

The Community Musician; Perspectives of Learning

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Music in the changing society

Navigating in a rapidly changing cultural landscape is the main challenge of today's musician. Societal changes that take place are a major influence on the development of the music profession. Musicians are confronted with questions of 'how can I function in a flexible way and exploit opportunities in new and rapidly changing cultural contexts'?

We can argue that the main trends and changes of today's life, with its reciprocal relationship between on the one hand the focus on the local and on the other hand the aspects of globalisation, are found extensively in the arts and in music. New art forms, new music and new artistic languages, often using new technology, are shaping a diverse cultural landscape. Music education needs to resonate with where people are. The sociologist and philosopher Zygmund Bauman (2005) stresses that in no previous time has the necessity for making *choices* been so prominent, one reason being that people fear to be 'left behind' or excluded because of failing to commit to new demands. This has major implications for education and learning. Learning, Bauman says, should be lifelong, because lifelong learning equips us to make our choices, and it especially helps us "to salvage the conditions that make choice available and within our power" (p. 128).

What is this, lifelong learning? We can define *lifelong learning as: a dynamic concept of learning that enables us to respond to the needs generated by continuous change*. Lifelong learning should enable us, musicians, (for me that includes music educators as well) to function in a flexible, responsive and pro-active way. Characteristic for the concept of lifelong learning is in a nutshell that there can be - *different approaches to learning, - a focus on the interconnection of professional and personal development, and very important, - the critical role of reflective practice*. The innovative dimension of lifelong learning lies in a new approach to the process and context of learning (Fragoulis 2002). Lifelong learning and its implications clearly range from the global world to the local region, or, as we may say: *on - the macro level of society at large, on - the meso level of the educational institution and learning environment, and on - the micro level of the individual in society*. The role of education is no longer restricted to the first phase of people's lives but is more and more of importance throughout the life course. Education is permeating all life phases. This is why the concept of *'lifewide' learning is important as well, because people do not learn only throughout a lifelong process but also in an often intensive way from transitions in their lives*. Learning cannot be seen apart from people's biographies.

2. Musicians' changing professional perspectives / roles

The changing cultural landscape shows itself in the careers of today's musicians. They don't have 'jobs for life' anymore, but have flexible career patterns. They are increasingly self-employed and therefore need to be entrepreneurs. They are challenged to collaborate with practitioners in other arts and societal cross-sector settings (like business, health care, young offenders, educational projects, etc.). It is not an easy task to function successfully as a professional musician within the various demands of today. Being talented and having many artistic skills is no longer enough. Musicians need transferable skills ('life' skills), like self-management, decision-making skills and business skills.

The music industry in Europe shows a complex picture. The British report 'Creating a Land with Music' (Rogers, 2002), details research on the work, education and training of present-day professional musicians in the UK and addresses their changing career patterns. Looking at areas of engagement of these musicians, more than fifty roles were identified. From these, four central roles—those of composer, performer, leader and teacher—were identified as relevant to all musical genres and specializations. To fulfill a particular role, for instance, the composer may be a songwriter, orchestrator or arranger, while displaying the qualities of visionary, innovator, risk-taker or explorer. A performer may sing or play an instrument and the role may require elements of composition, improvisation or leadership as a bandleader (Rogers, 2002). This approach is certainly broadly applicable to the European situation.

All in all, it is clear that musicians must take up various interrelated activities (Smilde 2006, p. 76) and it is interesting to explore the roles this requires:

- Innovator (explorer, creator and risk taker);
- Identifier (of missing skills, and of means to refresh them);
- Partner/co-operator (within formal partnerships);
- Reflective practitioner (engaged in research and evaluative processes);
- Collaborator (dialoguing with for instance professional arts practitioners, students and teachers);
- Connector (in relation to contexts musician are involved in);
- Entrepreneur (and job creator).

It is evident that musicians need to respond to the changing musical landscape, to the many challenges and opportunities to be found within different cultural contexts and, therefore, sometimes revisit their priorities. Renshaw (2001, p. 3) argued in a keynote address at the conference of the International Music Council in 2001 that “it is

imperative that musicians and the whole arts community begin to engage in both a local and global debate about who we are and about what we can achieve together.”

3. The rise of the community musician and the leadership it requires

The most important feature required within today’s music profession is indeed the need to *connect to the context*. Any musician who wants to make sense of today’s complex world and really connect to new audiences must be able to respond artistically to changing societal contexts. We might call it a sort of holistic musicianship which reflects today’s change. That is a big task, but a good community musician is able to do this.

What does the word ‘community musician’ mean? (I don’t like the word by the way, because for me every musician is a community musician). I will give you the European perspective. ‘Community musicians’ devise and lead creative workshops in schools, health care, social care, in prisons and the like. These [creative workshops are participatory, underpinned by the notion that the improvisational nature of collaborative approaches in workshops can lead to people expressing themselves creatively, instilling a sense of shared ownership and responsibility both in the process and in the final product of the workshop \(Gregory 2005\)](#). Exchange of ideas and skills among the participants ([‘participatory learning’ is an integral part of the process](#)).

The work of the community musician shows clearly that musicians today have to respond to the variables within different cultural contexts and take up the various interrelated roles which I just pointed out and which include those of performer, composer, teacher, mentor, coach, leader and many more. Listen to the account of Sean Gregory (Smilde, 2009a):

“The roles can differ. You can be a leader, a facilitator, a composer, arranger, a supporting instrumentalist, you can be the person who just makes it happen; you can shift roles.

Artistically it comes back to this trying to capture both the essence and the practice of this work, what it actually is, without putting it into a box, and at the same time defining it enough so that it stops being just called 'outreach' or 'educational and community work'. The principle is the notion that you are with a group of people, that you encourage them to come out with their own ideas (...) The key part is that together you develop something into something else. That can go for young children with no skills whatsoever or a highly trained dancer or a West African musician, searching and exploring new meeting points, new languages and possibilities."

In regions such as the UK, the Nordic countries and the Netherlands, the past decade has seen an increase in work available within the wider community.

In the UK also the profile of the *animateur* has for some time been strongly developed. An *animateur* can be defined as 'a practicing artist, in any form, who uses her/his skills, talents and personality to enable others to compose, design, devise, create, perform or engage with works of arts of any kind' (Animarts, 2003). Musicians working as *animateurs* can provide the bridge between performers and audiences, often working with performers and other artists to facilitate workshops and to devise and lead new formats for concerts and community work.

In order to function as a community musician, a musician needs to be able to exercise *leadership*. What do we actually mean by musicians' leadership? The word 'leadership' reminds us of an institution like a school or an orchestra, with a head of the school or the conductor leading it. However leadership can have meaning on an individual level as well, and that is what we are addressing here. Leadership is dependent on authority and the ability to exercise authority. *Within musicianship we can speak of shared authority through collaborative artistic practice, which is underpinned by qualities like informed decision making (sometimes in an implicit way), adaptability, flexibility and committed values and attitudes. The ability to lead by example and attitude, while developing and using transferable (life) skills and social skills is highly relevant when*

you want to connect as an artist to different cultural contexts. I call this *generic leadership*. It is as important as artistic leadership.

Being a good leader requires a lot of reflective practice.

Reflective practice (Schön (1983 and 1987).

Let us first explore this notion of *reflective practice* a bit further. The definition and impact of reflective practice is described by Schön. His work in this topic is seminal.

Let us look into some definitions:

Reflection means gaining knowledge about yourself and your actions, while looking back on experiences as to learn from them.

Critical reflection takes a step further, you analyze, reconsider and question experiences which you have, and relate this upon reflecting to impacts within a broad context of issues, e.g. what do these experiences mean for the way you approach your teaching or your creative workshop etc. Donald Schön makes a distinction between reflecting *on* your action, bringing about change (and that is critical reflection), and reflecting *in* your action, being responsive *in* the moment (implicitly and explicitly; we can call that *reflexivity*). This happens e.g. during improvising with other musicians, because you draw then on implicit (internalized) knowledge. Schön sees critical reflection as central to the art through which practitioners sometimes cope with different situations in practice, where you have to connect to context. Critical reflection, he says, can give the practitioner the opportunity to mark out a new sense of situations. This remark is highly relevant related to the work of community musicians, as we shall see.

Reflexivity can be connected to Schön's (1987) 'reflection-*in*-action' and critical reflection to 'reflection-*on*-action'. We 'reflect-*in*-action' when we can still make a difference to the situation at hand, reshaping by means of our thinking what we are

doing *while* we are doing it, says Schön. Describing *reflection-in-action*, Schön (1983) also gives the example of improvising jazz musicians: they ‘reflect-in-action’ on the music they are collectively making and on their individual contributions to this. They reflect, as Schön says, less in words than “through a *feel* for music.”

Like knowing-in-action, reflection-in-action is a process we can deliver without being able to say what we are doing. We call that ‘*tacit knowledge*’. In such examples, Schön says, the participants are *making* something. Out of musical materials or themes of talk, they make a piece of music or a conversation, an artefact with its own meaning and coherence. Their reflection-in-action is a reflective conversation with the materials of a situation – “conversation”, now, in a metaphorical sense.

Critical reflection is very important when you need to connect to different contexts, changing your frame of reference. I will give an example of this, getting back to the various roles you can have as a contemporary musician: when you would like to facilitate creative music workshops in a care home for elderly people, you would of course need your artistic skills in the first place, but secondly, in order to reach your audience, you would have to connect to the context, which is in this case: gaining knowledge about how elderly people learn, what makes them tick and not, what they can cope with and not, what their span of concentration, health situation, is and so on. Reflective practice and leadership are required if musicians want to become ‘lifelong learners’ in order to be able to adapt to continuous change and to various contexts which they encounter.

I said a while ago that within musicianship we can speak of *shared authority* through collaborative artistic practice, which is underpinned by qualities like informed decision making (sometimes in an implicit way), adaptability, flexibility and committed values and attitudes. I connected the notion of generic leadership to this, but also the notion of artistic leadership can be connected to this.

The notion of the artistic laboratory presents itself also in the creative music workshop. Sean Gregory (2005) discusses “laboratory environments in participatory arts” (p. 282) and gives a beautifully broad definition of artistic leadership, saying “The key (...) is to lead by following and to follow by leading. Leadership is about listening and responding sensitively without negating one’s own knowledge and expertise” (p. 293). **Within an artistic laboratory like the creative workshop, the workshop leader needs to switch between various roles, know how to ‘read’ a group, realizing participatory learning while facilitating the exchange of skills and ideas among the participants. In such artistic laboratories the boundaries between performing and composing disappear,** and we can subsequently observe *shared leadership*, both in an artistic sense as well as in a generic sense.

One important issue which we should not forget to address in this context is: how do you define quality in community contexts? It is clear that we need to get rid of a too narrow definition of quality, which cannot be limited to only quality of performance (so just artistic quality, no matter that it is of course extremely important!). When making qualitative judgments arising from various processes, projects and performances in different contexts, contextual variables *need* to be taken into account. Let us listen to Peter Renshaw (2010):

“This challenge to re-engage people in their creative and cultural lives raises fundamental questions as to what might count as quality and excellence in the wide range of contexts in which artists work. It also has major implications for the learning and continuing professional development of all kinds of arts practitioners (...) Many of these practitioners are increasingly extending their roles and working closely with teachers and community leaders. In the near future this is likely to become the norm as flexible patterns of work are embedded in their portfolio careers.”

Let us take a further look into this issue through a narrative of creative workshop leader Sean Gregory. Sean has developed a lot of community based work, connected to different social contexts. needs) He says:

In order for something to happen, it has to have meaning. The context the music is happening in is an important factor. But it is always artistically driven.

Central to his involvement in music are *people* he meets and talks to.

To be in a room filled with sound, which can provoke emotion and feeling in you, or draw something out of you, or which you can use and shape to create magic with as well. I think the journey is about what moves you and what makes you tick and what drives you to keep going with it.

Sean tries to develop an antenna for what is fit for a purpose for a particular moment. It is a constant learning process, he says, with many roles included.

We will now explore an example more in depth. It is a project of British musicians who work with people living with dementia and their care staff.

4. Example: Music for Life Wigmore Hall in London

If music be the food of love, play on... This is a quote by Shakespeare from 1601, from the play 'Twelfth Night', but it was also cited in December 2009 by Hannah, a woman in the last stages of dementia. When the music in the workshop that I was observing in a care home in London, was finished, and there was silence, this was broken by the loud voice of Hannah, who quoted Shakespeare. She was not able to use her hands and legs anymore, but was clearly intensely involved in what was happening. She used to play the violin, her carers told me. Hannah radiated pleasure after the music she had heard, and in the making of which she had probably participated in her

mind. Just before the workshop began she had been in tears: 'I just learned that my sister has died' she told my colleague. Reliving a great sadness, again and again as *new* sadness, what could be more cruel?

The music workshop I attended in London was a project of the organisation Music for Life. Music for Life was developed since 1983 by Linda Rose, a music educator, who used to work a lot with orchestras in outreach programs. Last year the programme was formally 'adopted' by Wigmore Hall in London, one of the most famous concert halls for chamber music in the world. 'Music for Life Wigmore Hall' as it is called now, organises interactive music workshops in nursing homes and day care centres for people living with dementia. During a period of eight weeks three musicians work with a group of eight residents and five members of the care staff, and they use musical improvisation as a kind of catalyst in order to, in a nutshell, bring about communication in the widest sense through music. This happens at various levels. One of the objectives is strengthening the relations between people with dementia amongst themselves, and also those between people with dementia and the care staff. Musicians and care staff work as a team within these projects.

The musicians use a wide range of verbal and non-verbal ways in order to reach the individual residents and the residents and care staff as a *group*. Both the pleasure in making music and the reflection of the care staff on the impact of this are important. The insights the care staff sometimes gain from this, as well as the motivation, can result in positive long-term effects on their work with the residents. This is why, simultaneously with the project, a professional development trajectory for the care staff takes place, led by a trainer who works in close connection with the workshop leader.

One project takes eight consecutive weeks. Three musicians, among which one is the workshop leader, work in the project together with the trainer of the care staff. At the beginning of each weekly session, which lasts an hour, and during which the residents and a few members of the care staff are in a circle together with the musicians, the musicians play a short piece that they composed especially for this

group. From there, through improvisation, an hour of shorter and longer music pieces follows, in which the residents are activated to participate, or sometimes even to make their own music piece, together with one of the musicians. In the middle of the circle there are a number of instruments which are easy to play and the musicians try to reach the residents by having their antennae on at full alert. What you see and hear the musicians do is what you could term 'the art of reading your audience'. The smallest verbal and non-verbal signals of the residents can be picked up by musicians, in which the care staff join in more and more. Once there is musical communication, for example when one of the residents holds a baton and the musicians respond to the most minute movement, often a very special kind of interaction is created. People start smiling and are visibly having fun. I have observed really amazing processes. Let me first show you some examples on film.

Film Tambourine

Film Maurice

Quite a lot of research has been done which shows that musical communication is valuable for people with dementia. In his book 'Musicophilia, Tales of Music and the Brain', Oliver Sachs writes that music may have long-term effects on people with dementia. He speaks of improvements of cognitive functions, mood and behaviour, which may last for hours or days after they have been activated by music (2007: 319). Evaluations of the Music for Life projects underpin Sachs' observations and moreover show results in the area of an improved interaction between care staff and residents. An interaction which also takes place on a deeper, implicit and non-verbal level.

The projects therefore are especially concerned with finding, or rather 're-finding' the person behind the dementia.

About the role of musicians in the lives of people living with dementia Sachs says:

“The perception of music and the emotions it can stir is not solely dependent on memory, and music does not have to be familiar to exert its emotional power. I have seen deeply demented patients weep or shiver as they listen to music they have never heard before, and I think that they can experience the entire range of feelings the rest of us can, and that dementia, at least at these times, is no bar to emotional depth. Once one has seen such responses, one knows that there is still a self to be called upon, even if music, and only music, can do the calling (Sachs 2007: 385).”

Learning and development within Music for Life Wigmore Hall can be described as consisting of three pillars, which are - connecting to context, - connecting conversations between individuals and organisations and - learning through partnerships (Renshaw 2010: 95).

This practice cannot be considered music therapy, although I can imagine that for some this is not totally clear, and obviously the sessions can have a therapeutic effect (as a concert can have by the way!). Wigmore Hall writes that there are clearly some areas of commonality between the work of Music for Life musicians and music therapists: for instance common strategies may be employed within sessions.

However, Music for Life players are professional musicians, not trained therapists – this gives the project a different character and outcomes that are broader than the needs of the individual client and their needs from a clinical standpoint.

Furthermore, here the work with residents is facilitated in the context of their relationships with care staff, and work with care staff forms a central pillar of the project. It is an approach based on engaging with people as part of a community, recognising their place in that community and how it can affect them and vice versa.”

What is learnt in these projects and how it is learnt? Hearing the reflective narratives of three workshop leaders we can reflect on some emerging concepts and we can also reflect back to the roles which I discussed previously, which community musicians hold all at the same time.

Communication (of the musicians with residents)

Joseph

You know, there's no, they've got no language skills left. But they are still there. And this project does provide a way for them to show that they are still here. And that they want to interact. The incredible basic human need that we have for that, whatever stage you are at, the need to connect with another person and with other people. To be understood, and to be recognized.

Daniel (trying to put himself in the place of a person with dementia)

...when your verbal communication skills are impaired and you know that they are impaired, you know? Obviously you know about dementia, sometimes people are not really aware that what they are trying to say doesn't really come across, but sometimes it's that in-between stage, where people sort of give up, because they know they are trying to but it doesn't work. But if you give them back the power of communication in some way, and bring somebody out, you see amazing awareness and ability to control and invite and stop.

Catherine

I think when you converse with a person who has advanced dementia, the way you understand what they say, in some ways it can be quite liberating because you're listening to something that is not tied to the words they use. For instance she'll say those things about being frightened and the other stream of things she'd say were connected with the idea that she now couldn't do as much as she used to be able to do. It sounded so perfectly reasonable, she was worried about the arthritis in her hands, she used to be able to play music

and now she can't, but I think the idea of that loss it's, it's not directly connected to her hands. Partly connected to her hands, most likely. But mostly it's connected to her feeling of loss of things. So maybe you can alleviate that, you can't do anything about the hands, but alleviating the feeling of anxiety might mean she wasn't thinking about the hands for ten minutes or so.

Identity (of the musicians)

What has the project brought the musicians?

Joseph

It has given me a completely new context in which to be a musician. A completely new context, and a whole range of new musical skills.

Daniel

Doing this work has been a way for me to connect my musicianship with a deepening sense of who I am in this world, brought about by extraordinary interactions with extraordinary people (...) This work continues to teach me who I am, and is a bench mark against which I judge everything else I do. It's extraordinary how working with people whose version of reality is so vague can in fact be the ultimate reality check!

Catherine

...it's very rewarding in different ways. The cycle of it is bigger than just what the residents get out of a session and what the musicians get out of a session in a sort of closed context.

Because for me that context is closed, but I'm not closed, because I take what I've learnt and then I take it to the next context and then the cycle becomes bigger (...)

Obviously I developed as a musician through that work: it made me who I am. I teach classroom music, lots of singing. I think the skill I've learnt with Music for Life have made me good at that too. Because you look for different things. You're looking for signals of

engagement, personal engagement from a child, which is, even in the context of a whole class, that you're trying to look for those small little signals which indicate that particular individual and what you might do for them. To encourage their involvement, to encourage their musical development, that might be not for right now, this minute, this task but for their life. For endless development in the future.

This can all be considered critical reflection. What Catherine says here about what she learns of the Music for Life experiences for her teaching makes us think of Schön's remark that critical reflection can give the practitioner the opportunity to mark out a *new sense* of situations (when connecting to context).

Shared leadership (amongst the musicians)

Joseph

You need to be able to play your instrument really well. Be comfortable around it. So that you can express what you feel needs to be expressed. And what else do you need? You need incredible listening skills, and watching skills and sensing skills. You need to be able to feel what's going on in a group. You might be noticing one of the participants making a little sign that you want taken up. At the same time one of the musicians in the group might be beginning a piece over there. So you need that sort of skill, of being able to negotiate your way around that as well.

Daniel

...it requires individual freedom, and not to be so fixed in what you're doing, but to be very flexible to go with somebody else's ideas. Because the balance is very fragile. And in the rehearsals, and the preparation hour we always do some playing where we have to develop our sensitivity to each other and a sort of responsibility about where the music is going. It's very easy to just improvise freely, and just sort of let the music go wherever, but when you have a particular agenda, you have a person who is playing that music with a particular resident,

you have to incorporate them into what you're doing. So you can't just think, 'o well, I feel like playing it like that'. Because then that's your thing, you know? So it's really floating, we float around each other in that way, and that is why the people we have in the project are really special.

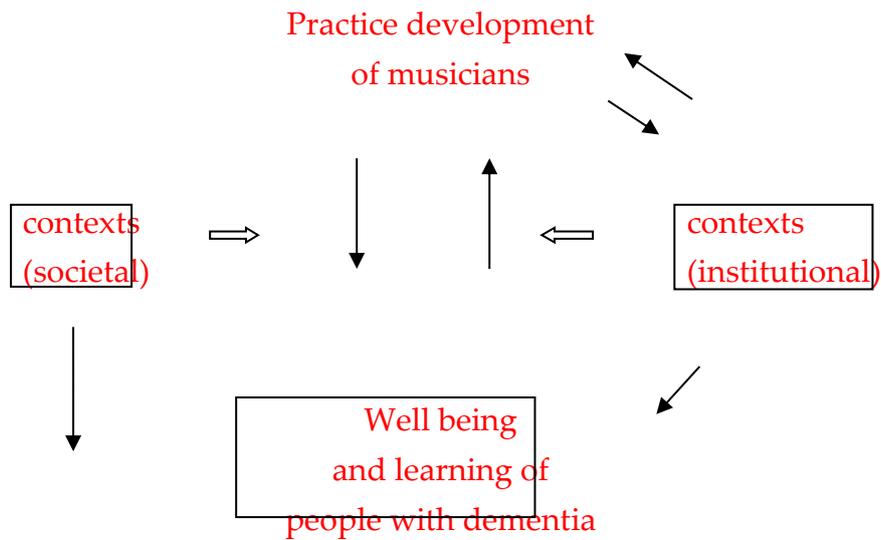
Those two descriptions are descriptions of reflexive processes, and also this makes us think of Schön's words about a "reflective conversation with the materials of a situation – "conversation", now, in a metaphorical sense. " And we are reminded of Sean Gregory's words: "The key (...) is to lead by following and to follow by leading. Leadership is about listening and responding sensitively without negating one's own knowledge and expertise" (p. 293).

Joseph

I think that there is a very deep and profound connection made with the other musicians on the team. I don't know, what I'm trying to say is very hard to describe. There aren't any words for it. But you know, that you have, that there is an understanding between you and a shared experience, and a shared sense of values that you have between each other and a respect for each other. And that is something I think is very unique in this project, actually. The depth of that connection the musicians feel with each other, and their utter dedication to this project. You have to be passionate about it.

5. Reflections on musicians' learning

It is evident, also through this example, that it is important to have both a deep and a wide understanding of the social context. The interconnections of what is happening in such a project can be mapped out as follows:



Indirect but present

- Practice development of musicians influences institutional contexts (care staff) and vice versa (*meso* level).
- The institutional contexts influence the well being and learning of people living with dementia. (Improved relationships eg)
- Practice development of musicians (*micro* level) influences learning of people living with dementia and vice versa. Societal and institutional contexts influence this process.
- The societal context (*macro* level) is indirect but definitely present!

What kind of learning?



What kind of learning takes place for the musicians when they want to reach persons living with dementia and their care staff? Key for any community musician engaged

in any project is her *transformative learning* which is expressed in changing her frame of reference (a way of knowing) when she connects to the context. Transformative learning is based on gaining new understanding emerging from critical reflection on one's own assumptions and presuppositions. Jack Mezirow (2009) states that transformative learning creates the foundation in insight and understanding essential for learning how to take effective social action (2009: 96). Kegan (2009) addresses transformative learning as 'knowing differently' (p. 49). And Schön talks about marking out a new *sense* of situations. Reflecting back to the narratives on communication for instance, it is clear that the musicians have changed their frame of reference in terms of understanding the different layers of 'language' of people living with dementia. Joseph also tells that the new context he is engaged in has led to a whole new range of musical skills which he has acquired.

For the care staff, 'learning in transition' is the type of learning which underpins the practice. Transitional learning is linked to biography, because *it shows people's awareness of structures that have underpinned their life course 'up till a moment' and their realization of the possibilities of changing it. It is a process that changes both the learner and her environment (in small amounts)*. This may also go for a person with dementia. When a member of the care staff changes her relationship with a resident as a result of an interaction through music she has learnt in transition. Also the musicians learn in transition; remember Joseph saying: "It (the project) has given me a completely new context in which to be a musician." Or Daniel: "Doing this work has been a way for me to connect my musicianship with a deepening sense of who I am in this world." And Catherine: "...I take what I've learnt and then I take it to the next context and then the cycle becomes bigger." In sum, transitional learning leads to a new quality of self- and world reference.

In terms of the practice development of the musicians we can say that the learning of the people with dementia and the care staff needs to mirror in the competences

required for the transformative learning of the musicians. The musicians must be able to reflect on that, on their roles, and be responsive to it.

We can thus link transformative learning, changing one's frame of reference (knowing differently) to *lifelong* learning and transitional learning to *lifewide* learning. Because whoever the learner, she always brings her biography in.

We get back to Sean Gregory. He finds richness in a variety of learning experiences, ranging from working in schools to homes for people with special needs, saying:

I learned a lot in terms of people-based learning. In certain situations I become very self critical, thinking twice about it. There is something incredibly honest about those special environments; some of them sort of see through you, meaning things that you take for granted that will happen do not always happen.

Concluding remarks

The role of art (and music) in society is about touching people in their deepest being with and through art. Musicians can play an important part in these processes, not as pseudo-therapists, but by means of their own artistic identity and drive. These can be leading for an approach in which musicians wholly *understand* the different social contexts in which they move, and respond to.

It is thus clear that it is irrelevant to consider artistic practices as *either* 'l'Art pour l'Art' *or* as 'social work'. Key is the 'knowing differently' of the artist, when she engages with a social context, and she will always leave her individual artistic fingerprints on the work of art she creates, together with others. And then the words of Howard Gardner, when addressing the concept of 'multiple approaches to understanding' become so very true:

“I want my children to understand the world, but not just because the world is fascinating and the human mind is curious. I want them to understand it so that they will be positioned to make it a better place (2009: 115).”