reasons he could not take the job and thus offered Horst an introduction. "I had an interview and it clicked immediately, because of my great interest in the relationship between dialectics of music and text in theatre. From one day to the other I went to Eindhoven, I went for one year up and down to The Hague to continue my studies, but in the end I stopped my studies. Meanwhile, in 1974 my wife had graduated in Kassel and she came to live with me in Eindhoven."

In Proloog Horst was both composer and performing musician. He composed songs, was involved in the process from the very beginning; he liked the fact that in Proloog it was not just the interpretation of a play but also making new work together. "We developed plays for youth, for workers in factories, sometimes for the theatre stage, and we often went into the country. We did everything together, a *Gesamtkunstwerk* indeed. Improvisation was hardly at stake, we wrote everything down. We made work for all age categories, sometimes there were five productions running at the same time. We used to take a certain situation as a subject, which we first investigated thoroughly, for example, the decline of little shops due to the supermarkets. We used to conduct an investigation and then we expressed in a form of art what a certain situation does with people. In every production a composer, a text writer, a dramaturgist and a producer were involved. The context was always social. We were the very first group in The Netherlands doing this. And all the time, depending how the government was put together, we were more or less

threatened with an end to our subsidy, due to our continuous criticism on society.”

Horst remained in Proloog until 1979. Then it became too tough for him: “The political and economic side of it became too much. And I was much against this arrogant conception that our task was to make people conscious of how to become revolutionists, the *Baader Meinhof syndrome*. There was less and less focus on the artistic and spiritual side of art. The constant threatening of losing subsidy wore us out. We were always busy with meetings and preparing actions instead of art. We felt like a socialist island, and that makes you blind. We only fought, and our plays became qualitatively less interesting. So I quit.”

Studying with Jan van Dijk

Meanwhile it was 1979. Two year before, in 1977 a daughter had been born to Horst and his wife; a son would follow in 1989.

Horst decided that he wanted to study composition, and he addressed himself to Jan van Dijk, a well known music theorist in The Netherlands. Jan van Dijk advised him to take up the study of Theory of Music in Tilburg, being the conservatoire where he taught at that moment. ”I took it up because I wanted to know what is behind the notes, not think about compromising, like in the theatre group. I wanted to investigate, that was important for me and I needed the time for that. The study was tough; I had to read scores, read notes. It resulted in being much longer engaged with writing music than I was used to.”

Meanwhile Horst worked as a freelancer, tuning pianos and writing music. He was registered as a composer, but he got no work offered. That is the reason why he was allowed to continue studies. He coped: “the funny thing is, when you really want it, it works.”

Horst feels he has learned a lot from this study, although he found it extremely tough. “I was good at analysis, but I worked on it exhaustively, I hardly survived it. ‘What is under the notes’, I asked myself, ‘how do I reach the core and the spiritual layer beyond the notes?’ It can bring you in another world, but you must be aware that you have to be able to return. When I had to do my final examination, I was in a small room, having been given a fugue theme. I had quickly determined its structure. But nevertheless I felt quite a pressure. I heard a piano and an accordion playing, an orchestra rehearsing... I wrote this fugue, handed it in and added that I would not return. I was completely finished, totally upset. It really was too much; I had kept hanging too much in it. After the summer holiday Jan called me. I told him that I had learned enough and that I

would not return to complete my examinations. But he was both persistent and supportive, resulting in my completing the examination half a year later, in 1983. I am grateful to him for that. Of course I knew that I would not be a music theoretician. But it was important for my self confidence to finish it.”

During his study in Tilburg Horst had been initiating a lot of other things. He was member of the first improvising saxophone quartet in the Netherlands, *The Four Winds*, which performed a lot and won prizes. The quartet made its own compositions, and started to play with other musicians, for example from the free jazz. Playing in this ensemble was a ‘necessary counterpart’ to the music theory study.

Horst’s most important teachers: Jan van Dijk and Dick Raaijmakers

“Jan made my study incredibly inspiring. His showing of important issues in music felt as some kind of initiation. That goes especially for Bach. It was secular and spiritual at the same time. He kept pointing to the technique and at the same time saying what was behind it, what it is about, and what you actually use this technique for. Looking back, he and Dick were the most important teachers for me. I did not appreciate Jan so much as a composer. But his vision on analysis, his revelation of what music actually encompasses was important for me. In Dick’s case the broadening of the musical idiom was important, his fresh way of looking at music. Jan showed me everything through analysis, through the music itself. He mostly had a story about all the music we analyzed. Most of the times we went to the pub in the afternoon and after two glasses of *slibowitz* the stories came and then the meaning of many things came to the surface. He was an intellectual; he also was a (good) freemason. He would never mention it, but you would sense it. He had an enormous tolerance in accepting different religions, people and directions. That impressed me. It was some kind of humanistic radicalism. Jan was a kind of father figure for me, while I was searching for things; you just felt he wanted to teach you something.

Dick on the other hand, was also a kind of father for me. Different, but you felt it was mutual. I admired Dick for his non-straight answers. I often had an opinion and he would not immediately give his counter opinion on this. He could tell you something about it in a Zen like way and you would take that home, to think it over. I liked that. He is younger and more radical than you would think, being a father figure who is not balanced and quiet. Dick always comes with surprises. On the one hand he can be enormously insolent in the way he dares to do things, and on

the other hand he is an incredible gentle and dedicated human being, modest, well directed, never in the foreground, always knowing. Not an artist who wants to expose himself all the time. I still find that inspiring. It took me quite a while to find my path as a composer, but in this searching process these two persons were completely complementary for me.” Looking back Horst realizes that throughout his development as a composer he was well aware what he needed: “it is nearly sleepwalking, it is impossible to plan”.

From the eighties on, achieving concepts

Horst became a member of different composing and improvising ensembles, like *Der Junge Hund* (The Young Dog), the Maciunas Ensemble, and did multi media performances. ‘Der Junge Hund’ was about making music spontaneously, short and powerful, with a lot of enthusiastic musicians who could not read a single note, being the counterpart of thinking and making music in a conceptual way. “Just do it – Bang! That, apparently, was necessary.”

Horst started teaching, in a secondary school and he also taught a theoretical course for pupils who wanted to prepare for a study at the conservatoire in the music school, in Waalwijk. He liked working with motivated pupils.

Meanwhile Horst found a couple of organ pipes and a new world opened up.

“Somebody told me that he had found some organ pipes at a scrap dealer, and he wondered if I could do something with them. So I went there and I assembled some pipes. I had recorded sounds and experimented with electronic means during my time at *Proloog*, and now I wondered what other ways of sound would be possible to achieve through a mechanical way.

I experimented enormously with these organ pipes. I made little objects that were played in a concert, so a kind of laboratory of organ pipes that were driven in different ways, and gradually something developed out of it, which could generate a total different sound world, dependent on the air pressure and on the amplification of what was happening in the labium. I put this little laboratory on the stage and I played with that. But there was no keyboard, anything but a keyboard. It was not my idea that one should be able to recognize the old organ, a keyboard is of course synonym to

temporized tuning, in any case a described tuning, and I did not want that. I wanted to investigate how sound producing objects behave in any case, without anything being regulated beforehand. In other words, asking the organ pipe what it can tell me. What do you want to do and what can you do? I made investigations using different air pressure, and different compressors. That was driven as follows: there was a scaffolding of organ pipes, below that were some other pipes and a kind of cupboard. Air was being blown in this cupboard by means of a ventilator, and I could control the speed of this ventilator by my foot. I could remove an organ pipe of the installation or leave it on it, and with a small microphone for the labium I could amplify those very soft sounds which you hear when using a low air pressure. So actually I did everything which an organ builder wants to eliminate, there is a quality in that... which asks for composing in a different way. You discover something and you try to give it shape, and it becomes partly a musical form, but independent of the velocity. As a player you were meant to walk around this apparatus and play it from all sides. The principle that became gradually clear was the principle of the instability of sound production. How can you cultivate that principle, and how can you get it into a shape, in a musical and composing sense and in the context of a performance? How about space: is the audience around it or sitting in front of it, is it participating or not? Those questions are critical: you let go of the divide between composer, instrument builder, performer and audience and you look at the total basis of all of it. How is it and why is it as it is? Everything starts in the end with the sound producing material. From that moment on I tried to reach different levels of music making. It is both about theory and practice of music. I reflected about it: what is happening? Out of it came a number of big installations, where for instance people can walk through. You give your audience something as a composer, and the audience makes the composition perfect by choosing where they will walk. Every installation has had another guideline. I was not always clear about that guideline, sometimes I was clear; sometimes I had kind of an image, but was surprised about the result.

It is always about the relationship between generating the sound and directing the sound. There can also be installations that function as sculptures. Take for example *The Forest Hermaphrodite*, consisting of an ensemble of eleven high organ pipes, standing head down, so with the labium on top. The air is blown into it through a central divider and those organ pipes are standing vertically on a metal plate. Normally these organ pipes are closed or open. The closed

organ pipe is a male organ pipe, sounding an octave lower; the open organ pipe is the female one and sounding an octave higher. How can you make a hermaphrodite of them? By letting them turn over. So I built a mechanism with a little rod fastened at the backside of the organ pipe, with a small 'delaying' motor and that little motor slowly pulls the organ pipe clean, for a little while out of balance and then the upper partial changes, becoming a total different kind of organ pipe. The whole ensemble starts to turn over, very slowly. Sometimes it stands still and then there is another sound again, so it is a sound of very low interferences and shifts, and of course of sometimes very strange upper partials, constantly moving. Every pipe moves a bit differently, because it is driven by another computer switch. So this ensemble is not dependent on whether people move in it or not, but of the destabilization of a fixed type of organ pipe. There is also another thought behind this, concerning the male and female and of course it is about the sculptural, the movement and the sound it produces. It is a sound you have to take your time for, in order to realize what happens. You have to enter the sound.

I do not work only with organ pipes; I also work with strings and with bells. I made about 35 different installations, often related to a certain space. I made an installation on bells, *Virgo*, in a gallery in Cologne. I also made an installation with tarnished organ pipes, called *Mercurius*. The planet Mercurius turns around the sun and is very changeable. Sometimes the titles I choose have to do with my character, that is recognizable. The installation in Cologne was based on two spaces and the connection between those two. The first space in the gallery was totally white. There were two symmetrical chimes that normally are being used on factory premises for telephones. The chimes were outside the gallery and could ring by pressing a button. People pressing the chime heard in the gallery a very shrill sound. In this first space, being totally white, there was nothing else than this ringing chime. You would then pass a kind of connecting space and open the door to the next space, which would be completely black. Complete darkness. It was a big space, but you would not see that. In the distance you would see two red rays of light and you heard a *sinus like* sound. You then would try to reach the two rays of light as a kind of beacon, and what you would hear was the sound, that had disappeared at some places completely, and in other places came back, vibrating. So you would not know where the sound came from. The closer you would come to the two sources of light the more you could see in the end, but the change of sound

would continue. Once you would arrive at the two sources of light you would see more and more and after a while you would see that it were actually two bells, standing about one decimetre above the floor, and from under the bells a red glow would surface. When you would put your hand on the bells you would feel the bells vibrate. Two identical bells with a switch of 3 to 4 Herz, being hit by an 'exitator', hitting with a frequency which makes the bell sound by itself. That is why the installation was called *Virgo*; it is asked to sound through itself. Very few energy is needed to elicit the fundamental from the bell, which sound is so thin that it is kind of floating through the space; it is nearly a sinus tone, the tone stands in the space. So it is the contrast between the white room with the noise and the dark room, where you are searching. A room with 'night consciousness', in which you listen in a different way, everything you do not understand has to be felt."

Horst realizes his concepts through combinations of the spaces he encounters, the people he meets and the material he works with. "Often the material itself will tell me. I sometimes have the material first and then I suddenly see the ideal space." Another important issue is of course, what drives him at that moment and what he considers important to show. "I never think: 'I have to do this or that because it has not yet happened.' But on the other hand sometimes I see something and then I think: 'that is okay, now I don't have to do that anymore'. When I regard something as not yet existing, but necessary, then I will do it. So things develop from an inner urge."

Horst finds it important that people who give him commissions leave him free to carry them out his own way. "If I do not feel that someone really wants it, I'd rather not join. It has to fit. I am happy with a commission. I do a lot, sometimes too much, both nationally and internationally. I don't know why; perhaps because I am afraid that otherwise I will stand still."

Working as a teacher: Royal Conservatoire and Design Academy in Eindhoven

Since 1993 Horst has worked as a teacher in the department of ArtScience, the interfaculty of Music and Visual Arts of the Royal Conservatoire and the Royal Academy of Visual Arts in The Hague. He teaches, amongst other things, a course called 'Ear Cleaning', which he describes as a kind of solfège, but not necessarily in a musical sense. "It is about the question 'what lies behind the sound, what kind of an image can you make when you hear something'. Hearing intervals is much more

abstract. What is expressed in the sounds around you? I have the feeling we are losing the sense of that more and more. I am endlessly interested in that question.”

Horst feels that he learns a lot from working with his students. “I learn in the first place that I don’t have the answers. You think you know a lot, which is not true. I learn much through the direction of my students’ questions. Asking questions is fundamental. I think that the way I teach has a lot to do with my previous experiences of how I perceived my tuition. There was no room whatever for individuals, while that is critical in arts education. I want to find out, to know and feel where my student is heading to. You have to put aside your own needs and preferences. That seems the only road to me. I don’t mean some kind of egoism, but to accompany someone in his or her autonomous process. I try to combine that with collective projects, in which you can do your own thing, which you have to explain to each other, and in which you learn that you need help of the others to go your own pathway.” Horst describes his work at the Design Academy in Eindhoven as comparable.

The central role of the artist

“I learned the most as an artist by doing things without knowing where they will end, without knowing how people will react, and also by working in very different circumstances: I worked in galleries, in festivals, but I also made work for miners, I worked in mines. I learned in prestigious festivals but also in the absolute underground, in the mud, so to speak. We are now in a situation where artists mainly function for a certain public. But I think that as an artist you need reactions of people, it is not about a certain audience, although of course you can take that into account. It can be an important question for whom I make my art, does it make sense, do I have something in my core which is a motivation to do those things? That must be fed by what you learn. At some point for example, I did not feel like functioning on jazz stages anymore, feeling that I knew that audience enough. I need challenge, I need growth in different fields. That is why I am currently leading a shanty choir.²¹ We find original songs, orally delivered, which we perform with the choir. It made me sing again. You discover what is the closest to you, your voice. You carry it with you, and discover that it needs not to be *Big Art* to enjoy it. I see it with the singers in the choir; there are so many layers to detect.”

²¹ Shanty, songs of labour of seamen.

To Horst, teaching is artistry. Horst finds the profession of arts teaching enormously underestimated; he considers it as an outlet for artistic needs. “You have to share what you feel, something inter human, inspiration.”

The current situation of the arts in The Netherlands

“I keep wondering if we are losing something. Are we losing feeling, because we don’t have time for it anymore? How far are the things lying behind the music still to be found in the sound? That keeps me thinking. The visual world is incredibly rich at present, but how about the aural world... are we going deaf? ”

Basically this has to do, according to Horst, with what art really is. “What is art? That is a big question. It is more than an outside, and the inside is probably so intense that we dare not enter anymore. What we are engaged in during the day is so complicated that we do not have the time to listen properly. I am only a short term pessimist. I think it will become worse, and that people will become deaf, but then things will turn around again, like you always see those kinds of waves.”

The present time is difficult for artists, Horst finds. “Always the question is there if it will attract loads of people and then ‘how can I realize my intrinsic values of art and still attract a large audience’. I do not need an *elitist* audience, but I still don’t want to make any concessions to my level of art. I think I might have different layers in my art, which makes the public experience different things.

Things are changing in The Netherlands, there is an enormous offering, but also a lot of amusement. I am afraid that we are losing something unique and essential. Twenty years ago there was much more spiritual space in The Netherlands; the country was open and liberal, in contrast to Germany. That is changing.”

Today and tomorrow

Currently Horst works on a project in Koog aan de Zaan together with a sculptor, and architect and a writer. He works on sound design, bending the sound of the highway for people living there into sound that amazes them, instead of tiring them. He likes the cooperation with the other artists: “You must keep in mind what you share, namely to make something fantastic for the inhabitants, what they want and what they will start to love, what will become their thing. Last week I put a lot of time in it, tubes had to be installed. Could you imagine? I am a composer!”

“What I would like to achieve, is making music as a bird on the roof of a house. The bird won’t lose it. That feels like a dream to realize. If things don’t work, because of all the subsidy stops and the bureaucracy, you find a place of your own to realize yourself, like that bird. That is my hold for the future. Not to let myself feel dependent on this or that. I know I can take a step back; I have done that more than once. I am satisfied about my sleep walking, meaning you cannot direct everything, and that it can still work out well. I have the feeling that until now I have been searching for something which I could not exactly describe, but if you stick to that attitude, you are rewarded. For me it is important not to know what I will make tomorrow, important is this bird, sitting there every evening. That image is critical, it should never change.”

Interview held January 26, 2006 in The Hague

Op zoek naar een interdisciplinaire kunstdidactiek

Een terreinverkenning

Marinus Verkuil

1. Inleiding

In de afgelopen tien jaar is in het Nederlandse onderwijs een sterk groeiende belangstelling waar te nemen voor een interdisciplinaire benadering van het kunstonderwijs. In het jaar 2000 werd het kunstonderwijs in het middelbaar onderwijs grondig herzien. In de bovenbouw van het middelbaar onderwijs werd een nieuwe gemeenschappelijke noemer geïntroduceerd die Culturele Kunstzinnige Vorming (CKV) als titel had. Het bestaande monodisciplinaire kunstonderwijs kreeg de naam CKV3; de leerlingen hebben daarbij de mogelijkheid te kiezen uit de disciplines dans, drama, beeldende vorming en muziek. Daarnaast werden twee ‘nieuwe’ vakken ingevoerd: CKV2 en CKV1. Het vak CKV2 heeft als onderwerp de geschiedenis van de West-Europese kunst. Het doel hierbij is, om de leerlingen te onderwijzen in de West-Europese kunstgeschiedenis zonder dat er vanuit één bepaalde discipline wordt vertrokken. Ook worden er van de leerlingen geen directe praktische activiteiten verwacht in verband hiermee; het vak richt zich in eerste instantie op het vergroten van de kennis rond kunst en cultuur. De lessen worden veelal vormgegeven door middel van colleges. Om te voorkomen dat dit een te eenzijdige benadering van kunst is, wordt sterk aanbevolen dit vak te combineren met een CKV3 vak. Sinds de invoering van dit vak zijn er een aantal belangrijke wijzigingen en beperkingen aangebracht, want de genoemde eenzijdigheid bleek in de praktijk nog steeds het geval en bovendien was de hoeveelheid beschreven lesstof veel te veel om in de vastgestelde lestijd aan de orde te stellen. Daarom is er een steeds nadrukkelijker verband ontstaan tussen dit vak en een praktisch georiënteerd kunstvak.

Het vak CKV1 zelf vormt ook een ingrijpende verandering, want het gaat hier om onderwijs dat zich volledig richt op de cultuurparticipatie en de reflectie van leerlingen op kunst²². Na een paar jaren van experimenteren werd dit vak ook geïntroduceerd in de onderbouw van het middelbaar

²² Met ingang van september 2007 wordt een naamsverandering doorgevoerd: CKV3 krijgt de titel kunst-dans, of kunst-muziek, CKV2 gaat kunst algemeen heten en CKV1 wordt kortweg CKV. Behalve de naamsverandering worden ook aanpassingen doorgevoerd in urentabellen en inhoud die geen veranderingen aanbrengen in de essentie van de hierboven beschreven benaderingswijze.

onderwijs. Het nieuwe vak CKV²³ heeft een levendige en veelzijdige discussie opgeleverd over doelstelling en didactiek van kunsteducatie, waarin het begrip interdisciplinariteit om de haverklap de kop opsteekt. Bij nadere beschouwing blijkt dat er verschillende betekenissen worden gehanteerd voor deze term, dus een inventarisatie hiervan is op z'n plaats. In dit artikel wil ik een poging doen om tot een begripsverheldering te komen van termen als interdisciplinariteit, multidisciplinariteit en Gesamtkunstwerk. Vervolgens wil ik aandacht besteden aan het gebied waar de kunsten elkaar raken, elkaar vinden en tenslotte wil ik een poging doen om te komen tot de ontwikkeling van een didactiek die reflectie op kunst als interdisciplinair fenomeen tot voornaamste doelstelling heeft. Ik zal daarvan ook een voorbeeld geven uit mijn eigen lespraktijk.

2. Samenhang van de kunsten

De term interdisciplinariteit wordt in de meest algemene zin gebruikt voor omstandigheden waarin de verschillende kunstdisciplines elkaar ontmoeten. Vanaf de vroegste oudheid doen mensen pogingen om te komen tot theorievorming over de kunsten. De benaderingen lopen van de eerste theorievorming over de afzonderlijke kunsten, hun onderlinge relaties en de betekenis hiervan voor mens en samenleving in de klassieke oudheid, tot kunstvormen waarbij de ontmoeting van afzonderlijke kunsten als zodanig elkaar ontmoeten en beïnvloeden (bijvoorbeeld de opera).

In de 19^e eeuw is een proces waar te nemen van een zelfbewuste verzelfstandiging der kunsten in praktijk én theorievorming, terwijl in de 20^{ste} eeuw onder invloed van het conceptualisme de filosofische benadering van de plaats en de betekenis van kunst sterk wordt benadrukt. In het kader van dit artikel voert het te ver om een volledig historisch overzicht te geven van alle theorieën en filosofische benaderingen die in de loop der eeuwen in dit verband zijn ontwikkeld, maar de actuele aandacht voor interdisciplinariteit in de kunsten is niet totaal 'nieuw'; zij verschijnt in deze historische context als heropleving van een traditie.

In de 'driehoek' kunstenaar – kunstwerk – beschouwer is te zien dat vanaf de tweede helft van de 18^{de} eeuw steeds meer aandacht wordt besteed aan het wezen van de esthetische waarneming. Op welke manier draagt een kunstwerk iets over en wat is de aard van de processen die zich

²³ Tot 1 september 2007 heette dit dus CKV1.

daarbij afspelen? Wanneer we deze processen iets nauwkeuriger bekijken, dan zijn de volgende aspecten te definiëren:

- *De kunstenaar in zijn maatschappij / wereld*
Voor een goed begrip van de betekenis van een kunstproduct is kennis van de omstandigheden waarin een kunstenaar leeft (leefde) onontbeerlijk. Hiermee wordt onderkend dat de kunstenaar zich op een bepaalde wijze tot zijn omgeving verhoudt, daardoor deels wordt bepaald en zichzelf daarin positioneert. Een kunstenaar kan alleen maar begrepen worden tegen de achtergrond van zijn tijd, 'zijn' samenleving en tijdgeest. Op allerlei manieren zijn aspecten aan te wijzen die vanuit de omgeving van de kunstenaar van invloed zijn op het ontstaan van een kunstwerk. Met andere woorden: een kunstwerk, een artiest kan pas ten volle begrepen worden wanneer er voldoende inzicht is in de "Umwelt" van de kunstenaar. Zo is het bijvoorbeeld voor musici die cantates van Johann Sebastian Bach uitvoeren heel belangrijk om te weten in welke context deze cantates door hem werden geschreven. Vragen als: "Wat was de plaats van een cantate in de gehele liturgie?", "Wat waren de functies van de koralen?", "Over welke instrumenten kon Bach beschikken?" enz., zullen helpen om tot verantwoorde en bewustere uitvoeringen van die geweldige composities te komen. Hiervoor zijn natuurlijk ook in andere disciplines veel voorbeelden te vinden: om tot een goed begrip te komen van de werken van Bertold Brecht is het absoluut noodzakelijk zijn maatschappelijke en politieke context te kennen en de keuzes die hij daarbinnen heeft gemaakt. De keuzes die de Italiaanse schilders maakten binnen het Maniërisme leverden hun een solide, gerespecteerde en geëerde positie op binnen de samenleving waarvan zij deel uitmaakten. Er zijn dus vele voorbeelden te vinden waarin duidelijk wordt dat de verhouding van de kunstenaar ten opzichte van zijn omgeving van grote betekenis is geweest voor de uiteindelijke vormgeving van het kunstproduct.
- *De positionering van de kunstenaar in zijn discipline*
Dit aspect kan worden gezien als een bijzondere uitwerking van het hierboven genoemde punt, maar is van een zo grote betekenis dat het goed is het apart te noemen. Binnen zijn discipline maakt een kunstenaar (in breedste zin hier: professioneel cultuurproducent) binnen een historisch bepaalde beroepssituatie belangrijke keuzes over de positie die hij wil innemen binnen 'zijn' samenleving. Dit aspect geeft de volle aandacht aan de wijze waarop een kunstenaar

gebruik maakt van heersende idiomen en de keuzen die hij of zij maakt binnen zijn eigen culturele en sociale context. Hier komt de individualiteit van de kunstenaar nadrukkelijk in beeld en wordt de aandacht gericht op de specifieke keuzes die door kunstenaar zijn gemaakt. Vanuit dit aspect komt de focus op de reflectie van de kunstenaar en de omvang van de bewegingsruimte en de daarmee in verband staande persoonlijke expressie van de kunstenaar in de interactie met zijn omgeving. Laat ik weer een voorbeeld geven uit de wereld van de muziek: de componist Beethoven was zich heel goed bewust van datgene wat collega-componisten in zijn tijd schreven. In verband daarmee zijn er veel voorbeelden te vinden van keuzes die hij maakte, waarin hij doelbewust voor andere wegen en oplossingen koos dan gebruikelijk waren voor die tijd. Zo is bijvoorbeeld het begin van zijn eerste symfonie een duidelijke poging om grenzen te verleggen op het gebied van de tonaliteit, want waar het tot dan toe gebruikelijk was om een compositie vanuit een stevig verankerde toonsoort te beginnen, kiest Beethoven voor een soort tonale onduidelijkheid die pas na een aantal maten wordt opgelost. Hij maakt hierdoor dus een keus voor een ongebruikelijk alternatief die een wezenlijke uitbreiding inhield ten opzichte van de manier waarop tot op dat moment met tonaliteit werd omgegaan. In het werk van Beethoven zijn hiervan trouwens vele voorbeelden te vinden, bijvoorbeeld op het gebied van instrumentatie, vorm, stemgebruik speltechnische kwaliteiten. Maar ook een schilder als Monet heeft door de keuzes die hij maakte in zijn manier van schilderen duidelijk stelling genomen tegen de tot op dat moment algemeen geldende gewoonten.

- *De waarnemer in zijn maatschappij/ wereld*
Een heel ander gegeven is, dat we ons bewust moeten zijn van het feit dat elke waarnemer een kunstuiting waarneemt vanuit zijn eigen maatschappelijke context. Deze wordt door allerlei factoren bepaald, zoals de eigen maatschappelijke positionering, de eigen individuele gesteldheid (leeftijd, cognitieve ontwikkeling) en sociale omstandigheden en vaardigheden (cultuur in ouderlijk milieu, ‘peer group’, schoolcultuur en invulling van kunsteducatie op school). De positie en gesteldheid van waaruit een toeschouwer een kunstuiting waarneemt beïnvloedt in hoge mate de ‘signalen’ die door een kunstwerk naar hem kunnen worden afgegeven. Met andere woorden: de waarnemer is door zijn eigen culturele en maatschappelijke context bepaald en gevormd. Het gaat er hier dus om dat de waarnemer zich ervan bewust moet zijn dat hij vanuit

een bepaald vertrekpunt actief betekenis geeft aan een kunstwerk (in de ruimste zin: 'cultureel artefact').

- *De waarnemer ten opzichte van de discipline*

Met het hierboven genoemde punt hangt samen de eigen individuele affiniteit die een waarnemer met een bepaalde discipline en/ of kunstuiting heeft; scholing - binnen- of buitenschools - speelt hier een rol, maar ook de geaardheid en persoonlijke interesse. Wanneer bijvoorbeeld een amateurmuzikant naar een concert gaat, zal hij anders luisteren en reageren dan iemand die gewend is om op een vrij consumptieve manier met muziek om te gaan. Ondanks de grote samenhang met het voorgaande punt, moet dit aspect toch apart worden benoemd, omdat hier ook de reproductie van een kunstuiting - met name in de uitvoerende kunsten - onder te rekenen valt. Hierbij is de waarnemer niet alleen 'consument', maar heeft hij in de resultaten van zijn praktisch kunstzinnige productie ook een belangrijke rol als intermediair tussen de kunstuiting en andere waarnemers.

Wat is de aard van de gemeenschappelijkheid van de ervaring en hoe verhoudt zich die ten opzichte van de identiteit van de individuele beschouwer en de persoonlijkheid van de kunstenaar? Dergelijke vragen hebben tot constatering geleid dat kunst zich van een eigen symbolische taal bedient. Zo stelt Susan Langer dat al onze zintuiglijke prikkels impressies zijn, dat de waarneming als zodanig niets betekent, want elke zintuiglijke prikkel wordt door de hersenen steeds in een bepaalde context gezet. Het werken met symbolen is volgens haar een manier waarop de mens zich van het dier onderscheidt. Zij komt tot de conclusie dat kunst een eigen symbolische taal spreekt en dat die intuïtieve symboliek iets wezenlijks toevoegt aan onze kennis. Een kunstenaar drukt dan zijn kennis van het menselijke gevoel in het algemeen uit. Hij doet een appèl op universeel menselijke eigenschappen en maakt daarbij gebruik van een heel specifiek communicatiemiddel.

In het begin van de 20^{ste} eeuw ontstaat er een zeer grote aandacht voor de expressiviteit van de kunstenaar. Het wezen van de kunst is dan de expressie van de intuïtie en een kunstwerk dient om zijn publiek te helpen emoties te onderkennen en uit te drukken. Als vervolg hierop wordt een kunstwerk gezien als een soort ervaring die zich aan de beschouwer aandient. De taal waarvan de kunstenaar zich bedient, staat dan in het centrum van de belangstelling: het is aan de beschouwer om de gebruikte taal (persoonlijke symboliek) te verstaan. De betekenissen als eigenschap van kunst krijgen volop de aandacht. Er worden in dat veld van

betekenissen allerlei aspecten benoemd die hier een belangrijke rol spelen, want er zijn eigenlijk heel veel betekenislagen te onderscheiden. Er zijn bijvoorbeeld sociale conventies die daarin op een bepaalde manier verwerkt zijn, de weerspiegeling van maatschappelijke verhoudingen/gebeurtenissen in de kunst spelen een rol (opkomst van het individu in de Romantiek), de manier waarop structuur een rol speelt, de emoties en de wijze waarop al die betekenissen door de kunstenaar gemanipuleerd worden (de betekenis van de betekenis; een heel goed essay hierover is van Eric Clarke (2005).

Toch roept de constatering dat kunsten zich van een 'taal' bedienen zeer veel vragen op. Wat zijn de overeenkomsten en verschillen tussen de taal van de kunsten en talen zoals die zich in het dagelijkse leven voordoen? Bedienen alle kunsten zich van eenzelfde taal? Hoe leren mensen die taal spreken? Er zitten ook zekere gevaren in om te makkelijk met de duiding 'taal' te werken, want er zijn ook duidelijke verschillen vast te stellen met de talen zoals we die kennen.

Susan Langer hanteert naast het begrip 'taal' ook de term metafoor als het gaat over de manier waarop een betekenis overgebracht wordt. Er wordt dus een bepaalde 'stijlfiguur' gebruikt waarbij een begrip aangeduid wordt met een beeld. Een aspect van vorm of inhoud dat direct herkenbaar is voor de beschouwer, gaat drager worden van een bepaalde betekenis. Bijzonder is dat die betekenis niet alleen maar voor een individuele beschouwer aanwezig is, maar dat daar een grote mate van gemeenschappelijkheid in te vinden is. Dit wordt voor een heel groot deel bepaald door de cultuur, de gemeenschap waarvan individuen deel uitmaken. In de manier waarop betekenissen overgedragen worden zijn verschillen waar te nemen ten opzichte van het functioneren van taal.

In de kunsten worden betekenissen op een holistische wijze overgedragen, terwijl taal zich meer lineair of concentrisch ontwikkelt. Het is natuurlijk zo dat taal achter de gehanteerde woorden een wereld van betekenissen en semantiek herbergt, maar het gebruik van taal kent een herkenbaar vertrekpunt, een begin en een benoembaar einde. In de lessen CKV wordt bijvoorbeeld heel vaak van leerlingen gevraagd verslagen te maken van culturele activiteiten die ze hebben ondernomen. In de methoden die voor deze lessen ontwikkeld zijn vinden we kijk- en luisterwijzers die speciaal voor het maken van verslagen ontwikkeld zijn. Over het feit dat het medium taal wordt gebruikt, wordt niet veel nagedacht en voetsstoots wordt aangenomen dat het een geëigend middel is om de reflectie van leerlingen te stimuleren en te mobiliseren. Er wordt voorbij gegaan aan het feit dat er zowel voor de vraag als voor het door

de leerlingen te formuleren antwoord verborgen moeilijkheden zijn, die te maken kunnen hebben met de verschillen tussen de taal van de kunst en de spreek- of schrijftaal. Taal is in sterke mate een lineair verschijnsel dat bepaald wordt door een sterke volgorde. Het beschrijven van een complex gegeven kan niet anders worden gerealiseerd dan met één aspect te beginnen, vervolgens verder te gaan naar een volgende enz., dit ondanks de omstandigheid dat meerdere aspecten gelijktijdig gebeuren. Een kunstuiting doet zich als een holistisch gegeven aan ons voor; allerlei signalen en waarnemingen bereiken ons gelijktijdig. Vragen we dus van een leerling om met behulp van taal te reageren op (aspecten van) een kunstwerk, dan doen we (vaak onwillekeurig) een beroep op zijn analytisch vermogen, wat een heel ander vermogen is dan het kunnen reflecteren op het niveau van persoonlijke betekenisgeving. Het te nadrukkelijk inschakelen van het fenomeen taal als instrument om reflectie te stimuleren kan een belemmering vormen voor de adequate omgang met beleving. De uitspraak van de beroemde muziek criticus Eduard Hanslick is veelzeggend in dit verband: “Praten over muziek is hetzelfde als dansen over architectuur.”

3. Benadering van kunst en cultuur vanuit de huidige kunst- en cultuurfilosofie

Binnen de kunstfilosofie zijn er allerlei stromingen te definiëren die zich bezig houden met de echte betekenis van kunst. Een uiterst belangrijk element hierbij is de vraag, op welke wijze betekenissen en emoties worden uitgedragen door een kunstproduct. Wat is de verhouding tussen vormgeving en expressie? Wat is de communicatieve waarde van een kunstuiting? Hoe verhouden zich de emoties van de kunstenaar ten opzichte van die van zijn publiek? In de loop van de geschiedenis is te zien dat deze vragen wisselend beantwoord worden. Maar het is duidelijk dat het hier gaat om een essentiële functie van kunst. A.A.A.

Braembussche geeft hierover in zijn boek *Denken over kunst, een inleiding in de kunstfilosofie* een zeer helder overzicht en besteedt daarbij veel aandacht aan de manier waarop in de loop van de tijd allerlei ontwikkelingen zich hebben afgespeeld.

In de huidige kunst- en cultuurwetenschappen maakt een disciplinespecifieke benadering van een autonoom kunstwerk steeds meer plaats voor een contextuele benadering van het culturele product. ‘Kunst’ wordt niet meer beschouwd als een autonoom domein van disciplinespecifieke ervaringen, maar als een categorie producten die in een bepaalde cultuur omgeven is door specifieke veronderstellingen en

rituelen. De wereld van de kunsten is dan niet meer een wereld die zich van andere ‘werelden’ onderscheidt, maar wordt benaderd als een onderdeel van de totale cultuur waarbinnen een eigen specifieke benadering karakteristiek is. Die specifieke benadering van de maatschappij, de cultuur is dus de essentie van de kunst geworden. Over de relatie (dus de verschillen en overeenkomsten) tussen kunst en cultuur valt veel te zeggen en is veel geschreven. Er kan worden geconcludeerd dat het begrip cultuur als een breed contextueel gegeven wordt beschouwd voor het kunstproduct, de kunstenaar en ook de beschouwer. Cultuur zorgt er voor dat een kunstproduct van een soort functionele context wordt voorzien. Men gaat zelfs zover, dat een kunstproduct gezien wordt als een product dat in een ‘kunstmatige’ constructie functioneert, als een levende ‘interdisciplinaire performance’ van een collectief. Kunst is vanuit deze benadering een geconstrueerde beschouwing op de cultuur waarvan het deel uitmaakt, kunst krijgt zelfs deze specifieke uniek rol van beschouwer en commentator toebedeeld.

Een individu verwerft een specifieke oriëntatie van zintuiglijkheid door omgang met de media (de cultuur) waarmee hij vanaf zijn geboorte omringd is. Zowel de vormgeving van alledaagse cultuur als de interne representatie van werkelijkheid is dan interdisciplinair. Dit kan zelfs nog scherper worden gezegd, want de toenemende mate waarin we betrokken zijn bij technologisch getinte ervaringen levert een inzicht op, dat de kunstmatigheid van de alledaagse cultuur verscherpt. Online webcam ervaringen bijvoorbeeld zijn wel ‘echt’, maar tegelijkertijd kunstmatig, in die zin dat het contact kunstmatig en door de technologie bemiddeld is²⁴. In deze lijn van denken lijkt ook de oplossing te liggen voor het dilemma dat besloten ligt in de naamgeving van het vak CKV: een vak ‘ergens’ tussen kunst en cultuur. Toen het vak in 2000 werd geïntroduceerd werd de relatie tussen die beide begrippen nergens benoemd en ook in latere aanvullende literatuur werd hier weinig over gezegd. Er zijn dan ook grote verschillen te zien tussen de diverse scholen in de omgang met dit vak: er zijn scholen die zich volledig richten op het kunstonderwijs aan de leerlingen, terwijl andere scholen juist weer helemaal inzetten op de oriëntatie op cultuur voor de leerlingen. De naamgeving van dit vak geeft voor beide benaderingen de ruimte, hoewel het toch om uiteenlopende benaderingen gaat.

De toegenomen aandacht voor interdisciplinariteit kan voor een belangrijk deel worden toegeschreven aan het gegeven dat we in de alledaagse cultuur in toenemende mate blootstaan’ aan interdisciplinaire

²⁴ Rond dit soort ideevorming zijn nieuwe academische disciplines ontstaan zoals ‘cultural studies’ en ‘performance studies’

cultuuruitingen. Denk bijvoorbeeld aan interactieve websites of aan lifestyle winkels waar beeld, muziek én bedienend personeel de potentiële koper betrekken in een lifestyle-beleving, waarin niet slechts een product wordt verkocht, maar een artikel samen met (of minimaal vanuit) zijn begerenswaardige context aangeprezen wordt.²⁵

4. Interdisciplinariteit

In een tegenwoordig gangbare onderbouwing van het belang van interdisciplinariteit voor de actuele kunsteducatie worden er geen cultuurfilosofische kwesties bij gehaald, men constateert ‘slechts’ dat er in de actuele kunst veel ‘interdisciplinairs’ gebeurt.

Voor interdisciplinariteit geldt dat er in de meeste literatuur geen duidelijke afbakening is voor dit begrip. Bij nadere beschouwing van de hantering van het begrip kunnen verschillen in nuancering en detail worden benoemd. Deze hebben vooral betrekking op de *manier* waarop verschillende disciplines elkaar ‘ontmoeten’ en beïnvloeden.

Wanneer we alleen op het woord afgaan, dan zou je kunnen zeggen dat elke kunstuiting waar sprake is van het inschakelen van meerdere disciplines zich van interdisciplinariteit bedient. In dat geval is de opera vanaf zijn eerste ontstaan een duidelijk voorbeeld van interdisciplinariteit, maar dan is die term ook van toepassing op bijvoorbeeld gedichten die op muziek zijn gezet. Wanneer het begrip in dergelijke omstandigheden ‘al’ wordt gebruikt, dan wordt het lastig om een kunstwerk te vinden dat monodisciplinair is, want er zijn zeer veel kunstwerken te vinden waarin disciplines naast elkaar bestaan²⁶. Het verdient aanbeveling om zorgvuldiger te kijken naar de manier waarop de disciplines naast elkaar staan en of ze elkaar al of niet daadwerkelijk beïnvloeden.

Op basis van de verschillen tussen interdisciplinariteit en multidisciplinariteit wil ik de termen als volgt onderscheiden:

Multidisciplinariteit is het verschijnsel waarbij een kunstproduct meerdere disciplines min of meer *zelfstandig naast elkaar* bestaan. Door de kunstenaar is geen herkenbare keuze gemaakt voor de manier waarop de disciplines zich tot elkaar verhouden, ze verschijnen min of meer onafhankelijk naast elkaar.

²⁵ In het boek “De beleveniseconomie” stellen de schrijvers Pine en Gilmore dat de economie tegenwoordig draait om het verkopen van belevenissen. Disneyland is het meest aangehaalde voorbeeld om duidelijk te maken dat het publiek in een interdisciplinaire illusie wordt binnengebracht.

²⁶ Er zijn theoretici die voor dit verschijnsel de term ‘multidisciplinariteit’ gebruiken, maar dit onderscheid is niet dermate algemeen ingeburgerd dat de term zich in de praktijk echt onderscheidt van interdisciplinariteit.

Interdisciplinariteit is het gebied waarin disciplines *elkaar beïnvloeden* en versterken. Een kunstenaar kiest er voor om disciplines zich tot elkaar te laten verhouden, ze vullen elkaar aan, ze versterken elkaar binnen de kunstuiting.

Zo bezien zijn er opera's die in hun ontwerp multidisciplinair zijn en weer andere opera's die duidelijk herkenbaar geconcipieerd zijn vanuit interdisciplinariteit. Een duidelijk voorbeeld hiervan is het 'Gesamtkunstwerk'. Dit begrip is voor het eerst geïntroduceerd bij de werken van Wagner, een componist die in zijn opera's heel doelgericht de regie over alle disciplines wilde houden en om die reden zijn eigen operateksten schreef en theatrale aanwijzingen gaf. Hij ging zelfs zo ver dat hij een eigen theater liet bouwen dat moest voldoen aan de eisen die de uitvoeringen van zijn opera's stelde. Later is dit begrip ook door anderen overgenomen, bijvoorbeeld door Berlage, de architect die niet alleen het gebouw ontwierp maar ook het daarbij behorende meubilair.

Tegenwoordig wordt het begrip Gesamtkunstwerk dusdanig veralgemeniseerd dat het min of meer identiek is aan interdisciplinariteit. Naar mijn mening verdient het de aanbeveling, om deze term vooral in die omstandigheden te blijven gebruiken waarin er sprake is van *één kunstenaar* die de regie voert over meerdere disciplines. De opkomst van de film in de 20^{ste} eeuw heeft de vanzelfsprekendheid van samenwerkende disciplines in de huidige opinievorming nog sterk vergroot.

Het meest interessante fenomeen bij interdisciplinariteit ligt daar, waar een kunstenaar of kunstenaars duidelijke pogingen ondernemen om de aangewende disciplines op elkaar af te stemmen. Ze zijn zich er van bewust dat de disciplines elkaar kunnen versterken en aanvullen. Deze bewustheid staat duidelijk in verband met het groeiende inzicht dat kunsten zich bedienen van een taal van symbolen. De onderlinge verschillen tussen de disciplines zijn op het eerste gezicht heel groot ("wat heeft een hoeveelheid verf met decibellen te maken?"), maar het gemeenschappelijke zit veel meer in het gegeven dat disciplines zich allemaal van metaforen bedienen.

5. Ontwikkeling van een didactiek voor kunst- en cultuuronderwijs

Met de introductie van de vakken CKV 1 + 2 werden van docenten competenties gevraagd die buiten de grenzen van de disciplinespecifieke

curricula lagen. In het Nederlandse beroepsonderwijs voor kunstvakdocenten wil men nog steeds vasthouden aan een monodisciplinaire basis van kunsteducatie om vakkennis te garanderen, want alleen bij een grondige scholing in een discipline- zowel productief als reflectief - kan er een docent worden afgeleverd die voldoende artistieke vorming heeft genoten. De nadruk op de eigen discipline bevordert een focus op 'Kunst'.

In verband met de ontwikkeling van een interdisciplinaire didactiek is het van belang te beseffen dat een kunstuiting zich op meerdere manieren aan de waarnemer voor kan doen en dat verschillende waarnemers hetzelfde werk vanuit een andere invalshoek kunnen beschouwen. Een heel vruchtbare benadering van de begrippen kunst en cultuur is, dat cultuur vanuit de invalshoek van de interdisciplinaire performance wordt benaderd. Een essentieel onderdeel van cultuur is de interdisciplinaire context waarin een individu zich als lid van die cultuur beweegt. Een belangrijk aspect van onderwijs in de 'kunsten' kan zijn dat zij een experimenteerbasis vormen voor cultuurbepaalde zintuiglijke oriëntatie op 'de wereld'. Hiermee wil ik niet beweren dat cultuur geen scheiding tussen disciplines kent, maar dat in de wereld van de kunsten in het verleden behoorlijk strakke en vrij absolute grenzen werden aangebracht. Met andere woorden: binnen een cultuur kan het zeker voorkomen dat disciplines worden onderscheiden, maar ze worden niet gescheiden van elkaar.

Om de leerlingen – en studenten – te betrekken in een verhaal dat de brug legt tussen kunst en cultuur is er nog steeds een grote behoefte aan actuele theorievorming. Om die reden zijn in de afgelopen jaren masteropleidingen Kunsteducatie ingericht, die tot doel hebben zich bezig te houden met het disciplineoverstijgende veld en dat te 'ontginnen' voor het onderwijs. Ook vanuit kunstinstellingen is de vraag naar specialisten op het gebied van interdisciplinaire theorievorming en didactiek steeds sterker.

Als volgende stap wil ik wat dieper ingaan op een model dat in de Nederlandse muziekdidactiek vaak wordt gehanteerd. Vervolgens wil ik een poging ondernemen om dit model te 'vertalen' naar andere disciplines en daaruit een interdisciplinaire benadering te destilleren. Het model waar ik op doel heet het Klank - Vorm - Betekenis model. Hiermee wordt bedoeld dat er in de omgang met een muzikale uiting drie lagen te benoemen zijn:

- *Klank*; hierbij richt de aandacht van de luisteraar zich op de klankeigenschappen. Het gaat dan over de hoogte (waaronder bijvoorbeeld melodie), de sterkte en de lengte (bijvoorbeeld ritme en maat) en over klankkleur (bijvoorbeeld gebruik van instrumenten).
- *Vorm*; hierbij gaat het om de wijze waarop klank en klankeigenschappen zijn georganiseerd en gerangschikt tot een muzikale structuur. Centrale elementen in dit verband zijn herhaling, variatie en contrast.
- *Betekenis*; in dit verband is het sleutelwoord reflectie. Wat is de betekenis van een muziekstuk? Wat doet het met mij? Wat wil de componist bereiken met zijn publiek?

Deze korte weergave van een veel gebruikt model voor muziekdidactiek is op een vergelijkbare manier terug te vinden in de didactiek van andere kunstdisciplines. Zo heeft bijvoorbeeld Erwin Panofsky voor de beeldende kunsten een model ontwikkeld dat hier sterk op lijkt²⁷, maar ook in de wereld van de theaterkunsten is een dergelijke benaderingswijze terug te vinden.

Op basis van deze vergelijkingen kan er voor een interdisciplinaire didactiek een model worden ontwikkeld dat hiervan is afgeleid of hierop is gebaseerd. Er zijn dan drie ‘lagen’ te onderscheiden in de benadering van een kunstwerk. Hieronder worden zij beschreven en kort van commentaar voorzien.

a. De componenten

Als eerste laag kan die van de componenten worden onderscheiden. Hiermee wordt bij de beeldende kunst bijvoorbeeld het materiaalgebruik en de daarbij gehanteerde technieken bedoeld. In de muziek worden klankeigenschappen onderscheiden, terwijl in de theatrale kunsten in dit verband gesproken kan worden over fysiek, stemgebruik, kostuum en decor. In de literatuur kunnen parallellen worden getrokken naar spelling, woordbetekenis, grammatica en taalgebruik. Het onderkennen van deze laag verwacht van de toeschouwer/ toehoorder een zekere mate van beheersing van het basale idioom van een discipline. Het benoemen van dit soort aspecten heeft een hoge mate van éénduidigheid en objectiviteit binnen een discipline en richt zich op de kunstuiting als fenomeen. Belangrijk is

²⁷ In de inleiding van zijn boek “Iconografische studies” hanteert hij de indeling in: het primaire of natuurlijke onderwerp, het secundaire of conventionele onderwerp, de intrinsieke betekenis of inhoud.

in dit verband dat de toepassing van componenten zeer disciplinespecifiek is. Bij de benoeming van de verschillende parameters in de disciplines blijken de onderlinge verschillen nog heel groot (zoals ik al eerder zei: wat is de relatie tussen een zekere hoeveelheid verf en decibellen?).

b. De samenhang en structuur

Een laag daaronder vormt het gebied waarin de componenten tot een samenhangend geheel worden gebracht. De kunstenaar gebruikt de hierboven genoemde componenten om een 'totaal' te maken. In deze laag speelt de 'compositie' in allerlei betekenissen een rol. Bij de beeldende kunsten worden begrippen als vlakverdeling, omgaan met de ruimte, perspectief en dergelijke gebruikt. In de muziek komen onder andere begrippen als vorm, zinsbouw en toonsoort, gelaagdheid en structuur aan de orde. In de literatuur is het lezersperspectief, de opbouw en de keuze van het genre van belang, terwijl in de theatrale kunsten onder meer de dramaturgie met spanningsopbouw en de scenografie een bepalende rol spelen.

Er wordt gekeken naar de ordenende principes van een kunstuiting, naar de manier waarop een kunstenaar en/of een uitvoerende met de beschikbare componenten omgaat. Ook hier gaat het om disciplinespecifieke eigenschappen, waarbij wel gezegd dient te worden dat, vanwege de hogere abstractiegraad, er parallellen te onderkennen zijn tussen de vocabulaires van de onderscheiden disciplines. Tegelijkertijd komen juist in deze laag essentiële verschillen tussen disciplines naar voren (bijvoorbeeld het al of niet onderworpen zijn aan de factor 'tijd'). Deze laag richt dus alle aandacht op de productiewijze, de manier van construeren, de wijze waarop een kunstuiting tot stand gekomen is. Onderwijs in dit aspect bevordert het inzicht in samenhang binnen een kunstwerk bij de leerlingen, in de ordenende principes, het leert hen componenten te benoemen in hun onderlinge relatie.

c. De betekenislaag

Deze laag is de meest complexe van alle drie, hier staan eigenlijk de begrippen interactie en communicatie in de breedste zin centraal. Op dit niveau komt de symbolische taal van kunst in het centrum van de aandacht te staan. In de driehoek kunstwerk - kunstenaar - beschouwer wordt de aandacht gericht op de aard en de inhoud van de onderlinge communicatie. De 'taal' van de kunst blijkt van een totaal andere geaardheid dan de spreektaal waarvan de mens zich bedient. Sterker nog, de beperkingen en grenzen van de spreektaal komen nadrukkelijk

voor het voetlicht wanneer men probeert met de spreektaal de ‘taal’ van de kunst weer te geven. Hoe geef ik een adequate beschrijving van de betekenis die een muziekstuk voor mij heeft, van de emoties die bij mij worden opgeroepen? Een kunstwerk (of een kunstenaar door middel van een kunstwerk) spreekt tot mij, roept bij mij iets op, maar hoe geef ik dat met woorden op de juiste wijze weer?

Een uiterst belangrijk aspect hierbij is de reflectie die globaal kan worden omschreven als ‘communicatie met zichzelf’; deze wordt zowel door externe factoren bepaald als ook door de eigen individualiteit. Gedurende het ‘contact’ met het kunstwerk spelen allerlei processen van reflectie zich af: welke beelden en referenties doen zich voor bij de beschouwer, welke processen binnen de eerder genoemde driehoek zijn er gaande? Vanwege de moeilijke bereikbaarheid en benoembaarheid van die processen is de betekenislaag een lastig gegeven binnen het onderwijs. Een bespreking van ‘wat het kunstwerk met de leerlingen doet’ is vaak maar gedeeltelijk tevreden stellend, wat te maken heeft met de beperkingen van het fenomeen spreektaal. Het maken van een verslag is al helemaal een uiterst beperkt (misschien wel gewoon ongeschikt) middel om tot de symbolentaal van een kunstwerk door te dringen.

In mijn eigen lespraktijk heb ik vaak gemerkt dat er bij leerlingen een grote weerzin was om verslagen te maken. Aanvankelijk stond ik daar niet zo bij stil en verklaarde ik deze houding vanuit een soort gemakzucht bij leerlingen die collega’s van andere vakken ook wel herkenden bij schriftelijk werk dat moest worden ingeleverd. In gesprekken die ik met mijn leerlingen had bleek dat ik wel heel lichtvoetig met de problemen die zij ervoeren omging. Zij vertelden mij dat ze nauwelijks het verband zagen tussen het ondernemen van de culturele activiteit (die ze vaak als heel boeiend en inspirerend hadden ervaren) en het verslag dat ze na afloop moesten inleveren. Ondanks het feit dat in de vragen die door de gebruikte methodes wel degelijk reflexieve doelen werden gehanteerd, werden de leerlingen door de opdracht zelden tot echte reflectie uitgedaagd. Om deze reden ben ik tot de conclusie gekomen dat het hier vanuit een didactiek voor het middelbaar onderwijs om een onwenselijke benadering gaat; ik denk dat het reflecteren met behulp van het medium ‘taal’ een grote vaardigheid op het terrein van reflectie vraagt. Pas wanneer deze vaardigheid volop aanwezig is, kunnen reflectieve processen door deze benaderingswijze worden gemobiliseerd. Naar mijn mening is het vrijwel onmogelijk om bij leerlingen reflectie te bewerkstelligen door middel van het schrijven van een (vaak analytisch getint) verslag.

Aan de andere kant kan bij vergelijking van de disciplines worden geconstateerd dat in deze ‘diepere’ laag de kunsten weer dicht bij elkaar komen. De aard van de communicatie, de soorten van emoties, de essentie van de symbolen zorgen ervoor dat ze zich van vergelijkbare processen bedienen. Naar mijn mening komen we hier tot een zeer interessante constatering: juist op het terrein van betekenissen ‘vinden’ de kunsten elkaar in een analoog verlopende communicatie die ook nog eens een keer uit het hart van het kunstwerk, de kunstuiting tevoorschijn komt.

Voordat ik verder in ga op de didactische mogelijkheden die het onderscheiden van betekenislagen biedt, wil ik eerst nog iets zeggen over het begrip ‘laag’ zoals ik dit hierboven beschrijf. Wanneer ik het woord *laag* gebruik, wek ik misschien de indruk dat je hiervoor steeds meer de diepte in zou moeten gaan. Vanuit een analytisch perspectief is daar misschien ook wel iets voor te zeggen, omdat het steeds doorwerken van de lagen steeds grotere en complexere vaardigheden van de beschouwer verlangt. Aan de andere kant schuilt er ook een gevaar in want, hoewel er een zekere voorwaardelijkheid is voor de tweede laag ten opzichte van de eerste laag, geldt dit niet op dezelfde wijze voor de betekenislaag. Componenten en structuren kunnen op zich al dragers zijn van betekenissen en roepen processen van reflectie op, maar met deze beide lagen kan het verschijnsel betekenis niet voldoende worden verklaard. Het kan net zo min als wanneer men probeert uit de beschrijving van cellen en fysische processen de aanwezigheid van een ‘gedachte’ te verklaren.

6. Reflectie en de betekenislaag

Reflectie in de algemene zin van ‘wat betekent datgene wat ik waarneem voor mij?’ speelt in alle hierboven beschreven lagen een rol; het is niet zo dat reflectie zich alleen maar in de betekenislaag voordoet. Afhankelijk van de gesteldheid van de beschouwer kunnen aspecten van vorm en componenten een voorwerp zijn van reflectie. De beschouwer is voortdurend reflectief bezig, op welke aspecten van een kunstuiting hij zich ook richt. Dus ook wanneer de aandacht gericht wordt op de componenten en structuren spelen zich reflectieve processen af, maar in de betekenislaag is de reflectie het *onderwerp* van de aandacht. De vraag staat dan centraal hoe de beschouwer zich verhoudt tot de kunstuiting als geheel vanuit zijn actuele oriëntatie op leven, mens, cultuur en kunst.

In het veld van 'betekenissen' is een aantal soorten interacties te onderscheiden waarbij vermeld moet worden dat deze processen zich tegelijkertijd en zonder enige hiërarchie afspelen; het zijn allemaal elementen die bij reflectie een rol spelen. In de betekenislaag is het woord 'reflectie' in de breedste betekenis een sleutelwoord. Die reflectie wordt gemobiliseerd door de taal van symbolen waar een kunstwerk/kunstenaar zich van bedient. De contextualiteit van een kunstenaar en zijn product krijgt hierbinnen de volle aandacht, evenals de contextualiteit van de beschouwer.

Wanneer vanuit de betekenislaag gekeken wordt naar allerlei kunstuitingen en disciplines, dan valt op dat er een veel grotere samenhang is tussen die disciplines dan wanneer vanuit de laag van componenten en structuren wordt gesproken. Er is een grote mate van samenhang en zelfs overdrachtelijkheid van betekenissen; dit is van essentieel belang voor de ontwikkeling van een integrale kunsteducatie.

Kunstonderwijs dient zich te bewegen door alle hierboven beschreven lagen heen, want zowel aspecten van ambachtelijke en vrij technische waarnemingen als die van het betekenis geven dienen onderwerp te zijn van educatie. Dat het kunstonderwijs zich door die drie lagen moet bewegen is eigenlijk vanzelfsprekend, al was het maar omdat die lagen sterk samenhangen en er sprake is van een voortdurende communicatie over en weer tussen die aspecten. Maar in de kunsteducatie doet zich heel vaak de vraag voor op welke wijze processen van reflectie geactiveerd kunnen worden en welke onderwijskundige benaderingen het meest geschikt zijn om reflectie bloot te leggen, te ont-dekken.

Een mogelijke richtingwijzer in dit verband kan zijn dat juist in de betekenislaag de disciplines sterk op elkaar gaan lijken, elkaar zelfs ontmoeten. Het is een grote uitdaging om een nieuwe didactiek te ontwikkelen waarin geprobeerd wordt om de reflectie op een bepaald kunstwerk uit een bepaalde discipline te stimuleren door de directe inschakeling van andere disciplines. In hoeverre is het mogelijk om de betekenislaag van een bepaalde kunstuiting te bereiken door de inschakeling van een andere discipline? De mogelijke antwoorden op deze vraag leggen een heel interessant gebied bloot voor interdisciplinaire kunsteducatie.

7. Een voorbeeld

In de afgelopen jaren is mij meerdere keren gevraagd een workshop te doen over interdisciplinariteit met leerlingen en studenten van uiteenlopende leeftijden. Ik wil hier nu één voorbeeld van geven, om zo aan de hand van de praktijk duidelijk te maken hoe het bovenstaande kan worden vormgegeven.

In een van de workshops heb ik aan een groep van dertig studenten uit allerlei kunstdisciplines het tweede deel van de zevende symfonie van Beethoven laten horen. Vanwege de tijd en de complexiteit van de compositie heb ik alleen de eerste 78 maten laten horen²⁸. Na het een aantal keren beluisterd te hebben, heb ik luistervragen gesteld met betrekking tot de eerste laag, de laag van de componenten.

Voorbeelden van vragen in dit verband zijn:

- Wat kun je zeggen van het tempo?
- Hoe is het dynamische verloop van het stuk?
- Welke instrumenten beginnen, welke komen daarna?
- Hoe is het verloop van het stuk voor wat betreft de klankkleur?

Deze vragen waren voor iedereen goed te beantwoorden. Natuurlijk bleken er verschillen in het gemak waarmee de studenten de vragen beantwoordden, maar die waren duidelijk terug te voeren tot de hoeveelheid en kwaliteit van de muzieklessen die men in het verleden had genoten.

Vervolgens heb ik na het stuk opnieuw beluisterd te hebben vragen gesteld met betrekking tot de vorm van het gedeelte dat ze hadden gehoord. Voorbeelden van vragen waren:

- Uit hoeveel hoofddelen bestaat het gedeelte dat jullie gehoord hebben?
- Welke rol speelt herhaling in dit fragment?
- Kun je met letters de opbouw van dit fragment weergeven?
- Welke rol speelt de instrumentatie in de opbouw/ vorm van het stuk?

Daarna heb ik geprobeerd door middel van het stellen van vragen de betekenislaag aan de orde te stellen. Toen ik vroeg naar de sfeer van het stuk, kwamen er zeer uiteenlopende antwoorden. Sommige studenten gaven aan dat ze het stuk heel triest vonden; anderen vonden het juist een heel triomfantelijke compositie. We kwamen er niet goed uit, ook niet

²⁸ De lezers die zich het stuk niet helder voor de geest kunnen halen of het wellicht niet kennen, adviseer ik om voor een goed begrip van wat ik zeggen wil het stuk te beluisteren.

toen ik de vraag stelde waar zij deze muziek bij zouden gebruiken. De één gaf aan dat hij bij die muziek beelden had van een begrafenis, de ander vond het stuk heel geschikt voor een plechtige trouwerij. Iedereen was het er wel over eens dat het heel krachtige en uitermate boeiende muziek was waar ze allemaal gefascineerd naar hadden geluisterd. Het is natuurlijk uitgesloten dat een docent uitspraken naar de leerlingen zou doen als: 'Jij hebt gelijk' en 'bij jou klopt het niet'. Niet alleen omdat het pedagogisch discutabel is, maar veel meer om dat er weinig uitspraken te doen zijn in de zin van goed of fout. Ik heb het gesprek dan ook meer op een inventariserende manier gevoerd en de meningen en uitspraken naast elkaar laten staan, waarbij we wel de onderlinge verschillen geconstateerd hebben.

Toen de vragen over de vorm aan de orde kwamen werd het iedereen duidelijk dat het deel dat ik had laten horen uit vier onderdelen bestond. Op basis hiervan vroeg ik de studenten om in groepen van 6 – 8 personen per onderdeel één tableau vivant te ontwerpen dat volgens hen goed paste bij dat stukje muziek. Het uitvoeren van die opdracht ging heel snel, dus ik kon er meteen een vervolgoopdracht aan vastknopen: verbindt de verschillende tableaux aan elkaar door middel van een passend beweegloop- danspatroon en zorg dat dit synchroon loopt met de muziek. Deze opdracht hadden ze binnen vijftien minuten voor elkaar. Daarna werden de producten aan elkaar gepresenteerd en besproken. In de bespreking bleek dat men veel explicieter uitspraken kon doen, zoals: 'Het past', 'het klopt met de muziek', 'het is boeiend', 'het is een echte aanvulling', etc. We kwamen samen tot de conclusie, dat de keuzes die gemaakt werden natuurlijk sterk beheerst werden door de vorm, maar dat de 'vertaling' hierbij ook een grote rol speelde. Die vertaling was feitelijk gebaseerd op de beleving en de reflectie op de muziek. Met andere woorden: de beleving was bij deze activiteit een leidend principe geworden. Waar de taal van woorden tegen grenzen opliep en niet meer toereikend was, werd een vertaling in symbolen een heel goed uit te voeren handeling. De betekenislaag van muziek werd dus in feite toegankelijk door die te benaderen vanuit de betekenislaag van beweging/dans. Anders gezegd, de betekenislaag van een kunstdiscipline kan voor een waarnemer duidelijk gemaakt worden met behulp van andere kunstdisciplines. Deze constatering is naar mijn mening van zeer grote waarde voor interdisciplinair onderwijs. Ik ben er dan ook van overtuigd dat er veel meer gezocht moet worden naar vergelijkbare wegen die bewandeld kunnen worden om te komen tot een echte *interdisciplinaire* kunstdidactiek.

8. Kunsteducatie

Kunsteducatie moet in staat zijn kunstvormen uit verschillende disciplines - en/of mengvormen - in een zinvolle context samen te brengen. In een dergelijke opleiding moet inzicht in de verschillende disciplinespecifieke vocabulaires 'der kunsten' zo professioneel zijn dat er gesproken kan worden van een interdisciplinair reflectief vermogen.

Een veronderstelling daarover is dat op de 'diepste' laag van reflectie over betekenis van een kunstuiting het disciplinespecifieke karakter van een kunstwerk ondergeschikt is aan het persoonlijke – of preciezer, het intersubjectieve – referentiekader van de beschouwer. Studenten die opgeleid worden tot kunstdocent moeten leren de 'diepste' laag van reflectie aan te spreken, zowel in eigen reflectie op kunstuitingen (gevoed door de professionele vocabulaire van de afzonderlijke kunsten) als in vormgeving van kunsteducatieve producten. Een hogere graad van beheersing van kunsteducatie is wanneer zij in staat zijn een methodiek te ontwerpen voor de beleving van en reflectie op de kunsten met een functioneel verantwoorde inschakeling van alle disciplines.

Als kunsteducatie radicaal op de eigentijdse benadering van interdisciplinariteit zou worden geënt, dan zou kunsteducatie eigenlijk cultuureducatie moeten heten (dit vanwege het raakvlak met de maatschappelijke context waarin kunst is ingebed). De kunsten zouden vanuit dat perspectief middel worden. Een actuele vraag is dan: hoe verhouden doel en middel zich ten opzichte van elkaar? In de actuele academische discussie hierover schuilt een mogelijke uitweg naar het begrip zintuiglijkheid, de 'aisthesis'. Cultuureducatie wordt dan scholing in zintuiglijkheid, waarbij het uitgangspunt is dat zintuiglijkheid cultuurbepaald is. Onze zintuiglijkheid wordt bepaald door de media waarmee we ons oriënteren op de werkelijkheid. Het medium van waaruit we ons oriënteren ontvouwt een specifieke werkelijkheid. Dat is de reden dat in academische kringen het begrip mediatie wordt geponoerd als alternatief voor het begrip representatie. Representatie is lang het kernbegrip geweest in de cultuur- en kunstfilosofische beschouwing. Maar in representatie schuilt nog de veronderstelling dat er een objectieve werkelijkheid is die wordt gerepresenteerd. Daar wil men vanaf. Mediatie stelt het proces van het maken van werkelijkheid centraal. Kants *Welt an sich* is verdampt en maakt plaats voor een benadering waarin kunst een persoonlijke, tijdgebonden visie op de werkelijkheid is. Die visie is interpreteerbaar vanuit de daarmee samenhangende zintuigdomen en speelt met de wetten die in die domeinen gelden. Uiteindelijk gaat het om een esthetisch product, iets wat onze waarneming prikkelt.

Als dat zo is, is het van belang om in onderwijs jongeren inzicht te geven in die mediatie (de ‘gemedieerdheid van hun zintuiglijkheid’) en hun instrumenten aan te reiken om cultuur (die zich in laatste instantie in zichzelf bevindt) te maken. De kunsten komen dan in zicht als experimenteel laboratorium. Een kunstwerk scheidt via een mediumspecifieke manipulatie der zintuigen een bepaalde (oriëntatie op) de werkelijkheid. Hoewel we de hele dag rondlopen in een kunstmatig gemedieerde werkelijkheid, zijn kunstwerken expliciet bedoeld om via *zelfbewuste* manipulatie een bepaalde (ervaring van) de werkelijkheid te weeg te brengen en daar ‘proevend’, zelfreflexief bij stil te staan: een experiment in zintuiglijkheid. Er is dus geen principieel verschil tussen culturele artefacten en kunstwerken, alleen het proevend stilstaan bij een ervaring (te weeggebracht door een bepaald gebruik van een medium dat je zelfbewust ondergaat) is eigen aan de kunst. Het is een benadrukken van het esthetische in de kunst en deze eigenschap geeft de kunst haar specifieke invalshoek binnen een bepaalde cultuur. Die eigenheid maakt de kunsten ideaal geschikt om gemedieerde zintuiglijkheid bestudeerbaar te maken. Cultuureducatie door middel van de kunsten! Interdisciplinariteit komt dus in beeld als basis van menselijke ervaring, de beleving van de werkelijkheid is interdisciplinair.

9. Tenslotte...

Ik ben mij er zeer goed van bewust dat dit artikel slechts een aanzet vormt tot een ruimere kijk op kunsteducatie. Er zijn in de ontwikkeling van interdisciplinaire kunstdidactiek nog veel vragen te beantwoorden. Ik hoop dan ook dat dit artikel de lezers aan het denken zet en hen uitdaagt om die belangrijke vragen te stellen en op zoek te gaan naar mogelijk antwoorden. Hiervoor zal op veel terreinen onderzoek gedaan moeten worden en ik hoop dan ook van harte dat deze uitdaging ook door anderen als zodanig wordt herkend en aangegaan.

Daarnaast hoop ik dat de docenten in de klas (de specialisten uit het werkveld die lesgeven in kunst en cultuur) vanuit hun expertise blijven zoeken naar betekenisvolle benaderingen van leerlingen in hun lessen. Als dit artikel aan één van deze aspecten tegemoet komt, beschouw ik mijn poging als geslaagd.

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