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11
2021

Diálogos com a arte, revista de arte, cultura e educação

11

Diálogos com a arte
revista de arte, cultura e educação

Diálogos com a Arte - Revista de Arte, Cultura e Educação

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PREFACE

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DIÁLOGOS COM A ARTE, 11,

This year's volume of *Diálogos com a Arte* is especially marked by the pandemic and lockdown. The connection between all of the articles is based on how our lives have been shaken by the global phenomenon of home confinement, which manifests itself variously in different socio-geographical areas of the world. This is not to say that all of the articles discuss it explicitly or address the consequences of the Covid-19 pandemic, nevertheless, the common ground of all the articles and authors is the experience of being "shaken" and displaced by something unexpected and unforeseen.

The articles in this edition are organized into the following sections: *Arts, Culture and Education*, and each of them demonstrates how intellectually beneficial it is to be "shaken." All three sections have a unique relationship with the *experience of being shaken*: the section on *Arts* attempts to live through the aesthetic experience, creating new meanings from new normal challenges in the domain of creativity, while the section of *Culture* reflects how the pandemic has shaped our lives as a cultural phenomenon. And, the section on *Education* seeks to learn from what is going on in order to contribute something useful and beneficial to society.

The "ART" section, which contains seven articles, begins with a reflective perspective on the aesthetics of the pandemic and then moves on to various adaptations of arts to it.

In "THE GROTESQUE BODY IN THE CORONAVIRUS LOCKDOWN: DEFINING ITS AESTHETICS," Suparna Banerjee and Krishna Goswami take a fresh perspective on how a stranded body redefines the borders of visual and visceral aesthetics during the first global lockdown. By reading a selection of photographs from Goswami's photostory "At Home in the World? Mediating Borders" (2020) against the theory of "grotesque," the paper informs us about the pandemic's effect on human communication, body isolation, and socio-cultural practices.

In a similar vein, Raquel Moreira's article "FROM THE SOIL: JOAO PENALVAS - ADDRESSING THE WEEDS IN HIROSHIMA" also looks at the daily aesthetics. Taking invisibility as a starting point, it

explores the lives of ordinary people and the banal or imperceptible elements that accompany them. This article provides readers with a dramatic window into the devastation caused by the Hiroshima bombing on humanity, challenging them to consider how the freshly-lived experience of the pandemic has also shaken the entire global population.

Then, the focus shifts from aesthetic experience to elderly people in the following two articles. "THE "SAVIS" EXPERIENCE: DESIGNING FOR "THE GOLDEN AGE"," written by Pilar Rovira Serrano, Andrea Caimari, Francesca Socies, Marta Gómez, and Maria del Mar Juvanteny, shows how to build inclusion through design and recycling. The project explores the concepts of aging and sustainability, opposing the notion of ignoring things and people in favor of fostering creativity and engagement.

Maria Celeste Cantante' s article, titled "AGING WITH DIGNITY - THE IMPORTANCE OF ARTS," emphasizes the importance of art by pointing out how art is rarely available to the elderly class and the way it ignores the human right to experiment and create. In addition, the author demonstrates how art can change the role of the elderly in our society and families.

In a more concrete way, Anusua Roy, in her essay "MANIPURI DANCE AESTHETICS, TEACHING SKILLS AND LIFE PRACTICES OF ARTISTE DARSHANA JHAVERI: A PERSONAL REFLECTION," offers a multimedia description of Manipuri dance aesthetics. It illustrates how the teaching of dance equally enriches teachers and learners and invites us to consider aesthetics and human qualities in the learning-teaching space in a contextualized setting.

The concluding two articles in the section focus on how the 2020 pandemic has affected dance as a discipline that frames importance in space and proximity. In "INDIAN DANCE PRACTICES IN THE 2020 PANDEMIC: THROUGH THE LENS OF DANCERS," Sugata Das and Debarima Chakraborty reflect on how the sudden lockdown has adversely impacted the Indian dance learning and teaching scene, as well as the economic lives of teachers in particular.

The final article in this section, LEARNING TECHNOLOGY: MAKING SCREENDANCES DURING THE PANDEMIC LOCKDOWN discusses three different adaptations for making screendances in the lockdown. Amy Pivar shows us how life screening, choreography with digital tools, and video projection serve this goal. This Practice-as-Research paper summarizes a variety of different philosophical perspectives, including the analysis of the "digital double," and "screendance as self-portrait" that were encountered in retrospect. The readers also get to know how learning these new ways of dance making and presenting dances during the lockdown was cathartic for the author.

The 'CULTURE' section contains five articles that take an in-depth look at heritage, all of which are related to the experience of temporarily losing what we value and subsequently rediscovering it. The first article, "OTHER VISIONS FOR VALE DO CAFÉ FLUMINENSE" by Adriana Luiz de Souza and Beatriz Vidal Leite Ribeiro, focuses on the recognition of heritage and the use of historical and anthropological knowledge from hidden areas to rethink the terms of self-knowledge and resilience, as well as progress and sustainability. In this way, the aim is to situate coffee as a central component of rediscovering a specific population and combining resources and the economy.

The second article by Dilma Fortes, Yinan Li, and Anabela Moura addresses a spontaneous process of cultural transformation and reflects on the proposal stated in the previous article. In "CULTURAL INFLUENCES OF PORTUGUESE COLONIALISM IN THE ORIGIN OF TRADITIONAL CAPE VERDEAN CRAFTS," the authors combine bibliographical research and interviews to illustrate how the Cape Verdean craft tradition has evolved from a merely low-cost commodity to a useful product with cultural recognition.

The third article, "TRADITION AROUND THE RURAL AREA: THE COSTUME AS AN ELEMENT THAT REVEALS THE IDENTITY OF A TERRITORY," focuses on a spontaneous cultural process as well. The authors, Helena Maria Santana and Maria do Rosário da Silva Santana, narrate how mythological masks (particularly frightening ones) can be used as a pedagogical tool. They note that these masks symbolise components of local community life, and hence connect to ideas and images that are familiar to the students. It is a strategy for an educational institution to recognize the local people, and it is linked to the ability to rescue meanings and places from concealed areas.

What follows next is "CULTURAL MAPPING: IMPLICATIONS FOR THE DEVELOPMENT OF MATERIAL RESOURCES FOR THE HERITAGE TEACHING THROUGH ART EDUCATION" by Jorge Gumbe. The purpose of this article is to focus on the process of reclaiming a meaningful historical vision through education. It narrates the story of a mapping of the Angolan heritage through artistic education, with the goal of creating a new cultural paradigm. And with this, it claims the space of art and culture for the population.

This section's final article also constructs some kind of identity mapping of people, but it does so through the lenses of anthropology and art. In their article "THE SHADOW OF TIME: NARRATIVE ITINERARIES OF MEMORIAS OF PLACES-COVAS DO BARROSO (BOTICAS)," Pedro Pereira and Mário João Braga promote a dialogue between oral and written memory through the gathering of anthropological data, bibliographic research, and photography that helps to rebuild the identity narrative of Covas do Barroso.

Finally, the 'EDUCATION' section presents four articles that are practical and offer suggestions for educational reform. The opening article in this section expands further on the theme of dance during the pandemic, but from a more educational standpoint. Kara Jhalak Miller's "DANCING FROM HOME DURING A GLOBAL PANDEMIC" describes adaptations in the field of dance education during quarantine. She discusses the many benefits and challenges of teaching dance techniques and strategies for creating choreography virtually. Her article invites our attention to how dance technology has influenced the dance curriculum at a US university.

The second article in this section shifts the focus from teacher decisions to student voices. In "WHAT IS MUSIC? LET CHILDREN ANSWER," Sílvia Madalena Gonçalves and Maria Helena Vieira pursue the aim of understanding the students' perspectives on the social role of music. This article describes a one-year practical research project from the University of Minho's MA program in Music Education and raises questions about how meanings of music are constructed by students and teachers.

The third article "THE ROLE OF ART IN OUR SOCIETY AND ENVIRONMENT, AND THE IMPORTANCE OF VISUAL SENSITIVITY" by Ava Serjouie_Scholz stresses the concepts of rural, fantasy, and aesthetics in visual arts. According to the author, as the population of a city grows, there is a need to relocate to its outskirts. The further we get away from the city center and the cultural hubs, the more we recognize the importance of having access to other forms of art, such as architecture and sculpture, in addition to museums. The artistically designed structures not only enhance the aesthetics of their surroundings, but they also promote visual culture, and creativity.

The concluding article, "COMMUNITIES OF ACTIONS AND KNOWLEDGE AROUND THE RURAL AREA", explores how educational processes might be linked to social communities. Authors David Romero, Ana Peixoto, António Cardoso, and Anabela Moura narrate the process of a network that brings together rural researchers and activists to build bridges between education and territory. It explains how service learning is viewed as a method to blend social action and education in rural areas, exposing students to a reality that was previously concealed from them. The authors argue that educational institutions have disregarded cultural focus and heritage knowledge, which are critical for comprehending future sustainability.

I believe that this current Diálogos edition, which is born out of the experience of being shaken by the time we live in, would motivate us to seek out old and new cultural territories of art and education for future experiences.

ART

1

The grotesque body in the coronavirus lockdown: defining its aesthetics

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Abstract

The article investigates numerous manifestations of the 'grotesque' in Krishna Goswami's photostory "At Home in the World? Mediating Borders" (2020), which portrays the emotional upheavals of her stranded subject (in the USA) during the first global coronavirus lockdown. For the purpose of the article, we stay close to Wolfgang Kayser's (1963 [1957]) ominous understanding of the grotesque as the presentation of a world that is dark, in which nothing seems to be in order. Based on Mikhail Bakhtin's (1984 [1965]) assumption of the 'grotesque body', we examine how this can be a fitting theoretical framework to analyse a quarantined body which deviates from the normal standards of order and beauty. We adopt a mixed-method approach that comprises a critical interplay between the theories of the grotesque and Goswami's own reflections on internet photographic practice, followed by a critical visual analysis, layered with selected viewers' comments and life stories of the subject. While reading a range of photographs in the light of the chosen theorists, we demonstrate how the grotesque body is surfaced visually through the use of disproportionate facial features, fragmented body parts and exaggerated physical traits, evoking emotional and visceral conflicts in the viewers. We contend that the grotesque is not about bodily excesses or physical ugliness, but is a compelling feminist category for articulating the challenges, rigidities and contestations that a woman of 'colour' has to face in her cultural tapestry.

Keywords: The grotesque body; photostory; coronavirus pandemic; aesthetics; liminality; Mikhail Bakhtin; Wolfgang Kayser

1. Coronavirus pandemic and the grotesque body: Context and rationale

Worldwide, the coronavirus has not only infected millions of human bodies, but the hushed world with its emptied workplaces, streets and tourist destinations has disrupted its order. The use of a face mask, one of the most effective public health strategies to curb its transmission, has not only transformed our social practices but hazed our identity. With the outbreak of the pandemic, a wide range of photographic works have been created to reflect its aftereffects.[1] In the time of global lockdown, the isolated body has often become an object of consumption for

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[1] See https://www.nationalgeographic.com/history/2020/04/pictures-capture-hushed-world/ and http://lenscratch.com/2020/12/kat-bawden/.

photo artists.[2] Inspired by daily conversations that took place through Skype and Facebook Messenger video calls (March-May, 2020), co-author Krishna Goswami's photostory "At Home in the World? Mediating Borders" (2020)[3] illustrates a topsy-turvy world in which things are no longer in their proper place, where familiar things have suddenly started appearing frightening to co-author Suparna Banerjee when stranded in Ames (Iowa, USA)[4]. In Goswami's own words: 'These photographs are the witness of the dark phase of the subject[5]. I conceived the images in the form of a story to show the emotions including loneliness, anxiety and fear in this unusual time of confinement' (*Notes*,[6] June 26, 2020). This resonates with Wolfgang Kayser's conceptualisation of the 'grotesque' which arouses the feeling of fear because suddenly our familiar world is rendered as 'strange' and 'ceases to be reliable' (1963 [1957], 185). When Goswami posted her photostory on social media, the subject's disproportionate facial features, wild expressions and exaggerated physical traits produced a strong emotional and visceral effect on the viewers (discussed later) because they challenged the fixed notion of feminine beauty. Mikhail Bakhtin (1984 [1965]) constructs the grotesque body as a deviation from the classical body, which is flawless, finished and in a stasis[7]. Thus, our primary aim is to investigate how the grotesque[8] can become a fitting body image in the photostory created during the pandemic. In order to do so, we read a range of photographs from the series, applying the conceptualisations of the grotesque laid by Kayser and Bakhtin.

Originating from the Italian word *grottesche,* which was used to denote the decorative frescoes of freshly unearthed ruins in Rome,[9] the term grotesque has wandered far from the ornamental designs of the classical period, and subsequently, to mean something ridiculous, distorted or unnatural.[10] In the middle of the seventeenth century, this word found its application to antique paintings. By the eighteenth century, this concept was adopted as a canon in literature to reveal

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[2] For example, see *Quarantine–the modern camera obscura? Aspects of the medium of photography within the context of the pandemic* by Eva Jonisová (2020)

[3] When the title was decided, both authors were talking about not feeling at home, even inside their homes. The geophysical and psychological borders were too much to handle for Banerjee, while the home confinement along with photographing through the internet border was overwhelming for Goswami. See Banerjee & Goswami (2020) to know more about how the notion of 'home' was problematised. Interestingly, this first part of the title has an uncanny similarity with Janet O'Shea's book '*At home in the world*: *Bharata Natyam on the global stage* (2007), one of Banerjee's favourite books.

[4] All international flights were suddenly cancelled by the Government of India in March, 2020. https://economictimes.indiatimes.com/industry/transportation/airlines-/-aviation/government-extends-ban-on-international-flights-till-april-14/articleshow/74832326.cms?from=mdr

[5] We use the words 'character' and 'subject' interchangeably to isolate Banerjee's presence in the photostory from her scholar-self.

[6] Goswami's reflections are taken from her *Notes* (dated June 26, 2020 & January 16, 2021).

[7] Bakhtin, 25

[8] Banerjee decided to use the theory after she received some comments related to her looks when Goswami posted the photostory on Facebook (on June 16, 2020).

[9] See Frances K. Barasch's *The Grotesque: A Study in Meanings* (1971, 17).

[10] Kayser notes how the meaning of grotesque has evolved since its inception during the Renaissance. See Chapter II of *The Grotesque in Art and Literature*.

something that is 'distorted, absurd, incongruous, or estranged' (Foster, 1966, 75).[11] As the century progressed, the following grotesque comic forms including burlesque, caricature, comic opera and farce gained wider acceptance. In the late eighteenth and early nineteenth centuries, the theme of the grotesque was inseparable from the elements of the Gothic.[12] In the twentieth century, the term has become an increasingly pervasive force in theatre to indicate 'absurdity'[13]. Whereas Thomas Mann considers it to be 'excessively true and excessively real' (Mann quoted in Kayser, 158). As an alternative aesthetic, the grotesque has readily been deployed in film studies to depict horror, racism and psychosis.[14] The concept of the grotesque body has also been applied to reading photographs.[15] Despite the fact that various works on the grotesque exist, researchers are still grappling with a specific definition of the term since it exists on the margins and blurs boundaries (Connelly, 2012).

For the purpose of the article, we stay close to Kayser's more ominous understanding of the grotesque world, where nothing seems to be in order. Drawing on Sigmund Freud's idea of the uncanny, Kayser regards: 'The grotesque world is—and is not—our own world. The ambiguous way in which we are affected by it results from our awareness that the familiar, apparently harmonious world is alienated under the impact of abysmal forces, which break it up and shatter its coherence' (37). And, this is so true about our present world that is affected by this colossal pandemic. We realise that there are some overlapping points between this study and a previous article (Banerjee & Goswami, 2020), where we adopted the psychoanalytic optic of the Freudian uncanny[16] to read the photostory. We agree that the grotesque has assonance with the Freudian uncanny because both are associated with '[t]he alienation of familiar forms' (Kayser, 122). In this way, we consider it a sequel article to our earlier research.

We also approach the grotesque body through the work of Bakhtin, who presents it as protruding, fragmented, excessive, incomplete, open and incongruent. In his essay, Bakhtin asserts that 'the artistic logic of the grotesque image ignores the closed, smooth, and impenetrable surface of the body and retains only its excrescences (sprouts, buds) and orifices' (317-8). Like the Kayserean grotesque, the Bakhtinian grotesque 'is not a private, egotistic form,

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[11] For example, see *The modern satiric grotesque and its traditions* (2014) by John R. Clark and *The grotesque in contemporary British fiction* (2016) by Robert Duggan.

[12] See "Introduction" of *The Gothic Imagination: Essays in Dark Romanticism* (1974) by Gary Richard Thompson.

[13] See, for example, *The New Grotesque: The Theatre of Martin McDonagh and Tracy Letts* (2008) by Gregory Stuart Thorson and *Surrealism and the Grotesque in the Theatre of Ricardo Monti* (1980) by Peter L. Podol.

[14] For example, see *Where light in darkness lies: the grotesque in theory and contemporary American film* (2010) and *Masters of the Grotesque: The Cinema of Tim Burton, Terry Gilliam, the Coen Brothers and David Lynch* (2012) by Schuy R. Weishaar.

[15] For more details, see *The Alchemy of Photography: "Grotesque Realism" and Hybrid Nature in Jerry Uelsmann's Photomontages* (2017) by Shun-liang Chao and *The grotesque in photography* (1977) by Allan D. Coleman.

[16] See also *Performing the uncanny: psychoanalysis, aesthetics and the digital double* (2018) by Suparna Banerjee.

severed from the other spheres of life, but as something universal, representing all the people' (19). To Bakhtin, the grotesque body 'outgrows itself, transgressing its own limits' (26) and thus is always in a state of becoming. We unfold later in detail how our analysis is intertwined with his theorisations.

Broadly, our interest is to examine how the grotesque manifests in each of the photographs cited here. To navigate this, we draw on a mixed-method approach including the interplay between theories of the grotesque and a critical visual analysis, layered with Goswami's *Notes*, Banerjee's personal reflections and relevant viewers' comments collected from social media. A close reading of the images demonstrates the conflation of the classical female body with the grotesque and appreciates the intrapsychic phenomenon with profound gender implications. We posit that this framing presents a useful lens for viewing embodied isolation in this strange reality in a contextualised setting[17].

2. The grotesque body and photographer's thoughts: bridges and differences

Knowing that the literature on the grotesque is vast, we focus mainly on the theoretical assumptions laid down by Kayser and Bakhtin, along with a few other commentators, to arrive at a 'working definition' applicable to this photostory. Although we do not force it into a grotesque mould, we are keen on finding out if the photographer's thoughts relate to the aesthetics of the grotesque at all. So as we move along, we layer the chosen theorists' assumptions against her *Notes*.

As we have seen, Kayser's conception of the word grotesque is dark and 'sinister' and 'subverts our familiar world' (34). As a result, it 'totally destroys the order and deprives us of our foothold' (59). Kayser imbues the grotesque with Romantic elements including melancholy, isolation and inhumanness. Borrowing from Montaigne's definition of the grotesque (4), he assumes that a lack of organisation and deformation are the basic aspects of the grotesque image (24). As an aesthetic category, the grotesque connects three different spheres—'the creative process, the work of art itself, and its reception' (180). In contrast, it has a purgative role for the audience when he says that the grotesque is 'AN ATTEMPT TO INVOKE AND SUBDUE THE DEMONIC ASPECTS OF THE WORLD' (capital in the original, 188).

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[17] We recognise that people from different professions or tiers have gone through different vulnerable moments, and thus their experiences are likely to vary.

For Bakhtin, the grotesque manifests itself most effectively in two ways: the carnival and the body. Through the work of French writer François Rabelais, he focuses on the disproportionate body, which produces both horrific and hilarious effects. According to him, the grotesque is largely physical, referring to the body and its excesses. As mentioned earlier, the grotesque body is theorised in contrast to Bakhtin's conception of the classical body as unchanging, closed and complete. While the classical body is 'a closed individuality that does not merge with other bodies and with the world', the grotesque body is open to the world through which 'the acts of the bodily drama take place' (Bakhtin, 317). Unlike the former, which is in stasis, the latter is 'never finished' (317) and brings forth 'renewal' (325).

The discourse of the Bakhtinian grotesque, with its projection on the body's orifices, is dominant in sexual overtones and celebrated in an outrageous manner by means of carnival. For instance, 'the nose and mouth play the most important part in the grotesque image of the body' (Bakhtin, 316). In the mediaeval grotesque, the nose had a connection with the male genital (87). As opposed, Goswami obviously had reservations about focusing on her subject's private parts, rather she admits: 'My idea of grotesque is not obscene. I wanted to bring into focus her freedom, nightmares and the fear of quarantine life through the enlarged body parts' (*Notes*, January 16, 2020). Bakhtin agrees that the grotesque is 'interested only in protruding eyes' (316) that evoke 'a purely bodily tension' (317). Later, we return to this to see how the subject's enlarged nose and enlarged eyes underpin the crisis and expand the definition of womanhood.

Both Kayser and Bakhtin consider the grotesque as an aesthetic category, although their conceptualisations remain distinct from each other. While Kayser grounds the term around the tradition of Romantic Gothic, Bakhtin conceives of its root in Renaissance folk culture. Unlike Kayser, Bakhtin is more interested in discussing a cultural phenomenon referring to various exaggerated images of the body than the psychological implications of the grotesque. Bakhtin is critical that laughter and regeneration almost disappear in the Kayserean grotesque when he says: 'But laughter was cut down to cold humor, irony, sarcasm. It ceases to be a joyful and triumphant hilarity. Its positive and regenerating power was reduced to a minimum' (38). To him, the grotesque is 'a subjective, individualistic world outlook' (36) in the pre-Romantic and Romantic genres and enlarges its meaning by stressing the '*interior infinite* of the individual' (italics in original, 44). Nevertheless, what is intriguing about both is that the grotesque is always structured, as opposed to a socially legitimated image or norm. They also suggest the therapeutic effect of the grotesque on its audience.

Turning back to Goswami's thought, much of the grotesque stems from her ability to garner a sense of estrangement while maintaining a semblance of familiarity with the corona-stricken world. Her aim undeniably echoes the Kayserean thought, when Goswami informed Banerjee about her intentions: 'Your loneliness has to be projected. I want to concentrate on natural emotions, and not dance. I need to concentrate on "you". Your feelings, emotions.... anxiety, fear, claustrophobia, breakdown' (Fig. 1) (Facebook Messenger, May 18, 2020).
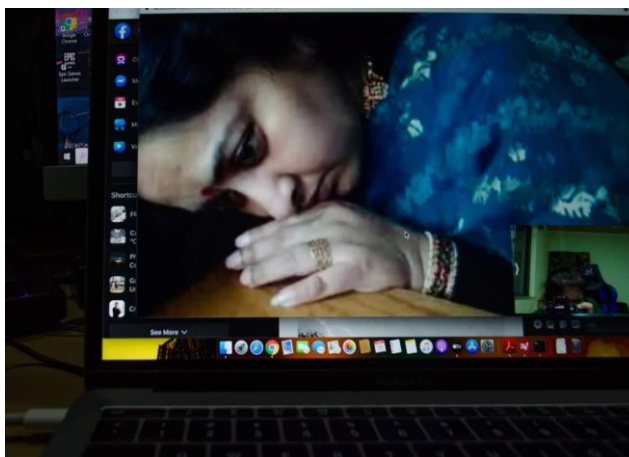
Figure 1. Breakdown

When the photos were posted on social media, the 'lack of beauty' provoked a shocking response, as another friend told Banerjee: 'Your beauty is overlooked by the photographer. We are not finding any beauty in them' (Facebook Messenger, June 22, 2020). In response, Goswami asserts:

> Life is not always as ordered as we find it around us. So it is with beauty. Say, when stranded, one can't look calm, graceful and beautiful like on other normal days. I like to present life with its frailties and struggles. Beauty lies in experiencing the emotional connection with my subject (*Notes*, June 26, 2020).

Photographer Susan Sontag asserted: 'An ugly or grotesque subject may be moving because it has been dignified by the attention of the photographer' (2001, 15). Echoing Kayser, Goswami's grotesqueness here creates a link between the art and the creator. Also, Goswami justifies why the face of the character attracts her attention even though it deviates from normal beauty: 'The conventional norms of beauty did not attract me in this difficult time; I want to feature the anxious eyes, contoured facial lines and bloated nose because those bring out Suparna's tension' (Fig. 2a & Fig. 2b). This is in agreement with Bakhtin's grotesque body, although these images did not evoke laughter in any perceiver.

According to J.R Holt, the aesthetic of grotesqueness 'is a "beautiful ugliness" because it breaks down our conventional notions of beauty, harmony, order', but through this, 'we come to realize

that those familiar categories themselves are artificial, and as such can distort the truth behind appearances' (2009, 189). Furthermore, Holt explains why such responses are common when one sees negative images: 'Normally we seek to avoid beholding such appearances because they elicit discomfort and pain (as opposed to the pleasure we feel upon beholding what is beautiful)' (2009, 189). Hence, when a viewer comes across an element that unsettles some of their conceptions of the phenomenal world, they become estranged from their current realities and can no longer accept them, even if they are going through the same. So, the art appreciation process also becomes an estranged behaviour as it deviates from 'normal' and connotes the grotesque.
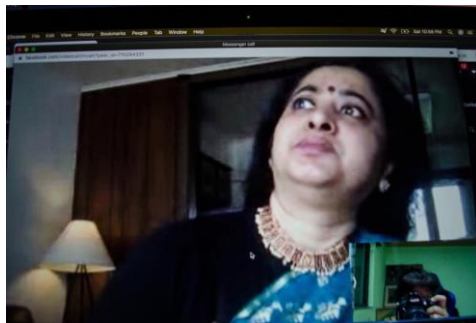
Figure 2a. Anxious eyes   Figure 2b. Bloated nose
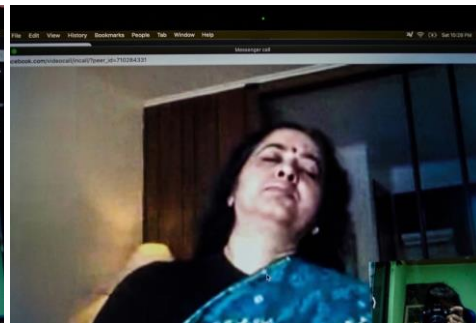
Another friend of Banerjee with whom she shared the photostory wrote her back: 'The series is wholly submerged in darkness, and your friend has taken out the light you had here' (Facebook Messenger, June 20, 2020). In response, Goswami defends: 'My emotional connection with the subject turns the dark into 'radiant'. In this way, I felt this 'horrific reality' to be gorgeous. This was so deep and real, true and honest' (*Notes*, January 28, 2021). Additionally, she explains why it was necessary to create the dark atmosphere:

> The use of light is very important in the art of photography, and so it is in life. Initially, I captured photos in the morning [CDT], but the mood of anxiety was missing. So, I planned the photo shoot in low light (see Fig. 9a, 9b and 9c) which helped me to bring about the plethora of emotions that Suparna was going through. The diffused light helped to float the outlandish body (*Notes*, June 26, 2020).

So the light lies in the darkness, the beauty lies in the truth, which visually takes the form of a grotesque.

On another occasion, after being pointed out about the frames' incongruous lines, Goswami clarifies how the technique of internet photography itself is an embodied grotesquery:

> The whole process of making images through video calls was grotesque. I struggled to look for the point of contrast where the lens could read and focus, and then tried to manually focus while keeping up with the internet speed. When the speed of the internet did not match with the movement of the subject, the outcome was a comically distorted image (*Notes*, June 26, 2020).

Eventually, she realised that the grotesque symbolism of the virus was represented by the broken pixels:

> On several occasions, I could not control the highlights as the pixels kept breaking (Fig. 3). It gave a distorted, frozen look […] I was gambling with the whole process. […] Later, it was a kind of revelation that those distorted portraits of Suparna echoed the unusual way the virus played with the whole planet! (*Notes*, June 26, 2020).
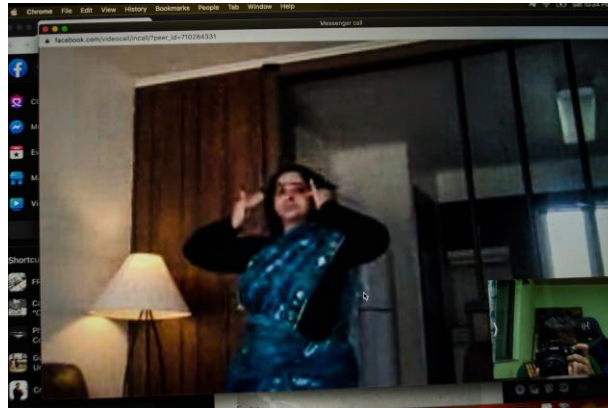
Figure 3. Broken pixels

Not only this, even destructive demonic forces existed in nature in Kolkata:

> The visual exercise of the photographs was an event in itself. We reeled under the cyclone Amphan […] The shoot was fortunately wrapped up in the morning time (IST). In the evening nature imposed her fury. It was a terrible experience. Our room was full of water. The electricity was snapped and there was no internet for a long time […] I was disconnected from Suparna for a couple of days (*Notes*, January 28, 2021).

The two worlds have become estranged, yet the spirit of creativity continues: 'In spite of all the helplessness and horror inspired by the dark forces which lurk in and behind our world and have power to estrange it, the truly artistic portrayal effects a secret liberation' (Kayser, 188).

Another important observation to which we return later is that the contrast between a grotesque female body and a classical body is not merely a matter of two different aesthetics; the grotesque body is interconnected with social practices and gender roles. Goswami expresses:

> Growing up in a patriarchal society, I felt how discrimination against women has been deeply woven into the fabric of society. I am sure that my subject might have gone through such tortures, and I wanted to bring out those deep wounds through some of my frames.

Elsewhere, she writes: 'The traumatic experiences take the form of mental scars. They become unwanted memories'.[18] We subsequently reveal how Banerjee's memories underpin gender inequality and how the established norms of patriarchy are subverted through her journey.

So we have seen that, whatever the source is, the grotesque seeks to upset norms and standards—whether it is life, body, art or photography—and thus to call them into question. From the above, our working definition of the grotesque body is an aesthetic category, phenomenal and visual, unattractive yet alluring; it evokes fear and empathy, which relates to our corona-stricken grotesque world. As a decentring thing, it is fragmentary and liminal, which disrupts borders. It connects the creator's subjectivity and the character's emotions with the spectators, merging the line between life and art.

By intersecting the theories and the photographer's thoughts from her *Notes*, it can be derived that Goswami's grotesque presents layers of emotions (e.g. estrangement) of her subject, echoing the Kayserean grotesque. As her sense of grotesqueness presents uncut versions of reality and truth, the portraits deviate from the conventional beauty of an Indian classical body (shown later). Although she draws on Bakhtin's tropes of excess and resistance to fixed form and closure, Goswami's grotesqueness produces a feeling of empathy and not laughter, unlike the Bakhtinian disproportionate body. Strikingly, she also renders the grotesque to articulatie border and gender-related concerns that her subject has been confronted with (discussed later).

Having prepared this ground, we read a range of photographs in the light of the theories. The readings and the photo captions are all of Banerjee's, and were also agreed upon by Goswami. The discussions are supported by Banerjee's self-reflection, Goswami's *Notes* and the spectators' voices presented within quotations and sometimes paraphrased. To separate Banerjee's scholarly writing from her reflections, the prose is italicised.

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[18]https://krishnagoswami.in/2021/04/17/example-post-3/?fbclid=IwAR2xX7OQ7UVNiNa5ewpwIR3qslTevxXgyaIt5y0nAabmesINgi7bcHmQeXI

3. Critical visual analysis

Figure 4a. Consumption of Tea   Figure 4b. Vivid isolation
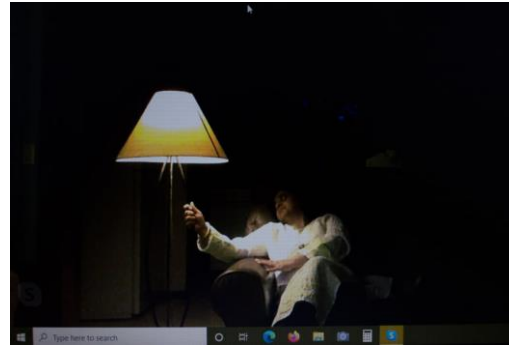
In the opening shots (Fig. 4a & Fig. 4b), the evening comes with an unfathomable loneliness; the emptied-space fashioned with an old lamp shade induces a kind of spectatorial claustrophobia. Food and eating, in particular, are central to the Bakhtinian grotesque.[19] Nevertheless, unlike the Renaissance carnivalesque grotesque, the ambience resembles that of the Romantic genre, which is all about 'an individual carnival, marked by a vivid sense of isolation' (Bakhtin, 37). In contrast to a crowd of people consuming large quantities of food and liquor, a mild sip of Darjeeling tea highlights the gastronomic delights of Bengali culture.[20] Creating an identical home life with the concomitant flavour of the tea comforts the subject, although the low light trivialises its effect. Sitting alone, the subject is distracted by the thought of how some of her friends teased her for cultivating a taste for tea.[21]

> *I love to romaticise over a cup of tea. The aroma of Darjeeling tea gives me a sense of homeliness, and I carry it with me when I travel outside of my city. Many of my friends have mocked me for feeling euphoric while drinking it. They referred to me as a "chakhor" (Bengali for 'tea addict'). Once, a friend told me: "A woman's duty is to serve the tea and not relish it like men". She wanted me to think of tea as a ritual of domestic labour. Nothing else.*

From the above, it is suggested that the drinking practice articulates different gender expectations: while women are only entitled to make and serve tea on the table, tea appreciation has remained entirely the prerogative of men. The grotesque foregrounds unequal social codes that are discomfiting and hurtful.

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[19] Bakhtin, 281

[20] Known for its delicate aroma and light colour, Darjeeling tea from West Bengal (India) has become an inescapable expression of necessity, luxury and aesthetic sensibility of Bengali culture. Preparing a pot and serving it with very little milk and sugar to keep its flavour has been a precise ritual of the place. See *What Makes Darjeeling Tea Authentic? Colonial Heritage and Contemporary Sustainability Practice in Darjeeling, India* (2019) by Debarati Sen. To learn about how drinking tea can be a consumption of the culture of the 'place', see *A World of Flavour: Taste and Text in Taiwanese Tea Culture* (2013) by Scott Writer.

[21] See also Julie. E. Fromer's *Tea Drinking, Nostalgia, and Domestic Entrapment: Hester, The Portrait of a Lady, and Jude the Obscure* (2008), in which the author expresses the way in which social identity, class structure and gender roles are inextricably linked to Victorian culture as seen through the ritual of tea.

As the night grows, the lost look (Fig. 4b) exposes the character's impasse. By keeping the space in darkness, the familiar domestic setting becomes an 'unhomely' space that runs parallel to the Freudian uncanny, as we previously argued (Banerjee & Goswami, 2020). What makes the grotesque so uncertain and dreary is that the viewers themselves become one with the character, as there is no respite from home quarantine. The computer screen's taskbar with all these icons reflects the picture of a society that has lost human contact and where communication happens only through machines. The subject's anxiety about her return deepens, and there is no communal sense of regeneration visible, unlike the Bakhtinian sense. She cannot orient herself in the alienated world as it is 'absurd' (Kayser 185), yet it is 'real'. And, in an increasingly dark world, the character's alienated appearance serves as a prelude to the art of the Kayserean grotesque.

The isolation is intense in Fig. 5, where the camera offers the view of a glass window reflecting the subject's fragmented upper body. The border is sealed; there is little hope of return. Locked with the bark of a tree, an abandoned bicycle heightens a sense of her immobility. There is a coexistence of outer and inner space, conscious and unconscious realities. Her diminished figure and dejected look heighten the alienating distance of space and time from her 'home'. Clearly, the photographer plays 'among broken boundaries' (Connelly, 2012, 23), and this was even noted by a viewer when she said: 'The longing, the waiting, the divide, the within and without could not have been better captured or depicted' (Facebook Wall, June 16, 2020). To Justin Edwards and Rune Graulund: 'Grotesque figures can cause the dissolution of the borders separating the normal and abnormal, inside and outside, internal and external. One extreme flows into another. Territories will not be bounded as clear-cut divisions are dissolved' (2013, 9). We find that the grotesque has a consonance with Julia Kristeva's category of the abject, which 'disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite' (Kristeva, 1982 [1980], 4).
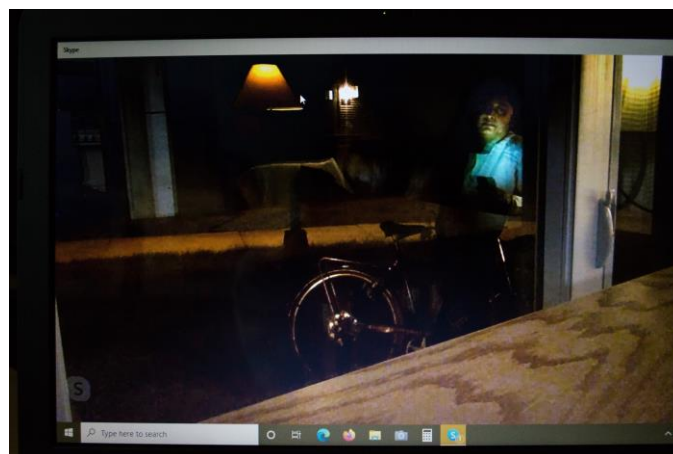
Figure 5. Inside/outside?

One of the largest patterns is a sense of grinding repetition of the subject's estrangement that is admittedly congenial to the Kayserean grotesque world. Both 6a and 6b were shot under the same light conditions and time, but the moods expressed are strikingly different. The subject's expressions, particularly related to her wild emotions, disquiet the spectators, as a few viewers told us (Fig. 6a). Goswami expresses how she planned these frames, taking inspiration from a couple of renowned Bengali films, as she imagined that her subject was going through similar pain and suffering:

> Just a day before the shoot, various scenes from the Bangla films including Ritwik Ghatak's *Meghe Dhaka Tara* (1969), Satyajit Ray's *Ashani Sanket* (1973) [...] flashed back. I remembered the cry of the young selfless woman in *Meghe Dhaka Tara* "*Dada, ami banchtey chai*" [Brother, I want to live long] sent down a chill in my spine [...] I think there are lots of similarities between famine and the pandemic, particularly in terms of hunger, suffering and deaths [...] I sent a still image of Supriya Debi, the protagonist of *Meghe Dhaka Tara*, to Suparna to study the emotions reflected in it (*Notes*, January 28, 2021).

The grotesque, according to Banerjee, even existed in social conversations, such as before:

> *During one of those sleepless nights, a relative from India called me on WhatsApp to enquire about my condition, but actually, she was more curious about finding out who was taking care of my husband's food. I wanted to call her out on her insensitive behaviour, but I hastily disconnected the phone. Quietly sitting, I recollected how my acquaintances had made scornful comments about my not cooking food every day for my husband, as they all do. My husband, who has always inspired me to travel in search of my identity, attempted to calm me down.*

Coming back to our analysis, the character looks agitated, unlike the '"festive" madness' (Bakhtin, 39) of the Renaissance grotesque. Her look challenges the beliefs that her cultural practice (and others) has set for women to be confined within a domestic setting, particularly in the kitchen. So, the subject is confronted not only with her interior thoughts of experiencing gaps in communication, but also with the grotesque society in which she inhabits. If, on one hand, we read it as a critique of the patriarchal society that marginalises women and forces them to confine themselves to domesticity to comply with social norms of femininity; on the other hand, we also read it as a construction of a new social order where a man inspires his wife to travel to attain artistic identity, which goes against the patriarchal norms. In this respect, we even find Frances S. Connelly's argument applicable to our analysis: the grotesque 'ruptures cultural boundaries, compromising and contradicting what is "known" … or "normal"' (2012, 2).

Figure 6a. Grotesque questions   **Figure 6b. Machine usurps communication**
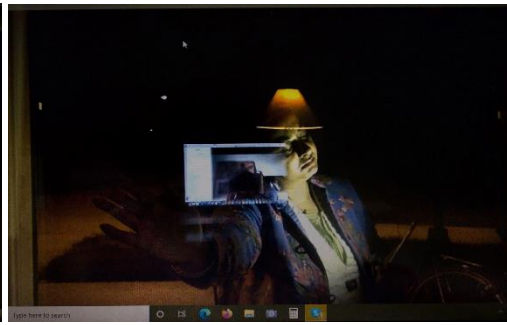
In Fig. 6b, the viewer sees a willing submission represented by the subject's cast down eyes. The (computer) window offers a space of purgation, as she shares the intrusive comments of her relatives with her husband. The computer usurps human communication, while the viewers gain access to the inner geographies of two minds who are engaged in borderless communication. The boundary between technological and biological bodies is blurred, which takes the guise of the grotesque.[22] Whereas, to Goswami: 'In a cryptic way, the computer window gave me that opportunity to capture the surreal moments with Suparna. Else, it is a great challenge to find time for photography after meeting the responsibilities of home and work […]'. The window thus becomes a metaphor for spectatorship as well as a gendered space–of individuality and empowerment, of purgation and artistic identity (as a traveller-artist/photographer).[23]

Another grotesque motif is the display of enlarged body parts. On the surface, the subject's bodily excess is visible through the enlargement of the nose[24], echoing the Bakhtinian grotesque (Fig. 7). The nose not only receives attention in everyday conversation, including *tikolo naak* (straight nose that is considered beautiful and a symbol of intelligence, and hence appreciated) and *bocha naak* (flat nose that frequently becomes the object of ridicule) in Bengali culture:

> *Once, my aunt told my mother: "Look at her chokha (sharp) nose. She must be intelligent. Our girls should be gentle and mild". Despite having a comfortable adolescent life, hearing such a comment made me feel estranged from being 'normal'. After marriage, many (female) relatives labelled me 'naak uchu' (which in Bengali means 'high nose') for maintaining high standards with regard to my life choices.*

The nose that 'seeks to go beyond the body's confines' (Bakhtin, 316) becomes a subversive aesthetic capable of exposing gender inequality in social conversations. Obviously, this is not a

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[22] With technological advancement, automatons, dolls, marionettes, robots and machines have broadened the scope of the grotesque. For example, see *The female cyborg as grotesque in performance* (2013) by Laura Bissell.

[23] Banerjee presented her choreographic paper titled "Osmosis: a Saga of Travel Across Boundaries/Gendered Travel" (2012), which dealt with similar questions.

[24] The nose occupies a prominent position on the human face and is inextricably linked to beauty. Interestingly, the organ is also used in many English idioms including *to follow one's nose*, *to poke one's nose into*, *to cut off one's nose to spite one's face* and *under one's nose*. Grotesque is often evoked through exaggerated features of a crooked or pointy nose; for this, see *Trompe-nez: Folk, Fairy Tale and Nonsense Noses — Long, Luminous and Lecherous as Licorice* by Victoria de Rijke (2000). See also *Gothic Dissections in Film and Literature: The Body in Parts* (2017) by Ian Conrich & Laura Sedgwick.

carnivalesque celebration of this overgrown organ, but rather the physical manifestation of her growing too large to fit into the contracted role of womanhood.

Figure 7. Exaggerated nose

A similar nightmarish effect accompanies the emergence of the grotesque (Fig 8a), although this time with the subject's enlarged eyes. Although Bakhtin agrees that eyes cannot normally evoke the grotesque, Goswami captures the swollen eyes, causing dramatic conflict among the viewers. In contrast to the classical poetic convention of comparing a beautiful eye to a lotus, the subject's puffy eyes with dark circles portrayed a narrative tension. As a metaphor for the gaze, the camera allures the viewer to see a grotesque spectacle while repelling them. This is also consistent with Philip Thomson's belief that the grotesque is 'the paradox of attraction/repulsion' (1972, 51). To a viewer, however, the image of the photographer looked 'incompatible and also restricted the flow of the emotions' (personal conversation with Banerjee, June 20, 2020). Michael Gillum writes that: 'Grotesque art … challenges our ideals and our notions of proper order with dissonant elements—disgusting, embarrassing, incongruous, or frightening intrusions' (2009, 13). With the photographer's intrusion, it interrupts its own narrative of isolation. In the view of Goswami: 'Both of us were present in the frame, yet not there physically. We were close to each other through the video camera but could not hold or touch each other. We were both present and absent' (June 26, 2020). In a world of isolated people, making an emotional connection with another person is a tremendous accomplishment, aligning with the argument of Gregory Stuart Thorson (2008). This flickering sense of human connection and hope expands the definition of the Kayserean grotesque.

Another important aspect of Goswami's grotesque is the psychological split represented through the bodily dismemberment. In Fig. 8b, the subject's face, without the view of the full head, scares and engages the viewers into active contemplation. When the character

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approaches the screen, they fix their gaze on her in the same way she fixes her gaze on the screen. As a visual device, her bodily excesses such as her fat on the chin, skin pigmentation and dark circles shock the viewers. The changes are an indication of her loss of the ideal classical body. While investigating the grotesque in Julie Doucet's comic work, Frederik Byrn Køhlert (2012) observes that it subverts an impossible ideal of femininity and female beauty as projected in the media to erase blemishes. Goswami herself was shocked by such a legitimate incongruity.[25] By her own admission: 'This photo seems to be very scary as half of her eyes were unseen and it looked funny as well. So I did not initially share it with anyone' (Facebook Messenger chat with Banerjee, April 26, 2021). She challenges the viewers' comfort levels by boldly rendering the unpleasantness attached to eyes. The grotesque is a dissonance between a sense of uneasiness and laughter, echoing Thomson's claim that it is an 'unresolved clash of incompatibles in work and response'(27).
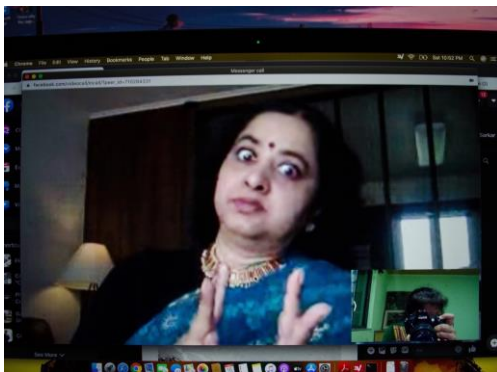
Figure 8a. Bulging eyes   Figure 8b. Subverting beautiful eyes
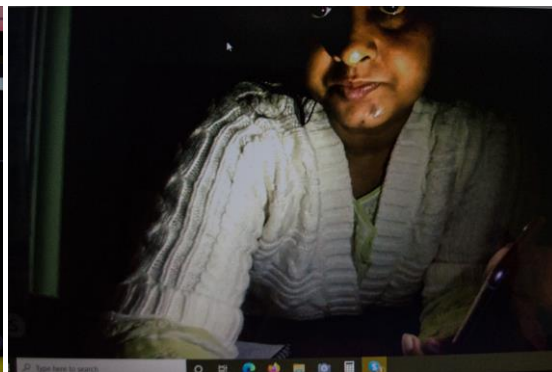
The grotesque, which comes more at nights, turns the visuals gothic. According to Goswami:

> The reflections of light from different sources are purposefully created to have a haunted yet poetic meaning in the story. I did not use the grotesque merely to decorate; rather, my intention was to create a mixed mood of apprehension and longing. I wanted to capture images of her sleep disturbances and her transition from dream to waking state. (*Notes*, June 26, 2020).

Shuffling through her lack of appetite and insomnia, the subject confronts her anxieties regarding the nights (Fig. 9a). Also, the uncanny atmosphere was experienced, as Banerjee informs:

> *None of the blinds on the windows will close properly at night. Even when locked, the front door makes a creaking noise in a strong wind.*

By keeping the interior impenetrably dark, the viewers are exposed to her repressed emotions. The shallow-focus shots were planned to evoke the uncanny. The visual of pouncing hands in

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[25] See *The female grotesque: risk, excess and modernity* (2012) by Mary Russo.

her dreams is disconcerting to many viewers (Fig. 9b). True to the gothic form, the mobile light on her face offers a scary and fragile look. The displaced pillow on the sofa heightens her discomfort (Fig. 9c). According to Goswami: 'This grisly dream world, witty fantasies and Mephistophelean nightmares get their share in these photographs' (*Notes*, January 16, 2020). These visuals resonate with the Kayserean grotesque that 'instills fear of life, rather than fear of death' (184).
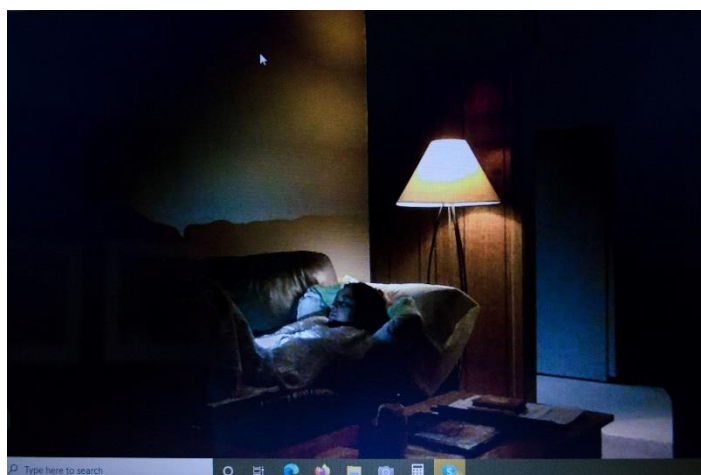
Figure 9a. Sleepless nights
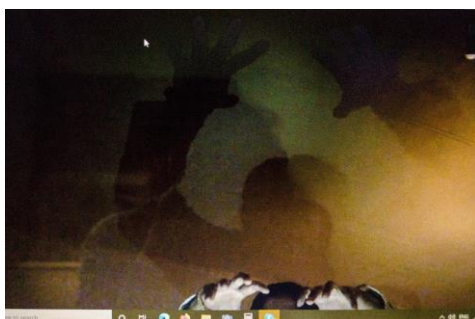
Figure 9b. Haunting dreams
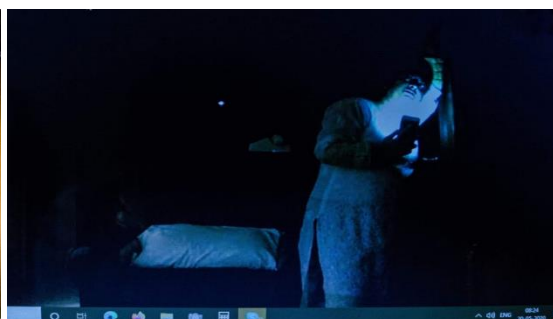
Figure 9c. Night waking

In the following shot (Fig. 10), Goswami plays with the grotesque by displaying a range of emotions that it can evoke: from fear to cultural confusion to empathy. The masked face ruptures distinctions between the strange and normal, the self and the other. In the mediaeval grotesque, 'the mask is connected with the joy and reincarnation, with gay relativity and with the merry negation of uniformity and similarity; it rejects conformity to oneself' (Bakhtin, 39-40). It is 'related to transition and metamorphoses' (40). Nevertheless, in its Romantic form, the grotesque mask 'loses almost entirely its regenerating and renewing element and acquires a somber hue. A terrible vacuum, a nothingness lurks behind it' (40). With the visual of the mask,

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a sense of paranoia seeps in. A viewer, who also happens to be a photographer, wrote to Goswami:

> This comes out when you delve deep, not only into the time one is going through but also try to fathom the psyche that is manipulating our minds during that course of time. Moreover, this takes us way beyond the mere rigid wall of self-obsession and exposes our minds to the larger universe (Facebook Timeline, January 3, 2021).

So the feeling is not merely about the self, but universal in its appeal. The darkness (both visual and emotional) encountered in aesthetic experiences is not different than the dark feelings of real life, erasing the 'distinction between art and reality'. As everyone is passing through difficult times due to the pandemic, 'the grotesque body is not separated from the rest of the world' (26), agreeing with Bakhtin.

On another level, the saree (the traditional attire of Indian women) took Banerjee back to her early wedding days:

> *Looking at this blue dhakai jamdani saree[26], I was taken to the room where a group of inquisitive relatives had gathered to see me as a 'notun bou' (newly married woman). Not only that, I was instructed to cover my head with the edge of the saree in public...*

> *The fabric has a special place in my heart. When I was young (between fifteen and twenty-three), after spending hours with weavers in their homes, I wondered how they created intricate motifs of 'karat' (saw) in a jamdani saree or a peacock in a 'tanter' (Bengal cotton) saree. Depending on its motifs and colours, a saree can feel like the crimson horizon, raindrops or even a pond with floating water-lilies in it. The only thing that I did not like about the practice was how our society uses drapery to represent the concept of 'bhodromohila' (respectable woman). When my husband, who believes in gender equality and freedom, supported my public appearance in a kurta-pyjama (a knee-length top and loose bottom), he was rebuked as 'bouer anchol dhora'[27] (meaning 'a man who holds the edge of his wife's saree' in Bengali).*

As a symbol, the saree becomes a site of conflict, encounter and cultural transformation. By wearing a *kurta-pyjama*, the character exercised her right to choose and ruptured cultural boundaries based on what was known, 'proper' and 'normal', aligning with what Connelly (2012) thinks. We also argue that the grotesqueness of the body is bound up with 'the renewal of culture' (Bakhtin, 325).

Kayser argues that 'Suddenness and surprise are essential elements of the grotesque' (185). In a similar vein, the following image comes as a surprise to many viewers (Fig. 11):

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[26] Originally produced in Dhaka for centuries, the jamdani saree woven from cotton has become an inseparable part of national heritage and Bengali identity. This jamdani saree, which was procured from Bangladesh, is linked to Banerjee's cultural identity. To spin a tale about her family's struggle on account of forced migration in the 1940s, she used it in her choreography *Aham-Weaving the Self* (2020). For more details, see *Divided Bengal: Problems of nationalism and identity in the 1947 partition* by Leonard A. Gordon (1978).

[27] This implies that the man has no opinion of his own but relies only on what his wife says.

My friend Jo Ellen called to tell me that she was going to a local park (in Ames) to do a photo shoot with me. I was delighted at the thought of going out and indulging in the luxury of wearing jewellery (bought from Chennai). When I looked in the mirror, I remembered how Bengali people (from Eastern India) (mis)identified me as a 'South Indian' woman, making me feel alien in my own community. On the other hand, many South Indian friends questioned my training in Bharatanatyam (a Classical dance form that originated in South India) rather than in Odissi (another Classical dance which originates from Orissa, which is close to her native state of West Bengal).

On the surface, the mirror acts as a useful instrument to present the 'beautiful' form (expressed by many viewers), but digging inside, the image represents 'a soul in the process of being estranged from itself' (Kayser, 143). The act of ornamenting is a coping skill that allows the subject handle with the tremendous anxiety she felt when stranded. She is marginalised because of her appearance and also because she performs the 'other' (cultural) dance. Profoundly, the 'double' exposes the discriminating borders: the foul beneath the fair. The grotesque is that which imposes several borders on thoughts and practices.
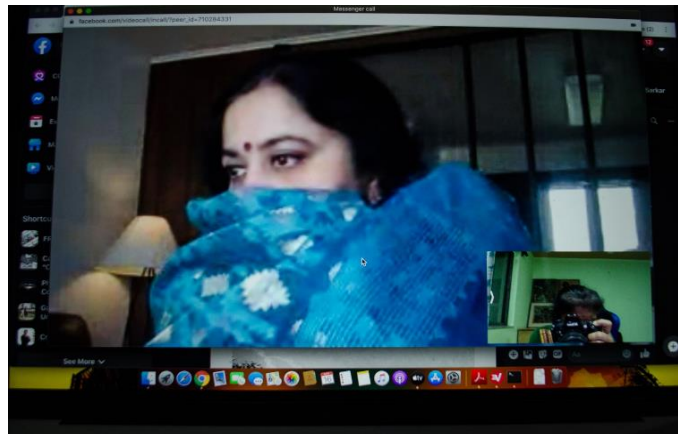
Figure 10. Masking the self

Goswami, however, ends with an optimistic note as she attracts the viewer with the promise of new possibilities and an escape from their ennui. Strikingly set in contrast to the domestic site, filmed in daylight, this long shot and mobile framing (Fig. 12) portrays the subject's home as 'open' and borderless (Banerjee and Goswami, 2020):

Two decades ago, when my mother attempted to groom me as an 'ideal' middle-class woman who would be educated while conforming to all patriarchal norms, I struggled to find a balance with her ideas. I carved my own path, defying many gender stereotypes including travelling alone abroad after marriage for work …

She used to express her deepest admiration for my strength and life choices in those days. While walking towards the horizon in the blue jamdani saree, I felt our thoughts on women's freedom converge.

Although the viewer is kept in the dark about the subject's return,[28] her 'home' (symbolised by the saree) is never forgotten, but its edge will always be broadened through her travels and search for the 'self' (Banerjee & Goswami, 2020). With the excess of (gendered) travel (Banerjee, 2012), the subject's body 'is never finished, never completed; it is continually built' (Bakhtin, 316-317). The grotesque offers a broader and emancipated image of femininity, set against the male-imagined space of womanhood.
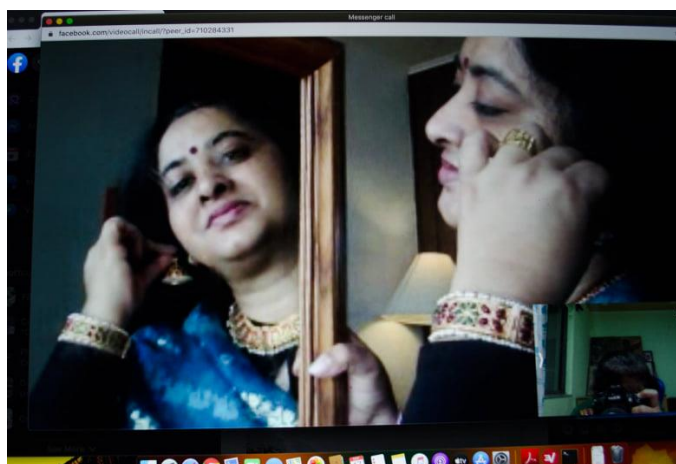
Figure 11. The double
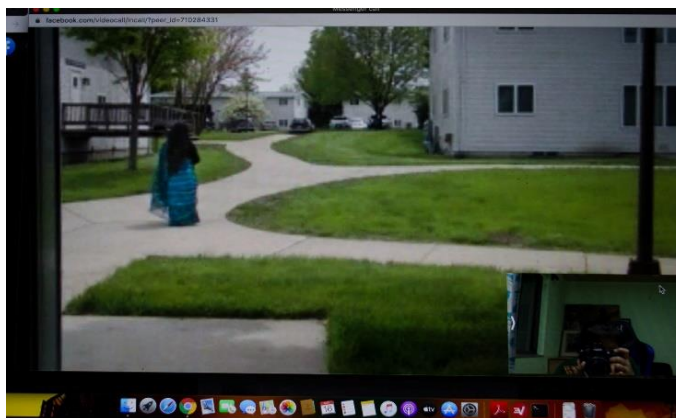
Figure 12. Towards the horizon

4. Conclusions

This study has presented the grotesque as a method of appreciating photographic art, a theoretical lens that questions culturally sacrosanct boundaries and an archive of body-isolation in the coronavirus pandemic. At the core of this reading, Goswami employs the strategies of exaggeration, fusion of human and machine, hyperbolism and minimalism to shock, startle and engage her viewers. Highly visual and visceral, Goswami's grotesque is liminal, occupying gaps and existing on the edges, transgressing and destabilising boundaries. Her grotesquery does not

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[28] On June 19, 2020, Banerjee returned to her home by *Vande Bharat* (repatriation) flight, organised by the Government of India.

rely only on dark emotions but also on hope and strength. In this way, Goswami's art blurs the Kayserean and Bakhtinian definitions and sometimes even expands their scope. It has been argued that the grotesque is not only about bodily excesses or physical non-conformity, but also a compelling feminist category for expressing the challenges, rigidities and contestations that a woman (of 'colour') has to face in her cultural tapestry.

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2 From the soil: João Penalva's "Addressing the weeds in Hiroshima"

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Abstract

Invisibility is a condition from which João Penalva gathers material to work with, through the reinvented path he has been building: life stories of common people, banal or almost imperceptible elements, such as the resilient weeds to which he dedicated the installation "Addressing the weeds in Hiroshima", presented in Japan in 1997. An ephemeral intervention that honoured those surviving plants, meanwhile rooted out of that historical place.

Keywords: Addressing the weeds in Hiroshima; João Penalva; Contemporary Art.

João Penalva

João Penalva (Lisbon, 1949) has lived in London since 1976, where he graduated in fine arts at the Chelsea School of Art, having been a scholarship holder of the Calouste Gulbenkian Foundation between 1978 and 1980. His activity as a professional dancer—which he developed in the 1970s together with choreographers such as Pina Bausch, Gerhard Bohner and Jean Pomares –, gave way to painting, to which he began to dedicate himself exclusively. Along with teaching at the Malmö Academy of Art, University of Lund, Sweden, since 2002, he has built a solid path as a visual artist over the last four decades, reflecting in his creative process the same "rational system" that characterizes the choreographic method of Merce Cunningham (Fernandes & Penalva, 2005, p. 12).

In the early years, his neo-expressionist painting intersects figurative and abstract languages, with geometric, decorative, or calligraphic elements; contrasts in colors, textures and patterns; a myriad of elements that he will use in the construction of the discontinuous narratives that inhabit his later work. From the 1990s onwards, his field of action opened up to a multiplicity of means, combining image, text and sound; objects and documents; writing, photography, the artist's book, installation and video, which progressively became autonomous. In the diversity of his proposals, the refusal to set up pre-established categories or forms is apparent, fulfilling a desire for constant renewal without ever renouncing the issue of "visuality", as João Fernandes points out (in Fernandes & Penalva, 2005, p. 11).

For Juan Cruz (1999, p. 20), his work is defined "not visually, but by the way it relates to, and examines other modes of production", having as a guiding thread a dense and complex hyper-narrativity, in permanent construction and deconstruction, challenging the limits between the real and the fictional. The transfiguration of fabricated places and situations seems to cancel out, or at least confuse time and space, resorting to the ambiguity of images; choosing not to show, in order to make it seen. The installations that Penalva temporarily inscribes in a given place, taking as their starting point what already existed there, sometimes become indiscernible.

In his craft as a "storyteller" (Fernandes & Penalva, 2005, p. 14), the artist grants an important degree of freedom to the viewer's interpretation, inviting them to create their own fiction from mysterious images and stories that form a difficult web to unravel. Other projects focus on a profusely documented investigation, which flows between the encounters that occur and the unexpected that can result from them, from the moment in which part of the process, which he deliberately does not control, goes into the hands of others, introducing an undeniable dose of risk and uncertainty.

Meticulously controlling the form of presentation and reception, in an artistic practice that is close to curatorial work, Penalva creates situations that involve the participation of the public, proposing an action that will be executed performatically, and an exercise of attention necessary for the construction of meaning. The work itself foresees and incorporates different possibilities for responding to the challenges it surprises us with.

From the extensive list of solo and group exhibitions in which he has participated since the early 1980s, stand out the retrospectives at the Centro de Arte Moderna da Fundação Calouste Gulbenkian, in Lisbon (2011) and at Brandts Kunsthallen in Odense, Denmark (2012); the Portuguese representation in the Venice (2001) and São Paulo (1996) Bienals, as well as a significant number of interventions inside and outside the exhibition space.

It is also important to highlight the intense production of artist books, combining image, writing and translation which, as a transference process, always implies a deviation, a derivation, enabling the multiple unfoldings that form the misty, sometimes undecipherable path, which João Penalva invites us to walk, with time.

Addressing the weeds in Hiroshima (1997)

One of the works he was invited to develop, based on a strong connection with the place and the weight of its history, was presented in August 1997 as part of the collective exhibition *Urban*

Mirage, curated by Yukiko Ito and integrated in *Hiroshima Art Document'97*[1], organized annually as a memorial to the atomic bomb that was dropped there on August 6, 1945.

The intervention conceived by João Penalva, entitled *Addressing the weeds in Hiroshima*, occupied the exterior of a vacant building, next to the port of Hiroshima (Fig. 1). This building, which housed a Japanese military uniforms factory, was turned into an improvised hospital after the bombing; later, it was the residence of university students and, in recent decades, an abandoned monument. This is one of the few places that survived virtually intact from the bombing.
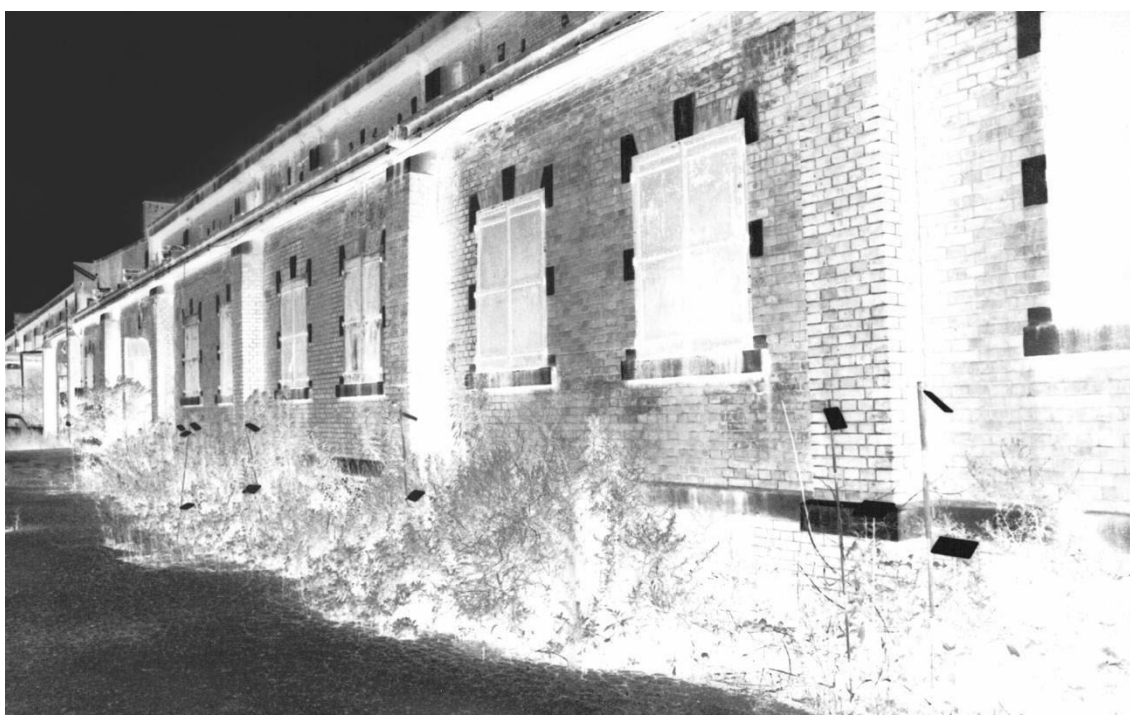
Fig. 1. João Penalva, Hiroshima de zassoni hanashikaketeiru (Addressing the weeds in Hiroshima), 1997. Photograph, 40 x 50 cm.

The artist's first contact with this place was through a series of photographs, in which a profusion of weeds that covered the ground came into view, emerging from the cement pavement and surrounding the brick walls of the buildings (Fig. 2). Penalva (in Penalva & Renton, 1999, p. 67) noted that

> its resilience was admirable, particularly in the context of a city completely destroyed by an atomic bomb. He often returned to those photographs thinking that wild plants were surviving under the most unfavorable conditions and that this would be the way I would approach the work.

Fig. 2. João Penalva, Hiroshima de zassoni hanashikaketeiru (Addressing the weeds in Hiroshima), 1997. Plants, iron, bamboo, paper and ink. Installation views, Kyu Hifuku Shi-Sho (Former Japanese Imperial Army Uniform Factory), Hiroshima, 1997. © Photograph: Hajime Fugii. Courtesy of the artist.

When arrived at Hiroshima, he found himself alone with these plants; he wanted to speak to them and call them by name. To do so, he had the collaboration of a botanist, who identified thirty-four species from the most diverse origins. These plants, travelers from other continents, were possibly taken by ships transporting war material and goods that docked there; they would later become local survivors, permanently threatened by natural factors or by human hand, resisting wars and Japanese government programmes, as highlighted by David Santos (1997, p. 13).

Through this action, João Penalva (in Penalva & Renton, 1999, p. 65) considers that "these unnoticed signs of renewal, designated as "wild plants", disregarded, "invisible" forms, are dignified and necessary within the very space they timidly occupy". The intervention consisted of carefully "uprooting" the plants from that condition of invisibility they inhabited, drawing attention to their presence, simultaneously helpless and headstrong.

Each of these plants was assigned a label (Fig. 3) indicating its name in Latin, Japanese and English, as well as its provenance. These labels were placed on metal pegs, fixed to the cement at great cost, in stony soil and during the rainy season, as the artist recounts (in Penalva & Renton, 1999):

_____

I was horrified by the madness of my assistants in their effort to finish all that, but at the same time I watched their feet very carefully, worried that they would not step on the wild plants, as is normal to be done, crushing and killing them. I don't have plants at home, I never thought of having a garden, and these plants had suddenly become my responsibility. Not in the sense that they are my "material" for the exhibition and have to be kept intact, but strangely out of respect and compassion (pp. 65–66).

Next to each of the plants, a bamboo cane was also placed, holding a white label through a string that "the slightest breeze would move" (Penalva & Moreira, 2020). Each of these papers was numbered, containing in handwritten text the Japanese translation of the conversation that the artist dedicated to plants in English, "thus connecting a fictional path and, at the same time, of identity recognition" (Santos, 1997, p. 13).
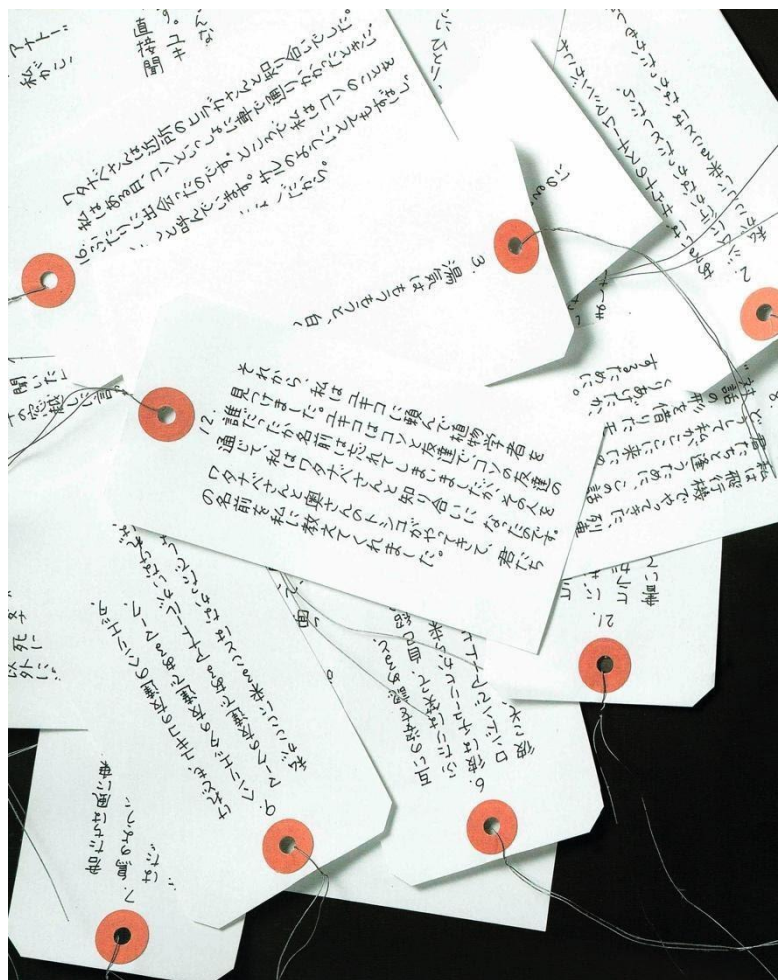
Fig. 3. João Penalva, Japanese labels from Addressing the weeds in Hiroshima, 1997.

In short, the installation is made up of thirty-four pre-existing plants, and the same amount of stakes and labels, bamboo canes and pieces of paper. If, as Pedro Lapa (2001a, p. 8) suggests, repetition "can only generate difference", it is the identification that differentiates each of the plants from the others, in the same way that the dialogue created by the artist underlines what in us distinguishes from them:

27. For you are the plants, the wild plants of this abandoned *army uniform factory, you are here, fighting, growing, what can you care about what is said in the books?*

28. We, we classify, arrange, we say it to each other in books, and *this, it seems, gives some more meaning to our lives* (Penalva, 2011, p. 64).

In Hiroshima, visitors moved along a 400 meters route around the old buildings and the weeds that surrounded them. The public was invited to participate in a previously organized visit, but instead of a guide or audio guide, visitors accessed information through the act of picking up the label and reading. "It was not possible to read them without touching them because they were hanging by a thread. And here I felt in my element – choreographing the movement of the public", explains João Penalva in the interview we had the opportunity to conduct between 2019 and 2020 (Penalva & Moreira, 2020). The author also tells that at the inauguration some foreigners were present, to whom an English translation of the text was distributed. Over the next few days, he noted that the visitors "were all Japanese" and recalls: "Everyone would stop at each text, read it carefully, and move on to the next. I saw people visibly moved. People of all ages".

From the little contact that it was possible to have with these visitors, due to language barriers, João Penalva (in Penalva & Moreira, 2020) realized that they considered it "moving" to have addressed the plants, and that "he had touched something "very Japanese" (...), which was rare in a foreigner". It is clear the impact that this intervention may have had, bearing in mind that "everyone was emotionally connected to these events simply because they lived in the same city, and even those who did not live there would feel connected to the city because it is the most important historical moment for all Japanese".

The text presented on the labels combines "several narratives" (Faria, 1997, p. 4) and unfolds into three forms of discourse: the "classification system" in which the scientific names of species are presented, and a conversation in an "intimate and non-literary style" (in regular font) which coexists, in the same text, with a "literary or poetic style" (in italic) (Lapa, 2001, p. 17).

In the view of Guy Brett (2001, p. 49), this work creates "a metaphor for common humanity". The conversation with the plants, which takes place in an "extraordinarily tender" tone, is described by João Penalva as "a love story between them and me. I talked to them. I told them everything anyone would say to someone unable to speak and, perhaps, to hear. And when you do something like this, you listen to your own ego and ethics come into play". An ethical concern that made him "alert about every decision about the work". Evoking historically and emotionally

sensitive issues, the artist insisted on using the Japanese language, so that "it was accessible to everyone" (Penalva & Renton, 1999, p. 67).

To the almost magical dimension in which plants emerge, this intervention adds another dimension, historical and social, even though a narrative conceived by the artist is inscribed on it, a monologue that pretends to be a dialogue. By not mastering the language of translation, Penalva adds the "undetermination of what happens" (Lapa, 2001, p. 17), an aspect that will become central in his films.

The collaborative nature is of particular relevance to this project, manifesting itself in the trust placed in the work of the botanist, Mr. Watanabe, who wrote the labels by hand, and his wife, Toshiko, who helped him identify the names of the plants; Mr. Yaamato, who made the metal stakes; of Ryji who typed the text; and the translator, Midori Nishioka, to whom Penalva attributed the authorship of the text, in an attitude that can be understood, according to Renton (in Penalva & Renton, 1999, p. 67), as "self-erasing".

For João Penalva (in Penalva & Renton, 1999), painting "has always been a way of inventing problems to solve". The same method seems to have been applied in Hiroshima, making use of this "commissioned discipline" and "strategically non-invasive" processes. There was on his part "a particular reluctance or a modesty to load the space with whatever that looked like 'art'". For this reason, he used a language typical of botanical gardens and hanging papers that are usually found in trees or temples in Japan, which he hung on wild plants. After the intervention, the metal supports were removed and the site returned to its original appearance (pp. 13, 59).

The artist's action as an orchestrator and the uncertainty about his role, which was already present in *Arquivos* (1993), reappeared in 1997 in *The Ormsson Collection, presented by João Penalva*. But a difference is accentuated between these two proposals: the fictional character of the latter in face of the "minimum tangibility" (Lapa, 2001a, p. 17) of the one presented in Japan. In its creative process, it starts from appropriation to a careful construction of meaning. As explained by him in a conversation with Yuko Hasegawa (2001),

> it is this type of chain of events, with their coincidences and their mishaps, that give substance to my work. The fact that I wander does not mean a lack of rigor. (...) *Addressing the weeds in Hiroshima* is perhaps the best example of what I am referring to. I'm looking for what I can do with what I find, but then I have to find a logic to it. This is the hardest part (p. 53).

As a farewell gift, the botanist offered him a herbarium with all the species he had identified, which made it possible to continue working with them on the other side of the world, in Lisbon, and almost a year after they had been collected from their habitat. Fixing them on photographic

paper, he created a series of images (Fig. 4) that refer to the historical photographs of shadow-images created by the light of the explosion (Penalva & Finch, 2014). Through them, we also review the herbarium that Lourdes Castro created, his records of the shadows projected by these beings.

Fig. 4. João Penalva, Cayratia Japonica from the series Small Weeds from Hiroshima, 1997. Photogram and ink on paper, 59,2 x 44,7 cm. Courtesy of the artist.

In the same way that one conversation leads to another, there are two installations entitled *Addressing the weeds in Hiroshima*: one executed in Japan, and another created from elements taken from the site, resulting in a "wall piece" that gave "the most accurate idea possible of what was seen there" (Penalva & Moreira, 2020).

The first presentation of this work took place in Porto, at Galeria Pedro Oliveira, in 1997[2], sharing in an exhibition context a documentary version that implied, as Penalva points out (in Penalva & Renton, 1999, p. 67), the involvement in " an emotional level, mediated by a cultural and historical lump in the throat".

A set of elements were displayed along the walls of the gallery: framed images, laser printing on paper and acetate, glue; plants pulled from the same cement in Hiroshima, dried and identified by Mr. Watanabe; black and white photographs, printed in negative, of factory buildings, plants and stakes; a map of the city where the factory buildings, the courtyards between them and the path that served them are marked; handwritten texts and marker drawings on MDF; and at the bottom, the Portuguese translation of the text presented in Japan (Fig. 5).
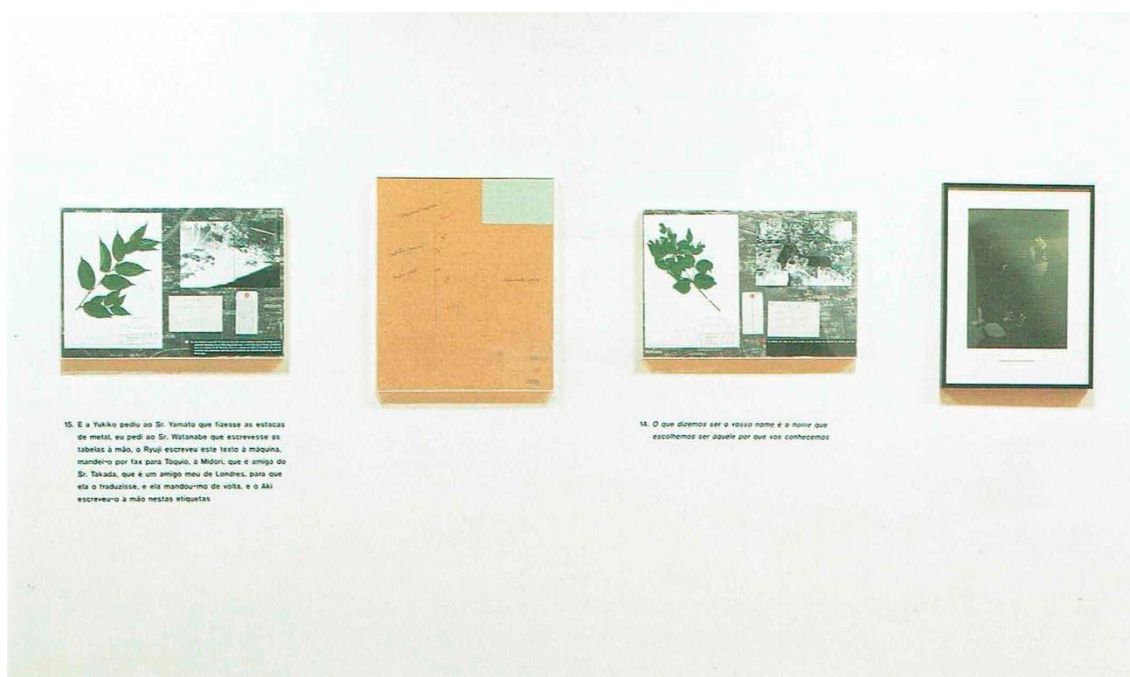
Fig. 5. João Penalva, Addressing the weeds in Hiroshima, 1997. Installation view. Galeria Pedro Oliveira, Porto, 1997-1998.

This project was presented again in the exhibition *Works with Text and Image*, at the Calouste Gulbenkian Modern Art Center in Lisbon, in 2011, and the following year in Kunsthallen Brandts, Odense, Denmark (Fig. 5). In this version, the Japanese text, originally written on the labels, is transported to the frames on the wall. Alongside the 32 panels, a new element is introduced that makes it easier to read: the translation into the language of the place where it is presented, printed on vinyl and applied on the wall at a right angle to the one on which all the documentation is displayed (Penalva & Moreira, 2020).

For Mark Gisbourne (2001, p. 34), *Addressing the weeds in Hiroshima* reveals itself as "an authentic memorial of the real", and its documentary character coexists with the seductive

power of the image and the poetics of the text. The relevance of this work as a historical testimony has been reinforced by the transformations that have taken place and are planned for that place: the plants were uprooted, and they will be followed, in 2022, by the demolition of the abandoned buildings, against the will of the local population. The intention to only keep one of the buildings was disclosed, in memory of the events of 1945 ("Hiroshima buildings that survived atomic bomb to be demolished", 2019). The dried plants, photographs and texts of João Penalva survive, who's hoping to present this work again "many times in future exhibitions" (in Penalva & Moreira, 2020).

Fig. 6 – João Penalva, Værker med tekst og billeder (Works with Texts and Images), 2012. Kunsthallen Brandts, Odense, Denmark.

Notes

[1] This exhibition featured the participation of Dominique Gonzales-Foerster, Douglas Gordon, Novka, João Penalva and Hiroshi Suzuki.

[1] Exhibition *João Penalva*, presented from 29.11.1997 to 06.01.1998.

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The «SaviS» experience: Designing for «the golden age»

3

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Abstract

Encouraged by the opportunity to participate in «The 2020 Challenge (Diseño para Todos/ Diseñar para los mayores)», Design for All was the basis to develop the «SaviS» project. It was a practical inclusive fashion co-design applied project developed in an academic research context, focused on «The Golden Age» target (80 years or older). The starting point for fashion patterns was a reinterpretation of the traditional Mallorcan female dressing at home, taken to the urban terrain. The clothing was made by using sustainable fabrics provided by Fundación Deixalles. Inclusive and functional solutions provided by the fashion pattern were the most important strength in this proposal, especially for mobility and vision impaired. The final result was a mixed Japanese-inspired and Ibiza-style unisex fashion outfit. The «SaviS» project was a positive experience for participants. BA in Fashion Design students reported team working as the best from experience and COVID-19 pandemic working environment as the worst. «SaviS» was part of an academic research project funded by the Balearic Government (2017-2021). This paper reflects the views only of the authors, and the Balearic Government cannot be held responsible for any use which may be made of the information contained therein.

> «The only important thing about design is how it relates to people» (Victor Papanek, 1923-1998)

Introduction

The aging of the population is always a statistical fact to take into account when designing. According to the Spanish Instituto Nacional de Estadística data for 2020, nineteen out of 100 Spaniards are 65 years or older, and six out of 100 Spaniards are 80 years or older. Although it

may seem like a small number of potential users, it is possible to propose creative technical solutions for this group. These solutions will be also useful for other groups, as they share a similar situation (such as the degree of mobility) when it comes to dressing. So, why do users have to adapt to clothes when clothes must adapt to users?

This was the premise to introduce a challenge among Ibero-American higher education institutions, so, a group of three BA in Fashion Design decided to participate in «The 2020 Challenge (Diseño para Todos / Diseñar para los mayores)», proposed in the framework of the 7ª Bienal Iberoamericana de Diseño (23-27 November 2020).

In this contest there were students from 31 different higher education institutions and eleven different countries (Spain, Portugal, Chile, Colombia, Cuba, Ecuador, El Salvador, México, Panamá, Paraguay, and Peru). Participants had the opportunity to gather visions and perspectives from eleven different countries on the subject in question: the elder people (80 years or older). The challenge was to put people at the centre and focus on citizens' needs and concerns.

Background

Higher Education Institutions should be a place to do hands-on experimentation and interact with other realities in a controlled environment. During the first semester of the academic year 2019-2020, in Projects III (Fashion) course, third-year BA in Fashion Design students participated in a practical inclusive fashion co-design applied project: The «Museum and Inclusive Fashion» project.

As it was a co-design project, the School invited users from ASPAYM Illes Balears to participate during the whole design process, from the design problem approach to results, even during realization.

The final results were two different collections. On the one hand, the first group of students developed the «Blue View» micro-collection, by future fashion designers Daniela Cardona, Selene Cifre, Anabel Collado, Andrea Molla and Laia Sastre. It was a ready-to-wear Inclusive Fashion micro-collection that took into account women with achondroplasia.

Fig. 1. The «Blue View» outfits, 2020.

On the other hand, the second group of students developed the «DosZeroTres» micro-collection, by Marta Duran, Francesca Fernández de Heredia and Lis Mir. It was a unisex prêt-à-porter Inclusive Fashion micro-collection that took into account wheelchair users.

Fig. 2. The «DosZeroTres» outfits, 2020.

The main objective of this very first experience was to learn from other realities, and develop an inclusive fashion co-design project based on human diversity (gender, age range, height, weight, mobility, abilities, personal situation, and needs), not only for the average market.

To sum up, at the end of the project, students and researchers agreed on ten tips to consider when designing, henceforth.

1. Think about the users of the product and observe them. Pay close attention to their gender, age range, height, weight, mobility, abilities, personal situation, and need. In case of doubt, ask everyone: users, their caregivers, and their families. In case of doubt, ask again. Always check the final product with the users.

2. Consider the four dimensions of design when creating inclusive fashion: a/ Functional dimension (degree of mobility, prosthesis, diaper or probe use); b/ Aesthetic dimension (volume, silhouette, movement; colour palette; material chart, fabric prints, textures,

combinations, and trends); c/ Social dimension (work, leisure, sport; casual and formal clothes); and d/ Subjective dimension (personality, mood, self-esteem, health).

3. Create clothes that are easy to put on and take off. Promote personal autonomy and user independence when dressing.

4. Consider the different parts of the human body. Adapt patterns to the users' needs. Make neck, sleeves, chest, abdomen, and baggy legs wider.

5. Choose resistant, soft, natural, light, comfortable, elastic, breathable, absorbent, waterproof, and antibacterial fabrics. Avoid chemicals in dyes and textile finishing. Try sewing with natural threads.

6. Use contrasts (textures, colours). Choose flat seams and exterior seams to avoid chafing. Control tissue volume to prevent wrinkles in clothing.

7. Use T-shirts, blouses, shirts, sweaters, jackets, and coats to cover the upper part of the body. Use specific opening systems, such as standard or crossed back closure, open yoke, without back, without back but with open neck.

8. Use skirts and trousers to cover the lower part of the body. Replace buttons, snaps, and hooks with easy closing systems such as elastics, magnets, or Velcro.

9. Try to make customization easier for the users. Look for inclusive solutions.

10. Use your imagination. Make the most of your own experience. Look for creative solutions. Design for All people or, at least, create a final product that can be used by a significant number of users.

These ten tips will allow designers to truly design non-temporary inclusive fashion, addressed for all types of users, in all types of situations and without age limits.

The «SaviS» experience: Designing for «The Golden Age»

Encouraged by the opportunity to participate in «The 2020 Challenge (Diseño para Todos / Diseñar para los mayores)», Design for All was the basis to design the «SaviS» outfit with a jacket and a pair of trousers, by using all the knowledge acquired during the academic year 2019-2020.

It was a practical inclusive fashion co-design applied project developed in an academic research context, focused now on a different target: «The Golden Age» (80 years or older).

- It was a practical project because it was a hands-on experience (learn by doing).

- It was a fashion design project because BA in Fashion Design students created a unisex fashion outfit.

- It was a co-design project because users (the grandparents from one of the students) were invited to participate during the whole design process.

- It was an inclusive (Design for All) project as BA in Fashion Design students developed an inclusive fashion outfit focused on a specific target when designing («The Golden Age»), however, the final results were open to all customers («The Average Market»).

- It was an applied project because students used all knowledge acquired during the academic semester to develop the «SaviS» outfit.

Participants worked at home during the COVID-19 pandemic, in close contact with selected fashion models, a lovely couple. The proposal includes technical solutions in pattern making to create a final product that can be used by many other people (advanced age, wheelchair, other mobility issues…).
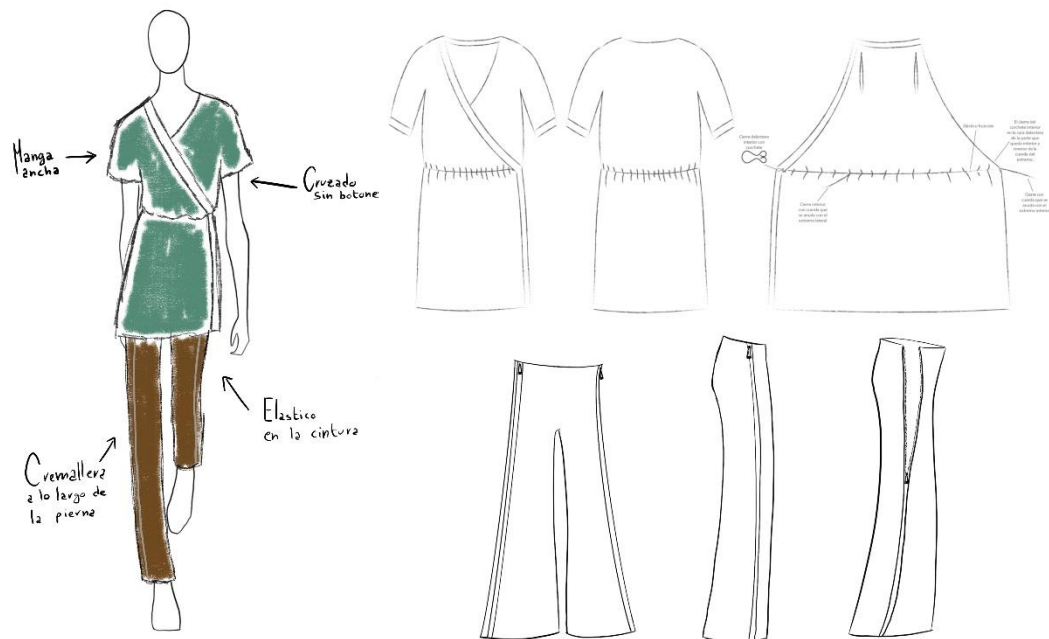
Fig. 3. «SaviS» proposal (fashion illustration and patterns), 2020.

On the other hand, recycled materials were used to promote sustainability and responsible consumption. The three R's of sustainability inspired the «SaviS» outfit. Students used recycled fabrics to promote sustainability and responsible consumption.

- Reduce fabric waste by using patternmaking.
- Recycle a second-hand cotton sheet.
- Reuse elastics, Velcro and zips.

Fig. 4. Collecting materials at the Fundación Deixalles and pattern-making, 2020.

The clothing was made with the lightweight cotton fabric from a second-hand cotton sheet and a cotton blouse, provided by Fundación Deixalles, and only items that could not be recycled or reused were purchased.

The starting point for fashion patterns was a reinterpretation of the traditional Mallorcan female dressing at home, taken to the urban terrain, by using sustainable fabrics provided by Fundación Deixalles. Inclusive and functional solutions provided by the fashion pattern were the most important strength in this proposal, especially for mobility and vision impaired.

These solutions were presented as decorative elements on the «SaviS» outfit (flat seams, fabric textures, and colour combinations), the short jacket (wide neck, wide armhole, loose waist, Velcro closing system) and the pair of trousers (high waist, hidden elastics, long zip from waist to ankle). They go unnoticed by the non-expert eye.

Fig. 5. «SaviS» outfit, 2020.

The final result was a mixed Japanese-inspired and Ibiza-style unisex fashion outfit. It was a comfortable, adaptable, unisex inclusive jacket and a pair of trousers. The clothes promoted self-esteem, personal autonomy and independence of users when dressing, tested during the COVID-19 pandemic confinement in Spain.

Conclusions

«SaviS» was a positive experience for participants. BA in Fashion Design students participated in a practical inclusive fashion co-design applied project, developed in an academic research context. They reported team working as the best from experience and COVID-19 pandemic working environment as the worst.

When designing, students took into account aspects that went beyond aesthetic and decorative purpose in people's clothing. They tried to avoid the pre-established occidental unique cannon of beauty in Fashion Design and put human diversity first. They focused on the functional, social and subjective dimensions of the «SaviS» outfit.

Co-designing always implies the final users and in this case, the users (80 years and older) have needs that go beyond the purely aesthetic. The «SaviS» experience allowed students to analyse the characteristics of this target, their needs, their abilities, their difficulties when dressing, what they liked and disliked in fashion. With all this information, students were required to think

about how to develop the garments, so that they specifically meet specific functional characteristics.

On the other hand, sustainability was another key point of this practical inclusive fashion co-design applied project. With the advice of Fundación Deixalles, students tried to reduce, as far as possible, the environmental impact of the fashion sector. It is about conceiving an inclusive and sustainable fashion outfit from the design problem approach to results, even during realization.

Finally, «SaviS» was one of the nineteen projects selected and shown during the 7ª Bienal Iberoamericana de Diseño (23-27 November 2020) at *«The 2020 Challenge»* online gallery.

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4 | Aging with dignity – the importance of the arts

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Abstract

This work intends to make a brief approach on the challenges that are posed to the human being before the inevitability of aging, in an asymmetric society, which integrates the elderly in a level of exclusivity resulting from a notion of uselessness caused by a utilitarian vision, it imprints on the individual a conception of man machine, devoid of individuality and identity, at the service of the savage interests of profit. Facing an almost tragic scenario, for the majority of the elderly, or adults in the aging process, to whom they are coerced, often impeded the paths of creativity, active participation in family and social life and the transmission of knowledge, culture, traditions and experience that their long lives have accumulated, reflecting on the importance of Arts in transforming the role of the elderly in society and in the family, in a perspective of aging with dignity, seems to us more and more important.

Keywords: aging, arts, dignity, exclusion, reintegration.

Introduction

What is it to be old?

> (…) IT's to have a life experience. It's to have gone through everything. It's knowing how to love. It's the respect acquired. It's the special condition. it's the old song. (…) It's white hair. It's the sweet company. (…). It's to be a friend. (…). It's life. (Santos, 2016).

Originated from the Greek word "geron", whose the meaning is linked to the notion of "old man", Gerontology, is related to the scientific study of human aging. The term Gerontology was introduced, by Élie Metchnikoff, a biologist, of dual nationality (Russian and French), in the area of microbiology and also a specialist in anatomy, in 1903.

In the words of Nara Rodrigues and Newton Terra, "Gerontology, for many, is not a science per se, but a set of scientific disciplines that intervene in the same field - the field of old age." (Rodrigues, 2006, p.23)

Still in the thinking of Rodrigues and Terra, Gerontology integrates three major areas of intervention: Biomedical Gerontology, Geriatrics and Social Gerontology.

In the words of Rodrigues and Terra, according to some authors, Social Gerontology,

studies the changes that accompany the aging process from a psychological, sociological and psychobehavioral point of view, the nature and modalities of adaptation of the individual in his transformations and (…) the evolution of personality and mental health in a concrete social context.

It also studies the role of the environment, culture and social changes in the aging process, in the same way as the attitudes, behavior and living conditions of the elderly." (Rodrigues, 2006, p. 26)

Among possible approaches, "Social Gerontology comprises the anthropological, psychological, legal, social, environmental, economic, ethical, spiritual and political aspects of the human aging process." (Rodrigues, 2006, p.26/27)

Following this line of thought, it is important to mention the Activity Theory, which emerged in the United States in 1988, while "development of leisure and non-formal education to promote the well-being of the elderly." (Rodrigues, 2006, p.28).

This theory addresses issues arising, for example, from retirement and loss of spouse. Women and men in a situation of retirement or widowhood are no longer occupied, their professional or family functions cease or diminish. For the woman it seems easier since she takes care of her grandchildren more often, in voluntary work in religious, community, philanthropic associations, in activities promoted by universities called senior citizens universities or senior universities.

However, men seem to be increasingly interested in similar occupations, which can establish greater gender-related relationships, as well as generational relationships, personal relationships and social reintegration.

The aforementioned theory, also according to Rodrigues, "further establishes that, in order to maintain a positive self-concept, the elderly should replace the lost social roles with new ones, looking for occupations with which they will be able to establish secondary bonds, but as satisfactory as the previous ones." (Rodrigues, 2006, p.29).

Thus, these 'secondary' links that these activities promote may constitute paths leading to emotion and affections shared in continuity, as well as factors of unipersonal and social enrichment and favor the (re) awakening to creativity, so often nullified by impositions of the daily life of the so-called active life, which destroyed their individual identities and everything that integrates them, namely their true one-person characteristics.

In this context, the practice of the Arts can play an important role in the aging process, particularly after the period of active professional, social and family life, especially with regard to the rapprochement to the true Self, in a more free and fulfilled way. Interdisciplinary studies on aging emphasize that, "the relationship between human beings and art is the possibility of

getting closer to their essence because the aesthetic experience is rich and fertile with infinite possibilities." (S.A., 2006, p.106)

Consequently, the Arts can perform various and fruitful functions, namely in a cathartic dimension, considering that the aesthetic experience in which the arts are impregnated, constitutes an integral part of the condition of man. In this way, the Arts contribute to a purification, in the sense of the return of the elderly to their essence, to rediscover themselves without the pressures arising from professional and family responsibilities of active life, being able, through artistic expression, to rediscover their identity, through creative imagination that the Arts provide.

Likewise, corroborating the words of Paulo Homem, "the artistic expression serves to provoke aesthetic emotions." (Homem, 2017, p.78). In these manifestations, "the unconscious springs up as something extraordinary that reason cannot decipher. It is the creative imagination "(Homem, 2017, p.78) that unleashes the emotions and feelings that, in the case of the elderly, was often coerced by the overlapping of extreme duties, responsible for hiding its essence, its identity.

Through the Arts, the "geron", the old man, the retired man, the widower has the opportunity to 'be reborn' for life, or at least to grow active and creative, letting you hear his powerful and true YAWP, as John Keating said to his students to do, in the film entitled *Dead Poets Society,* (1989), or "The Song of Myself" as Walt Whitmam 'sang', in *Leaves of Grass* (1855), considering that it is always time for human beings to free and to reinvent themselves.

Development

1 – Aging with Rights

The World Health Organization, in the World Report on Aging and Health, 2015, refers that there is no longer a typification of the elderly, considering that an advanced age is not synonymous with dependency.

However, it appears that there is discrimination in relation to the elderly, whose word is usually associated with disability or burden, to be dependent on the care of others.

Indeed, there is a devaluation of the enormous contributions provided by the elderly, highlighting the knowledge acquired by life experience, the economic, relational and cultural

gains, the preservation of traditions, the legacy that they leave in philosophies, thoughts, behaviours and attitudes, which mark their time, their socio-cultural and historical legacy.

From this heritage, which is up to the new generations to preserve and place at the service of development and change, emotions, feelings and affections also stand out, but, above all, it becomes urgent that their rich and irreplaceable heritage can be once again valued by new generations, families and society in general. What is wasted weakens the sustainability of society and culture, impoverishing the collective entity in which everyone, without exception, should have their dignified place.

Throughout history, the role of the elderly has undergone mutations. They were respected and venerated, a reference figure, but also abandoned and forgotten, which is, increasingly, a reality in today's society.

The transformation of the family nucleus into new family models such as traditional nuclear, single-parent, plural families, among others, has brought new difficulties to the elderly, taking away the prominent place that was reserved for them in previous times, voting the elderly to exclusion, sometimes camouflaged, and even abandonment.

A behavioural diversity with regard to the inclusion of the elderly in the heart of active community life, in diverse social groups, different regions and times, in Portugal, leaves us a legacy to reflect on. There has been a greater inclusion of the elderly in rural areas, more averse to dehumanized urban life. However, as a result of migratory needs, the elderly end up having loneliness and abandonment as their social and family universe. In urban environments, with stressful daily lives, in which the promotion of individualism is a constant and the human being is increasingly devoid of its essence modelled on affections, and 'modified' in machine man or looked at as a number, only of utilitarian value the elderly person becomes a burden.

For the reasons stated, among others, the majority of the elderly population suffers, in Portugal, the consequences of globalization and neoliberalism that does not sympathize with aging, considering it a stage for uselessness, a hindrance to society and the means of production, a family and social financial burden.

> Societies are becoming more and more selfish. One of the great scourges of the portuguese society, as in others, is the abandonment of its elderly people.
> There are more and more needy elderly people, suffocated in the indifference of a society that used them, while they had strength and produced, contributed. (Casa, 2016, p.691)
> (…)
> It is not just the pains that frighten them. Loneliness is a torment for these elderly people, who feel abandoned, after they have made their contribution to society. They suffer resigned in the dead of night, without someone to tuck their blanket in, to share their life with them. The joys

are lost against the sadness of loneliness, with the memory and the longing of the companions who left, when their health is more weak, often making them fall on the bed, discouraged, weighed down by the weights of illness. (Casa, 2016, p.695)

Recalling the title of a film by Ethan and Joel Coen, from the year 2007, *No Country for Old Men*, which raises the issue of abandonment of the adult at an advanced age, the right to aging with dignity, in a country (Portugal), whose pandemic Covid 19 uncovered degrading situations in some nursing homes, mere deposits of human beings who often wait, in silence, for the end of their lives, away from family, social group and the world that looks like a chimera, when conscious. These degrading conditions install nostalgia, anguish and melancholy in the elderly, which worsen their physical and mental degradation. The senior population that experiences these conditions of daily life, feels excluded and forgotten, which puts us before the fidelity of this hard-hitting title.

A change of times, which turns everything into usefulness/profit, deprives the individual of his identity nature and takes away the sharing in social life when he fails to reach the defined production values, leading to the disposal of the 'useless', or less productive, ignoring the importance of life experience and acquired knowledge.

Most of them deprive users of privacy, take away their intimacy and dignity. The day-to-day is nothing more than a lackluster routine or affection, sitting demented elderly people with a healthy mind, with or without motility, waiting for the rituals modelled in meals and hygiene and the formality of the evening. Sometimes, a cultural animator who, rarely has regular practices of experimentation and creativity, of reading, or of creative writing, seeks to minimize alienation and disenchantment.

The 'rituals' are daily repeated, with days or hours for visits, with a doctor and a nurse or without them, with degrading images of an aging that hurries unconsciously, with involuntary practices, to an announced death. Homes, deposits, death chambers. Although they are the target of sporadic affections of family members, the elderly never feel compensated for the loss of their autonomy and places of reference, such as their own homes. This is the moving image of a 'terror' film, without awareness of existing physical or mental torture. Many perish in a short time, due to inadequacy.

Aging cannot be an announced stage of decadence, which every human being fears and seeks to distance and ignore until the moment when he is placed before the vision of a reality that shows him that the feeling of belonging, which he always thought to integrate, throws him to any home that fulfils the mission of feeding and sanitizing him, placing him, many times, before

a routine without goals and without soul. Away from regular contact with his family and social group, he has an endless wait of years, months, days and hours, unselected, in which he will stop breathing.

Children assume nursing homes as the right place for parents, in a hypocrisy of words that include 'all conditions' and 'high price', justifying the expression of lack of family conditions to receive and take care for them.

Many elderly people who are still conscious and active in their own homes, convey a feeling of fear, when the nursing home is suggested as a new permanent home.

Despite the limits that this stage of life imposes, it is up to all of us, individually and collectively, to recognize in the elderly an equal, an added value, the right to happiness.

For all the reasons stated and for the condition of the human being with rights, promoting and providing practices conducive to active and participative aging, becomes a necessity and an urgency. Contrary to a sick reality, which votes the elderly to a condition of inferiority in relation to other members of society, Sandro Borges, in *A Dignidade da Pessoa Humana e a Aposentadoria por Idade* (The Dignity of the Human Person and Retirement by Age), makes reference to a concept of active aging outlined by the World Health Organization WHO (200), in which the elderly are placed:

> as a group still in potential for development, as occurs with other age groups, all based on the perspective of autonomy and full participation of elderly people in carrying out socioeconomic activities, allowing (…) the configuration of a positive image of the elderly, in contrast with a fundamental view that naturalizes the relationship between aging and apathy, decay, isolation or dementia (Borges, 2020, p.26).

which contradicts a reality exposed by the pandemic Covid 19.

2 – The Arts: A Stimulus for Aging with Dignity

Often, "with aging comes drama, sometimes tragic, becoming baroque and sometimes confused, although it is beautiful in its content" (Corona, 1977, p.131), sometimes judged and vilified, which does not favour the inner liberation of the elderly person and can hamper and harm him. On the contrary, the elderly should be encouraged to continue, even needing greater attention, and understanding.

Although knowing how to grow old is considered by many to be an art, it does not mean that society and institutions leave the elderly that responsibility, because wanting it is not often to

be able to do it. Therefore, it is up to the collective of which the elderly is a part, to provide them with the means to achieve aging with dignity and the Arts include those means.

Although death is an inevitability, the journey of life does not have to be guided by a last stage of inaction, apathy, exclusion and suffering, but, on the contrary, it must be an active journey of pleasure and happiness that the Arts can conform.

The film entitled *Cocoon*, by Ron Howard, from 1985, expresses a clear vision of the American nursing home, whose daily life, with some quality of life, unfolds in a perspective of end of life obsolete and without use, charm and adventure.

The extraterrestrial Cocoons, a kind of giant eggs containing hibernating extraterrastrial beings, hidden in the water in the pool where the elderly bathe, provide them with an unusual energy, which makes them feel renewed and enabled to life experiences that they thought impossible to be reborn. In this specific case, from the Cocoons, an energy emanated that rejuvenated them and this energy was the stimulus for new learning and life experiences.

Starting from this fiction, we are led to recognize that the absence of stimuli, promotes decay, physical and mental exhaustion and accelerates aging. On the contrary, the incentive arouses the will to act. So, the practice of Arts can be an important impetus for reintegration into social life, because it promotes creativity and can be a vehicle for interpersonal and social relationships.

Because the Arts provide stimuli to our imagination, they offer a world of creativity that extrapolates / surpasses the time and restricted space of our daily lives, leading to aesthetic emotion and critical spirit. They hold an appealing and active participatory potential of enormous importance, in any aging process, insofar as they delay physical and mental inaction and contribute to maintaining an active and participative existence and the feeling of belonging and integration of the elderly in the family and in society. Investing in a relationship between the elderly and the Arts, in a practice that appeals to creativity and in a personal, social and intergenerational interrelationship can integrate a path leading to the dignification of an aging process, often stigmatizing and of social exclusion.

Impregnated with experimentation and learning, the Arts lead to the reunion with the Self, to introspection, to the search for identity and individuality, that the stressful day-to-day life, many times nullifies, making the elderly suffer the consequences of mechanization of the human being in which we live.

It is becoming more and more important that there is a time to age with pleasure and nothing better than the Arts to provide it, because "Art provides the enjoyment of pleasure." (Homem. 2017, p.126), insofar as, through Art, in the creative process "worldliness is perception in the world lived as the totality of man, based on a permanent flow of life, living, living himself". (Homem, 2017, p.127).

At the same time, "the creative process, which the Arts stimulate, can be based on the dynamics of interiority and exteriority that is enhanced by imagination." (Homem, 2017, p.127).

3 - The Intervention of Local Power and Sociocultural Institutions

Although the portuguese reality is not guided by an energetic attitude leading to a paradigm change, in the sense of giving the elderly the place they are entitled to in society and in the family, interventions in the artistic and socio-cultural spheres are welcome, because they are gradually making a difference, operating at the level of the Arts and the relational and intergenerational approach and interaction.

The creation of projects and the innovation embodied in the intervention of Senior Universities promoted by local entities, aimed at an intervention within the scope of the senior population, focused on the practice of differentiated Arts and the promotion of better interpersonal and intergenerational relationships, have favoured the approximation of generations, as well as the elderly's creativity and reunion with themselves and with those around them, improving the level of satisfaction of the local senior community. Enjoying small pleasures such as participating in a theatre play, in a choir group or in a collective painting exhibition, the aging processes become less painful, this stage of human existence is more naturally faced. "The contact with art, in addition to being knowledge, is also a source of inspiration for man's expression." (Lima, 2019, p.26)

Lima faces "aging in the human body as a progressive loss of physiological adaptability to the external environment. In many cases, there is a loss of values, low self-esteem, depression, difficulties in expression." (Lima, 2019, p.43)

Therefore

> governments and international organizations are urged to stimulate and support programs aimed at achieving greater and easier physical access to cultural institutions such as museums, theatres, opera houses, concert halls, cinemas, etc. On the other hand, cultural centres should be asked to organize practical courses in the field of crafts, fine arts, music, for older people, and in cooperation with them in which the elderly can perform active functions as both beneficiaries and collaborators of these programs. (Morelli, 2009, p.146)

Agreeing with the words of Alberto Morelli some testimonies that, fortunately, contradict the tendency of abandonment, the easiest way of excuse that is the nursing home, are going to be mentioned below in this work, and we refer some examples of attitude and practices that try to give the elderly their dignity back, an active life of learning and interpersonal and social relationship, to which every human being is entitled.

Thus, we found that, in Moita do Ribatejo County, concerns about the elderly are a reality and, therefore, the Senior University of Moita started its activity in 2010, intervening in the following areas: Portuguese Literature, English, Computer Science, Decorative Arts, Music, Dance and Theater. Citing the statements of the Moita County, Department of Social Affairs and Culture / Division of Social Affairs, on the website Universidade Sénior da Moita, we present the respective words which are as follows:

> Over the past few years, the Moita City Council has been developing the Experiences Program. Aimed at the senior population of the County, this intervention program has as its central objective the promotion of the social well-being of seniors in the County of Moita, through, above all, the promotion of socio-cultural activities aimed at this population and the strengthening of their capacity to community intervention. It is in this context that the creation of the UniSeM (Senior University of Moita) project arises, which aims to develop a set of activities to enhance the exchange of knowledge through teaching, training, social and personal development, social solidarity, socializing and leisure, providing the senior population of the county with a more active life. (…)
>
> It is a very dynamic project, always in constant adaptation, as the main objective is to respond to students' expectations. For its operation it counts on the indispensable collaboration of teachers / trainers on a voluntary basis, who are the main pillar of the project, and also with the active participation of a set of partners, Institutions, Schools, Local County Institutions and Local Entertainment Collectivities, where classes taught are locally distributed. By giving up their facilities for conducting classes, these partners enable students to take advantage of free classes, close to their area of residence. Classes are also held in various libraries, Sports Pavilion and in the Social Affairs Division.[1]

An extensive register clarifies the work that has been developed for the benefit of the elderly, as well as adding to the development that can be seen in the many areas of intervention that we point out: Portuguese Language and Literature, English, Spanish, Latin, Philosophy, Computer Science, Current Affairs, Spoken Words, History of Religions, Health, Music, Tuna, Traditional Portuguese Dances and Singing, Theatre, Body Expression, Painting, Tiles, Photography, Decorative Arts, Applied Arts, Metals Arts, Creative Recycling, Fabric Painting, Patchwork Art, Arraiolos, Open Sheaths, Cavaquinho, Chi Kung.

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[1] Moita, C.M. Universidade Sénior da Moita. Câmara Municipal da Moita -Departamento de Assuntos Sociais e Cultura/Divisão de Assuntos Sociais. https://www.cm-moita.pt/viver/acao-social/universidade-senior-da-moita. Accessed on 13 March 2021.

Not only city councils, but also private, non-profit institutions, have been concerned with the issue of the population aging in the county, as well as the increasing relational distance that occurs among the various components of an aging society, and have acted for a long time, in order to minimize this generational gap, which is widening, in the county and in portuguese society.

CACAV - Alhos Vedros Cultural Animation Circle, inserted in the Moita County, which has a different form of intervention, is concerned with technology, culture and arts, but, above all, with the creation of conditions for an inter-generational relationship, fostering the interpersonal relationship between different generations and not only intervening in the creation of learning spaces for the elderly. At CACAV everyone fits and is welcomed, they are all part of the same intervention project at the socio-cultural and learning level, in the county and outside of it. It started its activity in 1986 and, since then, it has promoted a wide range of approaches. Anual activities, such as painting, a reader community, computing and photography. A biannual painting contest of small format also takes place. This event already has ten editions, and therefore the painting contest has twenty years. Speeches and conferences on diverse subjects, study cycles on the Augustinian philosophy, and for that reason CACAV is similarly called the Open School Agostinho da Silva, reflections on American History, Culture, Philosophy and Arts, going on, they reveal the concerns of the circle members about the global world in which we live, demonstrating that 'our' world is increasingly complex and requires that everyone, young people, adults and the elderly seek to understand it.

Still in the continuity of the institution's purposes it has been developing activities that reveal its concern with the preservation of the environment. Ecos da Terra (Echoes of the Earth) group, is an example, however it succumbed to the limitations that the circle faced in order to give it continuity, but the concern with the environment is very present and activities for the celebration of spring continue to have the initiative of this institution.

A protocol with the Berardo Collection Museum / Educational Service and CACAV which started about six years ago for learning and practical experiences on Modern and Contemporary Art, aimed at adults of all ages, which is guided by a dynamic that integrates a concern of inter-generational relationship, through the Ágora project, invests in the area of artistic education, with activities that integrate senior elements as well as adults and teenagers.

In fact, this museum is not limited to guarding, exhibiting, and conserving its vast collection. The Berardo Collection Museum contradicts the common census and plays an important role in a communicative dimension that integrates arts, people and generations.

As Ivo Dickmann states, "There is no museum without its educational and communicative dimensions" (Dickmann, 2018, p.18)

Despite the scarce information that the confinement restricted even more, not allowing direct contact with Casa do Artista (Artist's House), we wanted to highlight its role in the context of this theme. Its project entitled "Here it is not allowed to grow old", which has been working since the birth of this house, in 1986, is the proof of a concern with the dignity of the elderly. From the Armando Cortez theater, through the Raul Solnado Gallery and ending at the Training Center, we are convinced that this particular institution of social solidarity, with the purpose of providing services to elderly artists in the areas of the performing arts, television, cinema and radio, ensures its users an aging with dignity, which is based on affections.[2]

Conclusion

In the upside-down world in which we live, it is not enough to identify the incentives and reintegration practices of the elderly. Senior universities, museums, sociocultural institutions, contribute to improving the situation of the elderly in a society that has no place for them, but it is not enough. Indeed, the stimulus magnifies the soul, emotions and feelings and it is indispensable for the old, the 'geron', the elderly so that they never feel excluded.

Municipal projects, promoted by City Councils, of a fundamentally cultural and learning nature, such as senior universities, created and operated at the service of the elderly, constitute an important contribution to the purpose of promoting aging with dignity. Non-governmental institutions, such as some socio-cultural associations, namely CACAV, the Berardo Collection Museum / Educational Service, Casa do Artista, seek to give the elderly opportunities for learning, active participation and the promotion of interpersonal and generational relationships, expressing the recognition of the added value of the elderly and the right to dignity in their process of 'running' towards the end of the goal.

The Arts can play, in a similar way, an important role in the creation of links and inter-relational sharing, which make possible to recreate a new conception of the 'utility' of the elderly in society and in its sustained development. Therefore, betting on the study and practice of the Arts in which different generations intervene seems urgent and to consider. The Arts provide the

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[2] (The words are mine, but the information was taken from the website Bem-vindo à Casa do artista. Casa do Artista. APOIARTE). https://www.casadoartista.net/. Accessed on 17th March 2021.

transmission of knowledge of experience, culture, traditions that identify a family, a community, people.

Through the Arts, the elderly are released and freed and in their artistic creation they place a whole life experience that leads to change. Through Arts, the elderly can return to participation in the community, through experimentation and sharing. The elderly have the right to freely participate in the cultural life of the community, to enjoy the arts, to participate in the scientific process, in its benefits. In the same way, they have the right to be protected, respected and cherished. They have the right to a dignified place in society. Not only while it is useful, but always, until nature decides death, which inevitably is the end of every human being, because living with dignity has no age, death does.

Because aging is inevitable, death is inescapable and life is ephemeral, we must live it with dignity until the end.

Despite many and commendable efforts to counteract mainstream thinking and action, which relegates the elderly to oblivion and leaves them in a loneliness waiting for the end of life, without honour and without merit, everything needs a change of mentality. A new attitude and a new way of thinking is necessary and urgent, so that change takes place and aging with dignity can be an integral part of the law, practice and philosophy of life for communities and families and the responsibility for the elderly freely assumed by younger citizens, so that the concept of machine man today can be transformed, and the human being can return to the humanized being, the essence of humanity.

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Appendix 1

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5 | Manipuri dance aesthetics, teaching skills and life practices of artiste darshana jhaveri: a personal reflection

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Abstract

This is a reflective communication that focuses on dance aesthetics, teaching skills and life practices of my teacher, Darshana Jhaveri, one of the leading practitioners of Manipuri dance. Along with their teacher Bipin Singh, Darshana Jhaveri and her three sisters have made ceaseless efforts to preserve, promote and propagate the art of Manipuri dancing in its traditional form in India. Despite numerous press coverages being published on Darshana Jhaveri's performances, personal reflections on her teaching philosophies and life practices are scarce. Thus, here, I aim to touch upon the broad techniques and aesthetics of Manipuri dance with a specific focus on her style which I have imbibed over the years through guru-shishya (teacher-pupil) method and then go on to depict some real-life stories which have inspired me. Drawing on personal experiences, conversations, classroom observations, workshop participation, memories and photographic illustrations, I articulate not only her performance aesthetics but also the way she fosters various instructional skills including positive attitude towards students, patient hearing, personal care and dismantling power hierarchy in learning space. Using an informal mode, this essay is likely to apprise the readers about Jhaveri's technical expertise in addition to her life practices.

Keywords: Manipuri dance; Indian Classical dance; aesthetics; dance techniques; reflections, life skills, dance training, *guru-shishya* method

Introduction

Manipuri is a form of Indian Classical dance form which hails from the state of Manipur located in the North-Eastern part of India. It pivots on two broad techniques – *tandava*, a dance comprising virile movements and *lasya*, a dance full of feminine graces and consisting of soft flowing moves.[3] As a devotional dance,[4] it was used to be performed traditionally in the temple courtyard invoking Lord Krishna and Radha. It is believed that all other Indian classical dance

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[3] For a detailed information, see *The classical traditions of Odissi and Manipuri* by Uttara Asha Coorlawala, (1993); *Propagation of Manipuri dance to the world* by Yaikhom. Hemantakumar & Laishram Hemantakumari Devi (2021).

[4] For examination of Manipuri being a devotional dance form, see *Dances of Manipur: Vaishnava and Pre-Vaishnava Periods* by Y. H Kumar; *Manipuri Dance: A Lyrical Manifestation of Devotion* by Pallabi Chakravorty and Nilanjana Gupta.

styles have evolved from the ancient compendium on theatrical arts *Natyashastra*, although each style has its rich repertoire, performance aesthetics and costume[5].

Interestingly, Manipuri dance reflects many dimensions of an amalgamation of varied cultures, since effect of the changes that took place in the politics, religion and social life of Manipur, brought about changes in its dance forms. *Lai Haraoba,* literally means 'merry making of the Gods', is one of the main festivals still performed in Manipur which has its roots in the *pre-Vaishnavite[6]* period. The principle performers are the *Maibis* (pristesses) who show the primitive concept of cosmology through different hand gestures and the *Maibas* (priests), who conduct the rituals. With the advent of Vaishnavism advocated by Shri Chaitanya Mahaprabhu, almost 300 years back, Gaudiya Vaishnavism was adopted as the state religion by Maharaja (King) Bhagyachandra, who encouraged the traditional teachers (commonly known as *gurus*) and scholars to create *ras leela[7]* and *sankirtan[8]*, taking inspiration from Indian ancient texts (e.g. Puranas) and Vaishnavite music literature.

Many Manipuri *gurus* have devoted their lives in pursuit of their arts and with their innate artistic sensibilities and creative abilities have arrived at perfection of pure and interpretative, beautiful body movements and intricate rhythm patterns. Since 1954, how guru Bipin Singh along with his disciple Darshana Jhaveri and her sisters – Nayana, Ranjana and Suverna, have made ceaseless efforts to preserve, perpetuate, promote and propagate the art of Manipuri dancing in its traditional form which deserves to be considered as a creative contribution to the cultural renaissance of India (Fig 1). They have made it popular to the people outside of Manipur and brought it out from the temple courtyard to the proscenium stage.[9] Darshana Didi (now onwards Didi[10]), a classical Manipuri dancer, research scholar[11] and teacher, is the youngest of

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[5] Manipuri dance costumes are unique, unlike costumes of any other dance forms in India. It consists of *kumin*, a barrel shaped long skirt stiffened at the bottom and is decorated with gold and silver sequence. *Phanek*, a two meter striped thick cloth is worn like sarong from the waist during dance festivals. In *ras leela*, the dancer enacting the role of Krishna wears a gorgeous costume comprising an elaborate head gear with peacock feathers and a yellow dhoti along with decorative front and side belts. Krishna, Radha and cowherd maids also wear bead ornaments on hands and feet. The costume of Radha and cowherd maidens (*gopi*) in ras leela is referred to as Poloi.

[6] Gaudiya vaishavism advocated by an Indian ascetic Chaitanya Mahaprabhu of eastern part of India is a sect of Hinduism who believe in the religion of loving god Krishna. For details, see *Unforgetting Chaitanya: Vaishnavism and cultures of devotion in colonial Bengal* (2018) by Aniket De.

[7] There are seven *rasas* composed in Manipur – five ras leelas based on the divine love stories of Krishna, Radha and cowherd maidens (Fig 4) and two Rasas based on the childhood pranks and valiant deeds of young Krishna and cowherd boys. The different kinds of ras leelas of *lasya* style are maharas, kunjaras, vasantras, nityaras and divaras, whereas gopras and udukhalras are included in *tandava* style.

[8] *Sankirtan* is an item which comprises *Pung Cholom*, presented with Manipuri drum and *Kartal Cholo* danced with big cymbals invoking Lord Krishna, Radha and Shri Chaitanya Mahaprabhu. This is danced by male dancers dressed in a white dhoti and turban.

[9] See *In praise of Guru Bipin Singh* (2017) by Sunil Kothari. Available at https://narthaki.com/info/gtsk/gtsk152.html

[10] Didi is a term of endearment for a 'teacher' or an 'elder sister' in Bengali and also in other cultures.

[11] See *Dance Dramas in Manipuri Style* by Darshana Jhaveri (1973)

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the four internationally renowned Jhaveri sisters (Fig. 2), whose name has become synonymous with Manipuri dance.

My association with Didi dates back to 2013 when I joined her classes in Mumbai and since then she has taught me that dance awakens new perceptions in the students which help them to learn and think in new ways. She has been engaged in the propagation of the classicism of Manipuri dance.[12] Her creative contribution has been significant in bringing the classism in Manipuri dance from the temples to classrooms without changing its original form and spirit. The devotional fervor experienced by her has fully reflected in her dance and choreographies, which she then bequeathed to me as her student through the *guru- shishya*[13] tradition. Broadly, her aesthetics pivots on delicate mimetic, poise, calmness, hand gesture delineation, completion of movements with patience and rhymical exuberance, which I describe in details later. The most important thing is that over the years I have got attracted to her constructive teaching style. For group productions, she would always insist on 'team mindset'. For a group performance, her motto is: 'Nobody looks good unless everybody looks good!' Dance is a 'spiritual meditation´ which demands years of 'hard work', 'consistent practice', 'dedication' and 'single-minded devotion'. I subsequently unfold them.

Figure 1a. Guru Bipin Singh (sitting) with the Jhaveri sisters. Courtesy: Darshana Jhaveri

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[12] See http://darshanajhaveri.com

[13] It is the old-aged teacher-pupil method of learning -teaching in India. To know more on this, see, for example, *Training in Indian classical dance: A case study* (1996) by Ananya Chatterjea; *Guru–Shishya Parampara: The Master–Disciple Tradition in Indian Classical Dance and Music* (1982) by Kapila Vatsyayan, Narayana Menon & Akhilesh Mithal.

Figure 1b. Jhaveri sisters (L-R:) Nayana, Ranjana, Darshana and Suverna. Courtesy: Darshana Jhaveri

Until now, the contributions of Manipuri dance gurus have been published by their disciples or ardent followers.[14] Despite my teacher's dance works being receiving rave reviews in media, her human qualities and soft skills have not been discussed yet in any scholarly work. This inspires me to reflect on Didi's journey of developing aesthetics of Manipuri dance to the world, thus touching the lives of hundreds of students, including me. This reflective communication focuses on the techniques and life practices of Didi, along with her human qualities.

In the rest of the paper, I focus on the broad aesthetics of Didi and then go on to elaborate how her teachings have enriched my life skills. Drawing on personal experiences, conversations, classroom observations, participations in my teacher's workshops, memories and photographic illustrations, I aim to demonstrate how her dance practice and teaching style have awakened new perceptions in me and helped me think in new ways. These will lead to the understanding the art of practice and dedication of a dance artist as well as her life philosophies, in particular.

Appreciating Didi's dance aesthetics

Although Didi knows almost 500 pieces composed by Guru Bipin Singh, many of which were choreographed for her to perform on stage, her usual repertoire contains Mangalacharan (invocation to God), a *nritta* (pure dance) item, an abhinaya (mimetic) piece and one festival dance. She has composed music and dance of Shiva *stuti* (literally means 'invocation to Lord Shiva'), a dance on Devi Bhuveneshwari (another name for the Divine Mother), Radha Stuti (an

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[14] For example, see *Guru Amubi Singh: the last titan* by Suryamukhi Devi (1983) and *Guru Amubi's vision of Manipuri dance* by E. Nilakanta Singh (1983).

appraisal of Radha) and separate dances on Tagore's songs and dance dramas.[15] Since I started learning under her and subsequently performing with her, I have seen her mostly performing Mangalacharan in the *lasya* style. Her poise and restrain in executing such a slow piece shows her control over each movement, making the dance look like poetry in motion. I feel that she truly creates an ambience of calm serenity and devotion amongst her audience. When she performs the pure dance item Telena, there is such clarity in performing each step, her whole body moves together as one- head, eyes, torso, feet, which brings out her distinguished style.

Didi's lasya dance is known for its lyrical quality (Fig 2). In keeping with the subtleness of the style, Didi's facial expressions are natural and profound (Fig 3 a & 3 b). And the use of her whole body to convey a certain emotion is its forte. And, what fascinates me most is her *abhinaya* of *khandita nayika* (in *ras leela*), the heroine who questions her lover for his promiscuity (Fig 5). When she articulates with gesticulations and facial moves how Radha feels pain and anger when ignored by Krishna (Fig 6), her whole persona seems to change. Her expressions are subtle and subdued, reflecting the angst of Radha but at the same time there is no pronounced jealousy, and this is the most difficult part to do so (Fig 7). I have learned from Didi that *abhinaya* pieces[16] should be subdued and subtle (Fig 8). One should not need to overdo it onstage as each dance form has its own specialities and in our Manipuri genre one needs to be very vigilant as we are dancing not only for Gods, but portraying the role of these celestial deities. This particular piece impressed me so much that I try to imitate her acting while practising, seeing her video. But masterpieces cannot be copied as she is a class apart.

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[15] Dance videos of Darshana Jhaveri may be viewed at:

https://www.youtube.com/watch?v=JJ5q6KEEXy4; https://www.youtube.com/watch?v=BauafXhn3DI; https://www.youtube.com/watch?v=p9bw72i2RkY

[16] In the art of *abhinaya* in Manipuri dance, there are two divisions of *sringara rasa* (sentiment of love), namely Radha in separation and Radha in union; here, more emphasis is given to Radha's emotional state when separated from her lover Lord Krishna. Based on the female character's (*nayika*) emotional state, they are classified which is expressed through facial expressions, body movements and hand gestures. For instance, the *basaka* nayika is happy, *vipralabdha* nayika feels distressed and shows no signs of hope and *khandita* heroine feels extremely angry for being cheated, although there is an underlying pathos in her.

Figure 2. Darshana Jhaveri performing abhinaya in lasya style. Photo courtesy: Darshana Jhaveri

Figures 3a & 3b. Performing Radha as a khandita nayika

Figure 4. Dancers performing Ras Leela

Figure 5. Man bhanjan (appease an offended woman) by Darshana Jhaveri and her student Latasana Devi. Photo courtesy: Darshana Jhaveri

Figure 6. Subdued art of mime. Photo courtesy: Darshana Jhaveri
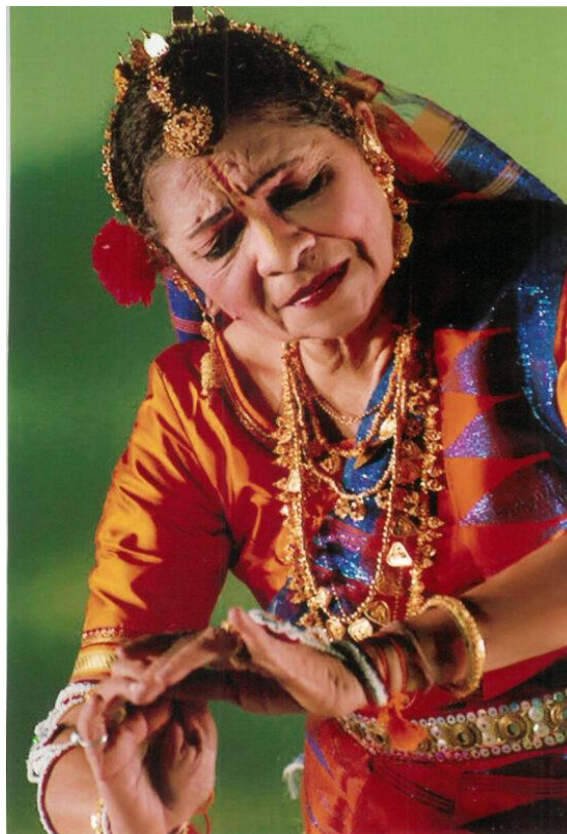
Figure 7. Jhaveri performing Radha's agony. Photo courtesy: Darshana Jhaveri

As a teacher, Didi is very alert and meticulous. For instance, I have noted that she often instructed me to perform the *epom* (literally means 'waves') movements on toes to bring more control and poise to my dance. She would insist that my knees are kept close with the feet touching and the vertical bending of the knees and thighs giving an illusion of waves. She always maintains that slower the dance, the more restraint will be achieved and this offers the dance a feeling of completion in the process impressing the audience. Her specialty is that she gives more importance to reciting the *bol* (metical rhythm patterns) which suits the songs and then compose dance on it. She often reminds us not to deflect our hips at any angles as it is against the devotional feeling etched in it. I have noted that the more I bent my neck towards my shoulders, the more graceful and delicate it looks. Didi takes the practice in every class until I can feel it emerge from my naval area which is known as the Manipur *chakra*[17] in yoga. She clearly tells us not to shift from one movement to another, hurriedly as it might make our moves incomplete. On the contrary, she always believes in completion of movements. According to her, this can only be achieved through restraint and control over the movements so that each movement merges into another, giving the whole item a complete feel. These minute instructions have made me realise how important it is to execute each movement properly to make any dance into a better performance and how we can elevate not only ourselves but the audience members into a higher level.

Didi always maintain that having control over dance movements is very important, be it lasya or *tandava*. While doing tandava, one should have control over jumps and sitting movements. Loosing balance for any reason is not an acceptable excuse. Any jerk can make it look clumsy. To avert these, she has taught me to make the dance look more vigorous and at the same time more beautiful is to bend before each jumps, so that the movement looks like a wave and gives the illusion of height.

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[17] Manipur *chakra* is the most important amongst the seven chakras situated in the centre of our body. It is held very important in Manipuri dance as it emanates energy during the torso movements.

Figure 7. Bending down in epom style while enacting a sequence from Nani churi (stealing butter). Performer and photo courtesy: Anusua Roy

Classes with Didi are always more interesting as she tells me the stories behind her learning each item and the many years of experience associated with them. As she was the youngest and the tallest amongst the four Jhaveri sisters, she was always given the role of Krishna in *tandava* items. It always fascinates me to hear from her how she had learned all the acrobatic movements of Krishna and enjoy performing them with vigorous force and stamina for 40 years of her career. As she reached her maturity, she started performing more of *lasya* items and has

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been doing so since the last 30 years. Every time I have had the opportunity to perform with her on stage, I marvelled at her stamina, poise and grace. The way she points her finger at Krishna (me playing the role) and tells him not to entice Radha with his sweet lies, still gives me goosebumps. That body posture, tilt of the head, movement of the eye, angle of the arm, all these can only be achieved through years and years of conscious and dedicated practice along with the deepest love for dance.

Figure 8. Didi and I at Monte Music Festival before the show. Photo courtesy: Anusua Roy

Though Didi is not a trained Manipuri singer,[18] she has a natural understanding of the tune and rhythm pattern and she sings herself during our practice sessions or teaching me any item. She always makes me write down the lyrics of the songs on which I am learning the dance and teaches me to sing it in a natural setting. She places much importance on the pronunciation of each word whether it is in Metei (a language of Manipur) or Sanskrit and these sessions have helped me tremendously during my own classes with my students and during my solo rehearsals.

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[18] The Manipuri classical style of singing is called *Nat* - very different from both North and South Indian music styles. In fact, this style is immediately recognisable with its high pitched open throated rendering with particular type of trills and modulations. The main musical instrument played with music is the *pung*, although many other kinds of drum instruments are used. The pena is a stringed instrument that is used in *Lai haraoba* and *pena* singing. The flute is also used to accompany vocal singing. Various kinds of cymbals are used in *sankirtan* and *ras* performances.

Although Manipuri dance and music has highly intricate rhythmic patterns, dancers avoid wearing ankle belts to stamp out the rhythms in a theatrical display as this interferes with the delicate body movements. Dance movements are usually set according to the way rhythmic syllables of the drums are heard. Hence, it is important to bring out this stress of the underlying rhythm while dancing. She makes sure that her students learn by heart the compositions of the syllables before learning any dance. In the late 1980s, my previous teacher (Gauri Dutta from Kolkata) taught me how to play the pung. After coming in contact with Didi in Mumbai, I was exposed to some other useful techniques of *pung vadan* (the act of playing the drum). In such teaching sessions, she would advise me: "Keep the thumb loose and closer to your palm. Otherwise, it might slow you down while playing different rhythm patterns or keeping your wrists loose leads to better sound and faster playing" (Fig 9a & 9b). After every drum class she will instruct me to soak my hands in warm water with salt to reduce the swelling and redness. Also, she showed me how to do the dance with the cymbals according to the rhythm of the song and rhythm pattern. Usually, the right cymbal is hit on the left one to make a sound. At times, the tussles are flung in the air according to the stress of the syllable, making it visually appealing (Fig 10). Neck and eyes follow the movements of the tussles. Such balance of movements of both major and minor limbs are taught with much expertise. These technical cues and caring tips have helped me a lot in doing whatever little I could achieve today professionally.

Figure 9a & 9b. Didi (right) playing Manipuri drum with her student Latasana Devi

Figure 10. Dance with cymbals. Performer and photo courtesy: Anusua Roy

Didi's group teaching statement is all-inclusive, which touches me a lot. She pays equal amount of time in teaching each type of character in a dance-drama. Whenever I am dancing in a group production, Didi keeps on reminding me that, I should always try to give my best, irrespective of the character I am performing. In her own words: 'Never think any character is less important. Even though you do not get the role of your choice, give always your best. The programme can please the audience only when each of you would perform well in a group'. She always reminds me that dance as an art form requires several years of practice, devotion and hard work. She strongly believes that each student should consciously practice so that moves become better with time. That is why she makes me practice a single dance over and over again almost for two hours until and unless she is satisfied with the outcome.

An important characteristic of Didi's teaching style is that she is always appropriately critical, and this truly motivates me. Say, whenever I am not paying attention or making many mistakes in her class, she would never get angry; rather, she feels extremely sad. It is very important for a student to understand what their teacher expect from them and I feel my daily life with Didi have made me realise that my only way to her heart as dance student and a good human being is through constant and conscious practice of dance steps and their higher values, both in my classes and my daily life. So her teaching techniques are somehow interlinked with her life philosophies as a human being.

Reflections on her human qualities

Since 2013, I have not only been learning under her, but I have been a regular member of her repertoire, performing onstage with her all over India in some of the major music and dance festivals. This first-hand experience of being with her 24/7 made me realise the tremendous hard work she puts behind each and every performance. She never ceases to offer us the opportunity to perform at such prestigious music and dance festivals, but goes over and above her duties as a teacher to extend her helping hand in making our performance as comfortable as possible. Taking care of each and every aspect of our trip, be it the train reservations or the hotel where we were staying, vegetarian food for me to the sea food fare for the other participant dancer, her care and concern was present everywhere in every step. During Monte Music Festival (2015) in Goa (western part of India), for example, I remember when we were getting ready in the cool confines of our dressing room, while Didi went out in the scorching sun checking the stage and marking our positions. It was an eye opener for me as I learned that all should perform well to make the programme a success. Seeing this side of her, I imbibe the true meaning of leadership qualities. Somewhere it left a deep impact on my young mind at that point that this is how a teacher should be and I should aspire to do the same with my students. Today when I hear my young ones saying that I am an encouraging and a composed dance teacher, I feel that I owe this tranquil mind from my mentor.

Another incident was during the Nishagandi Festival (2016) in Trivandrum, located in Southern part. During our rehearsals I noted that despite her advanced age, she was with us the whole time we were practising late at night and was the first one to get up next morning and get ready for technical rehearsals. Didi accompanied me for my first major solo performance at Girnar Festival (2015) in situated in the state of Gujarat, where I discover her other side of the humaneness. She effortlessly and naturally mingles with everyone and make them feel comfortable with her caring nature. During my trip, she never made me feel that I am a beginner, travelling with the doyen of Manipuri dance who holds one of the topmost civilian awards in India. I remember that it was such a fun filled trip, full of learning new *talas* (rhythmic structure) and practising my repertoire. However, she pays attention to everyone's needs and priorities. One thing I have tried imbibing from Didi is that although she is a tough task master, she always recognises and respects the needs everyone for having social time. After the programme, we behaved like regular tourists visiting the beach and temples of Junagadh (located in the western part of India). A whole afternoon was well spent in the local market, shopping for traditional embroidered dresses and local handicrafts. From the strict teacher who makes me practice 6-8 hours per day before a performance, she transformed into a loving mother figure, who

encouraged me to try on new dresses in a variety of local patterns and designs. It was indeed a pleasant experience for me.

Figure 11. Didi and I after a quick round of shopping of Maharashtrian silks and handloom bed spreads in Sholapur. Photo courtesy: Anusua Roy

Another incident which has etched an everlasting impression on my mind was during the Nishagandi festival in Trivandrum (located in South of India). Just 20 minutes before our going onstage, it started raining. Everyone, including the organisers were worried about how to go forward with the performances. Many junior artistes refused to go onstage as it was wet and slippery. But our Didi asked the backstage staffs to wipe the stage 2-3 times and insisted on performing as she did not want the audience to wait for long. That day she taught me the true meaning of professionalism and the way she values others' time.

There is so much to learn from Didi, not just dance; in fact, her leadership qualities, caring nature and humility amaze me. Didi always monitors us during the practice sessions and gives her advice on even very small things, which improves the quality of performance. Her choreographic skills are outstanding, and I feel that she always makes sure that each dancer gets her fair share of visibility on stage. This clearly reflects her leadership skills along with her nurturing nature for her troupe members which makes me think that sometimes she is like our mother who

maintains our group harmony. But most important of all is that she has taught me how to be happy and positive in every situation.

Dance is not only her passion and profession but she has told me many times that it is her lifeline to staying healthy, physically and mentally. During this ongoing pandemic situation, I have personally seen her helping so many less fortunate dancers and others with donation. Despite being the pioneer in her dance genre, she does not have any false sense of entitlement and treats everyone as equal. For so many times I have watched her encouraging upcoming artistes by attending their first stage performance, creating a lifelong bond of love and respect with them. Such is her level of dedication towards her art form and the people love and admire her for this special ability.

I remember that even after a full day of rehearsals when she was getting ready to go out for a programme, I asked her why she was taking so much trouble to attend it. Instead, I suggested her to just soak her feet in warm water and take some much needed rest. To my utter surprise, she told me that she has committed to go there and cannot think of not attending it. She also told me that such involvement actually helps her refreshing her mind. She said: 'The day I stop dancing, I might fall sick'. So, dance is just not an activity, it has become an inseparable part of her life.

To conclude, I can say, Didi is not only creative but creates a mirthful learning-teaching environment. Over the years, she not only has demonstrated a well-developed body of dance knowledge but fostered a broad way of instructional skills which include positive attitude towards students, patient hearing, acting on her own without ordering her students to do and treats everyone with equal importance. I always feel that sometimes she and dance has become one, there is 'No Didi without Manipuri dance and vice versa'! It is like meditation which leads to all round development of body, mind and soul. To her, through dance we can achieve harmony, peace, happiness and higher joy and only when we feel that within ourselves, then only we can express it to the audience. I am very fortunate to have this epic artiste as my guru who made us familiar with this dance form with her endurance, talent and dedication.

Acknowledgements

6 Indian dance practices in 2020 pandemic: through the lens of dancers

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Abstract

In March 2020, the entire world was hit by the Covid-19 pandemic, resulting in a drastic change in our lifestyle. In this short communication, we examine the impact of this pandemic on the present dance scene with a focus on the traditional Indian dance teaching-learning method. Drawing on personal interviews with dance teachers, we reflect on various changes that happened due to this unprecedented shift from the stage to the digital platform. We also discuss how the lives of dance teachers have been miserably affected by this menacing virus while drawing on media (print and electronics). Besides, we personally conversed with our dance colleagues to present some more problems. From the viewpoint of the teachers, the major problems are economic bereavement, lack of resources and the absence of touch. Effective online pedagogy and digital innovation are the potential future for dance education.

Keywords: guru-shishya method; pedagogic shifts, Indian dance in pandemic 2020

1. Setting the scene

A teacher is explaining hand gestures to a student aged six, who is trying hard to absorb all the instructions coming from the screen of her newly purchased smart phone. Before this virus came in, before each class, she used to touch their teachers' feet as a ritual. How should she touch her teacher's feet now? (Field observation)

I think human touch heals people, and I find it extremely difficult to teach virtually codified hand gestures to my students. (Dancer-choreographer, Kolkata)

Many parents lost their jobs during the lockdown; many could not afford to buy a smart phone, so their kids had to stop their dance classes. (Dance teacher, Kolkata)

In March 2020, Covid-19 hit not only India but the whole world, resulting in drastic transformations in our lifestyle. The situation ushered in huge disruptions to family life including

social distancing mandates across the world. The social distancing measures demanded new online pedagogical models for all tiers of academic settings. Similarly, the entire Indian dance community (performers, teachers, choreographers and musicians) has engaged and connected themselves through the digital frame. Classes, performances, workshops, discussions, interactions, release of promotional videos and release of films – everything has gone online. The traditional face-to-face teaching of the age-old tradition of *guru- shisya parampara* (teacher-pupil tradition) has transitioned to online learning. This emerging situation warrants timely investigation.

The onslaught of the coronavirus and the subsequent lockdown in India have been largely disruptive in terms of human lives and economic activity. Almost all the sectors except essential services including hospitals, pharmacies and food supplies have been adversely affected. According to a report, 122 million Indians lost their jobs in April, 2020 and the unemployment rate rose to 26.2% in the third week of April. The news of migrant workers, fleeing to their own villages on foot, filled television screens and newspaper pages for most of the month. Due to lockdown, art and artists immediately fell into the 'non-essential category' as usual, and many artists/teachers saw their livelihood wiped out within a few hours.

According to UNESCO, 186 countries have implemented nationwide closures by the end of April 2020, which affected about 73.8% of the total enrolled student population (UNESCO, 2020). This resulted in millions of students being abruptly disconnected from in-person education, creating several educational challenges. Similar to others, Indian students have also taken shelter to digital sources for resuming education caused by the breakout of the pandemic. Google Classroom is the most widely used digital platform here to provide e-learning facilities in virtual classes. Nevertheless, students from lower socio-economic classes who struggle to afford broadband connections are most vulnerable. It becomes obvious that students with no internet access cannot continue education. However, the questions about the preparedness, designing and effectiveness of e-learning are still not clearly understood, particularly for a developing country like India, where the availability of technical devices along with good internet services poses a serious challenge.

The closure of performance halls and private tuition classes has not only collapsed the creative world but also brutally affected the livelihoods of numerous dancers. Several media coverages have recorded the challenges experienced by artists/dancers in the domain of Indian dance. Many dancers/teachers who did not have smart phones and internet connections, were

left behind, while others with technological gadgets carried on their daily lives without much toil. Many got the opportunity to showcase their creativity through social media platforms.

The number of studies investigating the shifts in the education system has been escalating over the past one year (for example, Daniel, 2020; García-Peñalvo, Corell, Rivero-Ortega, Rodríguez-Conde, & Rodríguez-García, 2021; Liguori, & Winkler, 2020, among many others). Researchers have reflected on students' perspectives on online learning (Adnan, & Anwar, 2020; Chakraborty, Mittal, Gupta, Yadav, & Arora, 2021). Like other subjects, dance teachers and students had to cope with this sudden and drastic change in the pandemic. In a study conducted on dance education, Li (2021) shared timely lessons and insights on tools, pedagogies, and strategies for online teaching and learning and further discussed how far practice-based subjects like dance can be creatively promoted using digital technology. In another study, Li, Li & Han (2021) described the new approach of blending flipped classroom and outcome-based education as 'hybrid learning' in the domain of performing arts education. However, studies centring on pandemic challenges related to Indian dance education are scarce.

In this short essay, we thus aimed to examine the impact of this pandemic on dance teaching-learning methods. How are the lives of dancers, particularly those who run their living on in-person teaching, affected? We draw on personal interviews of two dancers (originally from Kolkata, a metropolitan city located in the eastern part of the country) and some informal conversations. Besides, we also draw on electronic media sources to support our findings. This essay briefly reflects on how the dance scene has been changing with this unprecedented shift from the stage to the digital platform.

2. Methodology

For the purpose of this essay, we draw on a public interview live streamed on Facebook by Alokananda Roy (female, renowned Kolkata-based choreographer and dancer) as well as personal interviews with Uttiyo Barua (male, a performer and teacher who, after completing his post-graduation in dance from Rabindra Bharati University, Kolkata, moved to Chennai) and Ananya Ghosh (female, Kolkata-based secondary school teacher and dance tutor of a self-run school). Both of them are our friends and were easily accessible for questions. Both identified themselves as Hindus and Bengalis (whose mother tongue is Bangla). Telephonic conversations and web-based audio calls (for example, WhatsApp) were made to conduct interviews. We used an audio recorder programme to record the interviews. Conversations with dance artists lasted between 30 minutes and an hour, during which we discussed questions from a questionnaire

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(see Appendix I). In each of the interviews, the dancers began with pre-pandemic dance training and then discussed issues related to the emergence of digital dance practices. We also introduced some further questions in order to facilitate the flow of their stories. Interviews were recorded in both Bengali and English. As their mother language slipped in during our conversations, we translated these sentences into English while keeping their meanings same. Other English sentences were transcripted and edited for a better flow. As we interviewed only two, we present some dancers' voices from informal conversations that we had with our peers.

Ethical considerations were given due consideration. Our initial step was to outline the main purpose of the study to the participants, making sure that they fully understood their involvement. They were also informed that they could voluntarily choose to withdraw their names at any point of time. All the narratives are produced with the prior permission of the dancer teachers in real names. Anonymity of research participants was maintained when requested.

3. Analysis and discussion

In India, a guru usually nurtures and teaches *mudra* (hand gestures), body alignment and dance steps by physical touch, and students heavily depend on observations—their eyes fixed on their teachers' movements as they try to imitate it. But this has however become a far-fetched method in our present situation. Teachers are confronted with challenges pertaining to touching the body to correct students' posture. With no physical instruction, even students struggle to understand the dance movements while looking at a smaller image that appear (of their teacher) onscreen. Renowned choreographer/dancer Alokananda Roy believes in the element of touch in dance teaching-learning. Her organisation *Touch World* believes that it is the human touch that can heal people, so this element of touch is indispensable to her. As it is next to impossible to hold physical classes now, she finds it extremely difficult to teach the codified dance gestures to her students. Conducting online classes is a time-consuming task that necessitates extra focus on her students' movements. Clearly, remote learning is not a perfect substitute for a traditional method for delivering high-quality instruction. Whereas, according to Pandit (maestro) Birju Maharaj, a famous choreographer/practitioner/teacher of Kathak dance, who has been teaching dance online even before the pandemic: "I am fascinated by technology. I also teach online, but the energy that sparks creativity is challenging to cultivate". On the other hand, an Australia-based Mohiniattam dance artist Bindu Rajendren said: "Dancers are generally not technological

experts and are still at a point of coming to terms with this new way of being in dance". So going online is not a perfect solution, but there is no other option that they can look for.

In a personal interview, Uttiyo Barua, a practitioner/community dance teacher/full-time school teacher of Bharatanatyam, told us: "From April to June 2020, all our national and international shows have been cancelled, and all classes have gone online since then". But, he did not face any difficulty shifting his classes online: "As I used to take online classes even before the pandemic, I was accustomed to this practice. So, I faced no issues at all". It is evident that he is talking from the viewpoint of a privileged dancer.

Ananya Ghosh, another community dance teacher/full-time secondary school teacher of mainstream subjects, informed us how she has been managing classes during several phases of lockdowns in her town: "For the first few months, we had no classes at all. But finally, when our government decided to start online classes for secondary schools, I also thought about teaching dance to my private students". When asked whether all her students joined online classes, she replied: "All my school students joined as it was mandatory for them to do so or else they would miss an academic year. But, this scene is different in the case of my private class. Only a few had rejoined". When asked about the reason for it, she mentioned that it was predominantly for economic reasons. Many of her students' parents lost their jobs, forcing them to stop their extracurricular activities like dance. Like Barua, Ghosh did not face any problems with regard to online teaching, although her students had many issues including coping with virtual classes. At the same time, she also pointed out some disadvantages of virtual teaching over in-person classes: "I noticed that my students are becoming addicted to new smart phones. For some, even eyesight problems have ensued". To her, network issues equally create impediments. Many dancers cannot afford high-bandwidth internet connectivity (4G) because it costs more money.

We noted that both the interviewees spoke about the challenges they faced in this pandemic, but each of them reflected on its brighter sides too. For instance, Roy also spoke about the positive aspects of digitisation:

> When one is faced with challenges, several other creative doorways open up. Today's tech savvy generation is contributing phenomenally to the world of online dancing. They are finding new ways of merging dance and technology to make it more appealing to the eyes.

Roy looks forward to the future where "offline" dancing and technology will be interlinked to produce some of the best dance performances of all time. Similarly, Barua cited some silver linings in this grave situation:

> Every morning I practise yoga as I get ample free time for myself. I have increased the number of online classes. Even housewives, who could not go out for attending classes, can learn dance online. I could participate in many more virtual workshops and performances than before.

Barua sounded optimistic about the future of this technological intrusion: "The pandemic has shown us that we cannot stop. A new virtual platform has been introduced which will be carried on in the future too". Likewise, Ghosh talked about some advantages of online classes: "Now I have students from the different parts of India as well as abroad. Many people who could not manage to go out can learn dance now". Also, she accepted that they are becoming tech-savvy and smart with these virtual classes.

In India, economic inequality has largely been responsible for causing hindrances to dance education. From various telephonic and personal conversations, we noted that the availability of the equipment has been a big challenge for teachers and learners. We also learned that many artists who cannot afford a fast internet connection are adversely impacted in this way. As a consequence, they are facing a shortage of food, leading them towards depression. Some even tried to commit suicide. A frustrated dancer told us in an informal conversation: "No shows, no performances, no revenue options and not enough patronage from our society. Unfortunately, dance is not a regular subject in our education system". Another informed in a sad tone: "A lot of dance teachers were sacked as it is still considered as an extra-curricular subject in government aided schools, while subject teachers were continued in the payroll, even though they were not teaching any classes". Many families did not have multiple phones, so they had to buy new mobile phones for their children.

A similar kind of situation exists in the case of private classes as well. Some of the city based famous artists and practitioners somehow survived by conducting online classes, while most of the other community dance schools shut down, whether they were located in big cities or small towns. During this time of crisis, no grants were available from central government ministries for such struggling artists. They even closed regular eco-cultural projects and grants. The state governmental agencies also followed in the same footsteps and remained neutral to the appeals of many non-governmental bodies to financially support these challenged artists, as told by many. So, they work in grocery stores. Even upcoming artists cook in roadside hotels for their survival. As these are considered very low-profile jobs in India, they suffer from low self-esteem and depression.

As the COVID-19 pandemic has been raging across India and the world, thousands of artists across art forms have been left bereft, out of work, out of homes. Most of these artists' careers have come to a brutal end. To enforce social distancing, all dance schools have gone online in

India, like in other nations. School teachers are presented with surmounting challenges in deliverance and assessment. The study reveals that dance teaching-learning is affected by economic and resource differences. From the interview narratives, it is evident that the major problems from the viewpoint of teachers are economic bereavement, lack of resources and the absence of touch. There is also a grave concern in the minds of many dance teachers and parents whether online education can deliver the promise of a quality education and how effectively they can embrace it. On a lighter note, the global pandemic has opened up opportunities for many dancers to perform in online shows and earn something. Effective online pedagogy and digital innovation are the potential future for dance education.

Today, when Indian schools and colleges are reopening after vaccination, a ray of hope is visible, but it might take years, especially for struggling dancers, to get back to their previous comfort zone. As this essay has interviewed only a limited number of participants, more studies on a larger population need to be conducted to strengthen its evidence-based practices to make dance learning-teaching/curriculum responsive to the demands of the changing times.

Appendix 1
Questionnaire:
Introduce yourself and tell us about your dance training.
What was the pre-covid scene?
How did you manage to carry on with your dance classes during the lockdown? Did all the students manage to join your class?
What changes have you noticed in your own dance teaching method after the lockdown?
What is the impact of the online system on the students, according to you?
What are the advantages of online classes?
What changes are going to take place in the dance world in the post-pandemic period?

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7 Learning technology: making screendances during the pandemic lockdown

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Abstract

Making dance works with digital technologies during the pandemic provided a deeply immersive and expansive experience. Learning the new technologies while simultaneously making the dance and then writing a Practice as Research Reflections paper, facilitated an assimilation and archiving of the process for future reference. Journaling throughout the work during all stages via photos, videos and writing, has proved an effective approach for remembering the details in real time, without losing the kinetic essence of the process/product developmental advancement. I summarize here three projects made during the Advanced Dance and Technology course at the University of Hawai'i during the COVID19 pandemic lockdown. These were created at home, in concert with nature in Kailua, HI, and included: Project 1: Live Streaming performance on OBS/Twitch incorporating a pre-recorded green screen dance video; Project 2: Choreography with "Isadora" digital interactive projection; Project 3: Site-particular video projection with live dance performance. Summarized here are a variety of different philosophical perspectives that were encountered, in hindsight via the process of writing this Practice as Research Reflection Paper including the analysis of the 'digital dance double' as well as 'screendance as self-portrait.' Learning these new modes of dancemaking/presenting during the lockdown was a cathartic experience for me.

Keywords: dance; screendance; virtual performance; movement media art; interactive projection; coronavirus pandemic

Introduction

A pandemic situated dance practice that utilized my own solo moving body in tandem with the environment and a recording device, and then transmitted in some way over the internet, is the focus of this Practice as Research Reflection Paper. It was written over a three-month course of study in "Advanced Technology for Dance" taught by Dr. Kara Jhalak Miller at the University of Hawai'i at Mãnoa (UHM), during the Covid19 pandemic lockdown. An introductory moment of reflection about my many years of filming my solo dancing body in New York City dance studios, sets the context for three projects that utilized a variety of new technologies to enhance these ongoing short dance studies. This course of study was fueled by the intention to learn technologies to enhance my solo form on camera to produce short self-portrait screendance videos to be shared. These screendances are posted on You Tube, with links in the bibliography.

Preface: Lockdown Ramblings

I have dozens of short improvisation videos, 3 minutes and under, stored on my Iphone video library, of dance practices from 2013 – 2019 recorded in New York City and at UHM dance studios. Re-watching some of these, I remember back at how harshly I judged them (myself) at the time I recorded them/me. I thought they were wandering, constricted, and not good enough. This is reminiscent of most everyone who looks at old photos of themselves and remembers how unfairly they judged the attractiveness of their younger self. But in looking back, it's obvious to see the beauty that was once embodied. Youth (even one year ago) is beautiful simply because those days are forever gone. The negative emotions at the time of the dance video's filming are now forgotten. We can rewrite the stories of our past, somatically, and it is with compassion that I see her now.

Today I see these improv videos in a different lens. I now see interesting ideas flowing, as I long for those sacred rehearsal times in an empty dance studio, my temple. I see the freedom to dance in the ease of a large empty space with a smooth sprung floor. What a luxury! I have always been fully appreciative and respectful of my privilege in every moment of exploration time spent in the studio, and now even more so. For over a year I have been dancing on bumpy slate stone tiles on my lanai. I have a small marley mat over it, and it is a joy to be in nature, but still, my legs are tired. I can't turn on the bumps, can't fold into the floor, can't glide, slide, or hop around. I keep stubbing my toes. But I remind myself that in dance, there are always infinitely more things one can do than one can't do (and vice versa). Express with what you have.

I fantasize learning every one of those 3-minute dance videos and string them together for a 40-minute solo. What stops me? No time? No studio space? I would need a director. I don't have an audience where I now live in Hawai'i, and thus far, and my lifestyle has not been conducive to making a concert here. I have been doing too much traveling, taking care of parents in New York. The last concert I presented was in May 2016 at Dixon Place in New York City. By December of that year I was falling in love with my now husband, and beginning my New York - Hawai'i back and forth. Then came the lockdown, and we all had to stay in place. This set the context for the body of work I will be reflecting on.

I am an anomaly at my current dance location at UHM, a graduate student in the Third Age at an institution for teaching the young adult next generation of dance professionals. The age and generational gap between me and my fellow students is vast. I have appreciated working alone.

Learning new technologies has been ongoing in the many decades of my dancing life, where I have been a do-it-yourself producer. Making costumes, assembling music, writing promotional materials, and creating archival materials, has required consistent technological learning. Keeping up with the internet and social media provides new avenues for dance expressions, requiring ongoing technological learning.

What has been most satisfying in making screendance studies, shorts, and self-portraits? I relate to this quote from Instagram's famouspinkraincoat on her amazing eclectic wardrobe of funky fashion portraits:

> Responding to challenges/heartaches/general life bullshit with fashion and self- portraits, it is not narcissism, but a coping mechanism. It's helpful, hopeful…a way of seeing oneself from different angles, untangling big sticky thought-messes, infusing beauty. Sometimes it's for remembering what is worthy & good, and sometimes it's for making memories of the hurt. Sometimes it just feels good to put on a cute outfit and I don't go anywhere so the photo feels like an event. Try it. Lemme know how it goes. (Kamm, 2020)

Best practices/ Worst practices

The camera is meant to be capturing my dance practice, but I am not dancing for the camera. I am attempting to use the 50+ years of hard-won dance knowledge housed in my well-practiced body to act gently within a scenic environment in order to share an experience. How to best define this form? To me, it is the equivalent of a short story, a self-portrait, a moving picture poem. I feel that I am using my dancing as an invitation into a video landscape in which the dancer creates the world and then dances in that world. I speak to people with movement. An intention is for viewers to enter a sensory sensation that perhaps connects to spirit, to emotion, to memory, to longing. I aim for transcendence of place. I wish to show the palimpsest of the aging dancer, the interior layers of a life upon life upon like ancient cave walls, where grace streams through. Like the water's path through the winding bed of the secluded cave stream, deep grooves are carved out by the water's flow lined with everchanging configurations of weeds, branches, mud, smooth rocks and craggy ones; the fresh water's current refreshes with a cool clarity, divine melody and teeming with life.

Not being a primarily visually oriented person, my camera work is basic because in filming myself dancing, I am not behind the camera to have a visual/kinetic experience. The camera gets set up on a tripod, and I dance in front of it, hoping for the best. I've never had an aptitude for lighting. I can shoot a lot of footage yielding a small percentage of usable sections. I have been told to shoot 10 x as much footage as you think you need. It feels like cheating to shoot that much and then snip off the best 10 seconds. This is blasphemy for a performing artist where mistakes are opportunities, and every moment counts!

As a dancer and choreographer, I have relied on my kinesthetic senses over visual designing. I don't see with my eyes when I perform. I don't hear the music with my ears, rather it is a felt experience. It is one reason I have always danced in my own work. Also, I agree with Louise LeCavalier when she says she dances in her own work because, "being a dancer is more fun that being a choreographer." (St.Jean, 2017)

For me, camera filming's over reliance on the sense of sight is distancing, but the kinetic intimacy comes with the editing process of choreographing with the video clips. I am more interested in having the experience of capturing the experience and express something about that. I am no longer interested in making statements, rather I respond to our desire to connect, share, be seen and heard. I like the physicality and rhythm of editing on Adobe Premiere Pro to tell a story.

Highlights over past four months of the Covid19 world including my own family's crisis upon crisis, was the enrichment in learning dance performance related technologies. What a dream it would have been to have learned these tools at the start of a dancing career! I am envious of my young classmates in this regard.

Method

Project 1: My Lanai Productions: "Tarp and Oranges" - Live Streaming performance on OBS/Twitch incorporating a pre-recorded green screen dance video

This project, like so many we have done in 673 Advanced Dance and Technology class, practices a methodology of the simultaneous learning and doing. We learned the technological tools

during the process of making dance with those tools. These were useful examples of the Russian developmental philosopher Lev Vygotsky's idea of the simultaneous "tool and result" methodology as being a developmental paradigm. We jumped in and learned it as we made it. The frustration and delight of using new vehicles of expression during the process of making a screendance has yielded surprisingly varied creations from each in the class.

In the past I had been resistant to technological applications to my solo performing dance body. For so long I have immersed myself, bare-feet first into an empty, often dilapidated, dance studio. I like to keep going, building on whatever happens. With the introduction of technology, the mistakes are abundant and very time consuming during the learning curve. And because recorded work becomes an archive, I am more inclined to make sure the dance on video is at the very least, presentable.

With each new technological application, not only are we radically broadening our possibilities, but we are piling on more and more aspects to take care of. It becomes a one-man-band, juggling many spinning plates. Gone are the days when there is a team. It is quite a challenge to be solo facing the many the technical realms of location scouting, camerawork, setting, costumes, lighting, viewing, uploading, editing, etc. Not to mention the dancing part. Many decisions need to be made alone and the infinite possibilities are bounded by technical challenges.

Streamlabs OBS is less complicated than Premiere Pro, but still tricky. I managed to make something happen, but am not clear how I did it, making it hard to tweak or change scenarios. I found myself leaving it 'as is', for fear of not being able to repeat the process. For example, the 'transitions menu stack.' I got it to work, but when I changed one transition, other transitions also changed. Finding how to stack the menu is still a mystery to me but I managed to fulfill the assigned task.

My favorite part of this was making the recorded video portion. It was my first experiment with dancing in front of a green screen. I used a plastic camping tarp found in the garage as a green screen. I hung it up on my lanai where I have been working all pandemic long. It was crinkled but that added a texture I liked.

Dr. Miller's movement prompts were helpful in making parameters. I used the followings: A Clasp / Twisting to and fro / Pick up / A moment of flying/suspension off the floor / To Stop / Flick / Hand gesture / Breath / Wave slowly / Pierce / A Spin / Thrust and Pull / Risky moments (either physical or emotional) / Cleanse. I started at the top of this list and worked my way down. I filmed a couple of takes, and realized my 'costume' was not working, so I changed that a couple of times. (Those darn clothing tags always find a way to steal the show!) I repeated this process of recording my dancing and then watching many times. This repetition yielded a movement phrase that was repeatable. The final two takes were useable.

I imported the two takes onto the Premiere Pro and 'Ultra Keyed' out the green tarp to create the layered effect. Then I uploaded additional videos and photos of nature that I recorded over the past couple of weeks. Using a video camera, I zoomed in on a Japanese white-eye bird in a yellow flowered Be Still tree. I also filmed the shore during a Ka'ena Point Trail hike with my iPhone, the ocean smashing against the black lava rocks. And then I uploaded a few still photos of hibiscus and a star shaped succulent flower at Ka'ena Point. I made an editing line with these background images. On top of that I stacked the two dance videos, which worked really well in counterpoint, not planned and no fussing around needed. The tarp was keyed out so that the movement of nature came through as if I was dancing in front of that landscape. For music, I originally used a Trevor Hall song with the lyric "The water is where I see my reflection, my love

is just a reminder, find your center… " just when the ocean shot began. But don't have copyright permission to use that song, so I changed the music to a royalty free song for You Tube posting.

Next part was to add the titles and transitions. That was fairly straightforward using Adobe Premiere Pro and grabbing a still picture from the video overlayed with Legacy titles. I named my production entity "My Lanai Productions" and chose the green screen shade of green for the font.

The live portion was the most challenging. I had been playing with the reflection in my sliding glass door to compliment the green screen effect. During class showing, it was evening, so the reflection totally changed. I quickly rearranged the "set objects" to the inside-room side of the glass. Outside the window, I placed additional objects and had one lamp in a tight contained area bounded by a computer on a yoga block, which I marked with tape so I could go back to that spot. The feedback from the showing reinforced that the use of reflections was continuous with the layering of the recorded green screen dance.

Figure 1: Pivar, still from the video "Tarp Green Screen"

Second Version: Our next phase of this assignment was to do a second version adding transitions and titles in the Streamlab OBS stack. We were to record it and upload it to the class shared platform. I set the scene for my live stream for the recording. I decided to use oranges and roses to respond to the discussion during class about my frustration about sensory limitation over Zoom. Eyes and ears only, no touch, smell or taste in digital communication.

I wanted to synch my Streamlabs to the iPhone app to control the transitions remotely, as I had done in Monday's class live showing, but this time the devices would not recognize each other. I spent a good two hours doing all I could to make it work. My frustration grew and grew so by that time I proceeded to make the recording (of the prerecorded video and the 'live' stream.) I was frazzled and agitated. I chose the movement prompt 'extreme emotion' from Dr. Miller's list, (although looking back, that was not on the prompt list.) I used the extreme frustration of technological failure and 'made lemonade out of lemons.' In this case, orangeade and had to repeat the shot so many times, that I used them all up without being happy with the day's outcome. So the next day I got more oranges, set up the shot, and was able to achieve an acceptable version on the first take. I'd done so many takes the day prior that it was well rehearsed. Lesson learned: do an adequate rehearsal session and then give things time to settle.

During the 'live' portion, I included the "Practice of Research" book as a prop to reference to my practice. For this I gathered sense memory from handling the real objects so that when they were removed in the subsequent gestural dance movement, I was able to have the smell, taste and touch memory to refer back to. I realize that this connection was probably not perceived by

any of my classmates, if any opted to watch. Generally speaking, I wish we had more time for discussion after each person showed work.

The pile of smashed oranges showed the numerous 'mis-takes.' The flask jar with blue water was a nod to my previous screendance, "Bottled Up" (Pivar 2020) – depicting (to myself) that I am still here, dancing in the pandemic on my Lanai. But months have passed and now it is Valentine's Day, as was symbolized by the red rose.

Project 2: "Father's Face" – choreography with Isadora software digital interactive projection

For "Father's Face", my choice for a post-performance reading research was *"I and digi-I: reading the 'digital double' in the contemporary Bharatanatyam choreographies"* (2013) by Suparna Banerjee. She states that the "triumph of the digital double lies in the ability of the choreographer to dissolve the line between the organic and the digital; each choreographer creates an overpowering identity of 'digi-I' on stage in order to extend the dancer's imagined self beyond physical existence."
The focus on the unconscious and psychological realms was apt for this exploration using Isadora live effects. I want to learn more about Banerjee references the work of Antonin Artaud's idea of digital double, Roland Barthes ideas of splitting and doubling, Sigmund Freud's exploration of the self and Jaques Lacan's fragmented body.
Isadora software live projection effects bring forth the ghosts in the room which I helped me to process the circumstances of my own father's old age and how that has impacted our relationship and me. I chose a haiku by Mirakama Kijo for inspiration: *"First autumn morning: / The mirror I stare into / Shows my father's face."* As a soundtrack to the dance, I used a haiku 5-7-5 door knocking pattern.

I had attended Banerjee's lecture at UHM in Spring 2017. Looking back on my notes from that, and re-reading sections of her paper, I connect to her questions about how do you feel standing in front of the mirror? The haiku I chose suggests those moments when you see your parents in your own reflection and I happen to look just like my father. She asks, what do the doubles represent? And why do we project them? Ironically, out of the three projects, I did not use video projection of my "body double" in this project as I did in the other two projects. However, the Isadora projection effects felt as if I did as they impacted my movement in the room, thereby bringing in other energies. I used the 'reflector actor' doubling effect in the upper third of the screen so when I looked up it was as if I was looking in a mirror on the ceiling.

I filmed the 'performance' with two recording devices, the 'image-capture' recorded from my computer and a recording from an external camera. I edited together the two version on Premiere Pro and it created two vantage points of the same performance: the 'external camera' was clear and immediate because the dancing body was in front of the room of effects whereas computer's image-capture' was more moody and remote because the effects obscured my dancing body. This juxtaposition functioned to further depict the plot of the dance: Is the danger coming from internal battles or is it from outside forces?

Banjerjee's article (2013) introduces concepts body double as: Self-love, Narcissistic self-obsession; Split self, externalization of the psyche; Liminality and Spiritual emanation; Postmodern deconstruction; Double in horror movies represent the dark side; Elements of

suspicion, fear, curiosity; Gothic novel's dark figure; Alter ego, shadow self; Manipulatable mannequin; Switching the primary body and the body double?

Post-showing reflections of "Father's Face": The piece is about keeping the demons away, behind the closed door. But the door cannot keep out the ghosts, the unconscious and historical energies that live and express within our energy fields. As the door opens, the knocking stops, and in silence I exit with the grace of waking up from a nightmare. This first experiment with Isadora live projection effects was an opportunity to find healing.

Experimenting with Isadora (using the 'actors' (effects): shimmer, reflector, explosion and colorizer, all using the wave generator, was dream-like in that it transformed reality. The dancing body became enhanced with effects in real time right there, live in the room. It helped create an ambience, through layers of color, disruption, ceiling reflection body-double and to blur out rough edges. After I showed the work in class, I discovered that Premiere Pro has audio effect capabilities, so I played with the audio track to add echo to the "knocking" sounds, giving it a dream quality to match the ambient.
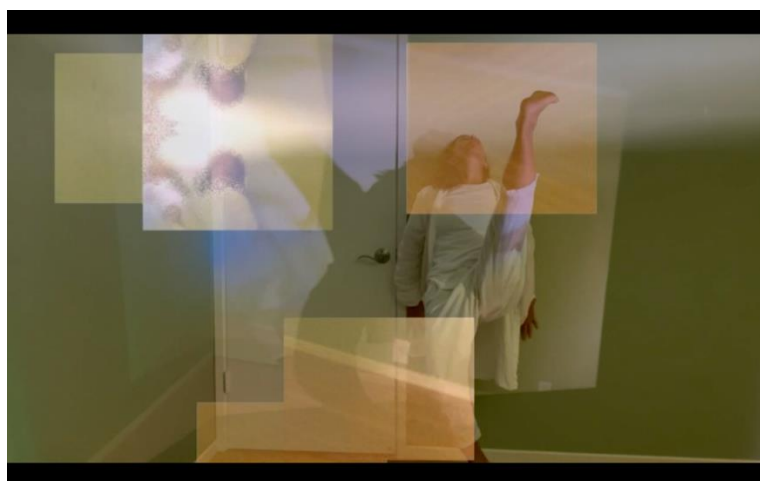
Figure 2: Pivar, still from the video "Father's Face"

Project 3: "Palm Pile" – Site-particular video projection with live dance performance

After the completion of the performance and reflection writing of this project, I read Sylvie Vitaglione *"New Materials: Natural Elements and the Body in Screendance."* She argues "that there is a difference between choreography developed on-site, which could not exist anywhere else, and dance simply located on a site for the sake of a change of scenery."

Immediately I wondered what would have been different had I read this article prior to making the dance? It would not have changed the premise of my filming, but I think I would have given myself permission to spend more time recording my intimate tactile interactions with the pile of palms. The article validates my choices and also guides me toward the somatic genre I am interested in. Vitaglione brings up many distinctions in how the screendance body approaches nature, such as: The geography or history of a space vs Materiality of a space /Occupy vs Inhabit / Intervention in vs Integration of / See the connection vs Feel it.

"Palm Pile" post-performance reflection: Filmed at the spectacular Ho'omaluhia Botanical Gardens in Kaneohe, Oahu, I had remembered a cove under a hanging tree from a previous visit.

This place had haunted my memory as I was drawn to its hiddenness. I found it again with the magical pile up of palm branches. I had to dive into that! The video was a child's play of delight. To quote George Bernard Shaw, "We do not stop playing because we get older, we get older because we stop playing." By reminding us who we are, nature invites the exhilaration of play. The decay of the pile leaves as a child's buoyant pretend-landing pad is juxtaposed with the decay of older age as a not-so-soft landing.

In this video I am embracing my life in Hawai'i via my direct relationship with Mother Nature and deep reverence for the custodians of this land. I dance where I am. My performance is living here quietly, practicing peace, respect and beauty; my dance response to the cacophony of upset voices is that grace brought me here and I belong here where I live. In the video for projection, I attempted to take the viewer into the pile of branches, by taking my recording device in with me. I used the sounds of that experience mixed in a light touch with some playful mood enhancement music to bring out the make-believe aspect of the game.

The live performance, via Zoom, took place in my garage. My projection screen was a hanging sheet over a scaffold, reminiscent of (the 1930's American depression era television show) "The Little Rascals" made-do stages. I hung palm branches around the 'stage' and used them in my dance. For the live dance choreography, I began by sweeping with a regular broom, which transformed into a palm branch broom as the fantasy space began. The branch became a catalyst for tropical forest woman dancing, regal and ritualistic. The space was not large enough for this choreographic aspect to be fully realized, but if I do perform this in the future, I would like to develop a personal ritual dance. Then, the as the reverie winds down and I once again land back, the game continues as I play air guitar, in a silly dancing to exit.

While it would be magical to perform this at the actual site at the Ho'omaluhia Botanical Gardens where the video was filmed, setting up the sheet during sundown, I would be more than happy to be dancing in a black box studio theater.

Figure 3: Pivar, still shot from the video "Palm Pile"

Conclusion

The pandemic lockdown restriction led to creative problem solving. This opened vital new pathways for a body that relies on dance for artistic expression. I have had the privilege to study with world class teachers at UHM and with that, access to borrow UHM equipment to do these projects, such as a video camera, tripod, memory chip, a green screen, and for Isadora effects: the Isadora program key and a projector. I share my account of this process in case it might be useful to someone else. I realize now that I can do something with all those short archival

improvisation videos I have gathered over the years. I can edit together this footage utilizing the many new technological applications for screendance and when the world opens again, I can incorporate this into a live performance. I look forward to finding out who I am in the studio post-Covid!

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CULTURE

8 | Other Visions for the Vale do Café Fluminense

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Abstract

Regional identity is an advantage that can be used to differentiate regions in the local, national and global market; it can be used to define an image and, in turn, a regional brand to add value to the products, services, and to develop the human capital of the region. Based on that premise, this article discusses the value of the Vale do Café Fluminense in its environmental, social, and cultural dimensions, with the possibility of utilizing a Geographical Indication and its connotations to strengthen the region.

Other visions for the Vale are necessary to safeguard its historical, social, cultural, and environmental attributes, starting with the hands that contributed to its growth and made the Vale do Café Fluminense and Brazil the biggest producers of coffee in the world in the decade of 1830. We can't change historical facts, the plantations, the hills shaped like orange halves, the deforestation, the communities who were invited to immigrate and those forced to come, like the African slaves; the history of the indigenous peoples, everything is a cultural legacy of great importance to the individual history of each inhabitant, and the more a cultural identity is valued, the more it benefits the country. The resilience of a local culture can promote a new cycle of progress, based on a combination of rural, cultural, and historical tourism, and the many resources present in the social, environmental, and economic composition of the region.

Keywords: Vale do Café Fluminense; Resilience; Geographical indication; Regional Cultural Identity; Rural District.

Introduction

The Vale do Café (Coffee Valley), the name by which the Vale do Paraíba Fluminense located in the Brazilian state of Rio de Janeiro is known, is a region with a unique environmental and cultural heritage, rural and urban areas alike. Currently, it finds itself in a moment of "awakening" regarding the social, economic, historical, and cultural capital of some regional players, but there is still the need to "awaken" others to build networks between the public and the private. (Souza, 2013; Souza et al. 2012; published Barro&Arte Atelier).

It is one the first areas in which coffee was introduced as part of an international market and culture, coffee being the base for the local economy for decades before being abandoned in

favour of other economic activities. Circa 1830, Brazil had transformed into the world's largest coffee producer, and the state of Rio de Janeiro stood out for its large coffee and sugar production, and participation in the international market. (Stein, 1990).

We have in this region the incredible wealth of a history where, in a short period of time, one can see indigenous peoples leading their traditional way of life, European culture be it the explorer or the aristocracy, and the enslaved black people from various parts of Africa. Moreover, innumerable foreigners who were attracted by the wealth of the region were present. All being the coffee's "fault".

Image 1. Leaving to the fields. Slaves in single file carrying hoes and baskets for working the fields, observed by a foreman. Lithograph by Fréderic Sorrieu over a picture by Victor Frond. In: Charles Ribeyrolles. Brazil pitoresco: história, descripções, viagens, instituições, colonização. Rio de Janeiro: Typographia Nacional, 1859-1861.

Historical and human factors, a cultural "treasure chest" of great importance to the local history and culture. An increase in recognition of those could promote a new cycle of progress and development, resultant from a combination of rural, cultural and historical tourism with the myriad resources found in the social and economic composition of the region. An action of "re-inventing" tradition. (Acampora y Fonte, 2007, p.198)

Regional identity can be employed to inculcate an image and consequently a regional brand, in order to add value to products and services, and invest in the human capital of the region, emphasising the rural movements for the social inclusion of underprivileged communities or individuals, generating a local identity as symbolic capital and increasing the availability of regional goods and services at a local, national and, in some cases, international level. (Ramirez, 2007, p.55-56).

Which actions could be taken? Geographical indications and other forms of Intellectual Property (IP), as well as the recognition of Rural[1] and Cultural Districts, are seen, by different institutions,

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[1] Rural district is an organizational model of the local socioeconomic system oriented towards rural development regulate by a system of institutions more or less formalized. Adopting the creation of a network that administers and promotes Geographical Indications in a region. A form of government used to create the First Rural District La Maremma "to salvage an economic, social,

as possible drivers of rural development (Vandecandelaere et al, 2009) in the hands of local groups; these could constitute the goal of a sustainable economic approach in the region. (Souza et al, 2017)

Methods and Materials

The focus of this article is to reflect on the potential of the Vale do Café Fluminense as Geographical Indication, based on three points: people + region + product. An adaptation of the result of the dissertation (Souza, 2013) and the project Rodas do Saber (collected online by Beatriz Vidal). The academic and practical world that come together to share their findings.

The references used in the works mentioned above include books, statistic data, magazines, maps, research papers, laws, photographs, and other materials available online and on site. In this case, we attempted to discuss elements of the Vale found in different history books, historical lithographs, dissertations, published research papers and works in museums, schools, etc.

Regarding the dissertation, the research followed three phases. The first phase, which had qualitative and exploratory character, aimed to study in detail the phenomena and create synergy between the terms, symbols, subjects, and legislation through interviews conducted with local and regional groups and individuals. In the second phase, called Participatory Methodology (Barjolle, Vandecandelaere 2012), it was identified through on-line surveys the connection between the area from which products originated and their potential for being developed with local resources. The third phase was quantitative and encompassed a survey given to 324 interviewees. (Souza, 2013).

In this article, it's presented the results of the dissertation's second phase. The statistics from the analysis of the gathered data and the qualitative results were used to obtain the list of participants of the FAO (Barjolle, Vandecandelaere, 2012). This methodology has been implemented using a Web Tool (www.foodquality-origin.org/webtool/en), developed by the FAO in order to identify the connection between the area from which products originate and their potential for recognition as part of a regional cultural identity. It's interesting to understand and apply the results of the initial research to expand other steps of the FAO virtuous cycle. A developing work.

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environmental, and cultural reality, capable of transforming the historical weaknesses into opportunities for development for the future." (Pacciani, 2003)

Image 2. The origin-linked quality virtuous circle.
Source: Vandecandelaere (FAO,2009)

According to the virtuous circle, it's necessary to follow the first step to identify whether there are possibilities to go through the process of origin-linked quality improvement. These possibilities are present in a product if quality is connected to origin, the region, that represents which resources and local groups are involved, which permits to evaluate the motivation for undergoing this process.

The identification of coffee as the product of the Vale do Paraiba fits the criteria that demonstrate origin-linked quality and its importance to the region. Importance from an environmental and social perspective, as well as regarding traditional know-how, reputation, history, tourism, and reintroduction in the region in environmental, social and economic terms. A new vision of a product in the mind of the consumer. (Barjolle, Vandecandelaere, 2012).

How does the local population associate themselves with the product that represented and represents the region? How is its "historical memory"? Its "heritage"?

> "Heritage is the cultural identity of the community, and one of the elements that can lead to the development of a region, allowing for social balance and cohesion." (Molano, 2007, p.76)

How to (re)introduce this flagship product to the consumer. It, then, becomes paramount to create mechanisms in which the perception of who and where we are is built by an affectionate and historical relation encompassing all senses and stimulating the corporeal memory of an existence that took place in a specific place, with a unique context.

The fragility of its identity leaves the region vulnerable the culture of mass production which centres the urban, the technological and the media leaving no space for the rural roots, tacit knowledge, and communication built on direct social friction. To reach this process of social maturity in the region, it's necessary to assess:

> "in which educational process the members of a culture become participants in the culture itself." (Martinez, citing B. Bernardi, p.66)

Vale do Café Fluminense, a region greatly affected by the historical process where traditions survive detached from its origins and where related academic knowledge emerged to record more than to answer, urges the establishment of a dialogue between these two universes, whose isolation further erodes the memory of individuals who end up "believing" more in what they are told about their history, than in what they actually experience. Oscillating between denial and submission as though it wasn't possible to seize their own destiny.

The project Rodas do Saber is created (Online archive of Beatriz Vidal, Barro&Arte Workshop) with the goal of expanding the general perception of the lived history of the region. In free monthly meetings which are open to the public and take place at Barro&Arte Atelier in Vassouras, people from different areas come to exchange knowledge about the local history, usually centred around a theme. The meeting of academics with people who lived or heard historical accounts from their parents or grandparents enriches one's repertoire and broadens one's perception of who they are. The 58 meetings of Rodas do Saber, which took place between 2013 and 2019, approached a range of topics including royal roads, tropeiros, indigenous people, black people, Portuguese people, Festa Junina, the environment, traditional culinary, perspectives on agriculture, medicinal herbs, expressions of traditions such as jongo, caninha verde, caculelê, Folia dos Reis (Epiphany celebration), etc., with a unique and instructive repertoire. Workshops provided practical experience of traditional know-hows from braiding of taboa (southern cattail, *Typha Domingensis*) and preparing mandioca puba (fermented cassava dough) to how to use herbs and wattle and daub construction.

The meeting with Know-How in a ludic, direct, experiential, and phenomenological form rouses, in each participant of the Rodas do Saber, a memory that is only possible by shifting the focus from the rational to the emotional, that by being shared strengthens the emotional capital of that group, giving meaning to meeting one another and the comfort of belonging to a collective (Online archive of Beatriz Vidal, Barro&Arte Atelier). A "rediscovering" of one's identity, the music, the history, the gastronomy, the cultural religion, etc. Similar to the study of Calabrian Greek, cited by (Sacco, 2007, p.213-223).

Reconnecting with our history is the starting point to being able to control the development of our region considering what we want to leave to future generations.

Image 3. Rodas do Saber

Image 4. Know-how workshops

Brazilian Legislation

According to the law, the coffee from the Vale do Paraíba couldn't be trademarked, even as a collective mark, due to the existence of a brand by the same name. However, it's important to keep in mind that if the region's name were granted geographical indication, it would prevent other private companies from trademarking the name in the future without violating the rights

of the existing brand, it, therefore, would remain active as a result of the creation of the indicator.

It would be appropriate to start to promote the name Vale do Paraíba Fluminense or Vale do Café connected with the history of the region and the product that would be re-released supporting the region. Beyond that, the study shows the need to use education to develop any type of initiative to support the region. (Souza, 2013).

Analysis of the Results

There are important elements on which to reflect for those involved with tourism, because it's necessary to bring the local population closer to their history. Starting a pilot project to recognize the Geographical Indication of the Vale do Paraíba Fluminense by contemplating a coffee with a cultural identity could bring positive results to the development of the region and the (re)placing of the geographical name.

Padua (1998) cites Werneck, who, in 1847, had already made his propositions for the improvement of the countryside in Brazil:

> "The preservation of the forests must be society's leading concern and automatically one the primary duties of the government. Every life necessity is connected to that preservation. Necessary for individuals, forests, their existence is a priceless benefit to the countries that have them […] Ruin of treasures that, reduced to ashes, not you, not the tenth generation of your descendants, will find again in this devasted land." (Werneck, 1847)

After concluding the analysis, it's believed that this admonition is still relevant. We either revive the region with a practical and sustainable vision, with a multifunctional and social agriculture that pays attention to safety and quality; or end up destroying any future initiative to help the region, leaving nothing for us or to our descendants.

It's critical to apply research data to create conditions for the development of geographical indications and the sensitization of the public sector.

In an attempt to share the Cultural and Regional Identity of the area, the knowledge, collected in the Rodas do Saber, has been brought to schools, museums, teacher trainings, groups of students, tourists and attendees. Videos and photos have been being made available on facebook.com/rodasdosaber and youtube.com/rodasdosaber. The necessity of experiencing our region in person originated the expeditions "caminhos do tropeiro" (tropeiro's paths) which retraced the routes of 19th century explorers, these expeditions sought to broaden the perception of the many municipalities that compose the Vale do Café, acknowledging the marks

left by history. These different theorical and practical activities can be increasingly oriented to function as educational activities in formal education, public and private, as well as in institutions of non-formal education. (Online archive of Beatriz Vidal, Barro&Arte Atelier)

Conclusion

These studies prove the need to amplify these themes to maintain the "Historical Memory" of the Vale.

Another positive perspective on the Vale do Café Fluminense is necessary. Souza (2013) cites Porto:

> "The social, economic, and cultural reality of our country (Brazil) is a lot different from other countries; we can't create laws based on the same models used by other countries. It's necessary a balance of interests, a harmonization that respects foreign interests without compromising the national market, so that the national economy always emphasizes the needs and development of the country."

Concurring with those words, it's necessary attentiveness to the experiences of methods of regional improvement used abroad in harmony with the interests of the local economy that could use Rural District as a form of governance to manage the Geographical Indications of certain areas. In this context, it means identifying the main products of the Vale do Café Fluminense, from steel to textiles, from tomato to coffee. Keeping in mind that coffee is the flagship product of the region, the "protagonist" in the basket of products from the Vale. (Acampora and Fonte, 2007, p.194)

> "…growth of regional identity not by way of one product, but through a 'basket of products', in which one of the 'identity marker' products can be the protagonist."

A region is promoted and is declared through the Geographical Indication, therefore: Indication of Origin of the Vale do Paraíba Fluminense – Vale do Café (Souza, 2013; Souza et al., 2017). Additionally, the local governments could be educated in order to stablish themselves as Rural Districts considering the basket of products of the region.

The concept of district is emphasized, and the "districtness" in agriculture fits within the frame of organizational innovation. (Pacciani, 2003; Toccaceli, 2012) identify the districts as "source of knowledge and relations", where the region is the element of identity of a district, and the networks of companies are interconnected and built around that. It's a regional instument in Italy.

Geografical Indication:
Vale do Paraíba Fluminense
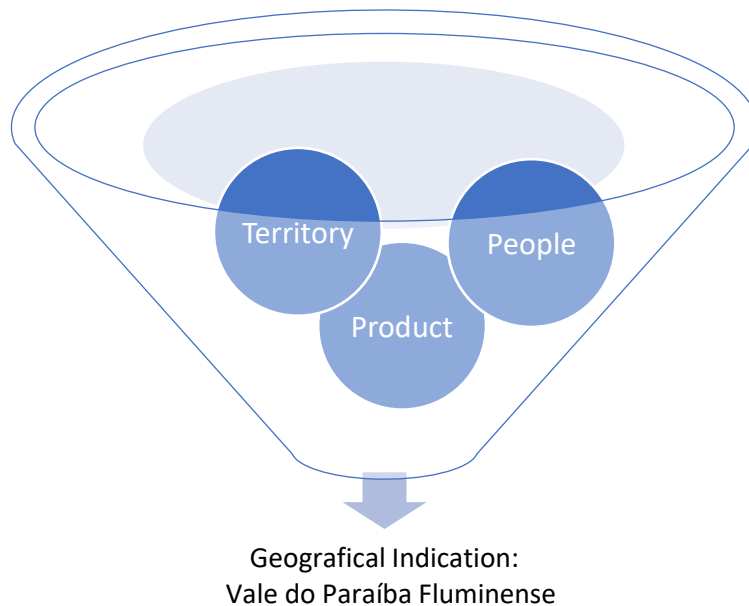
Image 5. Adapted from Vandecandelaere et al. (2009)

The region is asked to compete to attract investments be it public or private, from residents or touristic that are capable of generating wealth, preserving and recognizing local memory through the organization of a local network to stimulate regional marketing, however, it's necessary to communicate "Other Visions" for the Vale:

> "A culture is conceived as a communicative process in which the agents create a text with an infinity of symbols whose meanings must be interpreted in their own context." (Martinez, 2014, p.46)

All of these translates into resilience of a local culture to safeguard and promote a new cycle of progress, based on the reinterpretation of symbols from the local History.

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Portuguese colonialism and traditional Cape Verdean crafts

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Abstract

This article provides a reflection on Cape Verdean handicraft, as one of the most significant forms of cultural expression in the nation. The following research methods were used: bibliographical research from various sources and ethnographic investigation of a qualitative nature, using semi-structured interviews. The investigations revealed that Portuguese colonial influences boosted the emergence of Cape Verdean crafts, which is the result of miscegenation, derivative of the crossing of various ethnic groups from Africa and Europe. The artisanal tradition, previously produced by slaves on the islands and used exclusively for the benefit of the Portuguese crown, above all as a bargaining chip, surpassed censorship and today enjoys its own statute that approves the legal regime of artisanal activity and recognizes artisans as professionals, taking into account its cultural value and its importance in representing the identity of the Cape Verdean nation.**Keywords:** Cape Verde; colonialism; handicrafts; cultural identity.

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Resumo

Este artigo proporciona uma reflexão sobre o artesanato Cabo-verdiano, como sendo uma das mais significativas formas de expressão cultural da nação. Foram utilizados os seguintes métodos de pesquisa: a pesquisa bibliográfica a partir de várias fontes e a investigação etnográfica de natureza qualitativa, com recurso a entrevista semiestruturada. As investigações revelaram que as influências coloniais Portuguesa impulsionaram o surgimento do artesanato Cabo-verdiano, sendo este fruto da miscigenação, resultado do cruzamento das várias etnias provenientes de áfrica e europa. A tradição artesanal, antes produzida pelos escravos das ilhas e utilizada exclusivamente ao benefício da coroa Portuguesa, sobretudo como moeda de troca, ultrapassou a censura e hoje goza de um estatuto próprio que aprova o regime jurídico da atividade artesanal e reconhece os artesãos como profissionais, levando em consideração o seu valor cultural e a sua importância na representação da identidade da nação Cabo-verdiana.

Palavras-chave: Cabo Verde; colonialismo; artesanato; identidade cultural.

Brief theoretical contextualization on the "discovery" and settlement of Cape Verde

First of all, it is important to share some information regarding the "discovery" word. For (Lima, 2007), the term "discovery" is not used, but expressions like these: "[...] know part; to send his naujos to know part of the land that was beyond the cape de bojador why did not aee then auja njngem in Christendom that dello knew part nor did they know if avia la poboraçã [...]". According to the historian, until the end of the 15th century, as it was not part of the social culture of the time, neither in the spirit of Infante D. Henrique nor in that of his collaborators, officers or private, navigators or merchants, had the idea that one has today of the term "discover", that is, in the geographical, economic, political, religious or epic sense, but rather of knowing lands, people and goods by them until then unknown but who knew or supposed to exist somewhere: "what is sought to discover or discovers are goods, gold and many other things". (p. 1) In the same sequence, several Cape Verdean historians prefer to use the terms "to find" claiming that what already exists is not discovered.

Describing the history of the "discovery" of Cape Verde implies going through texts by different historians, who have given themselves to the heuristic task of clarifying the intricacies surrounding the issue, as there is much controversy regarding who were the first navigators to reach the islands. On this subject, (Cortesão, 1962), cited by (Martins, 2009), argues that some islands were already known before the arrival of the Portuguese, by African populations and also by Greeks and Arab geographers:

> in the maps that accompanied Idrisi's work, some of the islands appeared, one of which was named Aulil: a few centuries later, the world map of Macias de Viladestes from 1413, which is in the National Library in Paris, is shown in front of the River of Gold, clearly identified as the Nile of Ghana, ie Senegal, two islands of equal size and shape, named Gaderi Islands on Andrea di Bianco's 1448 world map. again facing the coast between Senegal and Cape Verde, with the name of Dos Hermanos" (p. 17)

The two islands mentioned by this historian are Sal and Boavista islands, which are considered to be the most eastern in the Archipelago. However, if we look at the general history, it is believed that the islands were found by the Portuguese during two voyages, between 1460 and 1462, uninhabited at the time and apparently without evidence of previous human presence. Regarding the identity of the "discoverers", most historians consider that the first five islands were found by António de Noli - Genoese at the service of Infante D. Henrique and Diogo Gomes - Portuguese navigator, with the rest being found by Diogo Afonso, squire of the Infante D. Fernando (Martins, 2009).

Cape Verde was a Portuguese colony between the 15th and 20th centuries (Peixeira, 2003). Occupying a central position in the Atlantic, the archipelago is a border mark between the North Atlantic and the South Atlantic, at a crossroads of maritime expansion routes that linked the African, European and American continents, which enabled its colonization.

> Due to its geographic location and population, Cape Verde is an African state; due to its geostrategic position, its history and its culture, it is a crossroads of African, Mediterranean and Atlantic influences, an anchorage of Lusophony, that is, of "Latinity", and, more specifically, of Europe, in the Central-Atlantic space. (Domingues, et al., 1991:22)

Taking into account the aforementioned aspects, the islands served as a trading post, with particular emphasis on the traffic of African slaves. From the outset, the archipelago became a center of concentration and dispersion of men, plants and animals.

According to (Lima, 2007), to inhabit the islands, the Portuguese Crown – the colonizers, on the one hand, encouraged, with noble men, and forced the occupation of the islands by European human elements with exiles; on the other hand, it transplanted, under the force of slavery, African human elements - the colonized, to the same islands, where they were subjected to forced labor, through a slavery regime, in order to better dominate, explore and manage the new space geographical. So, in this relationship between European and African elements, to which everyone was therefore strangers, Africans were forced, as slaves, to work to enrich the Portuguese, and anyone who dared to resist orders was punished without mercy. nor pity, with a naturalness, as reported (Silva, 2019), citing (Enes, 1949). According to the author, forced labor was not considered a penalty, although the indigenous person did not have the power to choose the mode and obligation of work, since the authority indicated the place where his strong arm would fertilize the land. In this case, it would be a legitimate way to end idleness and vagrancy, because the indigenous people were mostly vagrants in the colonizers' words and as it was forbidden to be vagrant, they would have to put order.

Regarding the issue of freedom, (Enes, 1949), he considered that this was generally not felt by the "backward" populations of the colonies and that many of these indigenous people were already used to forced labor in favor of the chiefs before the arrival of the Europeans. This way of seeing forced labor is perhaps the reason that led this author to Africa as a representative of Portugal and, as the metropolis was in a very precarious financial situation, the indigenous had to work to minimize the costs that Portugal had to the colonies.

There were mixed feelings about the forced labor that prevailed during the colonial period. With a more human point of view, it appears (Silva, 1997), when considering that for "the solution to the problem of labor it was enough to create a regulation so that the execution of the work was

attractive and with wages that allow the worker improve their living conditions". Furthermore, with regard to coercion, it should only "intervene in compulsory work, to make up for the lack of spontaneity in the labor supply and to ensure regularity and discipline in work" (p. 163). This means that, through paid work, indigenous people could seek their own way of subsistence and development in their regions.

Santiago was the first island most favorable to human occupation and therefore began to be populated in 1462. It was transferred from Portugal, farmers from the Alentejo region, as well as slaves who were bought on the Guinea Coast (Domingues, et al., 1991), thus initiating its permanent occupation, with the cultivation of cotton and sugar cane, in addition to fruit growing, forestry and cattle raising. The other islands were being populated in the same way, progressively, according to the characteristics and benefits that each offered to the colonizers.

Due to the insufficiency of white women on the islands, over time and because of the isolation of the islands, white masters were joined by one or more female slaves (Martins, 2009) and because of this crossroads, the origin The ethnicity of the Cape Verdean people comes from the mixing of Africans and colonizing Europeans, which made the people, their experiences, their cultural manifestations, gastronomy, flora and fauna a mixture of the two continents. According to (Domingues, et al., 1991), in just over half a century, this society established local interests and later the so-called "sons of the earth" were created, committed to asserting themselves in its midst, therefore, Cape Verde formed a stabilized population type: Cape Verdean. With a strong African weight, a new culture and a new language were built that is today one of the identities of the Cape Verdean people – Cape Verdean Creole. From an etymological point of view, Creole derives from creating, which means "to make it grow", a diminutive of "child" that was used to designate a godson, a cub or a child (Madeira, 2016:54), citing (Machado, 1976). Through the various documentary sources, it can be deduced that Cape Verde was possibly the first center of origin of Creole as a people and language:

> Cape Verde, "enjoys the privilege of having a "creoulity" vigorously affirmed in a language (which admits island dialectal variants) and an original popular culture, which is a fundamental element of social cohesion and National Unity. Creole is a centuries-old creation, with a largely dominant Portuguese background and linguistic and cultural contributions from representatives of West African ethnicities – the former slaves. (Domingues, et al., 1991:22)

As reported (Domingues, et al., 1991), slavery ended in 1878 and then Cape Verde managed to gain its independence on July 5, 1975, and, consequently, the Cape Verdean state was born. According to Visentini (2011:3), "With few natural resources, it is one of the poorest nations on the continent at the time of independence, but today, Cape Verde is one of the most politically

stable and well managed countries in Africa", but before independence, censored by the Portuguese, Cape-Verdeans did not have the right to express culturally. Both culture and education were exclusively Portuguese and this meant that our cultural expressions have very few years, however, even being a very young country, Cape Verde is rich in cultural terms, having gained space worldwide, making known our values, customs and experiences, but it has also persisted in disclosing its knowledge through scientific investigation, above all.

The cultural influences of colonialism in the emergence of Cape Verdean handicraft

In the book "The Awakening of Culture – The Controversial Theory on the Origin of Human Creativity", the authors (Klein & Blake, 2005), had already presented archaeological evidence that:

> Around thirty thousand years ago, prehistoric men who occupied the region of Tanzania, Africa, manufactured beads shaped from ostrich eggshell. The accounts had a symbolic meaning, with exchange value, and may be associated with the awakening of the behavior of modern man: people with skills, cognitive capacity and the development of complex social networks for their safety (p. 12)

With a strong weight in the population of the islands, the various African ethnic groups extended their cultural roots throughout the archipelago. In a not very recommendable way, the cultural fusion of Europeans and Africans made Cape Verdean culture blossom. This cultural fusion in a general miscegenation is perceived by part of Cape Verdean intellectuals as positive, in the sense that a national unity would have been constituted before the establishment of a national State (Dos Anjos, 2003). Thus, Cape Verdeans proudly show their progress towards modernity when compared to other African nations, since the entire process of construction of Cape Verdean national identity has the African continent as a reference, whether for an affirmation of distance, or for an affirmation of proximity or belonging.

This thought was also highlighted by (Ferreira I. , 2021), when asked about the emergence of Cape Verdean crafts. According to the Director of the National Center for Art, Crafts and Design,

> With the discovery of Cape Verde, people from the African continent and beyond were soon posted. São Vicente had the predominance of the English; Santo Antão had French, Portuguese and a large part, especially in Santiago, which was the cradle of slavery, in the sense that it was there, let us say, that slaves brought from the African Continent were mainly based. So, each human being, when moving from a space, takes his knowledge and his knowledge and continues to develop them (p.2).

In this perspective, Cape Verde is a deeply mestizo country and, like the different peoples who occupied the islands, the various cultures also ended up amalgamating, which makes handicrafts associated with the history of the Cape Verdean nation. According to (Amarante, 2012), "the appearance of handicraft goes back to the beginning of the discovery of the islands, in the 15th century" (p. 17), however, talking about Cape Verdean handicraft necessarily implies mentioning the introduction of cotton in the archipelago. In parallel with the settlement of the islands, cotton cultivation began, which was extended, at least, to the Santiago and Fogo islands. In Cape Verde, in the early days, as a way to feed the transactions of the slave trade, a true family craft industry was developed, in this case, weaving, using as raw material, "cotton produced on islands, vegetable aniline that it was the heather and the high number of weavers slaves, it would conquer a top place in trade throughout the African coast". (Peixeira, 2003:72) Cotton could be sold as raw material or already manufactured, as reported (Domingues, et al., 1991):

> In the beginning, cotton was sold in fiber, but later, with the development of weaving handicrafts in Cape Verde, cotton began to be sold, mainly in cloth. Cloth became one of the most appreciated goods in the slave trade on the Guinea Coast, and became the object of intense demand by both nationals and foreigners (p.157).

Analyzing the narrative of these authors, I would say that the cultivation of cotton boosted not only the production of earthen cloth, but also other artefacts from the production of textiles, since the raw material was in abundance, therefore, in general, the handicraft arrived in Cape Verde with the various peoples of Africa and Europe and, indelibly marked the islands, both as a tool and as an ornament, always with a peculiar cultural sense.

 Reed basket weaving, cotton weaving and tapestry have always been expressive areas privileged by local artisans. Likewise, there is the red clay that portrays the Cape Verdean man/type, which deserves special mention. Finally, the coconut shell work, shell jewelry and rag dolls also bear witness to the creativity of the archipelago's artists (Lopes N. J., 2011). Likewise, the author (Ferreira L. É., 1997), had already mentioned (Carreira, 1983), when she said that traditional ceramics, basketwork, the manufacture of mats, ropes, weaving, tanning, objects made from coconut shells, constitute the most representative handicraft activities of the traditional culture of the Cape Verdean people. It is also worth mentioning the cotton weaving works, which were highly appreciated and which even deserve coin honors during the 18th century.

In this perspective, there are no art objects in Cape Verde to look at and no ordinary objects to use, that is, handicraft is, above all, an authentic cultural expression, taking on different forms,

mainly in weaving, because of the cultivation of cotton, that is, it has always been intrinsically linked to the daily life of the Cape Verdean population, both in the materials it runs and in the themes it addresses, so there are variations that can be found in it capable of reproducing the realities of each island, in a diversity that enriches the national identity, playing an important role not only in local clothing, but also in Cape Verde's foreign trade (Lopes Filho, 1998).

Reinforcing this thought, once again the director of the Art, Craft and Design Center (acronym CNAD in Portuguese), appears once again, claiming that Cape Verdean handicraft "takes almost the same path as the country's development (…) and continues evolving with time, where knowledge was passed on and transmitted until it reaches our days". As previously made known, each island was populated by different peoples and, therefore, "makes each island have a particular characteristic in what is its most characteristic craft". (Ferreira, 2021: 2)

Cape Verdean handicraft asserting as a cultural identity

Cape Verde's geostrategic position in the slave trade, as well as the characteristics of the population of the islands, made Cape Verde a laboratory for the formation of a society based on miscegenation (namely: free white Europeans and slave Africans), thus enabling, acculturation relations between the different peoples that inhabited the archipelago, with characteristics and values that gave rise to them, which provided the blossoming of a set of cultural manifestations and, consequently, a peculiar Cape Verdean cultural identity. From the perspective of (Duarte, 1998), this peculiarity arises from a deep miscegenation that allowed Cape Verdeans to be practically the only agents of ongoing cultural transformation, from the 17th century onwards. Thus, the study of Cape Verdean "cultural identity" implies an approach to the ethnic-cultural fabric that served as the source of Cape Verdean culture and should be viewed in its multiple aspects and interdisciplinarity, as, according to (Lopes Filho, 1985), cited by (Marçal, 2012) as culture is a common trait and manifestation of the personality of a people, cultural affirmation is the best way to show what we are. In this context, the idea of Cape Verde's uniqueness in the African context stands out due to the combination of several factors. It is a word whose etymological origin comes from the Latin "singularitas" "singularity" (in English) which designates "the fact of being unique" (Machado, 1976), quoted by (Madeira, 2016).

Indeed, after Cape Verde's independence, resulting from struggles against colonial oppression and social injustice, the people began to make their cultural manifestations known, and even though the islands have different characteristics because of the way they were populated, they have, however, elements that intertwine to form Cape Verdean culture. From then on, the

artisans who previously worked for the Portuguese crown started to produce of their own free will for the people of the islands (Lima, 2007), having as a source of inspiration the people, their experiences and regional popular traditions, integrating the art popular, the cultural and symbolic value that express a valuable cultural heritage accumulated by a community when dealing, through techniques transmitted from father to son, with abundant regional materials and within the values that are cherished by them. Used as a currency exchange for colonizers, before independence, handicraft became one of the most important means of representation of the cultural identity of Cape Verdeans (Amarante, 2012), exemplifying the love of the land and culture, by it is a cultural production that resisted any and all modifications imposed by colonial oppression.

(Dos Anjos, 2003), showed that the wealth of Cape Verdean handicraft passes through the diversity of handcrafting, since it is diverse and rich, both for the raw materials it applies, and for the techniques according to which the objects are made and also, due to the realities that are experienced by those who produce, making handicraft presents a picture of great diversity. Cape Verdean handicraft is an active and creative part of material culture, it is "driven by the art of knowledge and practice, influenced by the environment, culture and local traditions" (Lopes N. J., 2011), so handicraft is considered as one of the expressions of identity of the culture of the people of the islands, since through its characteristics one can identify its cultural origin (Monteiro, 2013).

In the view of (Amarante, 2012) handicraft is seen as part of the Cape Verdean immaterial culture, thus, it can be considered an element of strengthening the national identity, as the developed craft production acquires particular meanings, reflecting the values and cultural references in the country "because they are objects and production techniques that are rooted in the history of these peoples" (p. 21). Therefore, contemporary crafts are one of the cultural manifestations that point to the peculiar characteristics of the people of the islands, united by a feeling of belonging and sharing that coexists with the fidelity to their cultural identity, where, together with their productions, they let the symbolic value of these, related above all to natural resources and lifestyle, which is one of the sine qua nom indicators of national cultural identity.

Methodology

In order to achieve the desired objectives, bibliographic research was chosen, as there are already numerous sources related to the topic, which can be explored (Gil, 2008), which allows the researcher to reinterpret concepts already formalized, which can be analyzed and

complemented with reflections peculiar to the understanding of the developed theme. Therefore, from sources such as some theses, books, articles and public normative documents such as the "Artisan's Statute" which approves the legal regime of Cape Verdean craft activity, a national and foreign review was carried out on the subject in study, where initially there was a need to make a theoretical approach to the geographic, historical, population and cultural context of Cape Verde, discussing, later the historical context of handicraft in general, highlighting various meanings of what comes to be understood as handicraft, not only in Cape Verde, but also in different countries and cultures, taking into account that the Cape Verdean Nation comes from the miscegenation between various African and European ethnic groups, so the cultural manifestations could not be different. In addition, the cultural influences of Portuguese colonialism in the emergence of Cape Verdean crafts were highlighted, emphasizing this work as a traditional manifestation of identity. For this, it was supported by some sources, namely (Domingues, et al., 1991); (UNESCO, 2003); (SEBRAE, 2010); the Official Gazette (Republic of Cape Verde, 2015); (Rovisco, 2017); (Clemente, Monteiro, Oliveira, Monteiro, & Pachito, 2019), (Guan, 2020), among other authors who made known their views to enrich the investigation.

Likewise, to survey the empirical data, we resorted to ethnographic research, of a qualitative nature, which, according to (Hermano & Ferreira, 2015), involves an extensive collection of data in a naturalistic manner, without the researcher interfering in the situations. The ethnographic method allows us to obtain a holistic view of phenomena, taking into account all the components of a situation and their interactions and reciprocal influences (Lopes M. J., 2011). Thus, semi-structured interviews were used, essentially qualitative, due to the need to deepen the reality and subjectivity of problems and phenomena, that is, it allowed us to capture the meaning and the function of the social fact through a lived experience; capturing the relationship between the producer of culture and the product of that culture, that is, "*capturing what escapes in statistics, the dominant objective regularities, making accessible the particular, the marginal, the ruptures and misunderstandings that are fundamental elements of reality social*" (Albarello, 1997, p. 219).

Final considerations

Cape Verde, an archipelago made up of ten islands, which occupies a central position in the Atlantic, thus constituting a border mark between the North Atlantic and the South Atlantic, at a crossroads between the African, European and American continents, enjoys a historical

process that highlights different moments, especially the consolidation of an identity translated into different cultural manifestations that meet the most varied expressions of local tradition and actions that derived from the original miscegenation of the crossing of the various ethnic groups that populated the islands. Today, Cape Verdean identity is at a more advanced stage in this convergence process, as it integrates in its genesis a synthesis of more than five and a half centuries of traces of African and European origin. This result, which is characterized by a continuous biological and cultural miscegenation, translated into a new human element and a culture that awakens the most varied anthropo-sociological interests. In this case, miscegenation was the engine for the enrichment of the genetic and cultural heritage of Cape Verdean man.

Cape Verdean handicraft, also the result of ethnic and cultural miscegenation, is also important in the range of traditional manifestations on the islands, as it naturally reflects the daily lives of the population, not only through the materials it uses but also the themes that portray the experience of the people. There were times of little bonanza in this sector, but currently there is an awareness on the part of the entire Cape Verdean society regarding the importance and need for the revitalization and preservation of Cape Verde's characteristic crafts. In this way, the recognition of the value of the artefacts and their potential as an attractive product is remarkable, emphasizing with greater importance the cultural and identity value they have for the people of the islands and their traditions. It is an intangible cultural asset that is related to the assertions of identity and territoriality, the entry into the market by artisans, their memory and the symbolic value of the artifact. The recognition of the diversity of handicraft is related to the importance of this activity amidst social distinctions

The attention given to traditional activities, by UNESCO, as an intangible heritage, which includes the crafts of traditional knowledge, highlighting the handicraft, was the necessary impetus for the sector to conquer its production space in the world, and, therefore, the work The creative work of Cape Verdean artisans has also been deservedly supported by the National Center for Art, Crafts and Design, whose function is to investigate, train, produce, market and disseminate the various expressions of Cape Verdean crafts. According to (Ferreira, 2021), this journey began in 2016, when they organized a round table with the artisan class, in order to discuss what would be the best way to go and what results they aimed to achieve in a period of five years. One of the actions prioritized at the meeting and already implemented was the elaboration of the "Artisan Manual – Crafts Created in Cape Verde", which, in the view of the Minister of Culture and Creative Industries, "consists of contributing to the new generations, to the consecration of today's artisans and to guarantee the future quality of national crafts". (Clemente, Monteiro,

Oliveira, Monteiro, & Pachito, 2019:xi) In addition, structuring bases for the sector were legalized, namely: the recognition of CNAD as a Public Institute endowed with administrative, financial and patrimonial autonomy; the promotion of URDI, Cape Verde's Crafts and Design Fair, with the purpose of annually celebrating the crafts and design "Created in Cape Verde", currently having national and international recognition; the regulation of the handicraft sector as a professional activity and consequently the professional recognition of artisans (Clemente, Monteiro, Oliveira, Monteiro, & Pachito, 2019), among other materialized projects, in order to provide the development of the handicraft sector in Cape Verde.

From the empirical studies carried out, it is understood that the artisan's labor activity was constituted with family ties and in a natural way, that is, most Cape Verdean artisans learned to make handicrafts with family members or close neighbors and, as if they were mastering the process of handcrafting, they professionalized production. The skills and natural vocation to develop craftsmanship; the love for artisanal production; the freedom to create; autonomy at work; the sentimental value placed on each work done; the pleasure of culturally expressing and the desire to perpetuate this tradition of identity were identified as elements present in the motivation to continue with work activities, built through socialization, techniques and specific processes of inherited knowledge, although currently the economic needs have induced the growth in the number of people who make their living from handicraft as a professional activity.

Even though it does not present a uniform standard, a "national model" of typical objects, representative of Cape Verdean popular culture, handicraft presents a variety of productions that express the history of the people of the islands, as well as the relationship between men and women with its natural and social environment in a given space and at a given time, since each production transforms the raw material into a utilitarian or aesthetic symbolic object that transmits a message representing the knowledge and skill of its creator.

It should be noted that the construction of the Cape Verdean nation resulted from historical processes, cultural movements and the formation of a national conscience, the result of a historical, social, cultural and political particularity that began with the unleashing of Portuguese colonialism. Although the basis of the formation of Cape Verdean identity is intrinsically linked to the past of social formation engendered in the islands, this has been asserting itself with its singularities, allowing for the recognition of the culture, standards and guiding norms of a set of manifestations sociocultural. The handicraft sector is currently facing the challenge of renewing itself, training and attracting new professionals, new areas, new audiences, reinventing its image and its value before society and the market.

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10 | Tradition around the rural area: the costume as an element that reveals the identity of a territory

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Abstract

In territories with low population density, we find a greater authenticity on its people and traditions that can be study, namely in their visual and sound elements, in their rituals and rites, in order to understand their matrix and identity. In some cases, we realize that in addition to a specific ritual, either in its preparation or in its implementation, tradition encompasses a practice where the use of garments and adornments arises. In Portugal, the use of the Mask as a characterization of mythological and terrific figures is a fact that came out as an essential part of an exclusive sound of the territory.

Having as one of our main objectives, the study of the Mask and the Costume that appears as a matrix identification of the resources of a territory where they stand out, we will emphasize the specificity of the constructions proposed by the Caretos of Podence and Lazarim, and the Cardadores of Vale-de-Ílhavo. Beyond borders, we will highlight the use of the Mask at the village of Piornal in the north of Cáceres where we find the Jarramplas, with narratives similar to Caretos and Cardadores.

We will similarly try to show how this resource is projected in the imagination of the people, in the rituals and practices that it ends, as well as it fits in the parties and events of the Judeo-Christian calendar. We will try to find out how the Mask and Costume reveal an imagery connected to different festival or festivities like Carnival or the Saint John's Feasts.

Keywords: mask, costume, visual narrative, sound narrative, heritage.

Introduction

In a world that is showing itself at an increasingly competitive and fleeting time and place, we saw new and unique ways of living and exhibiting cultural heritages. In a world where economic interests outstrip and try to shape us in a way that annihilate all the differences trying to put all in the same mode, we perceive new ways of seeing and looking at the world, new forms of internal and external conduct that indicate doing, being and having, more cohesive with what the most genuine the man has. These new actions, gradually ending the previous ones, uncovers and emphasizes what the global claimed in a perverse and demeaning society. These activities, as well as the physical, intellectual and moral exhaustion, have slowly led the human being to a

new way of life and believed. In an inward look, man realizes the need to appear in times and spaces that he has often neglected, as well as the need for living more simpler, genuine and consistent with the times and places he inhabits. Seeking and implementing purer ways of life, they represent the "new rural". In the search for this balance with nature, and in the respect that man owes to himself and to the others, the rituals and the rites, progressively come out of the anonymity and silence that annihilated them, to now be identified, understood, classified, studied and appreciated.

Having as a main objective of our investigation, the identification and valorization of the resources of the territory as a critical and strategic factor of development, we pondered to carry through a reflection on the form how the mask, as well as the material and immaterial contexts in which it is inserted, are manifested in a set of rituals and rites that take place in different times and places in the northeast and central regions of Portugal, but also across borders, in Spain. In order to better define and carry out our investigation, we proceeded to delimit a field of research. Specifying our action in a set of elements associated with a particular time and place, we highlight those that outcomes from the ritual and the rite of the winter festivals.

1. Singularities in the identification and characterization of territories

Winter festivities, rituals and rites associated with Shrovetide and Carnival, take place at a time that precedes and prepares Lent and Easter, a time associated with the outbreak and release of various energies, both human and material. If in some cases they are of a beneficial nature, such as those that appear in the beginning of the spring cycles and all the regenerative processes associated with it, others contain a harmful content, triggering a demonic dimension of dominance and general constraint.

These festivities also impose a farewell to anything that might delay reflection and postponement the balance that occurs in the practice of meditation and restraint; these practices, in Christian societies, must precede Lent and Easter.

So, all the extravagances are allowed. Combined with the use of alcohol and meat, especially pork, but also with all the excesses associated with the practices of certain rituals and rites, these follies occur in a period

> conducive to the manifestations of limbo, taking advantage of the time gap in which disorder and chaos prevail. And, following the Roman saturnalia footsteps, everything is permitted, with a consented chaos that reverses the natural order of things. It is a period of transition, [...] when everything can be questioned, and one lives in silent freedoms (Ferreira, 2016, p. 8).

All means are possible and, thus, "masks and masquerades, of remote and uncertain cultural origins, are certainly linked to these passages" (Ferreira, 2016, p. 9). In their presence, they denote the metamorphosis necessary for their own practice, but also for that which makes them different, in the words of some, with "superior gifts, with the qualities of any God of Olympus" (Ferreira, 2016, p. 10). Accordingly, masked people become a unique way of making all practices related to winter festivities, rituals and rites of fertility and transition to maturity. These elements, that remain as material and immaterial resources of a territory, are present in some practices of the rituals and the rites that reclaims to be formed, but also informed. These rituals and rites similarly wish to be represented as a mediator, as a trace of union, transformation and change, as a meaning of identification and representation of differentiated ways of life.

On the other hand, we know that what is designated as a territory resource, can be delimited and studied in different ways. Not limited to material, geographical, geological or environmental aspects, these events encompass everything that concerns the set of immaterial resources of a region, a country, a people. Thus, there are activities for the dissemination and promotion of territories whose dynamics depend on the social and cultural activities developed there. In these places, traditions can be perceived as means of promotion and diffusion of regions, and the furthering interpersonal communication, creativity and expressiveness can help on this.

When studying a cultural manifestation where the mask, but also the fire, the mockery and the swearword are used as ways of renewing and purging all evils, we allow ourselves to look at culture and traditions in their varied manifestations, pursuit the genuine and the real thing. By realizing how the material and immaterial heritage of the different regions is said, and how it can contribute to the preservation of culture and traditions leading to their cultural, social and economic development, we can trace a broader perspective of improvement in that same territory. The understanding and spreading of an entire cultural and recreational practice aimed not only a territorial promotion, but also an economic, social and cultural development. It also can reflect, in our point of view, the concern of the authorities. By revitalizing the different manifestations that are now said to be traditions, they can contribute to a renewed reading of places, and an incitement to their experience, and above all, their understanding. By inspiring and encouraging associations and collectivities, we can initiate various processes of social and cultural expansion, through establishing, coordinating or developing cultural, educational, social and recreational activities. These actions rejuvenate the territories and prove to be a challenge. It is necessary to harmonize not only the conflict between individual and collective, but also between cultural and economic values. By the management of diversified interests in a society in continuous change, we can prove that tradition can be a genuine potential for change.

2. The mask in the definition of soundscapes and the exteriorization of an imaginary, in itself, real

Spread throughout the territory, the cultural events that we present here are important for the dissemination of culture and the dynamization of territories. By observing their presence in diverse regions of mainland Portugal, namely the border, we found that the resulting cultural activities and dynamics make these territories more fertile and enterprising. All activities, whether of a social, cultural or other nature, attract all the audiences, whose presence promotes the development of the economy in the flow and influx of people and goods, knowledge and beings. This dynamism calls for events of a different nature, namely the parties and festivities, rituals and rites that use the mask, as well as the execution of practices that are, in some cases, devalued and forgotten. In this utterance, we are referring to the "masked man [that] disquieted streets and terraces in which, every year, echoes of old rituals in times of winter solstice" (Ferreira, 2015, p. 25). In an attempt to reconcile the specificities and characteristics of these practices, we aim our research on the festivities that, taking place at the end of winter and beginning of spring, encompass various rituals of passage to adulthood, but also of rebirth and liberation. All these rituals underlie an initiatory phase to which everyone must undergo, and which, when well surpassed, grants other elements that make them different, more capable of facing the world and life. They always imply dying, to be born again, touching the occult and the supernatural. In Morin's words,

> Indeed, initiation is the passage to a new life: entry into the society of adults, into the secret society, archaic or contemporary, or into the religious society of the mysteries. Whether they take place in Black Africa, Australia, Native Americans, both in Canacas and Ashintis, in modern Europe as well as in antiquity [...], initiation rites are true symbolic pampering of death and birth, which translate the great analogical theme: "reaching new life through death (1970, p. 111).

In another, we notice

> the survival of ancient customs on the margins of a logical explanation for causes and origins that remains in the deepest places of souls and secrets that makes them belong to the domain of the mysterious. For this reason, they attract the curiosity of those who hear about the facts of the collective memory of a population, becoming confused with legends and flattering myths as a result of the little knowledge they have (Ferreira, 2016, p. 9).

As a meaning of socialization and integration, they emerge of the utmost importance in places where they are implanted, contributing to their development and cohesion.

As well as with all practices that contain a praxis, a ceremonial or numerous rules and codes of conduct, these rituals are associated with the use of specific clothing that are composed, frequently, by costumes and masks. By covering the entire body and face, they provide the

obscurity and the metamorphosis of the intervenient that acquires superior, if not, supernatural gifts. Performed in different places of our territory, these rituals and rites show, in these places, the importance for the good continuation of life. In the masks and clothing used, such as in other elements used during the performances, we notice that "the rattles, the fringed costumes, the performance of young people, the licentious acts" (Costa, 2017, p. 16), reveal the mysterious and supernatural that they intend to transmit, in order to become gods.

Identifying itself in the profane practice, but also in the religious cult, the festivity constitutes a privileged place to discover the aim of the human being in its most diverse forms, facets and expressions. Setting a rhythm, defining cyclical labors in times and places, festivals and pilgrimages, rituals and rites, are supported by a time that is defined in the seasons of the year and in the religious calendars. For these practices to take place, cultural groups and associations are prearranged and confirm the value of relationships in the society and the group. According to Serra,

> the solidarity, the group cohesion, the perfect synchronism and accentuated agonism of certain episodes of these rural occupations contrasted sharply with the noisy joy, the mocking, the joke, the satirical and the burlesque joke, the malicious sayings (even obscene!) and the erotic scenes of others, who succeeded them or mingled with them (2001, p. 156).

The festivities and pilgrimages constitute unique moments in man's life. It consents the recall of emotions that, most of the time, are translated into the visual and sound landscapes, and narratives of the rituals and rites now referenced.

In these particular cases, the narratives and poetics that they build are more profound. Associated with dances, they represent a struggle between the forces of good and evil, life and death. The characters and the costumes appear linked to their own symbols, legends and myths.

3.The ritual

By questioning the narratives and poetics where the mask is inserted, we want to discover how the mask is used to reveal and liberate an imaginary in itself, real. Whether in Portugal or Spain, the mask and the rituals associated with it, have characteristics that let us find and describe its dissemination around the world. From their observation, we recognize that there are some characteristics that are common, and others that are differentiating. Regarding the common characteristics, we recognize that the organization and promotion of the events associated with their use, is made by young single people from the village. This characteristic is common in both the practices carried out in the northeast of Portugal (*Caretos* of Salsas, Lazarim and Podence)

as well as in the center of Portugal (*Cardadores* of Vale-de-Ílhavo). In Spain, at the village of Piornal, we denote the same commitment of the whole community to the realization of all the action, narrative, props and costumes (*Jarramplas*).

4.The practice

The practice of rituals and rites is made by the young singles ones of the territory because it is required a greater vigor in the dances, jumps, grunts and howls. With a markedly sexual and libidinous component, it shows choreographies that reveals the rituals and rites of initiation and fertility, and those present in the cycles of liberation and regeneration of the forces of mother nature. Strength and youth are also present in the praxis and initiation rituals of passage into adulthood, promoting social integration in the group and in the community. As far as *Jarramplas* is concerned, the symbolic and magical elements, of different meanings, are materialized in iconographic objects and ritual gestures of various types, namely the dances, the music, the screams of its participants in order to capture the attention of those to whom drive.

From this fact, and those present in the masks with zoomorphic aspects, we can observe some elements that achieves contact not only with good but also with evil, with human and animal sides of beings, gods and demons in order to materialize the appeasement of all forces of nature. Group leaders have different elements that, when analyzed, see their importance, namely: sticks, clothes, crowns or hats. These elements affirm their power within the group and before the community. All this practice is done for the community.

Regarding the rituals with a mask in the Northeast of Portugal, we have to mention the group rounds by the neighborhoods and the visits to the places in the streets and dawns. In the same way, the *Rondas* e *Alvoradas* practices are important moments in the Patronal Feasts, bringing together the people and the partygoers in the community. From this action also results the picking of funds that permit the continuity of this tradition. It is made with bagpipes, drums and performers (*Carocho* and *Velha*), and the result is a performance of music and dance.

The music present in some of these events, namely in the region of the border, performed by traditional instruments including the Bagpipe, the Flute and the *Tamboril* (drums), is essential and differentiating, giving greatness to the most solemn acts of a religious nature.

5.Purification

The burning of fantastic elements that will be the means by which all ills are expunged, happens in different locations of the country. In these rituals and rites, we often find associated with them, the practice of scorn and cursing as a form of social purge, using not only satire but also fire. Criticism, as a profane ritual and, simultaneously, the presence of the purifying and sacred side of the public confession of all evils, is carried out by the time of late winter and early spring, in the practice of Weddings and Testaments, as well as in Judgments and Burners (*Queimas*). These practices are diverse ways of purifying people and communities. Present mainly in the mask rituals performed in Portugal, these rituals require the reading of Wills, namely those that occur at the *Belha, Bailador e Bailadeira* Party in Vila Chã da Braciosa, at the New Year's Party and the *Belho e Galdrapa, Bailador e Bailadeira* of São Pedro da Silva and, at the *Festa de Santa Luzia*, also called the *Festa da Belha*.

In this action, all the ills of society are eliminated, leading to the purification of all. In the same sense, we find the Burial of the Rooster in Guarda, the Burning of the *Saint* or the *Judas* in Vale-de-Ílhavo, or the Burning of *Comadre e Compadre* in Lazarim. Several stuffed figures from *Caretos* are also burned in Podence and Bragança to achieve the purification and accomplish the renovation to entering Lent. The functions of the masked ones also go through the purification that comes from the practice of a social criticism of acts of a disapproving nature made by some members (or groups) of the community they belong. Assuming the role of prophets, they raise their voices before all the people and point the finger at the offenders. This action of the masked men, in its satirical element, stands up a bridge with the Aristophanes comedy that emerged to purify the community from all evils. It takes place in the Winter Solstice, the most opportune moment to take place.

At these parties we witness the struggle between two opposites: good and evil. Present in the characters of the masked people, but also in the struggle and in the confrontations between them, they aim at the good overcoming the evil, purifying the whole community, contributing to a new cycle of life and harvests, and to prosper in a breath of encouragement and regeneration.

6.Fertility

With regard to fertility rites, we can mention, for example, the ritual of *Carocho e a Belha*, a couple in Constantim. Accompanied by the group of *Pauliteiros*, they organize a pedestal for all the houses in the village, in order to achieve abundance and fertility. Also called Invitation

(*Convite*), this practice aims to reinforce his symbolism, as well as the games that notoriously appeal to the sexual act in their exhibition. Regarding the *Chocalheiro* in the village of Bemposta, and the practice of a pedestrian ritual, we noted, in addition to the use of the mask, the usage of horns with two oranges spiked on their ends, goat's chin on the cheek, a pig's bladder full of air hanging from the nape of the neck, a low-relief orange on the forehead. In another, on one side of the face we find a snake and on the other a salamander (Ferreira 2015). All these elements show the symbolism of the Mother Earth and the functions of the *Chocalheiro*.

7.Sound landscapes from here and abroad

According to Andreotti (2012) the look of the cultural landscape is the look of the cultured man who tries to read his messages. These ones are very persuasive for those who can get sounds and senses out of it. From his studies, we learned that scholarship is fundamental for the apprehension of the totality of the cultural landscape namely the distinct sounds present in it. To perform this listening and to accessing the geographic world that it has, the interpretation takes place in an emotional and geographical perspective that comes out from the focused listening of the interlocutors and the sound elements of the party. This interpretation explores the faces outlined in the intimacy of the subject's relationships with each other and with the place. The search for the expressive potential of landscapes is carried out through the diverse ways of saying art namely poetry, literature, philosophy and the ritualistic, artistic or figurative testimony that they carry on. According to Furlanetto,

> the interpretation of the landscape is crossed by art, because emotions and feelings drive our spiritual freedom, enrich our conscience and transmit to us the profound meaning of the world that surrounds us. In this direction, the landscape can be glimpsed in an engaging and supportive way, capable of revealing the creativity of each human being, promoting the recognition of the other in its otherness and dignity. Therefore, an emotional geography, which, legitimizing the freedom to create our own worlds, contemplates all men and their landscapes (2017, p. 95).

The cultural landscape appears, thus, interconnected to the lived space, to the sense of place and rooting, and to identity issues, proving to be essential in the identification and preservation of territories. Now, are not all these landscapes and cultural manifestations similar in their attributes and intentions? Isn't man intimately connected to the occult and the fantastic through his landscapes, masks and rituals? Are not these elements the guiding threads of different stories that have been touched and glimpsed since ancient times?

If zoomorphic elements have been man's connection to the cult of divinities ever since, they also are the elements that refer us to sorcerers, shamans and agents of healing and purification. All

these elements touch, and in our view, not only in the motives that determine them in the elements that compose them, but also in the poetic, visual and sound narratives that they perform, in the intentions and in the acts, in the results, in the graces and in the blessings that it holds.

Conclusion

Throughout this work, we realized that not only the soundscape, but also the use of the mask, the costumes, and the nature of the choreographies that are performed, become characteristic of the places. We also note that is important to produce performances that gives the performers supernatural forces and energies, making them, in some way, superior, in order to fight against evil. If the materials, shapes and characters are similar in all of them, the exuberance becomes diverse in all of the performances here and abroad.

However, on both sides of the border, they appear as resources of the territory of undeniable value, not only in a cultural, but also social, economic and territorial sense. The musical component always appears as a sound construction where, in addition to the ambient sound of the chosen physical, architectural and urban space, the one performed overlaps. We often find a sound that provokes us almost instantly and that always refers to a feeling, an emotion, an experience. We know that it is built in a space of sound that is specific to the place and territory where it manifests itself, constituting the sounds and verbalizations that arise in the space of performance. In both cases, the sound appears as a support for a physical, an emotional, a conceptual, a social and an experimental action.

The intangible heritage, present in knowledge, practices and traditions, becomes the manifestations now studied, a wealth that cannot be overlooked. There is an urgent need to act towards the promotion of culture and heritage, since we all can and must operate in the sense of identifying, studying, integrating and valuing the territory's resources. Their knowledge and traditions uncover not only different festivities, festivals and pilgrimages, but also distinct rituals and rites that can disclose diverse means of identification and characterization of territories. Thus, we approach new spaces of art that drawn-out an imaginary, in itself, real.

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11 | Cultural mapping: implications for the development of material resources for heritage teaching through art education

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Abstract

This article is based on ongoing research into a mapping of cultural and creative industries and identification of cultural intermediaries in the provinces of Angola, under the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005), whose general objective is to support the implementation of the application and the emergence of cultural sectors in developing countries, strengthening the means of creating, producing, distributing and accessing various cultural goods and services. The target of the pilot mapping study was limited to the Province of Moxico, integrated by its nine municipalities and communes. It was selected as the first because it constitutes a territory of various socio-cultural groups, composed of a cultural and population diversity belonging mostly to the Bantu group, in addition to small subgroups dispersed in fixed patches, each with an extremely rich and creative cultural heritage diversified, observable by the amount of existing cultural and traditional expressions, intangible heritage, with a centuries-old history recognized and valued globally. The research follows a survey strategy legitimized by UNESCO, for field analysis, the record of the permanency and losses of the immaterial culture of Moxico, in its multiple expressions (doings, knowledge, celebrations, places) and thus building paths, together with civil society, to better understand and safeguard the province's culture and the intangible cultural assets that it recovers on the verge of disappearance or that need incentives for their transmission and transfer systems. Cultural diversity is currently the focus of attention in a changing world. An approach to this change cannot take place by excluding art in various forms, because every culture has its symbols, stories, and characters. The African Union, aware of this reality, has made progress with the implementation of the Charter for African Cultural Renaissance (2006) in laying the groundwork for a pan-African approach towards the full integration of arts education in all school curricula and the development of material resources based on ethnographic and documentary surveys, supported by Arts and Social Sciences, establish structures and infrastructures that support this new paradigm, deconstruct the colonial connotations that lead over teaching materials on the continent, that is, incorporate local cultural practices and aesthetic concepts in art education. As Creswell (2003) points out, exploratory and descriptive studies are adequate in the case of a little-known field of study. The purpose of a study of this nature is to gather information, draw scenarios, and point out future perspectives. Two survey instruments will be used to collect and study these resources: first, observation of the study area to identify cultural resources, and second, interviewing local communities to identify the local identity and history of the area. The study will be carried out in three phases and from the data collected, it intends to create a national map of the cultural and creative industry, which can effectively serve as a starting point for the development of cultural policies for the sector in Angola and material resources that can improve the teaching of heritage through art education, cultural governance, and the strengthening of cultural and creative industries in Moxico.

Keywords: cultural heritage, inventory, mapping of cultural references, art education.

Introduction

This research falls within the scope of the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO), whose general objective is to support the implementation of the 2005 Convention and the emergence of dynamic cultural sectors in developing countries, strengthening the means of creating, producing, distributing, and accessing the various cultural goods and services. A project aligned with the objectives of the National Development Plan (208-2022) of the Angolan Executive regarding the strengthening of cultural and creative industries in the field of sustainability.

The relevance of research can be addressed in the context of the reform of the curriculum in which the need for its diversification was diagnosed and be relevant to the wide variety of socio-cultural contexts found in each African country, according to the Charter of the Cultural Renaissance of Africa (African Union, 2006). It was found that there was a dependency on textbooks and the development of the curriculum, they are from external sources that cannot be translated into forms of education relevant to the place. Finally, the literature suggests that African educators in Sculo21 face the challenge of creating multifunctional systems that preserve the multicultural social bases of each country in a context of national inclusion and unity. These curricular changes require two important changes that are omitted by reformers: teacher training, methods, strategies, and material teaching and learning resources. Students should learn about their own culture and traditions before learning about other cultures. Today, many Africans lack identity or roots because they have lost their cultural values and traditions. Africans need to choose what is good from other cultures and reject what is bad. In this sense, the recent movement of curriculum scholars around the world to internationalize the discourse of educational reform and research should be thought not only of a change but also to reshape the image of the social and consciousness through which individuals should participate. This image of ourselves as a community participating, interpreting, understanding us, and creating knowledge together is critical to curriculum reform in postcolonial and global times. This perspective is mainly relevant if we consider the region's extensive and rich cultural heritage.

From a local point of view, it is important to understand whether the practice of creative activities contributes to improving the living conditions of the populations that practice them, how this contribution takes place, and how it can be developed. This perspective becomes especially relevant if we consider the existence of factors facilitating the dynamic characteristics of the creative economy and the persistence of the low levels of development that characterize the communities under analysis, despite the extensive theoretical body on development and

the consequent policies, programs and projects that are implemented to transform this reality. Another important consideration is the lack of studies and existing data on the creative economy in Angola, a factor that prevents its recognition, particularly in terms of income creation and employment. This work helps to bridge this gap and this objective lies part of its innovative component.

The Province of Moxico has a cultural heritage of recognized value and is distinct from the neighboring provinces. Its origin is in the communities Cokwe, Luvale (Lwena), which live in that region, and which are famous for the varied artistic expressions of industries (also handcrafted). Artistic expressions that stand out at the national level, also generate a strong recognition across borders. Industries (most of them handcrafted) are activities practiced in a transversal way in Angola, and in Moxico. It can be divided into two distinct segments, the utilitarian and decorative - and in this segment can coexist objects with a strong symbolic and artistic load - and objects more directed to the tourist market, as souvenirs. Industries (mainly handcrafted) are dynamic and profitable activities partly due to increased exposure to tourism.

The province is vast, with different peoples, languages, and cultures. If the Communities Cokwe and Luvale (Lwena) have become the most studied in the colonial period, it does not mean that the rest do not have an equally interesting history and whose study is important to do. The different ethnolinguistic groups are Balutxazes (Luchazes or Luxazes), Mbundas, Ovimbundos, and Lunda-Dembos, belonging to the Bantu group and speaking different languages. The province consists of 9 municipalities, namely Alto Zambezi, Bundas, Camanongue, Cameia, Luau, Lucano, Luchazes, and Leua. According to statistics (INE, 2014) were registered during the General Census of Population and Housing, held from 16 to 31 May 2014 in the country and about 727,000 people are residents in the province of Moxico. These data confirm that since the last Census in 1970, the local population has grown by an average of 3.8 times.

Projects already started at the local level, responding to the specific needs, priorities, and challenges described above.

The project is based on the first and only cultural survey carried out in the early 30s by the ethnologist Portuguese José Redinha. It was fieldwork supported by Diamang, whose results were the collection of many artifacts that today constitute the collection of the Regional Museum of Dundo, created in 1936 in the city of Dundo, Lunda Norte Province, and the National Museum of Anthropology created in 1976 in the city of Luanda. Although there are surveys of industries (mainly artisanal) carried out in colonial times, all the transformations carried out in the thirty-five years after independence make such studies only references to consider but that

no longer reflect the present reality. It is in this context that it is necessary to prepare the survey of industries.

Creativity, knowledge, and access to information are increasingly crucial for the economic growth and development of societies. The capacity for innovation and adaptation in contexts characterized by rapid technological, social, and economic transformations are crucial to the competitiveness of nations in an increasingly global world.

The choice of the activities of industries (including artisanal) in the Province of Moxico was determined in the context of the study on 'Cultural Values', 'Heritage' and 'Cultural and Creative Industries in Angola: A proposal for diagnosis and valuation strategies (Seixas and Gumbe, 2014), in the context of the Joint Program for Strengthening Cultural and Creative Industries and Inclusive Policies in Angola. A research proposal for mapping, potential assessment, and cultural planning was formulated in 2014 with a previous debate so that appropriate terms of reference could be outlined, as well as a dedication of a team for years, in a continuous vertical and horizontal articulation, as well as an evaluative follow-up to correct trajectories. It all started in an (I) Cultural Planning Taskforce under the aegis of the Faculty of Arts of the University of Luanda, sufficiently Angolan and sufficiently cosmopolitan. In addition to this Task Force, it is necessary (ii) to establish Project Teams in each Municipality. Of course, one should (iii) start with a Pilot Study to test concepts, propose methodologies appropriate to the Angolan case and, above all, establish an action strategy.

Specific needs, priorities, and challenges (economic, political, and social aspects) faced by the region in the field of culture.

The lack of a Map of cultural and creative industries in Angola to strengthen their cultural policies means that their cultural industries are particularly fragile. The current national cultural policy is almost ten years old and already needs an evaluation and review before it is even adopted definitively. Despite Angola's significant growth, especially after the war, it still has a low Human Development Index (HDI), with a considerable proportion of the population living in poverty and many in extreme poverty. Official figures indicate that there are still glaring social and regional imbalances that need to be overcome. In terms of GDP growth (gross domestic product, that is, everything that is produced in Angola for one year), in 2016 there was a contraction of 2.58%, and in 2017, 0.15% (NDP, 2018). In turn, unemployment is, according to official figures, around 19.9%, regarding 2016, and possibly the real number is higher. Economic growth is a necessary condition, but it must be transformed into economic development and into sustainable development. However, there was also no corresponding growth in the cultural

sector: cultural products and events are few, and development plans in this area are quite limited.

The institutionalism related to the cultural and creative industries is in a situation of great weakness in Angola, which means that new policies and strategies are needed that induce the promotion and development of cultural and creative industries, as one of the fundamental bases for sustainable development of the country. National cultural diversity can help fuel the national cultural industry by placing on the market a diversity of artistic products for the acquisition and consumption of the public. Today it is important to understand the interface between creativity, culture, education, economics, and technology for articulating 21st-century development strategies. In a world increasingly dominated by images, sounds, texts, and symbols, the so-called creative economy is leading growth, jobs, innovation, and social cohesion in many advanced countries and can be a viable development option to diversify developing countries' economies if there are effective public policies.

Having the mapping to be carried out, in particular through the realization of a Survey of the Cultural and Creative Industries of the Province of Moxico, i.e., Analysis of the Potential of the Cultural and Creative Economy of Moxico through this survey, is intended to reach a framework of analysis in which the following foundations are established: (I) The creative activities to be carried out in the communities under study generate economic value, cultural and social for the populations; (ii) the preservation of the region's material and intangible cultural heritage through formal heritage education; (iii) The publication of reference material in the form of a teacher's manual in the hope that this will contribute to the development of cultural heritage education in Angola and other postcolonial countries.

The first objective of the research project is to identify the New Cognitive Territories of the Cities, Provinces, and Ethnolinguistic Communities of the Province of Moxico.

Cognitive territories are supported, on the one hand, by the 'collective memory' that reproduces in time, even with changes, and that it becomes necessary to map in their updates. On the other hand, new cognitive proposals, resulting from the rapid changes of the last decade and scientific reflections, marketing proposals, urban cultural interventions (architectural, artistic, and others) as well as new public policies and laws related to them end up having an effect of 'reflexivity' in society that must be mapped and understood. A cultural audit appropriate to the Province and the Ethnolinguistic Communities of Moxico, in the tradition of anthropological analysis, associated with the tradition of cultural audits of organizations and the most recent interest in regional development in culture, will enable the second objective of the research to be achieved.

Expected Findings

- Identify, promote, and safeguard the traditional knowledge of industries (including artisanal) in the various cultural expressions.

- Collection and registration in each village, and specific clusters of each municipality, the cultural and creative industries inactivity, and their state (survival, stability, development).

- Symbolic return strategy (specific for craft industries).

- Strengthen local cultural value chains through capacity-building activities.

A second main objective of this research is, then, to identify the critical elements for the management of the mapped cognitive territories (i.e., a Territorial Cultural Management) whether they are the result of a heritage of collective memory or are the result of reflexivity under construction.

This last process is increasingly relevant, given the acceleration of history, implying that changes in the framework of one generation are greater than the heritage that passes from one generation to the next. Critical elements not only embody discrete variables or indicators (e.g., map size; ecological distance and social distance; topophilia, top phobias, top neglects; etc.) but also, and mainly, translation processes between past and present and between geographical and urban territories and between cognitive territories.

More Findings:

- Creation of new cultural strategies for the governance of cities and regions based on the review of entrepreneurship success stories in the Cultural and Creative Industries and extraction of lessons learned to establish its development.

- Recall and identification of 'works' concerning a community, be it a village, ethnolinguistic community, and region."

- Improve local conditions for the sustainable development of the creative economy through mapping and networking activities.

The third objective of this research refers to Supporting the design of new public policies for the development and regional governance of a city and/or a Province and its territories of impact (hinterland) in an adequate vertical articulation ascending and descending, as well as horizontal articulation.

However, this theoretical objective implies very different contingency applications from one territory to another. It is therefore necessary that such articulations be supported by empirical investigations that characterize both the cultural and economic capital installed, whether the

horizons of expectations or populations, development agents, technicians, or politicians. It is, then, to find methods and processes of discussion, first that allow open public policies but to articulate as appropriate as possible such vertical and horizontal networks in the strategic potentiation of cultural and economic diversity in complementary identities aimed at increasing territorial value in the most cohesive way possible.

Aims of this Stage:

- To find methods and processes of discussion that enable open public policies but to articulate as appropriate as possible of such vertical and horizontal networks in the strategic potentiation of cultural and economic diversity in complementary identities aimed at increasing territorial value in the most cohesive way possible.

- To identify training needs of the Cultural and Creative Industries in a situation of survival and 'acceleration' processes for Cultural and Creative Industries in a situation of stability or development and that have potential.

- To promote dialogue between national programs of cultural centers and cultural communities.

- To promote intercultural dialogue and the diversity of cultural expressions, respect for aesthetics, and traditions.

- To explore the articulation between educational and cultural planning using a network of varied partners para pave the way for new awareness and construction of culture and education and its perception of usefulness in a wider public space.

The fourth objective is the creation of a GIS (Geographic Information System) platform with the mapping of all cultural and creative industries (always updating), their geographical scopes, and placing multimedia content whenever possible.

The withdrawal only gains use-value when it is disclosed. In science, only published results are likely to be considered and in art and culture is only considered what is made public, exposed. Finally, the political role of culture is to present cultural diversity as a character of national identity. The scientific, social, and political role of the cultural survey is only carried out if catalogs and exhibitions are made. It is also proposed a catalogue for each industry, a documentary, as well as an itinerant exhibition.

Expected Findings:

- Publication and dissemination of the results of the mapping exercise to reveal and share important information about the socioeconomic value and potential of the cultural and creative industry in the region and Angola.

- Possibility of relationship with the quickest possible of the Cultural and Creative Industries with the tourism industry to create the development of groups of villages, cities, and regions.

- The publication of the reference material in the form of a teacher's manual in the hope that this will contribute to the development of cultural heritage education in Angola and other postcolonial countries.

The means of verification of these indicators shall be as follows:

- Roundtable seminars will be organized in Moxico and Luanda, "Strengthening policies for cultural and creative industries", to raise awareness of the importance of regional cultural cooperation in the field of cultural industries among 90 stakeholders and establish a dynamic network of committed stakeholders interested in promoting this agenda.

- A study of cultural institutions in Moxico to facilitate the exchange of information on best practices, lessons learned, and experiences will be organized for 30 representatives of cultural institutions from nine municipalities of Moxico Province, Angola.

- The organization of the exhibition "Cultural and creative industries" will be exhibited in itinerant form, Moxico and Luanda to raise awareness about the social and economic impact of the cultural industries of the province and increase the visibility of cultural goods and services in each municipality. The exhibition will be held in the form of an itinerary.

- The presentation of the GIS platform (Geographic Information System) with the mapping of all cultural and creative industries (always in updating) as one of the material resources to support arts education.

- The publication of the reference material in the form of a teacher's manual in the hope that this will contribute to the development of cultural heritage education in Angola and other postcolonial countries.

Methodological aspects

As highlighted in the research project, this is research conducted within a descriptive exploratory approach. As Creswell (2003) points out, exploratory and descriptive studies are adequate in the case of a little-known field of study. The purpose of a study of this nature is to raise information, draw scenarios and point out perspectives for future studies. In a relatively new field, such as the creative industries, this methodology also presents the "advantage of granting the researcher freedom to combine various techniques to raise as much relevant information as possible" (Creswell, 2003).

Research instruments and techniques will be used to survey these resources: first, the observation of the study area to identify cultural resources and, secondly, interview local communities to identify the local identity and history of the area. Secondary data will also be used to support the information.

Two methodological challenges deserve to be highlighted, the first being the delimitation of which sectors of the Cultural and Creative Industries would be investigated, given the possible controversies surrounding the limits of these industries concerning other industries that supposedly also depend on creativity for their operation.

This research will provide a comprehensive inventory and information of cultural resources but will not be considered a complete list. This is because the Cultural Mapping Approach is an ongoing process and resource inventory is always evolving and changing.

Map human capital and its cultural capital about each industry and in cooperation.

The target of the mapping pilot study was limited to the Province of Moxico, integrated from its nine municipalities and 21 villages. It was selected as the first because it is a territory consisting of several socio-cultural groups, composed of a cultural and population diversity belonging mostly to the Bantu group, such as Cokwe, Luvale, Mbunda, Luchazes, and the Ovimbundos, as well as small subgroups scattered in isolated spots, each possessing a rich and vast cultural production of industries (mainly artisanal) with a secular history, developed over 500 years of trade and cultural exchange. It also determines the existence of an extremely rich and diverse creative and cultural heritage, observable by the number of existing cultural and traditional expressions, intangible heritage, recognized and valued globally. However, these economies have not been successful in transforming this capital into economic value, as the marketing of this type of goods and services at the domestic and international level is relatively limited or almost nil. The fact that most of the cultural production in African countries occurs in the informal sector (UNCTAD and UNDP, 2008, pp. 43-44) makes it difficult to perceive its size and impact. The lack of data on these activities in the context of developing countries, as well as their weak legitimacy, are pointed out as obstacles to their development, as they are indifferent to policy formulations and investment attraction.

Despite several studies pointing out that creative activities are regularly the basis of the main source of income for many families and communities, a fact that land research will explore. In the case of the Province of Moxico specifically, there is a significant production and consumption of cultural products such as handicrafts (Figs 1-6), traditional festivities (Figs. 7-10), music, and dance.

However, the research has revealed some aspects of a strong relationship with the issue of identity and that helps us to understand the dichotomy between a preservationist view of industries (including artisanal) in the various cultural expressions, of a cultural nature, and another market.

Basketry

Fig.1

Fig.2

Fig.4

Ceramics

Fig. 5

Fig.6

Traditional festivals with traditional instruments, dances and masked

Fig. 7

Fig. 8

| Fig. 9 | Fig. 10 |

The focus of the study is the creation of material resources with implications for art education based on the creative (mainly artisanal) industries carried out at Moxico.

The research aims to identify the extent to which these activities can contribute to the improvement of material resources (images, brochures). The creation of cultural and social value is an essential and inseparable component of this type of activity. Throughout the analysis, we seek to understand its mechanisms of operation and the benefits generated for local populations.

This approach has been widely recognized as an effective tool for development and planning purposes. Carried out in three phases, this project aims to empower and create a network of cultural operators in the nine municipalities of the previously selected Moxico Province; raise public and institutional awareness of the socio-economic potential of the cultural and creative industries; and facilitate open and participatory policy-making processes that can improve heritage education and culture governance in Moxico.

Strategies:

Situation: Although there are surveys of industries (mainly artisanal) carried out in colonial times, all the transformations carried out in the forty-four years after independence make such studies only references to consider but that no longer reflect the present reality. It is in this context that it is necessary to prepare the survey of industries.

The Survey of Industries will involve the triggering of several strategies:

1. Symbolic return strategy (specific to craft industries)

The Survey of existing industries will involve taking photographs of existing works in museum estate, presented by aggregates of regions/communities.

1.1.   Recall and identification of 'works' concerning a community, be it a village, ethnolinguistic community, or region.

This strategy makes it possible to 'measure' (at least in part) artistic deculturation, i.e., loss in production and even in the identification of cultural objects that were of local/ethnic production. Such a strategy will lead to the elaboration of Memory and Forgetfulness Maps and, therefore, Deculturation Maps.

1.2.   Strategy of motivation, artistic education, and (re) artistic production

This strategy is also, however, an artistic education. That is, the presentation of works that were made by a given community (even if they have been forgotten in the meantime) is an exercise in collective memory in action that can function to resume/reinvent forgotten traditions. Thus, cultural survey becomes beyond a scientific act also an act of cultural intervention. This type of action can be measured and evaluated according to mapping to be made 2/3 years later, through a new map that, when compared with the map of 1.1. will make it possible to realize that new areas of production have arisen.

2.   Survey Strategy

The survey is carried out by provinces, municipalities, and groups of villages and villages, due to references collected in research already carried out and due to a qualitative work of direct contact with the different authorities (most of the culture) of each province. The various industries will be raised at the same time on each visit to a province.

A survey strategy legitimized by UNESCO and ICOMOS will be followed, however, two major methodologies, access, and survey, are simply proposed.

The survey methodology will be as follows: Access methodology:

Top-Bottom Access - through the various pyramid cultural authorities
Network/Snowball access - at each location ask producers/vendors if they know other locations

Access by producers - Ask for production sites
Access by consumers - Ask for places of consumption/markets

Survey Methodology:

The 'world' or 'artistic-industrial scene' (people)
The assembly chain; the production cycle in time; the market and the reception/consumption process
Social functions and interactions
The symbology (textual, plastic...)
Meanings (interpretations by producers, receivers...)

The description
The drawing
Photography
The movie

1. **Dissemination strategy**

The withdrawal only gains use-value when it is disclosed. In science, only published results are likely to be considered and in art and culture is only considered what is made public, exposed. Finally, the political role of culture is to present cultural diversity as a character of national identity.

The scientific, social, and political role of the cultural survey is only carried out if catalogs and exhibitions are made. Thus, it is proposed a catalog for each industry, a documentary, as well as an itinerant exhibition.

2. **Return strategy to the community and the artist**

The itinerant exhibitions make it possible to return to the communities that have several functions:

- Artistic self-esteem

- Social and cultural identity

- National identity

.../...

Implications for Artistic Education

The research follows a survey strategy legitimized by UNESCO, for field analysis, the record of the permanence and losses of the intangible culture of Moxico, in its multiple expressions (making, knowledge, celebrations, places) and thus building paths, together with civil society, to better know and safeguard the culture of the Province and the intangible cultural goods that are on the wave of disappearance or that need incentives to its transmission systems and pass on. Cultural diversity is currently the center of attention in a changing world. An approach to this change cannot occur by excluding art in its various forms, because each culture has its symbols, stories, and characters. The African Union aware of this reality has made progress with the implementation of the Charter of the Cultural Renaissance of Africa (2006) in launching the foundations of a pan-African approach to full integration of arts education into all school curricula and the development of material resources based on ethnographic and documentary surveys, supported by the Social Sciences and Arts, establish structures and infrastructures that support this new paradigm, deconstruct the colonial connotations that preside over didactic materials on the continent, that is, to incorporate local cultural practices and aesthetic concepts in artistic education.

Overall, the importance of cultural heritage for countries and even for developing nations like Angola cannot be underestimated. This is due to its political, economic, historical, tourist, aesthetic, educational, and research meaning. Cultural heritage is a precious characteristic of a society, transmitted from generation to generation through conscious preservation. According to UNESCO classification, heritage is the material and intangible cultural legacy that has an exceptional universal value from the historical, aesthetic, archaeological, scientific, ethnological, or anthropological point of view that we receive from the past, that we live in the present and that we will transmit to future generations. However, cultural heritage is not limited to monuments and collections of objects. It is also composed of living expressions inherited from our ancestors, such as oral traditions, performing arts, social modes, rituals, festive events, knowledge, and practices related to nature and the universe, and knowledge and techniques related to traditional crafts. Despite its fragility, intangible cultural heritage or living heritage is an important factor in maintaining cultural diversity.

For UNESCO, the notion of heritage is important for culture and the future because it constitutes the "cultural potential" of contemporary societies, contributes to the continuous reassessment of cultures and identities, and is an important vehicle for transmitting experiences, skills, and

knowledge. between generations. In addition, heritage is a source of inspiration for the creativity and innovation that generate contemporary and future cultural products.

Cultural heritage has the potential to promote access to and enjoyment of cultural diversity. It can also enrich social capital and create a sense of individual and collective belonging, which helps to maintain social and territorial cohesion. On the other hand, cultural heritage has become economically significant for the tourism sector in many countries. This also creates new challenges for their conservation. In other words, heritage is a significant endowment emanating from man and nature.

Oral tradition remains an indispensable cultural heritage management strategy among pre-modern and prehistoric Africans, which continues to be relevant in contemporary Angola, has proven to be a useful tool for professionals such as archaeologists and ethnographers in locating and identifying sites/cultural heritage areas for future studies and preservation. Most oral traditions obtained through ethnographic studies were confirmed by archaeological and historical findings (Fasuyi, 1973). Village chiefs, sovereigns, priests of deities, elderly men, and women, serve as repositories and guardians of their oral traditions. They include traditional proverbs, short stories, moonlight dance, proverbs, lullabies, poems, riddles, enchantments, songs of praise, recitals of traditional religions, and other facets of the cultural heritage of their communities.

The need to preserve The Angolan cultural heritage is best explained through the functionalist perspective enunciated by Bronislaw Malinowski (1884-1942). The functionalists emphasize that society consists of interrelated parts that work for the integration and stability of the entire system. Malinowski's functionalism assumes that all cultural traits are useful parts of the society in which they occur, in other words; all the usual patterns of behaviour, beliefs, and social structures play a role in the society in which they occur. He emphasizes that social structures and institutions exist in societies to meet or fulfil people's psychological and biological needs. It provides cohesion in the social order, promoting a sense of belonging and collective consciousness, a point fervently argued by Emile Durkheim in 1897.

The preservation of Angolan cultural heritage can promote collective awareness in terms of unity, nationalism, and the promotion of co-existence among Angolans.

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12 The shadow of time: A proposal for a tourist narrative itinerary for Covas do Barroso (Boticas)

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Abstrac

Anchored in a work of anthropological nature, this text uses ethnographic photography to build an *ethnographic framework* that makes up a proposal for a *tourist narrative itinerary* by promoting the dialogue between *oral memory* (favouring the direct collection of data between 2016 and 2017) and *written memory*, welcoming the contributions of written productions. We suggest starting from an *initial frame*, expressed in a simple primaeval mark (*the shadow of time*) that, by *ethnographic contagion*, will dialogue with other *frames* composed of other cultural signs, seeking to outline a *tourist narrative* of the cultural heritage of Covas do Barroso.

Keywords: Tourism; cultural heritage; ethnographic photography; culture.

Opening note: a way

The presence of dynamics of globalization that affect the lives of individuals, nations and regions is evident in Boticas, in the rest of Portugal, and most parts of the world. This globalization process is often expressed in the arguable assertion that we live in a *monolithic* world which, despite its virtues, entails several risks, namely that of eventual cultural homogenization that can be opposed to *national identities* and *regional identities*.

In Covas do Barroso, like in the other parishes of Boticas, we are witnessing increasingly intense and elaborate strategies to claim a *regional identity* embodied in the divulgation of its *cultural heritage*.

Anchored in a work of anthropological nature, this text uses ethnographic photography to build an *ethnographic framework* that makes up a proposal for a *tourist narrative itinerary* by promoting the dialogue between *oral memory* and *written memory*, welcoming the contributions of written productions about Covas do Barroso.

We suggest starting from an *initial frame*, expressed in a simple primaeval mark (*the shadow of time*) that, by *ethnographic contagion*, will dialogue with other *frames*, composed of other cultural signs, seeking to outline a *tourist narrative* of the cultural heritage of Covas do Barroso.

I – Covas do Barroso: global and local

A village, like Covas do Barroso, *hidden* in the northeast of Trás-os-Montes, is not, like any other *place*, outside the influence of the *global*, if nothing else, because of the climate change or viral propagation. Although it is feeble to find the origin and to define *globalization*, the intensification of the flows of people, technology, information and images, capital accounts, and ideologies are undeniable (Appadurai, 1990), which has caused social changes that translate into dynamics of cultural homogenization that could make us think we are increasingly living in a "single world/one world" (Giddens, 2004: 75). However, as Arjun Appadurai well defends, "the globalization of culture is not the same as its homogenization" (Appadurai, 2004: 63). In Covas do Barroso, the cultural signs of globalization can be illustrated by the presence, for example, of radios, televisions, newspapers, mobile phones, internet, coexisting with local cultural features, such as the worship of saints, like Lady of Health and Saint Anthony.

However, in Covas do Barroso, as elsewhere, in addition to global/local coexistence, forms of cultural resistance to global actions have been noted, translating into more or less developed strategies for "strengthening local identities" (Hall, 1999: 85). The most evident example of this affirmation of local culture was the conversion of a farm, known as *Casa dos Silvas*, into a museum, the House Museum Quinta do Cruzeiro, one of the seven branches of the Barroso Ecomuseum, but also the continuity of festive traditions such as the festivities in honour of Lady of Health or Saint Anthony. This type of materiality and dynamics aim to preserve the *cultural heritage,* symbolically representing the identity of the community itself (Prats, 1996), that way, updating and making the collective memory of the village (Halbwachs, 1990) more singular.

Covas do Barroso is one of the ten parishes in the Municipality of Boticas, district of Vila Real. Its name, Covas (meaning pit; hole), seems to have a geographical correspondence (since it is in a valley), as the parish is placed in a kind of pit or hole, as opposed to other parishes, for example, Alturas do Barroso (meaning Heights of Barroso), in the upper region of the municipality. As in the rest of the Interior North of Portugal (Alto Trás-os-Montes – Nut III) and the Municipality of Boticas, the population in Covas do Barroso has been diminishing as well. With greater or lesser expression, the population balance results negative since the sixties of the last century. In the

census of 1960, there were 1672 people; in the Census of 2011, there were 262; in 2021, there are 180 people.

II – Covas do Barroso: tourist narrative itinerary

1 – The sketch of a model

Throughout the second half of the 20th century, anthropological approaches to the phenomenon of tourism present historical landmarks focusing on the processes of acculturation, on visitors, on hosts or on the phenomenon of *tourism* itself as a phenomenon suitable for anthropological study. In the sixties, Theron Nuñez has published the article "Tourism, Tradition and Acculturation: Weekendismo in a Mexican Village" (1963) in *Ethnology*; in the seventies, Valene Smith published the collection of texts *Hosts and guests: the anthropology of tourism* (1977); in the early eighties, three particularly relevant texts, a new contribution by Valene Smith in the article "Anthropology and tourism: a science-industry evaluation", published in the *Annals of Tourism Research* (1980), Dennison Nash published the text "Tourism as an anthropological subject" (1981) in *Current Anthropology* and Nelson Graburn published the text "The Anthropology of Tourism" (1983) in the *Annals of Tourism Research*. However, in Portugal, as in the rest of the world, the anthropological interest in the tourist phenomenon gained expression from the 1990s onwards (Pereiro and Sampaio, 2015: 335), being very relevant today.

The present text does not have any analytical intention concerning the tourist phenomenon, rather confines itself to a proposal for a *tourist itinerary* model and its application, which is not limited to the built material heritage in terms of its aesthetic enhancement. For example, given that the Romanesque church of Covas do Barroso is the monument that attracts more tourists, as mentioned by the president of the Parish Council, however, without excluding its value, this work proposes another path that considers the immaterial dimensions of cultural heritage, focusing on the ethnographic dimensions of the community.

The dialogue between *oral memory*, favouring fieldwork (2016 and 2017), and *written memory*, welcoming the subsidies of written productions about the region (Borralheiro, 2006; Braga, 1924; Braga, 1994 [1885]; Capela, 2010; Cardoso, 2007; Fontes, 1992; Moreira, 1929; O'Neill, 1984; Taborda, 1987 [1932]) is the basis for the application of this proposal.

Specifically on Covas do Barroso, Rogério Borralheiro and José Viriato Capela have already carried out ethnographic works, *Preservation of community habits in villages in the municipality of Boticas: Parish of Covas do Barroso* (2006), by Borralheiro, and *Boticas: heritage with history* (2010), by Capela, which served as a counterpoint to the privilege for oral memory.

In this way, affiliated with anthropological science and the valorization of ethnography, we propose to follow a different perspective from the most common approaches to tourist itineraries. The present proposal of a *tourist narrative itinerary* is structured by a sequence of *ethnographic frames* that are materialized in photographs in this paper. These *frames* start from a *mark* or an *object* that is apparently not very perceptible in terms of its heritage value to reach people and their culture. It required each of these *frames* to contain within itself a double anthropological precept: making exotic what might be familiar to the hosts and making familiar what might be exotic to visitors (Spiro, 1990). Thus, it is intended that the community can see itself from *another place* through the anthropological lens, remembering, rediscovering, and taking part in the preservation and divulgation of its cultural heritage, and that outsiders not only find the patrimonialized exotic but that they discover "the social life of things" (Appadurai, 2008) and of places and people, thus accessing a narrative web of the culture of the community.

Two fundamental principles have guided the construction of each of these *frames*: on the one hand, each *frame* contains within itself a defined thematic nucleus which, however, will expand by a kind of *ethnographic magnetism* to the limits of the topic under consideration; on the other hand, by *ethnographic contagion*, each frame will lead to the next, outlining some *ethnographic narrative*. Finally, one should note that the first frame presents itself as a primaeval mark that condenses different meanings, triggering an entire *tourist narrative itinerary*.

In short, this text aims to outline the application of the model presented to the specific ethnographic context and thus design a *tourist narrative itinerary* of elements of the cultural heritage of Covas do Barroso. We welcome a suggestion from the poet Miguel Torga, who spent some time in Covas do Barroso and wrote an entry on one of his Diaries, reproduced on a bronze plate, next to the community oven in the parish. For now, let us follow a suggestion from his poem *Viagem*: "On a journey, what matters is the departure". So, let us leave, riding with an enigmatic expression: *aviation ended yesterday*!

2 – Ethnographic frames

2.1 - the shadow of time

Lurdes is in her early forties and arrives by car at the centre of the village; she does not come from outside, nor far away, just from the inner periphery of the village. Car mobility shortens the journey, and the intense heat, in the first of the *three hellish months*. Lourdes comes to see *if it's time*. Lurdes, of course, has several clocks that allow her to measure the time more accurately, but it is on the wayside cross, in the centre of the village, that Lurdes checks if it is time to water her fields in *the shadow of time*.

The words of Lurdes translate the paradoxical dialogue between a more rigorous measurement of time subordinated to a more fragile measurement of time: "it's around four, but since I wasn't sure…". Like all the inhabitants of the community, Lurdes goes to the wayside cross to see the shadow. However, the importance of water outweighs the importance of the conversation: "I came for the water, and now I'm going to water the fields cause time is passing". Indeed, as mentioned, the shadow, the shadow of time, as we call it, is more precise for watering than any clock.

Present in all human societies, the measurement of time is expressed in different ways, from the use of celestial bodies, such as the Moon and the Sun, from sundials to atomic clocks: The Sundial (circa 1500 BC); Clepsydra (circa 1400 BC); Hourglass (circa 8th century); Candle Clock (circa 8th century); Pendulum Clock (1656) and the Atomic Clock (1955). In Covas do Barroso, time can be measured, as in the sundial, by a shadow, which makes *the shadow of time*.

Well, it is this *ethnographic mark* that opens the *tourist narrative itinerary* that follows, not just because of its relative singularity but also because of its prolific and spatial centrality, as it allows to establish an intense dialogue with other marks or objects present in the community.

However, it is essential to rehearse the *linguistic objectification* of this *shadow of time*. In the *Sol Quente* (Hot Sun) (that is, from June to September), natives measure time by the shadow projected by the cross of the wayside cross on the grooves carved at its base. It is important to emphasize the spatial location of the wayside cross, attracting the natives to the centre of the village. On the other hand, this *shadow* has no value per se, but it serves a greater purpose: *water*. In other words, people go to the wayside cross to check whether the shadow has already reached the groove that gives the customary right to redirect water towards their fields. We should note that this meeting at the centre of the village favours the contact between the inhabitants and allows them to know who is arriving and who is leaving the village.

But if *aviation* ended yesterday, *aviation* is the procedure of distributing water for irrigation, has already started on June 24, exactly, on St. John's Day, the day of the *ritual theft*. As a woman around seventy recalls, on this day, it was customary for the boys to steal the *manjericos*, the vases, "whatever left outside used to be stolen and put on the top of the community oven by the wayside cross". If this was a predominantly male activity, there were also some, few, women who did it, as the same lady recalls: "daring girls like me stole whatever vases were at hand. We used to do it on St. John's eve, and the next day the roof [of the community oven], made of stone, was made of vases instead, was full of flowers". However, unlike other places where *São João* is the moment to make bonfires and jump over them, in Covas do Barroso, as in other parishes of Boticas, bonfires happen at Christmas and New Year's Eve. These bonfires, placed at the centre of the village, "used to bring lots of people" who stayed until the fire went out, but this is an activity from the past since "it has been seven or eight years since we've done it for the last time". An inhabitant of the centre of the village remembers that "the last one left lots of garbage here at the door". This celebration was often rich in events that perpetuate themselves in the collective memory and are regularly updated, as an autochthonous says: "once, we lit a bonfire there in the Barreiro neighbourhood, at New Year's Eve". As she recognized the wood as her own, she stole the wine from the supposed thief. But these are *other shadows*, so it will be a matter of importance to go back to our *shadow of time*, or rather, to what this mark triggers: *the movement of the water*.

A few metres from the wayside cross, there is a water tank and, next to it, Luís, just over seventy years old. Because of the dexterity with which he lifts the cover, one does not doubt that it is a repeated gesture: The Torna (the act of diverting the water to their fields). Whenever the shadow reaches the groove, and in the days reserved for him, Luís makes his Torna, thus establishing the movement of the water.

Water is of substantial importance for the communities based on agriculture and livestock farming as the primary economical basis for its survival. The management of this property, primarily in the summer months, is rather scrupulous, specifically in the irrigation process.

The *aviation* process is simple for those who do it but complex for those who try to understand it, mainly because it contains a set of concepts built upon a grammar of the movement of water. Let us take a closer look: the water coming from a spring or river (in Covas do Barroso, River Covas) is diverted to furrows (*regos*) up to water tanks (*poças*), from which the distribution (*aviação*) is carried out by the *heirs* (*herdeiros:* those who own fields) following customary law written on the *roster* (*rol*: list of water distribution regulation for the heirs).

However, for the water movement to be effective, it is necessary to clean the water channels. In the past, in early spring, people gathered *to go to the furrows*, that is, people gathered to clean the furrows before the *Hot Sun* (*Sol Quente*). People gathered; the bell rang; the president of the municipal council, formerly the mayor, set the day to clean the *levadas* (a term for the entire system of furrows and channels). They would go to the river and return cleaning, mainly men, one person per house. If there were no men at one's home, women would go. Today, in a *euphemistic turn*, the *furrows* become *channels,* and, in a *state-owned turn*, the local authority takes the turn of the community, paying two or three men to clean the *levadas*.

Although, the harmony of the rules does not prevent some from breaking them. Some heirs divert water to their fields when it is not their turn to do it. Usually, as they don't divert all the water, the aggrieved person cannot know who did it. Sometimes, the aggrieved party looks for compensation for the water lost. However, in a kind of *ethic of diversion*, these practices develop in a solitary way. Even though everyone knows this practice, no one is caught diverting the water.

Without *Torna* or diversion, there used to be a movement of water towards the mills, here to grind cereals and later make the bread and remove a part of it, the *Carolo*.

2.3 - the whole of a part

> Every year Marta repeats the gestures that have lived in her body since she was young, making flour into dough and then bread. Of course, this metamorphosis requires gestures and sacred words: the sign of the cross on the bread and one prayer are necessary ingredients for the dough to rise: "São Mamede te levede, São Vicente te acrescente e São João te faça bom pão". Then, the Lord's Prayer and a Hail Mary for the souls.

The *Carolo* is *just* a part of the bread. However, it contains the *whole* of the work, the wine, the involvement, the party, *the whole of a part*. That is the community inside a slice of the bread, the *Carolo*. Commensality is essential, not only to nourish bodies and keep them alive but also to nourish social relationships and keep them alive. Indeed, an aliment is not necessarily food, but wine and bread have a high symbolic value, as well as their distribution. Precisely in Christianity, from the Last Supper to the Eucharist. It is among this *heritage cuisine* that *Carolo* is cooked and distributed, but there is a whole community ritual that precedes the distribution of bread and wine on June 14th, at the festivity of *Carolo*.

In the first stage, the preparation of the ritual is structured in three relevant social moments. At the time of the harvest, "those who have wine, give some. If not, some money to cover the expense"; then, at the time of the pig slaughter, "the meat is left to dry in smoke"; finally, at Carnival, "which is when it tastes good, you go around the village and gather some of that meat: ear, feet, and other parts, and then the auction takes place, and the money raised goes to the festivity".

Closer to the festivity, about a month or two before, the operational preparation begins with wood cutting so that there is a fire to bake the bread. In the past, about 30 years ago, corn and rye were grinding in mills. Although there are fifteen mills (in poor condition), nowadays, flour is purchased. The flour is sieved; the yeast is done in advance, a few hours before or the day before. A woman, in this activity for many years, says that "the first time should be the day before, then you leave a little dough to add to the new one, to help it go sour", and continues, "then heat the water, melt the salt, and the dough is left to rest for two and a half to three hours to become very yeasty, then it's rolled out, that is, to cut it into several pieces and to give it the right shape; the bread will open in the couche cloth and only after that it goes to the oven".

However, *one* and *other* prayers cannot be missing. When the dough is done, the basket is blessed, and *a* specific prayer is said:

"São Mamede te levede,

São Vicente te acrescente

e São João te faça bom pão".

Afterwards, general prayers are said, a Lord's Prayer and a Hail Mary, "for souls".

The purging of any potential harm that could prevent or hinder the transformation of the dough into bread requires "another blessing, when putting it in the oven" and, even more, "after the bread is inside, we go there with the peel, and we say:

Cresça o pão no forno

Saúde a seu dono

---

paz e alegria no mundo todo

Afterwards, we pray the Lord's Prayer again, again *for souls*."

The bread bakes for about an hour and a half, but the work lasts from morning "until late at night". The large loaves of bread are cut into smaller pieces, the *Carolos*. It is often heard, "look, give me *a Carolo of bread*" (same as *a slice of bread*).

This bread is *special* as it is blessed, so is the wine, and the locals ensure that if the bread stays from one year to the next, the mould does not grow. Everyone in the village has the right to *Carolo* and must eat it and drink the wine, even the children, as the wine does not harm them, as "it's just a drop, it's just for tasting". The donation of this bread is not limited to humans from Covas do Barroso, since there are people from neighbouring villages who "carry bags of [this] bread" and it is even customary to give it to animals, "each animal will eat a bit of this bread, the chickens, the dogs... that way St. Anthony can protect them".

The remaining bread is auctioned. But some people give away chickens, roosters, pig parts, such as ears and feet, and these are auctioned as well. Goods can fetch values much higher than their market value, and some people buy the goods they have offered in the first place. The entire amount raised reverts to the parish commission.

On Carolo's day, there is a procession from the Chapel to the "House of Saint Anthony". In this journey, a member of the parish commission takes the image of St. Anthony in his lap. Upon arrival at the house, the priest blesses the bread, the wine, and all those in the proximities.

In this process of transforming flour into bread, the community oven, close to the wayside cross, gains relevance. This oven, which used to be one, is now divided into two: one made of stone and the other made of brick, "which is easier to heat". It took "an ox cart full of wood" to heat the one made of stone.

Currently, ovens are used to make the Carolo, of course, but also at Easter "to make the *folares*", or by the Recreational Association, "when they do some party" and eat "some roasts".

During the week, some people occasionally use the oven. But in the past, it was used with great regularity, requiring great organization, which translated into a female schedule for its use, namely for baking bread. However, it has been about twenty-five years since "bakers started coming to Covas and the schedule ended". Even today, some people bake the bread, but most of the bread consumed in Covas do Barroso comes from the five bakers who bring the bread to the village.

But, if Carolo is also made with the intention of suffrage the souls of everyone, sometimes it is necessary to suffrage the soul of the one who has just been buried. In a symbolically mimetic way, the essence of the ritual is repeated. After the funeral Mass, there is some wine and a *Carolo* of bread on the way out of the church. "It is for the souls", a lady tells us. This practice configures a strategy of making *absence* present.

2.4 – the metamorphosis of absence

> Despite being autumn, these *jarros* appear to have summer liveliness. The photographic illusion does not allow us to see they are made of plastic, much less in a cemetery. *Naturally* absent from the community, the dead become even more absent, due to the denunciation of the unnaturalness of these flowers, which configures a deceleration in this ritual of assistance to the dead and suggests other manifestations in which *the metamorphosis of absence* can be expressed.

There are several other ways of summoning the dead to community and family life, starting with All Souls' Day, when the Parish Council orders the cleaning of the space and people place natural flowers. However, the intention is to highlight the absence of natural flowers, an absence that, through *ethnographic contagion*, can metamorphose into several other absences, like the absence of people, since those who migrated (270) are more than those who live in the community (156); in 2016, only one child was born, as in 2015, better than in 2014 when none were born. We see abandoned houses, temporarily uninhabited houses, uncultivated fields when we wander through the village. In Paula's school days, a little over forty years ago, the school, in her words, "had many children"; nowadays, the primary school is closed. They transport the few children in the village to the chief town. Today, the building is the headquarters of the *Recreational and Cultural Association*; the pre-primary school closed more than a decade ago, it is now the mortuary.

There were students and a teacher, and perhaps the rooster's cart could still exist. On Shrove Sunday, an ox cart full of goods used to go out to reward the teacher (or teachers) with a rabbit or two (one for each teacher), chickens, roosters, smoked sausages, chorizos, onions, "it was all homemade", as one lady assures. Also, in this period, the mottos were read, mainly by boys. The tone was playful, the rooster symbolically dismembered, and each part

offered to a person from the community, usually of the opposite sex, combined with criticism of some physical or personality traits. For example,

"Deixo as penas do meu pescoço

Por serem as mais brilhantes

Às mocinhas solteiras

Para agradarem aos seus amantes"

"Because they are the brightest

I leave the feathers on my neck

to single girls to please their lovers"

However, about forty years ago (after April 25th), the girls started making *mottos* as well. We heard two of those *mottos*, and their explanation: "o José do Ferreiro por ter inteligência rara, leva o mijo da cadela para lavar melhor a cara", "José do Ferreiro, because of his rare intelligence, takes the bitch's piss to wash his face better". This criticism stemmed from the fact that he, "as a youngster, always looked a little bit dirty"; Acácio do Crasto "foi na carreira e levou o pelo do burro para fazer uma cabeleira", "went on the bus and took the donkey's hair to make a wig". This criticism is justified because he is bald. It is, therefore, frequent that criticism focuses on what is understood as a physical, intellectual, or behavioural weakness of the person who is the target of the *motto*.

This female action is an expression of an emancipatory process, present in other types of initiatives. A woman over sixty describes that "this was when we started to go to the cafe, people censored us; when someone told my mother I had been there, she came home and beat me up; but the following Sunday I was there in the cafe again; during the evening I wasn't going because my parents didn't allow me."

Final note: other ways

The proposed *tourist narrative itinerary* made us travel throughout the village through these *ethnographic frameworks*, although what we are presenting is just a *tourist narrative itinerary*, which flows into a proposal for a tourist experience. Of course, other paths can be outlined, if not invented, starting

with a stroll through the Museum, at the point of departure and arrival in *Covas do Barroso*.

The museum presents traces of a kind of *microcosm* of the community, seeing that, in addition to the diversity of its assets, the communitarianism that allowed the construction of at least an ethnographically very significant collection is clear. In general, the objects were offered by the natives and carried a somewhat elaborated personal or social memory. Let the President of the Parish Council guide us: "the dishes must have been those from Zézinha, those that were broken and already have been mended, came in pieces and we glued them together." Here is evident not only the materialization of the memory but also its preservation. Now, following, for the last time, the philosophy of this work, from here we left for other trips, again accompanied by the President: "About forty years ago, it was the dish where the whole family ate, perhaps; before, they placed plates in the middle of the table, and everyone ate from the same plates. These happened more during agricultural work. It was a long table with fourteen or fifteen people. Each one had his fork and ate from different dishes with it, men and women, workers, and the housewife's family. And the jug, everyone drank from the same jug, 'now I drink, then you drink'. Usually, the children ate after the adults, what was left".

The Museum can present itself as a kind of *revolving plate*, allowing us to depart from this *microcosm* and reach the *macrocosm*, that is to say, the entire village to which the Museum belongs.

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Without prejudice of embarking on other journeys, we believe that the model that underlies the tourist narrative itinerary presented here is not only an instrument of approximation to the cultural heritage of the parish of Covas do Barroso but also contains a potential for tourist magnetism, capable of being reproduced elsewhere, in search of other shadows.
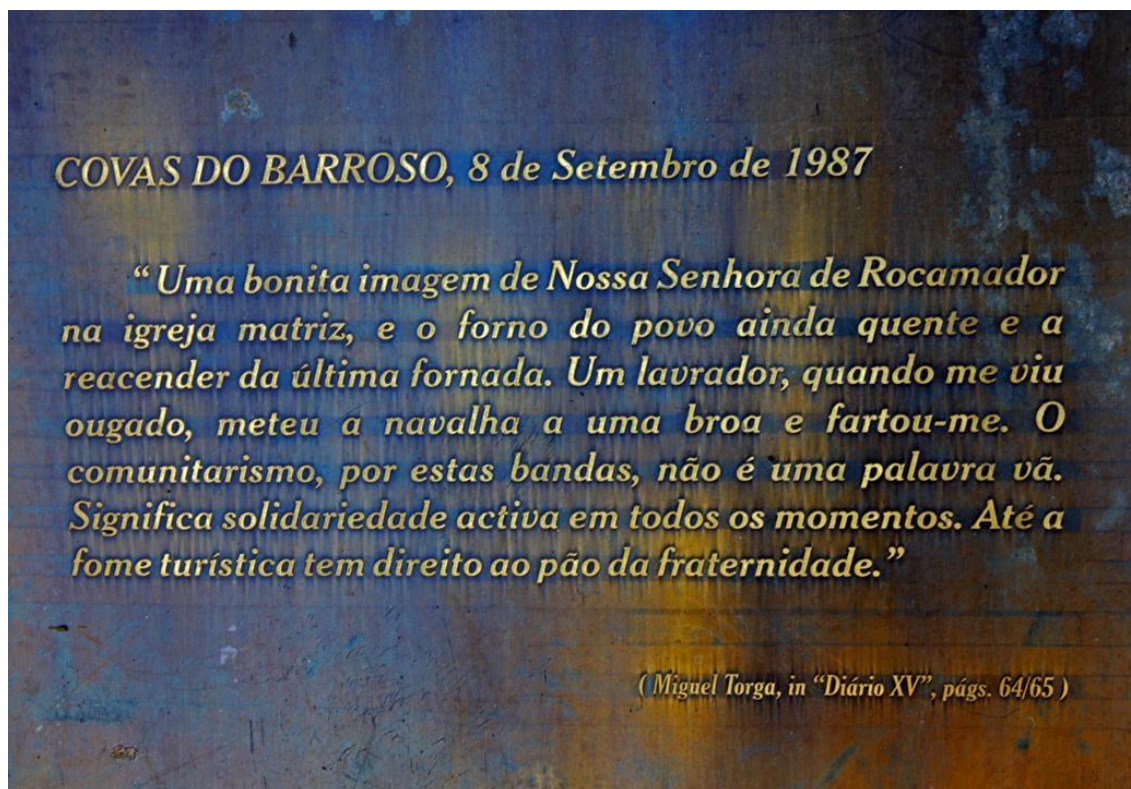
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EDUCATION

13 | Dancing from Home During a Global Pandemic

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Abstract

A top priority for dance educators over the past year has been to ensure the health and safety of all students, performers, choreographers, and audiences during a global pandemic, with a goal of being as healthy, active, and creative as possible. Dance performance resources are stretched and performing artists are deeply impacted by the effects that COVID-19 has caused in dance communities. Yet we are moved to the imagination and practice of the arts for survival during this trying time. Performers feel so keenly aware of dance and its contribution to our wellbeing. Dance faculty and students in the Department of Theatre and Dance at the University of Hawaiʻi at Mānoa (UHM) met this challenge with a great creative force of vision, inventiveness, originality, and expression through a pivot to creating and presenting virtual performances, movement media art, screendance, dance dialogue discussion panels, and dance courses on new digital platforms. This article examines the benefits and concerns of teaching dance techniques and studio practice online, strategies for creating choreography virtually, and how dance technology has shaped the dance curriculum at UHM during quarantine and will continue to become woven into the field of dance.

Keywords: dance; virtual performance; movement media art; screendance; online studio dance practice; coronavirus pandemic.

Introduction

On March 18, 2020, The University of Hawaiʻi at Mānoa (UHM) administration issued the following statement, "UH instruction will be conducted online for the remainder of the semester." And then on March 20, 2020, the university closed to the public. A statewide shutdown and stay-at-home order went into effect from March 23 – May 5, 2020. From this time forward, all the courses and performances in the UHM Department of Theatre and Dance were delivered online for one year through May 2021. From August – December 2021, a small subset of dance courses was taught in person or hybrid, with all performances being delivered as a virtual streaming event. From the beginning of the pandemic to the date of the writing of this article, masks are still required to be worn for any indoor university activities and courses.

2020 was a year unlike any other in my lifetime. During a crisis like COVID-19, the role of dance and the arts becomes more central to our lives. Dance faculty and students in the Department of Theatre and Dance at UHM met this challenge with a great creative force of vision, inventiveness, originality, and expression. We pivoted to creating and presenting virtual

performances, movement media art, screendance, dance dialogue discussion panels, and dance courses on new digital platforms.

The Benefits and Concerns of Teaching Dance Techniques, Studio Practice, and Seminars Online During the Pandemic

There is value to reflecting on dancing at home during the pandemic. At the beginning of the pandemic dancers in Hawai'i were in survival mode. During a year of online dance learning, students attended dance seminars and technique classes via zoom and online digital platforms. There may be strategies found in our reflective processes that we can implement in dance education and performance practices to help us be prepared for a future pandemic, or, new ways of learning dance online. This section focuses on practical approaches that the UHM Dance program took to dance education to provide dance teachers with ideas, reflections, and concepts that they can apply to their teaching and performance practices. Collectively dance educators have had to change how we think about dance education.

Under normal school circumstances, our student population experiences a wide range of stress. This was even more magnified by the pandemic. In reflection of the first two and a half months of quarantine, I believe that everyone, students, faculty, and administrators alike were in shock.

The quarantine slowed everything down. I have been reflecting on what is our responsibility as performing artists to cope with this immeasurable loss and upheaval that the pandemic has caused. My first instinct in response to the quarantine was basic. Help people continue to eat, have shelter over their heads, and get the best medical care possible. While my students were losing family members due to COVID-19 and jobs due to the government locking down the island with statewide stay-at-home regulations, educators were still required to teach courses and put everything online in an entirely different learning environment instantaneously. One option that helped to ease the stressful circumstances was addressed campus-wide through grading. The University of Hawai'i system developed an option for students to choose to take their courses on a Credit/No Credit basis (CR/NC) as opposed to a grade. The university also provided emergency funding access to students through the UHM Cares Funding applications. Additionally, I wanted to be sure the students had the resources to help with mental health. I provided our dance majors with information and links to counseling services on campus that included the Queen Lili'uokalani Center for Student Services and the Counseling and Student Development Center and other services. I made myself available to confidentially assist them in getting the right help on campus. Many of our dance alumni had lost their regular performance

jobs in Waikiki due to no tourism or experienced a great impact on their dance studios being closed. So I volunteered for the Hawaiʻi Unemployment Insurance organization to help process a backlog of over 200,000 unemployment applications for two months. Additionally, I was part of a COVID-19 Dance, Yoga, and Wellness Working Group connecting the university to our local community. The group comprised over 52 local dance studio and company businesses on Oahu and met periodically throughout 2020 to be of support to one another.

One of the greatest challenges to moving to online teaching was maintaining and cultivating an environment of positivity and enthusiasm. To address this in each of my classes I considered equity issues regarding students' access to digital devices. In many households, I found families were sharing computers. I developed strategies to focus on the students and regularly check in on how they were feeling and the kind of support they might need in terms of emotional well-being and economic circumstances. Locally many of my students lived in multi-generational family dwellings and the health of their parents or grandparents was a primary concern. Many of the dancers had also lost their jobs or were living with families who had lost jobs so financial survival was taking precedent over their school work. To adapt to these circumstances, I switched some of my learning activities to include more asynchronous one on one instruction with possibilities for the students to record themselves dancing at home and post their movement on our course website rather than having to be physically present at set times with groups so they could attend to their individual family situations. I also adjusted my assignments for more asynchronous activities as well as my assessment of these projects.

There are six courses I taught online during this time period. The classes included undergraduate courses in Contemporary Dance Technique course, Movement Fundamentals, Visual Media for Dance, Global Perspectives on Dance, and graduate courses in Business for the Arts and interactive Dance, Technology, and Live performance course. I will examine below how we met challenges dancing from in these courses.

When the university closed in March 2020, I was in the middle of teaching two semester-long courses, an undergraduate-level Global Perspectives on Dance course and a graduate-level Business for the Arts course. The Global Perspectives on Dance course was already an online asynchronous course and the curriculum delivery was not impacted greatly other than the course assignments to attend live in-person performances on the island changed to a requirement to watch pre-recorded dance performances on digital platforms.

The Graduate-level Business for the Arts course participants instantaneously moved into action by creating an open-source document called "Resources for Artists in a Time of Crisis." Each student contributed links with the intention of creating a short-term intervention to assist freelance dancers and non-profit dance companies and studios. The links included lists that point dancers, non-profits, and small businesses toward emergency financial resources, resources for moving dance pedagogy online, a comprehensive list of artist relief funds in the US, personal wellbeing, and local assistance in Hawai'i. The class circulated this document on social media platforms for dissemination and gathering of more resources to help our local dance community and artists during this time of crisis.

In Fall 2020, I taught the undergraduate Visual Media for Dance with twenty-six participants online. The Visual Media for Dance course focuses on choreography for digital video techniques and the art of screendance. The class is an opportunity for choreographers and filmmakers to explore dance as it intersects with popular and experimental forms of dance for the camera. Participants examine various representations of the body in relation to video in live performance through viewing contemporary dance films and creating new video choreography. Participants are usually individually assisted while exploring the technical, practical, and artistic challenges involved in producing a dance video in a supportive and collaborative environment. Within a very short period of time, I had to figure out how to provide hands-on training with cameras and tripods on zoom. Working with video equipment is just as much a physical practice as dance. In the COVID-19 landscape, there were challenges and positive outcomes to offering a screendance course online. The focus on the body was particularly poignant during the height of the pandemic. Our dance program required that all choreography be done as remote solos so the sophistication of crafting dances with multiple bodies and collaborating with other dancers virtually across different locations in the filming of projects became a unique challenge. We meet each week on zoom. However pending each person's at-home internet speed, the videos did not always playback in real-time via live internet sharing so I had the students post their video on an online thread so that they could click on the individual links. The course participants were originally planning to present their final dance films in a live presentation at the Hawai'i State Art Museum. Hawai'i businesses continued to be closed during this time so we creatively culminated our course projects in December in a three-hour online screendance showing of their works on the video platform Twitch. The selection of Twitch was because it was free and commonly used for live video gaming interaction. A positive outcome was that half a year later in June 2021 the students had their works presented as a live screendance installation in the lobby of HISAM museum throughout the summer through August 2021.

At UHM we strived to cultivate and maintain a safe learning environment for all. This was a great challenge for movement-based courses given the diversity of home-dwelling settings that each student inhabited. Dance is a physical practice. Educators had to consider the safety of the learning environments they were delivering online. In Spring Semester 2021, my teaching assignments included an undergraduate contemporary dance technique course and somatic movement fundamentals course. For the first half of the semester I taught the movement classes from my living room in Hawaiʻi Kai, the accompanist Kenny Endo taught from his at-home Taiko Center of the Pacific studio, and all of the students were meeting from their dormitory rooms and homes. I converted my living and dining room into a dance studio by pushing back all of the furniture against the walls and setting up a computer and large tv. I ordered exercise mats and a 6 x 9 ft Marley floor to be delivered via Amazon online. I set up our family shoji screens to create a background and worked with my house lamps to try to illuminate my body. Kenny set up a variety of mics at his home. Somehow with the 3 – 5 second time delay between his house and mine, we were able to be synchronous in sound and movement. While this was difficult, I realize my privilege as an educator in having space at home to be able to accommodate the virtual environment. The challenges of finding a workable space for the virtual dance class for the students were not so easeful. Many dancers had only 2 by 2 feet of room to move in at their dorms. Or, some students were taking the dance classes on zoom while their parents, siblings, partners, or spouses were cooking lunch three feet behind them because there was no other space in their living areas. Inviting students to go outside on zoom was not conducive because their computers could not hold a wireless connection and taking class on their phones created such a small screen that they couldn't see the movement exercises. The positive outcome was that our student body remained healthy during the quarantine, we updated technology equipment and gear to make movement courses happen, and students from outer islands were able to join the courses because we were online. We persevered through the semester, supporting one another until the vaccines began to roll in and we could start to return to the dance studio and a hybrid environment.

In Spring 2021 I also taught a graduate-level Advanced Dance, Technology, and Live Performance course. In this course, participants work individually and in teams. The students are responsible for completing innovative interactive dance and media projects for live and digital performances. Since 2012, I have had my classes livestreaming performance projects using Livestream, Ustream, Google Hangouts, and then more recently social media platforms. The interactive media utilized has been Troika Tronix's software Isadora. In many ways, we were ready to meet the digital sphere that was required of us for this course. However, the challenge was that the collaborative nature of this course was not able to be fully realized in the online

learning environment only. Students usually work in teams sharing responsibilities and supporting one another with group choreography and the working of the equipment. Because everyone was taking the class individually and doing the assignments remotely, this was not possible. Simple steps that we usually do together became daunting via online delivery. Collaborative teamwork had to be done via phone calls and texts as every participant worked together to update their computer to the latest OS, download software, and create zoom and twitch channels for their live performance, as well as test their live choreography and performance broadcast links. A positive outcome was that new technology that we incorporated into the curriculum because of the forced pandemic circumstances included the use of StreamLabs. By learning StreamLabs, students could continue their performance practice in multiple online settings. In our quest to create live virtual performances individually and remotely, the class reflected on synthesizing total body integration online. I geared the curriculum to include discussion about critical analysis of movement in digital performance from the performer's and viewers' perspectives, creating live choreography and performance in digital time and space, and understanding the kinesthetic on screen. This involved training in performance broadcast channels, software, and techniques.

Throughout all of these different courses over the year, I found the course participants and I talked a lot about how their creativity was being formed by the changes and immediacy in their environments. Training for dancers is very much based on individual determination. We are each responsible for achieving the level of technique that we strive for in our dance practices. There were also some experiences that opened up such as the availability for our dancers to take workshops with other dance instructors around the globe as well as exploring all the digital media for dance that became quickly available online. Technology shaped our curriculum delivery during the pandemic. In the next section of this article, I will discuss how preparing for virtual dance performances at UHM was different from any other university production we had experienced previously.

Strategies Employed for Moving Performances Online During the Pandemic

There are many positive outcomes for dancers and performing artists that are going to come out of this terrible tragedy. If it wasn't for this break from the fast world, the Department of Theatre and Dance may not have tried to present virtual performance seasons. We hope that the audience wants to watch this new art form. As dancers we come from a live background. When we put out a virtual performance, at least we know this is the best we can do at this time.

What is important is that we like it. We value it. It is part of how we can continue to train our dancers and ourselves as educators and performers.

In many ways, the UHM Dance program was prepared to embrace this new performance genre of virtual performance. The UHM Dance degree undergraduate and graduate courses and our Earle Ernst Lab Theatre and Kennedy Theatre Dance performances have had an emerging digital futures focus since 2011. Our dancers are required to learn the basics of screendance filming, editing, and interactive video projection and motion capture software in our undergraduate course Visual Media for Dance and graduate course Advanced Dance, Technology, and Live Performance that they can activate in their diverse performance practices. Before COVID-19 required all of us to go online, the dance program had experimental live stream performances and dance class exchanges on zoom and Ustream between UHM, Seoul, Paris, New York City, Anchorage, Hilo, and in various sites such as beaches, forests, cafes, city streets, and community colleges on island. We have also hosted Dance Film festivals in the Earle Ernst Lab Theatre.

However, 2020 presented a year unlike any other. Until this year, our student and faculty showcases were generally presented in person and held annually as a live performances. There are five UHM Dance production examples that happened during the pandemic that I will discuss below in the context of various strategies for creating choreography for the camera virtually and a vision for how dance media may continue to be woven into the field of dance as a result of the pandemic circumstances. The productions include: Connections: A Sharing of Uplifting Dances at a Gathering Online, UHM Dance IGTV installation on Instagram, Virtual Dance Performance I, Dance Gallery: A Retrospective, Dance Media Now, and Sphere: a Live Streaming Performance from the Kennedy Theatre Stage. I will outline these productions below chronologically.

Strategy One: Gather and Share Dances on Social Media

In April 2020, in addition to providing support for our students to survive healthfully and financially, I recognized our dance students and alumni needed to connect to one another during the isolation of stay-at-home order. Our dancers need to dance, stretch, turn, jump, and be creative. So I asked our dance faculty to create prompts and put out a call for our dance instructors, undergraduate, and graduate students, alumni, and friends of UHM Dance to create one-minute uplifting dances for our social media pages. The following call for posts was created by our dance faculty sent out to our dance lists:

CONNECTIONS PROJECT ON FACEBOOK

Uplifting Dances at a Gathering Online

UHM Dance Faculty, Lecturers, Undergraduate and Graduate Students, Alumni, and Friends of Dance

During this time of extreme adversity, we wish everyone great health and safety. Our hearts go out to all who are experiencing challenges or loss due to the pandemic. Dance has a great power to heal, to support, to inspire, and to connect us deeply to one another in person and across distances. For this reason, we invite you to join us in the creation of uplifting dances at a gathering online.

How does it work? All you interested dance makers choose one of the themes below and respond by creating a video dance using your own imagination.

Here are the prompts (select only one):
Make a dance….
In a doorway
Outside in the grass or under a tree
With your dog or cat
With a family member
Using only your hands, feet, or face
Incorporating kitchen percussion with pots, pans, spoons, or other items in your living space
By creating a costume or wearing everything in your closet
That honors the people you love
About courage, perseverance, or healing
In support of healthcare workers
These are one minute videos. We will combine all the videos and post on the UHM Dance Facebook page. We will also be sharing and highlighting a few videos weekly over the next month.

HOW:
Select one of the above themes and create your one-minute video dance response.
Submit in one week by Monday April 27.
Identify your name with location and send a downloadable link (via google drive or another site)
Be well and we look forward to your creativity!
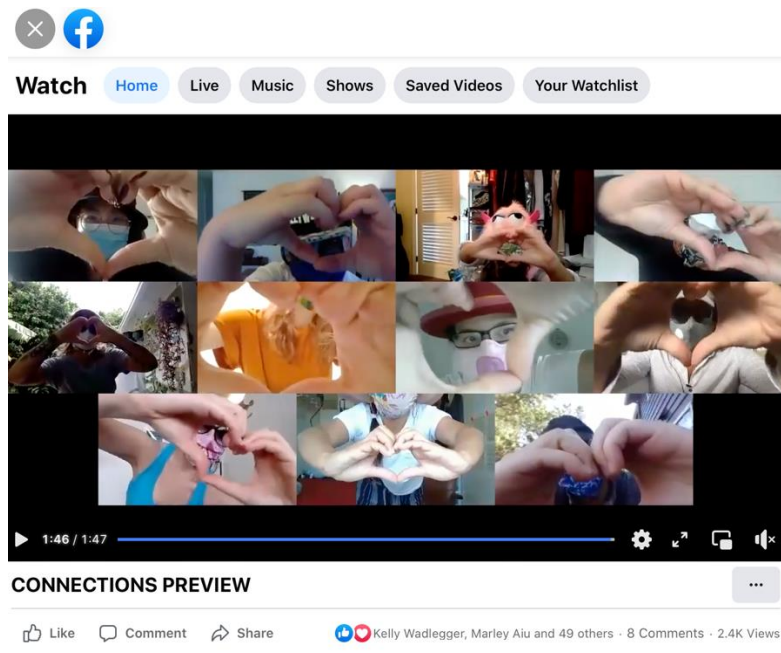
Figure 1 - Zoom Image Selected from the Preview of Connections

Dancers responded from across the US, Hawai'i , Japan, and India. We shared a full reveal of their videos, titles, and prompts with one dance a day for the entire month of May 2020. Clips of videos were submitted by: Rohini Acharya, Sami L. A. Akuna, Suparna Banerjee, Sai Bhatawadekar, Amy Bukarau, Sequoia Carr-Brown, Willow Chang, Dayna Chun, Chloe Groom, Katheryn Holt, Peter Rockford Espiritu, Charessa Frye, David Heller, Angana Jhaveri, Peiling Kao and Classes, Kay Linan, Tammy Metz, Jenny Mair, Meghen McKinnley, Kara Jhalak Miller and Classes, Jessica Orfe, Maya Ota, Michelle Painter, Amy Pivar, Catherine Restivo, Blythe Stephens, Tavehi Tafiti, Kelly Wadlagger, and Katelyn Wyatt.

Link to Preview of Videos:

https://www.facebook.com/DANCEATUH/videos/669837723745959

Strategy Two: Invite Students to Become Self-Directed Learners

VIRTUAL DANCE PERFORMANCE ON SHOWTIX4U

Twice a year the UHM Dance program presents a student showcase called "Footholds." This production is an entirely student choreographed production with faculty mentorship. The dancers choreograph and perform their presentations. The technical crew running the broadcast are students. In 2020, our production changed from the title "Footholds" to "Virtual Dance Performance" and the students created dance for camera and choreography for

screendance. I directed the first student Virtual Dance Performance online. From my perspective, preparing and organizing for this production in 2020 virtually required an active envisioning of the creative process and openness to making changes as we explore a new performance medium together entirely on a digital platform.
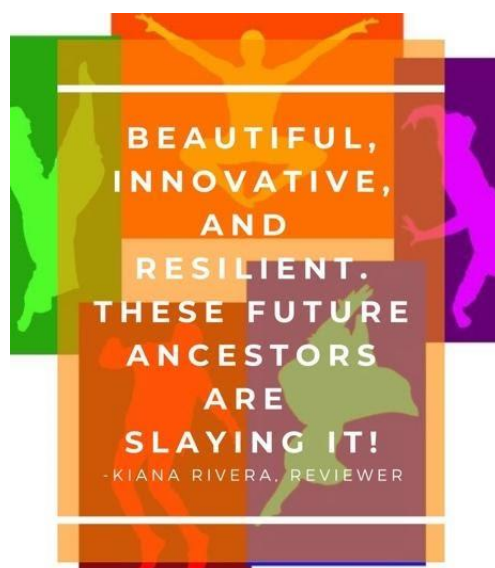

**Figure 2 - Quote from a Review by Kiana Rivera
of the Virtual Dance Performance**

What is different from the pre-pandemic live stage performance is that our dancers had to be self-directed learners in many instances due to COVID-19. They were preparing more on their own than ever before. This was a challenge for the faculty in terms of making sure they were preparing correctly, safely, and answering any questions they have remotely. Experiences that are different from a live stage in person performance that involve self-directed learning include the following examples.

If the dancers are performing live for the broadcast, they consider the location of their performance so that they have a strong and consistent internet signal. One of the live stream performers was broadcasting from an outdoor parking lot and another from an open grassy lawn on campus. They had to be keenly aware of their environment while dancing and focusing on the camera. Costumes, props, lights, filming, editing, publicity, choreography, and performance coaching were all created by the students with remote mentoring by the dance faculty and staff. Performers explored the use of natural light or light streaming through their windows instead of stage lighting. Often the dancers used props in their work with a faculty mentor who works with them on staging. In this case with remote mentorship, they had to be self-directed learners and consider their site location and scenery through a pre-production site visit. The choreographers had to consider not only their movement and choreography, but also spatial choices in relation to where objects, architecture, lines, and forms are in the scene and what the

scenery in the background communicates about their work. Some decided to use a virtual background and this brought up questions about the depth of view. Some choreographers lit their work entirely from a ring light. Choreographically, they used their surroundings to tell a story about the location and considered movement choices in response to these environments instead of choreographing on a black-box stage. Within this experimentation with new media, however, the dance students placed emphasis primarily on the performance of the body, dancing, and choreography as the primary focus for this production.
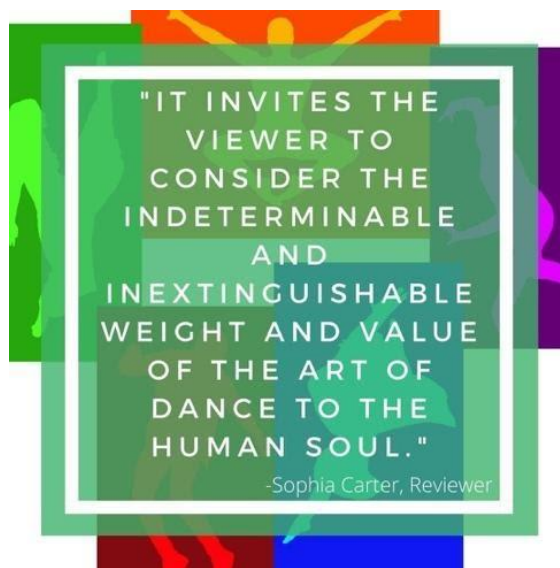
Figure 3 - Quote from a Review by Sophie Carter of the Virtual Dance Performance

In the Fall 2020 Virtual Dance Performance, the production included 25 performance elements. There were 5 live performances livestreamed and 20 short dance for camera screendance videos. In this broadcast, the live performance element involved a choreographer/dancer broadcasting via a phone or computer to zoom. A technical crew member sends the stream using OBS software to a ShowTix4U ticket site. The screendance videos include pre-edited and filmed Dance for Camera choreography.

Livestreaming dance performance has been around for over two decades and the Department of Theatre and Dance has presented very innovative live streaming dance in several previous productions in the Earle Ernst Lab Theatre and Kennedy Theatre since 2011. What was different about this show for our department was that the audience was fully online and the performers were creating entirely remotely. Due to COVID-19 restrictions on gatherings, livestreaming performances offered viewing audiences a chance to connect to the world outside from their homes. The student choreographers had to audition a solo, or, a digital ensemble of solo dancers on multiple zoom screens in separate spaces, or, a series of solos edited together as a dance film. A livestreaming production required an active envisioning of the creative process and

openness to making changes from audience and performer alike as we explored a new performance medium together on a digital platform.

Figure 4 - Post Show Question and Answer Flyer with Student Choreographers

The Virtual Dance Performance was a historic groundbreaking dance production for the Department of Theatre and Dance because choreographers were having to quickly adapt to continuing their live performance practice online. For most dancers, this meant experimenting with software that they have little experience with. Now they are not only exploring choreography and production design but also interfacing with the architecture of the digital frame to create a vivid moment of performance. Our student choreographers were exploring how physical bodies continue to be a strong and vibrant presence in the digital realm.

Strategy Three: Devise Time-Based Online Performance Installations

In December 2020, the UHM Dance Program encountered a challenge with our annual dance concert that is choreographed on students by our dance faculty. We were still required to have our courses and productions happen remotely online. We needed to train the dancers in performance.

Two productions emerged out of this dilemma. A dance installation on Instagram and a Dance Gallery Retrospective. The retrospective involved revisiting previous stage performances on a website. Dance alumni and audiences enjoyed revisiting and being inspired by memories of their previous dance productions. The IGTV installation was innovative in that it included live remote rehearsals and the release of the show was time-based. Below is the announcement about the installation:

UHM DANCE IGTV INSTALLATION PERFORMANCE

Our UHM Dance IGTV installation opens on Monday.

November 30 - December 7, 2020
1pm, 2pm, 3pm, 4pm, 5pm, 6pm
Performances daily with a live video release on the hour
Digital Content and Dance Makers:
Sai Bhatawadekar, Betsy Fisher, Peiling Kao, Kara Jhalak Miller, Lorenzo Perillo, and Amy Schiffner in collaboration with the UHM Dance undergraduate and graduate dancers.
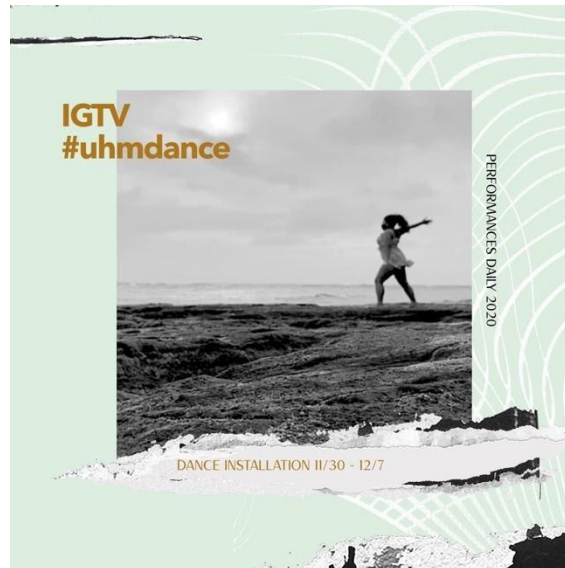
Figure 5 - UHM IGTV Installation Poster

The show was presented on an Instagram site that all the dance faculty had login access to and could post directly to. During the week of the dance installation, 1-3 minute videos were released by the faculty choreographer every day on the hour between 1pm - 6pm daily. The dance videos were intended to be raw with each choreographer having a different theme. The choreographers and dancers rehearsed remotely and each video was a solo created specifically for the student.

The dance series I created was called Resonance. This included 9 short solos with students Yi An, Loleina Carlos, Chris Boge, Kylie Butts, Kayla Petriello-Eisenberg, Chris Lum, Sofia Sanna, Candice Sarangay, and Sean Hyum-Sung Plank. We rehearsed virtually twice on zoom from everyone's living spaces and then each dancer selected the place on the location that they were drawn to. Since all the creators agreed to keep it simple, I decided to work with one movement phrase concept and repeat. My process was to set some phrases on each dancer, then collaborate with them improvisationally on staging some of their own genre movement practice. I experimented with recording and editing with iPhone because it was lightweight and easy to carry around. Below are links to these videos.

RESONANCE

Yi
https://www.instagram.com/p/CIPAExNgjdg/

Loleina
https://www.instagram.com/p/CIRkJkJAlAd/

Candice
https://www.instagram.com/p/CIUI5G9g4SG/

Tophy
https://www.instagram.com/p/CIWtxEIgwCX/

Kylie
https://www.instagram.com/p/CIZRwaIAdHm/

Sofia
https://www.instagram.com/p/CIb3OEtg3IL/

Sean
https://www.instagram.com/p/CIecCjAgr35/

Kayla
https://www.instagram.com/p/CIhA54nAFTN/

Chris
https://www.instagram.com/p/CIhBEhbAXG2/

Strategy Four: Cultivate Dance Media Workshops, Artistic Presentations, and Panel Dialogue Discussions Virtually

Dance Media Now Panel

In Spring Semester 2021 I hosted a panel series called "Dance Media Now" with our local dance artists. Our online classes and the remote circumstances caused by the pandemic enabled a seminar series like this to reach a worldwide audience. From their homes, the panelists discussed how they experienced the pandemic as artists, choreographers, teachers, and performers. They also discussed how they foresee dance media will continue to become woven into dance practices as a result of the forced COVID-19 virtual environments. The panel included Sami L.A. Akuna, Larry Asakawa, Kumu Lanakila Casupang, Peter Rockford Espiritu, Cheryl Flaherty, Kara Jhalak Miller, Camille Monson, Angela Sebastian, Kent Shinomae, and Kumu Vicky Holt Takamine. Dance graduate assistants Holly Chung and Katelyn Wyatt provided behind-the-scenes technical support of this broadcast and Kenny Endo shared recorded music for the pre-show.

Figure 6 - Dance Media Now Community Dialogue Project

Hawai'i is becoming a hub for dance media creation in the Pacific and the UHM Dance program has been instrumental in creating a vision for digital futures in performance. Many UHM Dance alumni and former guest artists have been inspired to explore this new medium. Local contemporary dancers and performance artists have been experimenting with dance media in their live dance performances with video projection design, play with interactive software, and screendance in their artistic creations. More recently COVID-19 has caused a fast-paced development in dance media and a pivot toward emerging dance practices online and created for new digital platforms.

The Dance Media Now Community Dialogue Project featured a panel conversation and presentation of artistic work with Hawai'i-based dancers who incorporate media in their performance practice. The project created a platform for the creators to discuss their innovative approaches to performance during the pandemic. The criteria for the selection of the panelists and presenters is that they are currently contributing to creating new dance performances in Hawai'i, have a minimum of three years of working with dance media, have presented and created for at least five productions utilizing video projection design, screendance, or virtual performance.

Each of the Dance Media Community Dialogue dancers gave a half-hour presentation of their choreography and their dance media work in the UHM Advanced Dance, Technology and Live Performance course. Additionally, two different one-hour public panel conversations took place with four to five panelists each. All of these presentations were streaming live online and open to all Department of Theatre and Dance students and faculty, the larger university population at UHM, and to the public reaching audiences locally, nationally, and internationally.

During the panel discussions, one of our main topics was how dancers coped with the pandemic and the impact Covid-19 has taken on performing, teaching, and the creative process of making screendance and live performance online. We also explored pre-pandemic innovative examples of dance performance or film that each artist has done to explore if anything they did with dance and digital video helped encounter this new digital performance environment now. We also discussed what impact the artists think the technological changes or move to new digital platforms during the pandemic will have on their own work, audiences, and the future of the field of dance.

The panelists came up with a brainstorming list that included questions, outcomes, and insights that they felt that virtual performance has provided them over the past year and a half.

Dance Media Now Panel Brainstorm List:

Questions:

Will there be a financial impact if some companies sell tickets online vs. others who give away concert logins for free?

How can dancers get creative so we don't allow the pandemic to suppress us as artists?

Do audiences know, or care, if a performance is livestreamed versus pre-recorded and edited?

How do you sustain programming online?

How important is the head and face in performance? Does performing with a mask change the perception or reception of the dance performance entirely?

The pandemic circumstances have:

Brought audiences to experience dance online in the home.

Introduced dancers to new streaming platforms like Youtube, Instagram, Twitch and Google drive.

Created an environment of experimentation for artists online.

Taken audiences to locations, into nature, where stories can be told visually in ways through screendance that cannot be presented on the stage

Created ideas for not going back to the way things were before in terms of teaching class and performing but instead always having a zoom, livestream, or broadcast preference during classes and performances.

Reached audiences that are is more widespread, internationally, beyond our island.

Provided access to classes and connections between students and teachers.

Cultivated artist exchanges that are more financially viable because flight costs are not involved in online sharing.

Created a hybrid audience through virtual performance.

Revitalized previous work through On-Demand and access to video recordings and in the process of going from live to digital, the dance works have a longer life.

Provided front-row seating for everyone viewing virtual shows.

Created opportunities for new ways of presenting as dance companies can bypass traditional presenter costs and meet the audiences directly online.

Cultivated a Digital Presence where broadcasts may last a short period while the digital dance presence lasts forever and ever.

Created support networks for dancers that didn't exist previously.

Strategy Five: Present a Livestreaming Performance Virtually with Multi-Cam Live Switching from the Stage

From August – December 2021, a small subset of dance courses was taught in person or hybrid, with all performances being delivered as a virtual streaming event. We emerged from our home dwellings and began to return to dancing together in person. In November the UHM Dance program presented our annual dance concert "Sphere" livestreaming from the Kennedy theatre stage with three on-location dance films.

Figure 7 Flyer for the Production of Sphere
Directed by Peiling Kao and Kara Jhalak Miller

The production featured dances by UHM Dance faculty and local Hawai'i choreographers including Sai Bhatawadekar, Peter Rockford Espiritu, Peiling Kao, Kara Jhalak Miller, Lorenzo Perillo, Amy Schiffner, Yukie Shiroma, and Vicky Holt Takamine to create an imaginative and

inspirational concert. Co-directed by Peiling Kao and Kara Jhalak Miller, Sphere is about holding our awareness in our realms of embodiment and showcasing how innovative creation processes emerge while exploring diverse choreographies and a wide range of dance genres.

Dancers, choreographers, and crew were required to show proof of vaccine and be tested for COVID-19 regularly in order to participate in the show. There was no in-person audience in the theatre and Donard Sonada from 808 Video Productions broadcast a multi-camera production from Kennedy Theatre on the UHM campus.

Figure 8 - Behind the Scenes Livestream Multi-Camera Global Broadcast
Switching of the Production of Sphere During a Rehearsal of the Dance Prana Imagination

My experience was surreal. Here we were, dancing together again on stage, and discovering new ways to transmit our performative energies through eight robotic cameras that were capturing the dance live to a viewing audience from around the world. I created a dance called "Prana Imagination" and choreographed small scenes throughout with the eye of the camera in mind, rather than the many eyes of a live in house audience. How this shaped my choreography was through making choices to develop small simultaneous scenes on stage so that any camera angle could share a glimpse of movement as it was made just for that perspective. I had a cast of sixteen dancers, none of whom were all performing at the same time due to the requirement of not having more than nine dancers on stage at a time. I noticed that the students performed differently with more intention and vigor when they knew the cameras were broadcasting live than they did when they were only being pre-recorded.

Conclusion

In closing, I want to thank all of the students, faculty, guest artists, and viewing audience for sharing your beautiful insights about digital futures in dance, learning and dancing from home, and how you have persevered through your work during the pandemic with me. I am deeply touched by all of the stories and words of wisdom that you have shared with me via in-person, on zoom, and via email. I hope that this article serves more than just reporting to you what happened in the University of Hawai'i at Mānoa dance program during the height of the Coronavirus pandemic and that the reflections may connect deeply with your own experiences and further understanding of dance performance and education online.

We have great challenges and great opportunities in the year to come still with COVID-19, and with the help of artists, we will meet them and make 2022 inspiring. My wish is that these endeavors may strive to connect us and bring us closer together through innovation and artistic excellence.

Mahalo!

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Figure 1 - Zoom Image Selected from the Preview of Connections

Figure 2 - Quote from a Review by Kiana Rivera of the Virtual Dance Performance

Figure 3 - Quote from a Review by Sophie Carter of the Virtual Dance Performance

Figure 4 - Post Show Question and Answer Flyer with All the Student Choreographers

Figure 5 - UHM IGTV Installation Poster

Figure 6 - Dance Media Now Community Dialogue Project

Figure 7 Flyer for the Production of Sphere Directed by Peiling Kao and Kara Jhalak Miller

Figure 8 - Behind the Scenes Livestream Multi-Camera Global Broadcast Switching of the Production of Sphere During a Rehearsal of the Dance Prana Imagination

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14 | What is music? Let children answer

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Abstract

This article describes a research project developed during the Practicum year of Minho University's Master Degree in Music Education. The project took place at Conservatório Bomfim* (a specialized music school in Braga´s city center) and involved Saxophone and Orchestra students from elementary to high school levels. The main goal was to understand if the exploration of the social functions of music during students learning process would promote a more complete music education and a better understanding of music. The project also aimed at bringing music lessons and classes closer to the different student profiles and at developing their motivation. After a thorough theoretical framework study, and with the help of data collection tools such as participant observation and surveys (to participant students and school community) it was possible to identify similarities between the students' perspectives about the social functions of music and the opinions of specialized researchers in music sociology. However, these perspectives are not to be found in the specialized music schools' status quo, which raises questions about the different meanings of music for students and teachers, and about present music programs, pedagogical strategies and social perspectives on the goals of music education.

Keywords: Specialized Music Education, Instruments, School Orchestra, Social Functions of Music

*Conservatório Bomfim established a Practicum Protocol with the University of Minho allowing for the identification of the school for research and research communication purposes.

Music and the influence of social context

Since music, as Blacking underlined, is "sound organized by humans" (Blacking, 1973, p. 32), it usually assumes different roles and different purposes, depending on the individuals who make it or consume it, and depending also on the different societies who produce it and their cultural characteristics. Blacking's assertion is supported by pedagogues, sociologists, and other ethnomusicologists, such as Christopher Small (1998) who considers that music is generated as a contextualized activity, with a specific meaning and impact, with specific social goals, and in answer to objective cultural needs.

An educator must have knowledge of the music phenomenon, as a total social fact (Mauss, 2017) in order to be able to work with music in a complete way. Furthermore, the paradigm

goals of specialized music education are changing and there is a growing desire among educators to understand how to enrich the teaching process in meaningful ways for the students. Teachers look for answers to curricular requirements of school programs, and also to the students' musical interests and to the evolution of their learning process, particularly in terms of motivation. These facts are the basis for this research project, and for the focus on the social functions of music during a Practicum year with Saxophone and School Orchestra students.

Social Functions of Music

Almost everything a human being knows and does is apprehended after birth. The way you react, think, speak and even how you feel is mostly the result of contacts with other human beings. Mário Vieira Carvalho, in his article "Sociologia da Música – Elementos para uma retrospectiva e para uma definição das suas tarefas actuais" (1991, pp. 38-42) quotes many authors who recall that music is not only sound, but it is "a moment of a social process or of a social structure" (p. 38) and it must be understood and studied as such. According to Abeles, Hoffman and Klotman music is, in fact, a type of "human behavior created by human beings for human beings, as well as speaking a language other than their mother tongue, showing affection, cooking, carrying out experiments in a laboratory and countless other actions" (Abeles, Hoffman and Klotman, 1994, p. 121). Considering that music is a human activity (and although it might often be seen as an appreciated and valued "product") it is necessary to consider an infinite number of aspects that influence it as a "process", such as biological, cultural, technological, and social factors (p. 123).

The social functions of music are part of a group of social factors that influence the music production of each community. Over time, they have been the target of studies and research projects, and even indicators that highlight the "social health" of communities (Vieira, 2012, p. 86). Jorgensen claims that philosophers of music conclude that "making music" is fundamentally a matter of motivated practices, constrained by (and understood within) their social and cultural contexts (1997, p. 35).

One of the pioneers in the study of the social functions of music was Alan Merriam, ethnomusicologist. In his book Anthropology of Music (1964), he underlines the difference between "uses" and "functions" of music: a song may be used in a certain way (to court a woman, for instance) but it may have a broader function in society (to preserve love rituals). So, the use of a work may determine a function that is different from the original and more immediate intention. Merriam organized the social functions of music into ten categories. The first, the **function of emotional expression**, confirms the capacity of music to express freedom

of feelings; ideas revealed (or not) in people's speech (p. 219). The second function mentioned is a **function of aesthetic pleasure**, and it includes aesthetics both from the point of view of the one who creates and of the one who contemplates (p. 223), and this should be clear to cultures other than our own. Since it is common sense that music has an entertainment function in all societies, the **entertainment function** comes in third place (p. 223). Presented by Merriam in fourth place is the **function of communication** (p. 223). Merriam does not consider music to be a universal language, but rather a language that is shaped by the culture to which it belongs. This function of communication is therefore the least known and least understood. Music always communicates something: what is not clear is what that communication consists of, to whom it is transmitted and why. In fifth place the author presents the **function of symbolic representation** (p. 223): there is little doubt that music has a representative function in all societies, making references to behaviors, ideas, or things – through the lyrics or by merging other elements. The **physical response function** follows in the list**,** presented with some hesitation since, for Merriam it seems questionable to insert a function about physical response (initiated by the individual body) in a list of functions with a social character (p. 224). However, it is known that music provokes a physical reaction, and this is true in most societies, even if the responses are modeled according to cultural conventions. The seventh function presented by Merriam (p. 224) is considered by him as one of the greatest social functions of music and it is called the **function of enforcing conformity to social norms**. Examples such as "social control" songs play an important role in many cultures, whether to directly warn errant members of society or to indirectly establish what is considered inappropriate behavior. The **validation function of social institutions and religious rituals** is considered quite like the previous function, and it is notorious when religious systems (as well as folklore) are validated by myths and legends cited in songs, and when social institutions are validated by music that enhances the adequate or inappropriate behavior in society (p. 224). The following function, a **function of the continuity and stability of culture,** appears as consequence of all the above. By allowing emotional expression, fun, communication, aesthetic pleasure, physical response, compliance with social norms, and institutional validity of social and religious rituals, music ends up allowing for the continuity of culture as well. Finally, the tenth function presented is the **function of contributing to integration in society**. Music provides a rallying point at which members of society come together to participate in activities for which the group's coordination and cooperation is needed. It is not a rule, but in all societies, there are moments marked by music, attracting members, and reminding them of their unity (p. 226).

This list was the starting point for many authors who were interested in this theme, such as Max Kaplan, Honigsheim or Gaston. In his book *Foundations and Frontiers of Music Education* (1966)

Kaplan wrote that the functions of music can be fundamentally grouped into two groups: **aesthetic** (free, independent, or internal) and **social** (dependent, external, or related). The author argues that these groups can be subdivided into four groups of social functions: **collective, personal, symbolic, and incidental** (p. 46). The **collective social functions** connect a person to other persons in a group, such as in a national or tribal song corner. The **personal social functions** bring a person out of his/her group, although briefly. The **symbolic social functions** represent the capacity to articulate complex concepts in music, such as God, love, joy, sadness, or a social ideology. Finally, music serves occasional purposes, such as non-aesthetic values, motives or interests **(incidental social functions)**.

Honigsheim (1989, pp. 60-65) emphasizes that music is present in society, fulfilling six functions (**ceremonial, entertainment, accompaniment to work, use at home, concerts, and oratory**). The same author analyzed the structure and function present in each social process he identified. In his study of "Musical Sponsorship", for example, he described several structured and role-based categories, such as the influence of religious leaders, royalty, nobility, private individuals, entrepreneurs, agents, and schools (Jorgensen, 1997, p. 34). Gaston (1968) enunciates seven functions (**need for aesthetic expression, exaltation of religion, communication, emotional expression, rhythmic response, gratification and power of music in group situations**).

In a first analysis, looking at these three lists, one sees a clear overlapping of concepts, which would be expected. Abeles, Hoffman and Klotman (in the 1995 book *Foundations of Music Education*, pp. 123 - 127) point out that, in addition to these functions, there are others that are not highlighted and should be taken into consideration. In addition to listening or participating in a musical process for aesthetic reasons, music can also allow human beings to express certain ideas, moods or even to transcend normal life.

Research results of a survey during a Practicum year: children's opinion on the social functions of music.

To find out the student's opinion about the presence of the various social functions of music in their daily lives and in society, a survey was carried out. The students' school life was also object of analysis, regarding activities carried out in the educational establishment. Filters such as the genre, years of music study or the family of the instrument they play were used to see if the result of the questions was in any way influenced by these factors.

In a sample of 144 student respondents in this Braga specialized music school, a total of **144 responses were obtained**, with a response rate of 100%. Of these 144 students, **57.64% were**

female (83 students) and **42.36% were male** (61 students), aged between 8 and 17 years, thus covering students ranging from beginners to the last year in high school. The 7th grade of specialized music education was represented by the biggest number of students (note that students between 11 and 15 years old corresponded to 91.3% of the answers). 38.89% of the students who answered the survey played wind instruments, 34.03% played string instruments, 25% were keyboard players, 0.69% were percussion players and 1.39% were vocal singers (the latter are shown in the following graphs as students who do not have an instrument). Of all these students, 36.11% attended Choir as an Ensemble Class, 31.94% attended Wind Ensemble, 29.86% attended String Orchestra and 2.08% attended Symphonic Orchestra. This survey was divided into three parts, and the focus of the second part was **"What is Music for?"**. The data obtained from the answers to this second part allowed for the assessment of the students' opinion about the social functions of music in their lives and in society, and this article presents those results.

What is music for? The students' point of view

In the first question of the second section of the survey (closed response) students were asked to rank the eleven social functions of music in decreasing order of importance in their lives. The functions were presented as follows:

Music is for:

1. expressing feelings
2. communicating
3. dancing
4. entertaining
5. describing behaviors, ideas, or things external to music
6. being taught and learned
7. influencing people and making them think according to accepted norms
8. enjoyment and entertainment
9. accompanying religious or institutional celebrations
10. integration in a community
11. preserving and promoting culture and tradition

According to the previously reviewed literature: Option 1 corresponds to the function of emotional expression; Option 2 corresponds to the communication function; Option 3 corresponds to the physical response function; Option 4 corresponds to the entertainment

function; Option 5 corresponds to the function of symbolic representation; Option 6 corresponds to the role of education (it is important to note that this function was not considered by the relevant authors previously mentioned); Option 7 corresponds to the function of enforcing compliance with social norms; Option 8 corresponds to the function of aesthetic pleasure; Option 9 corresponds to the function of validation of social institutions and religious rituals; Option 10 corresponds to the role of contribution to integration in society; and Option 11 corresponds to the function of continuity and stability of culture. The wording was adjusted for students' understanding to avoid the possibility of respondents facing concepts that they do not know (since social functions of music are not current terms for many school students). The options were also explained orally to younger children or any other children who had doubts.

The data resulting from the answers to this question is quite dispersed, because of the high number of functions to be sorted. The function that generated the highest agreement rate as the most important function of music was the **function of emotional expression**, selected as the most important function by 43,53% of the students. This means that, on average, almost half of the students inquired see emotional expression as the most important function of music in society. When selecting filters for 1st and 5th graders this function was selected as the most important by more than 50% of the students. And when selecting music instrument filters this social function was chosen as the most important by 33,93% of the wind instrument students, 63,89% of the keyboard students, 46,94% of the string students, 50% of the voice students and 100% of the percussion students.

The second most important social function chosen by the students was the **function of communication**, chosen by 27, 08% of the students as the most important. Filters show slight differences between answering groups, but the most relevant information is that 27,08% of the students see communication as the most important social function of music in society. However, it is important to note that beginning students chose the function of communication as the most important more often than older students.

None of the other functions was selected as the most important by more than 30% of the students surveyed. However, in nine of the eleven functions presented, the two other functions selected by the students as most important are extremely close in number of answers: except for the symbolic representation function, the first of the other most selected functions was the tenth function ("**contribution to integration in a community**") with 17.36% of the responses and the second of the other most selected functions was the third function ("**dancing**"), with 13.89%). There was some difficulty on the part of the students in ordering the functions due to

their lack of knowledge in relation to this theme. These doubts were expressed during the survey, and the meaning of the sentences presented was often clarified when students asked.

Tabela 4: Dados da função da expressão emocional

Dados Gerais

Importância	%
1	46,53%
2	16,67%
3	11,11%
5	6,25%
4	6,25%
8	4,17%
6	3,47%
11	2,08%
10	1,39%
7	1,39%
9	0,69%
Total Geral	100,00%

Início C. Básico / Importância	%
1º Grau	100,00%
1	59,09%
8	18,18%
11	9,09%
2	4,55%
6	4,55%
5	4,55%
Total Geral	100,00%

Fim C. Básico / Importância	%
5º Grau	100,00%
1	53,57%
2	21,43%
4	14,29%
5	7,14%
9	3,57%
Total Geral	100,00%

Sexo / Importância	%
Feminino	100,00%
1	49,40%
2	16,87%
3	12,05%
5	7,23%
6	3,61%
4	2,41%
10	2,41%
8	2,41%
9	1,20%
11	1,20%
7	1,20%
Total Geral	100,00%

Sexo / Importância	%
Masculino	100,00%
1	42,62%
2	16,39%
4	11,48%
3	9,84%
8	6,56%
5	4,92%
11	3,28%
6	3,28%
7	1,64%
Total Geral	100,00%

Instrumento / Importância	%
Sopro.	100,00%
1	33,93%
2	17,86%
4	10,71%
5	10,71%
8	8,93%
3	7,14%
6	3,57%
7	3,57%
11	1,79%
9	1,79%
Total Geral	100,00%

Instrumento / Importância	%
Teclas.	100,00%
1	63,89%
3	11,11%
2	8,33%
5	5,56%
11	2,78%
10	2,78%
6	2,78%
8	2,78%
Total Geral	100,00%

Instrumento / Importância	%
Cordas.	100,00%
1	46,94%
2	20,41%
3	16,33%
4	6,12%
6	4,08%
5	2,04%
11	2,04%
10	2,04%
Total Geral	100,00%

Instrumento / Importância	%
Percussão.	100,00%
1	100,00%
Total Geral	100,00%

Instrumento / Importância	%
Não estou inscrito em Instrumento.	100,00%
2	50,00%
1	50,00%
Total Geral	100,00%

Image 1: Example of tables resulting from the analysis of data obtained for the function of emotional expression (Gonçalves, S. M., 2018), p. 69

The second question aimed to see if there were uses for music that, according to the students' perspective, were not included in the list presented in the first question. Students responded with a musical activity, which was analyzed and framed into a function, according to its characteristics, to better elucidate how accurate was the students' knowledge in relation to the social functions of music. The resulting data show that **34.72% of the students consider that the list presented in the questionnaire is complete and that it highlights all the social functions of music that are relevant**. Next are the activities mentioned by the students (but that belonged to the initial list) and that fall under the **Entertainment Function** (with 21.53% of the answers given by the students), those that fall under the **Aesthetic Pleasure Function** (with 11.11% of the answers) and those that fall under the **Function of Emotional Expression** (with 6.25% of responses). When the data resulting from the application of the gender filter are analyzed, the answers with the highest percentages do not differ from the general data. However, it is interesting to note that female students had much more response options than male students, and responses linked to emotion were much higher in female than in male students.

When the data resulting from the application of the grade filter are analyzed, interesting results are obtained: **students at the beginning of the school process associate music with entertainment in a much higher percentage than students who are at the end of the basic cycle of education**. This demonstrates that, throughout their school education, students lose this connection to music as entertaining and fun, as something that amuses them.

It can then be concluded that when the filters are applied, there are no major differences in relation to the overall results. However, when compared to the results of the previous question, it is interesting to note that the activities that the students thought should be added to the list and are meaningful to them (especially those related to Aesthetic Pleasure and Entertainment) are part of the same group of social functions of music that students do not think have great importance in the life of society.

Activities developed by the students and community involvement in the activities

The results obtained during the data collection process (which were much more extensive than the examples presented here, and can be further analyzed in Gonçalves, 2018, pp. 65-126) helped in the planning of Practicum activities, both in the context of Saxophone and Wind Orchestra, and they were aimed at exploring the social functions of music with the students. In the Instrument school subject, students performed concerts outside of the school environment (some chose their home, others their general schools – where the other students do not usually hear concerts or recitals), an activity that some students had never done before. In addition, they held a class audition at the end of the year in which they orally contextualized the program for the public and reflected on the emotions they associated to it (this was done to explore the social functions of emotional expression and communication).

This sharing of emotional significance of the music program among students meant that they had to carry out a small research project about the program they performed, as well as an analysis of the score. A greater commitment and respect for the score (on issues such as dynamics or tempo) was evident, because of deeper analysis and a more complete study of the repertoire's origin and history. In the Orchestra subject the students created a song together during the class period that they presented at the Bomfim Foundation Day Center and Nursery, together with a piece from the program that they were working on and traditional Portuguese melodies (this was done to present their instruments to the public, and to explore the educational function and the preservation of culture function). They also participated in an activity at Casa da Música, in Porto, in the concert "Sonópolis" where they created and mounted

a show under the guidance of Pete Letanka and Paul Griffiths. The result was an hour-long concert in which students dealt with demanding rhythmic patterns and unusual harmonies in relation to those they usually dealt with, but they did it with immense naturalness, exploring the function of communication, the function of emotional expression, the integration function (by establishing contact with the other colleagues in the group, all coming from different backgrounds) and the educational function. The departure of students from the Conservatory for an activity outside the city, at Casa da Música, involved not only teachers and school management, but also parents or guardians (namely transporting students for 50 km between the Conservatory and Casa da Música). The students' interest was evident in their willingness to watch the entire creation process (they were present in all rehearsals) and in the numbers of audience they brought to the concert, resulting from their own personal invitations (as they wanted to share the music they created and their stage achievement with friends and family). This clearly demonstrates the impact of the social factors in music creation and music performance, in motivation and in the meaningfulness of music for students. The awareness of the social functions of music has a strong impact in the students' willingness to learn and in developing a greater connection between teachers, students, and their families. Playing instruments, singing, or composing become much more significant activities for the students.

Conclusions

The surveys answered by the Practicum students allowed for the understanding that music (contrarily to belief) occupies a very important place in their lives. Some students even valued uses of music that are not related to the role of music in the specialized school they attend. However, this research project showed that the students recognize three different types of music: **music that is made in society** (a society that they belong to, but with which they do not identify in terms of musical preference), **music that is made and studied at the Conservatory** (which is the music they consider "serious", but sometimes "boring") and the **music they listen to and like** (which is a mix of popular music and some of the "serious music" they study at the Conservatory).

These results demonstrate that students cannot see music as a social art, with all these aspects, and they divide it between what they like to listen to and what they see is recognized by others as music. Thus, this same survey provided access to relevant data in relation to how students see music in society and in their own lives. Despite not knowing concepts such as "Social Functions of Music" and still finding them confusing, even after being simplified, it is possible to see these same functions represented in the various uses they present for this art. Students, in

general, show willingness to learn more and in different ways, not conforming to what the school offers. This survey also made it possible to identify some differences in responses, when the data is filtered by certain factors (such as the school level, gender, or musical instrument). One of the most striking results was the desensitization and demotivation of older students in relation to music learning. It would be expected that students undergoing several years of music education would be more sensitive to music and would be more willing to learn, but that is not the case. As the reach high school level, they value the entertainment function less, they find less pleasure in making music, in studying it and in dancing. We could say that, in the case of these students in particular, the school might have been partially responsible for the loss of enthusiasm and motivation, by not having been capable to reach them and attract them to the music learning process during the first five years of formal education.

The research project does not allow for the understanding of the cause of these results, nor is it possible to generalize results from this specific school, and restricted group of students. But the students' enthusiasm for the planned activities deliberately involving awareness of several social functions of music suggests that social context is extremely important for students' attribution of meaning to their activities and efforts, and that it should not be left out of the schools' pedagogical goals. Students find meaning for music in their lives, but they find it more difficult to attribute meaning or social functions to school music.

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15 The role of Art in our Society and Environment, and the importance of visual sensitivity

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Abstract

Art is an inseparable part of our lives, even though we sometimes might fail to realise this, but it is present everywhere in our surroundings, or better said it should be. Art is in the packaging of the Cornflakes we take in the morning, or the marmalade glass we open, Art is in tablecloth the design or the patterns, or the bus stop the way it's designed or the Posters hanging next to it. Art is part of our culture, environment, or even everyday life. How and why, we should nurture a generation that is attentive of its surroundings? This article reflects on how children can become visually sensitive through art education, and able to understand art is more than just acquiring a skill, but a school to see, observe, analyse, fantasise, have imagination, invent create and associate with your time and surroundings.

Keywords: Art; Visual sensitivity; Environment

Introduction

Since the very early cave drawings that date back to over 35000 BC, cave art at Leang Lompoa in Maros, Indonesia or those of Chauvet Cave in France, dating to earlier than 30,000 BC, humans have felt the need to communicate and to establish themselves through drawings, even though maybe it was not yet seen as a work of art and mostly seen as a necessity or a tool. However, since those days we have come a long way to notice art, to respect it, to enjoy it, to produce it to organise outstanding art exhibitions or present to it at the most sumptuous museums. The drawings on the caves have evolved into, architecture, sculptures and plastic art, fashion and graphic design and as said before art has become an inseparable part of our lives and culture.

But just as art grows, so does the necessity to teach it, to recognize it, to promote it, to value it and to pass it on to the next generation. Children already from very young age start to communicate through art, they realise very soon in life how their hand movements leave signs on the paper and learn to control them and through this cognitive development evolve the first schemas. This is their inaugural into the world of creativity. If guided well, they will learn, to see, create, cherish and value Arts. Children through art education can learn to become visually sensitive, and to understand art is more than just acquiring a skill, but a school to see, observe, analyse, fantasise, have imagination, invent create and associate with your time and

surroundings. How so often we all remember our art lessons, which were merely used to follow an exact instruction form the teacher to copy a picture, without a single moment of reflection.

Not every student is supposed to be trained to become an artist, but educating a generation of free thinkers, who can think creatively and artistically, which are visually sensitive will lead into having a generation who would see and observe its surroundings with more insight. They learn to observe everything thoroughly, every single object, item, a flower, a tree, a rain drop or thunderstorm will become a source of inspiration for art or a scientific creation. Children who learn to be visually observant and their visual sensitivity has been nurtured from an early age develop an ability to be far more attentive and observant of their surroundings. They learn to value art, their sensitivity towards art will influence them also later in life. Here is to atone once again that not all children grow to become artists but they will later in life hold positions that could influence how art will be present in our lives through promoting it in society and environment. A visually sensitive Doctor will see his office decorated not necessarily lavishly but according to aesthetic values, a mayor who has learnt to observe and respect art will not only promote the presence of art in urban areas but also see that there are fundamental budgets for further education of children in artistic, creative programmes offered by the city. The list can only go on. An education minister who has enjoyed and experienced the benefits of creative art lessons, will certainly need no encouragement when it comes to planning budgets for art lessons.

Promoting visual sensitivity through urban planning

The following are pictures of bus stops that most of us are used to see. They are practical, they do what they are supposed to do. They serve their purpose good, one can say. A place to sit and wait and get bored or just look at your smart phone until the next bus comes. Which of course usually in a rural area can take a long time. For example, living in a village depending on the time of the day or night a bus would usually come between half an hour to an hour. However, looking at picture number 3 and 4 a bus stop can become a sculpture, a form that moulds with its surroundings that is like a dream, a fantasy, a design that not only has been inspired from thorough observation of the surroundings and the needs but also encourages more imagination and fantasy. A magnificent work of art that can inspire others to also imagine further and test the possibilities of going beyond of what we are familiar with.

**Pic nr. 1 & 2 Normal ordinary bus stops, fulfilling their purpose
but not promoting the aesthetic culture of the society**

**Pic nr. 3 Bus stop. Design by Almasov Aibek 3D Model available on Turbo Squid, the world's leading
provider of digital 3D models for visualization, films, television, and games[1]**

Pic nr. 4 Design by Shahin Aliyev[2]

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[1] https://i.pinimg.com/originals/7d/30/c2/7d30c29059f025cda872d598af93e041.jpg

[2] http://shahinaliyev.com/wp-content/uploads/2017/06/Bus-stop-design-02-1024x600.jpg

Pic nr. 5, an amateur Architecture Studio, China, a bus stop for a rural town, "It is like a 120 SLR folding camera that people can sit in." (Photo: Adolf Bereuter/BUS: STOP) "Krumbach" in Austria. ³

Pic. Nr. 6 is an example of taking a bus stop and turning it into a work of art. Sou Foujimoto's bus stop design for a small rural town in Austria. ⁴

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³ https://www.vorarlberg.travel/en/bus-stop-krumbach/

⁴ http://homeli.co.uk/wp-content/uploads/2014/05/Br%C3%A4nden-BUS-STOP-by-Sou-Fujimoto-Japan.jpg

It is teaching our children to dare, to imagine the unimaginable, to dream and act beyond what they know, what they can and what the norms are. It is educating freedom of thinking. Everything apart from being practical, can be beautiful, can be a piece of art. Can add to the beauty of its surroundings.

The further we get from cities and large towns, less are the chances of having access to museums or galleries, this would not only mean that children may not pay a visit to a museum with their parents but also school trips are far less possible to be organised with the aim to visit an art exhibition. This lack of access to arts should be compensated through high quality art education and presence of outstanding environmental art. There is more pressure on the art teachers to teach children about art, the values of art, it's role in our society and to compensate for the lack of culture and art centres as well as a responsibility for the municipalities to bring exceptional works to their region, organise festivals, find ways to turn their small, sural areas into a cultural hub.

The goal is to enable our children, our students to think beyond the existing materials or to dream and fantasies a world beyond what they know. Creating an environment full of inspiration and ideas. Teaching our children to challenge the established. Everything could become a theme, an inspiration, a possibility or a chance to help students to be creative and enhance their visual

culture but also providing them with possibilities of challenging and experiencing various materials.

Promoting creativity through environmental Art

Sometimes living in the rural areas could be of great advantage, if the potentials that it offers are used. Art is not necessarily found on the walls of galleries in cosmopolitan cities. So many artists have used the nature and what it offers as their source of creation. Stones, woods, ice or leaves, and just any material has been used again and again for land art.

Rainwater Collecting Installation by John Grade Dazzles Like an Outdoor Chandelier [5]

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[5] https://www.pinterest.de/pin/30047522500605288/

Karin van de Molen, "Land of Milk and Honey[6]

This willow cloud was made in Friesland and the artist has been inspired by the nature and abundant of natural products it provides. Van der Molen describes her work, "It has pink teats at the bottom, representing a cow's udder. The work refers to the wealth of Friesland: water, clouds and cows. It also raises questions about the modern expectations of life."

Concluding Notes

Creating an inspirational, stimulating learning environment or surrounding does not necessarily need to be expensive, we know since 1960s-70s and the emergence of land art how nature can easily provide us with the material for artistic production and how great artists throughout the years have managed to produce great works of art using what is found in nature. We may have very little or no access to museums living in suburban areas but we can definitely organise for artists working in this field to collaborate with the children or the residents to produce art using what is found in the region.

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[6] http://karinvandermolen.nl/?fluxus_portfolio=land-of-milk-and-honey

Hormuz Island South of Iran, Persian Gulf [7]

In the South of Iran, in the beautiful Hormuz Island, we can find wonderful amazing colourful sand that has been covering the surface of the Island for centuries. This Island is in one of the most impoverished areas in Iran but since the artist Nadalian has turned it into a land art fascination, it has turned into a great tourist attraction and naturally helps and inspires the residents to further develop their artistic creativity and for many women even a source of income.

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[7] https://ismadein.com/hormuz-island/

Land Art Hormoz Island, sand from the area used to make a huge land art at the beach.[8]

**Architecture studio ZAV Architects has built a colourful-domed housing
made of rammed earth and sand on Hormuz Island of Iran.**

The new development was part of a series of urban developments commissioned by a semi-public institution in the area, in order to empower the local community of the island.[9]

Cooperation and collaboration between artists, local community and institutions, can bring great benefits and support the visual sensitivity, promote creativity and encourage even further

[8] https://www.pinterest.de/pin/757660337298035244/

[9] https://worldarchitecture.org/architecture-news/egemv/zav-architects-built-colorfuldomed-housing-made-of-rammed-earth-and-sand-on-hormuz-island-iran.html

artistic projects as well as inspiring children and the youth to participate in artistic programs and even promote their love for environment and nature.

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[10] https://www.redtedart.com/kids-get-arty-andy-goldsworthy/

[11] http://andreastanicic.blogspot.com/2015/04/children-land-art-workshop-landicart.html

16 Communities of actions and knowledge around the rural

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Abstract

This project was published in December 2020, as a result of common concerns from a group of Higher Education teachers/researchers in Alto Minho, Portugal, and Galicia, Spain. The project is based on training and intervention, through the education of primary, secondary, and higher education students, supported by training practices embodied in the urgency of creating some knowledge more aware and closer to rural contexts, discussing, taking part, producing, educating, and implementing, eco-sustainable practices in these rural communities. This decision brings formal, intentionally, and non-formal education closer to the interests, needs, and urgencies of these communities, to change and involve them in a sharing of eco-sustainable behaviors and practices, which can continue to be used by future generations. It will be developed in several steps, aimed to build alternatives for the future of all. It is addressed to students in training, rural communities and associations that present themselves as sowing ground for the discussion and implementation of informed behaviors, and a sustainable future transformative development. The potential of service-learning, as an innovative methodology, working together with education and social intervention initiatives, presents itself as adequate to investigate how eco-sustainable rural development can allow the democratization of knowledge and the construction of alternatives more based on the decision-making of rural communities.

Keywords: Eco-Sustainable Behaviors; Education for the Rural Environment; Service-Learning.

Introduction and Statement of Problem

Firstly, in the current age of globalization, it may seem lyrical or unrealistic assisting the issue of local development, both in an urban context or especially in the rural context. However, it is no longer just about issues relating to the development of agricultural production and the efficiency in the use of resources in production and distribution, but also of other aspects of economies in the rural context and especially the social, political, and cultural/educational dimensions.

According to Cardoso (2012) these interests come to fill a failure of the technocratic growth models, which in the case of Portugal, Galicia and other geographies, had the impact of a growing abandonment of rural territories. From the idea of local rural development, articulated not only with agriculture but also with other activities and services, such as rural tourism, training, and conservation of cultural, environmental, and related activities, this generates a contribution to social and economic change in these spaces.

However, this issue is seen from a perspective, no longer so retrospective, but above all in current and forward-looking terms, calling us to reflect on theories that have been disseminated in social sciences, particularly in economics, anthropology, and especially sociology (Silva & Cardoso, 2005). Thanks to the contribution of these scientific areas, among others, from the 1960s/1970s it is known the diagnosis of the transition and changes from an agrarian society to an urban society. Farmers have been losing not only their relative autonomy based on their traditional economy, but also the control of production processes; they were forced to abandon agriculture because they were unable to provide them with the means of subsistence, migrating, for the most part, to the major urban centers of the country or abroad (cf. Silva 1998; Cardoso, 2012). In this sense, in the last 35 years, there were several theses and studies conducted either in Portugal (cf. Figueiredo 1988; Christopher 1997; Cristóvão et al. 1994; Puerta 1995; Lima 1986; Yurela, 1994, Almeida et al. 1994 Marques & Portela; Silva 1998; Felizes & Silva 2002, Silva & Cardoso 2004, 2017; Silva et al. 2012; Cardoso 2012, 2015; Cardoso et al. 2019), or in Galicia (Guzmán, 1979, 1983; Guzman & Woodgate, 1997), mainly by the social sciences, which have identified the problems of rural populations, the specificity of their economies and their ways of life (Díaz-Frost, 2020; Carreira and Carral, 2014); and there were interventions in the political sphere, not only at national level but also at international level (EU, WB, IMF). The old activities and functions of the forest (swidden, organic fertilization of crops, cutting of firewood, grazing) have decreased, disappeared, and were replaced by functional equivalents, such as chemical fertilizers, machinery, intensive agriculture, and consumption of gas and electricity (Silva *et al.* 2018; Díaz-Frost, 2020).

Given the transformations at the global level and especially at the local/rural level, it will therefore be relevant to ask the following question: in an increasingly globalized world, and increasingly shaped by the influences of national and international bodies, to what extent is there is room for intervention for associations and other local actors in the rural local development process.

The Rural and Its Reality: potentialities and limits

The process of increasing abandonment of agricultural and forestry parcels, especially since the 1980s/1990s, underlies endogenous and exogenous factors, in which the "rural crisis" is due to economic models of the past that favored the secondary and tertiary sectors, located in the metropolises, in addition to the existence of an economic and social structure that presented the different capacity for adaptation to development processes, and the relations of economic exchange between countryside and city and between the agrarian sector and the economy as a whole. The rural exodus, as well as the imbalances between coastal and inland, are rightly related to the concentration of capital in certain areas, namely urban and coastal, but also to the abandonment and absence of national policies for the territories of the interior (Silva et al. 2018), articulated with permissiveness in the production of monocultures, with a view to the rapid profit by industries (e.g. pulp). Factors such as the aging of the population in rural areas and the dismantling of public services for rural communities have aggravated the situation (Quiroga, Olmedo & Ruibal, 2018). On the other hand, as stated by Carreira e Carral (2014), contrary to proclamations, projects, and "good" intentions, what is the case is the failure of the neoliberal model and/or the inoperability of certain so-called institutional models which, under the common agricultural policy, claimed to promote the modernization of the sector, growth, and development, in particular, of Portugal and Galicia. Faced with a growing but dependent and unequal economy and a territory permeated by social, educational, and cultural inequalities (Silva e Cardoso, 2004; 2017; Cardoso 2020), it is important to highlight the importance of the creation of platforms for cultural and scientific cooperation, to affirm the northern regions and Galicia within the framework of the EU.

In recent decades too, the gap between the interests of rural communities and the interests defined by governments or even the European Union has been increasing, according to Silva and Cardoso (2004), any proposal will have to go through the levels of socio-structural and political-organizational analysis and not be limited to an interactive, affective or psycho-cultural aspect (e.g. galaico-minhota culture), that will eventually hide nuclear asymmetries and the forces of domination in the relations of the Central States, the EU and not always without good intentions (Riechmann, 2019).

From the analysis of different documents, there is an ignorance of the wealth of rural communities, not only regarding cultural wealth but also the wealth emanating from knowledge and legends and local knowledge systems (López, García Morís and Quintana, 2019; Constellation, 2019). Regarding Education, this reality becomes more serious because the knowledge defined as learning of all and for all omits local and rural knowledge valuing

knowledge and skills that are mainly associated with urban contexts (Constela, 2019). However, education for all, in addition to constitutional law, must be an integrating factor, enhancing the personal appreciation of citizens, also empowering them to fulfill their social functions, for the world of work, and incorporating increasingly complex organizations and companies.

On the other hand, as pointed out by both Riechmann (2019) and Carreira and Carral (2014), the loss of diversity by not considering local knowledge, the lack of flexibility in monitoring the changing needs of the very neoliberal labor market, the ecosocial crisis caused by climate change, the result of neocolonialism to which everyone has been subjected, may be the basis of this reality.

An educational system that understands the future as an immediate reproduction of the past may not respond to the knowledge and skills needed for students in the future with major climate change and social tissue change (Manzano-Arrondo, 2011; Matusov, Marjanovich-Shane & Gradovski, 2019). In this premise, the formulation of the objectives for an eco-sustainable development should not be understood as something to be added to the existing educational system, but rather as an educational paradigm shift extended to the entire rural and social fabric (Herrero, 2013).

To learn about what we will need, and to address future needs, we must rely on the present needs, forming and educating us to extend the capacities of future critical, interventionist citizens with an integrated and informed vision. Thus, this project will involve different stages, which objectives will be:

- To promote and support initiatives, based on models of life sustained in the rural context, with the direct participation of students and teachers of higher education, aiming at the exchange of knowledge, the sharing and dissemination of the work actions of rural communities.

- To strengthen the sense of education, providing educational experiences based on real objectives contextualized in rural development and human relations.

- To democratize local and academic/school knowledge, constructed from contextualized practice and in dialogue.

- To promote eco-sustainability-oriented behavior, based on sustainable rural development objectives.

- To boost the internationalization of Galaic-Portuguese artistic and cultural traditions.

The objectives of the first stage of the "Communities of Actions and Knowledge around the Rural" project were focused on the promotion of the first contact between all the participants involved, in order to aggregate people, communities, and entities interested in participating in such initiative. This Rural S-L project aims to reach tangible goals negotiated by all the

participants involved. This methodology is a learning opportunity for the students, and it allows them to work with members of the communities. According to Miller, Altenschmidt, & Stark (2019, p.74), students need to use theoretical, technical knowledge and support from their teacher. Moreover, it is expected they find solutions for the communities' needs and challenges, but the same authors argue that there is no guarantee for success. In other words, service-learning has been understood by this team of researchers as an educational approach that combines learning goals with community service in order to provide new educational standards for students, addressing real life needs in their community (Padrão & Moura, 2019).

Scope of the Project and Guidelines

This community of teachers and researchers aims to foster the integration of educational and social processes, as a framework of new learning ecologies (Coll, 2013), using as the main tool the service-learning methodology, which helps to build, simultaneously, knowledge and actions (co)involving different educational and social agents, in the face of a clear time of changes in the issues of resources and decision-making of societies (Taibo, 2020). It is advocated as a theoretical framework that the construct of service-learning methodology should:

- be supported in a dual view, as a pivot between the educational fabric and the socio-cooperative fabric;

- focused on a localized, motivated, identified, shared, and discussed learning, with and by the rural community, which privileges collaborative human relations;

- support decision-making through reflexive practices which are aware of the action (Garcia_Romero & Lalueza, 2018), regarding its meaning and context (Schön, 1983 & 1987);

- be authentic learning, linked to objectives in localized and holistic activities (Martínez-Lozano & Macías, 2016); and finally;

- be expansive learning, provocative systemic changes (MicMillan, Goodman & Schmid, 2016) and involving an engaged higher education (Manzano-Arrondo, 2011).

Methodology

"Community of Actions and Knowledge Around the Rural" underpinned on the service-learning methodology, intending to foster the participation of communities working for eco-sustainable rural development, organizing learning around them, acquiring knowledge, and practicing actions from the voice of the groups involved. To carry out the project, the group of teachers and researchers began by discussing and deepening their theoretical references, negotiating

terms, and establishing a clear definition of these terms, supported by common understandings. All meetings involving this group took place with the support of online platforms (allowing to minimize the risks of contamination inherent to the Covid 19 pandemic). During these meetings, a timetable was agreed and designed that could be applied in the different institutions of higher education in both countries. On the one hand, they allowed to make decisions regarding the profile of associations to be invited to join the project, and on the other hand, it was possible to identify curricular units of the study within various courses, using the service-learning tool.

Thus, the agents of the rural social fabric in the northern contexts of Portugal and Galicia were analyzed, invited to know the project and its objectives. It was also decided that the project would take place during the years 2021 and 2022, starting its implementation in September 2021.

Being a qualitative methodology, the design adopted was based on a participatory and dialogical model (McIntyre, 2007; Matusov, Marjanovic-Shande & Gradovski, 2019). The invited participants were divided into two groups: one consisting of research teachers from different areas of knowledge and another consisting of rural communities and associations selected for the project. The sample involves the following participants:

1. On the Galician context - twenty eight (nº=28) researchers from University of Galicia (Botanical, Philology, Sociology, Ecological Landscape, History, Education, Culture, Economics, Geography areas), plus twenty three (nº=23) associations and communities from different areas of action.

2. On the Portuguese context - ten (nº=10) researchers from different higher education institutions (HEI) located in the North of Portugal (Arts, Education, Ethics, Bioethics, Sociology, Anthropology areas) plus six non-profit associations.

The selected data collection tools were the video recording of some online meetings the collection of images resulting from the implementation of projects on the ground, and students and associations' verbal and visual responses and reports. Content analysis will be developed throughout the research, using categories underpinned in the collected data and a deductive database.

Description of one Example

Figure 1 shows one example of a project schedule, involving five negotiated stages

Sowing Cycle Phases	
Search for Seeds (January and February 2021)	- Questionnaire for Diagnosis of Previous Experiences (APS already carried out; - Existing relationships between social and educational fabric; - Search, contact and socialization of interested people; - Beginning of the construction of the theoretical framework)
Prepare the Earth (February and March 2021	- **Sample:** Coordinating Group 26 female students and 4 male students, plus members of community and Higher Education teacher. - **Action:** Discussion with communities around: Rural Development; Alliance with Education; Form and Purposes of Community. - **22 M-** deal with the creation of the Correspondence Group.
Sowing (March-June 2021)	- **Sample**: 22 male students, plus members of community and Higher Education teacher. Action: Call for Proposals of Associations; - Creation of a web platform for sharing previous experiences, knowledge and elaboration and sharing of tools.
Germinate (May-September 2021)	- **Sample:** Seven male students, plus members of community and Higher Education teacher; - **Action:** Creation of a Workshop for the Formulation of Challenges for Associations and Cooperatives; - Shared Group Analysis and Discussion. Socialization and Project Design
Put your feet on the ground (Course 2021-2022)	- Sample (students, HE teacher and community); Implementation of projects in contexts; Writing articles resulting from group discussion; Project presentation day (celebration) and community assembly.

Some Results and Conclusions

Based on the stages of the project presented in Figure 1, so far (October 2021) the stage 1 was finished. It was related to the sowing process which took place between January and March 2021. During the various meetings that took place in this period of time, the list of participants varied as the objectives became clearer for them. All the meetings arising in Galicia and Portugal were fundamental to assess both the participants in the project and the researchers compromised with the project.

As for the declaration of interests, by rural communities and associations, it became essential to discuss terms such as development, sustainability, and eco-sustainable behaviors, denoting on the part of the participants, some inconsistencies with the definition of terms, especially their understanding between development and growth. The same has been noted concerning sustainability, and some differences of opinion have been noted on what is sustainable for wider regions and rural communities. This was an example of renewable energies, such as the deployment of wind energy, which may be of great interest to the region but which, at the rural level, has negative impacts on biodiversity. Also, a much-mentioned example was the impact rural tourism can have on rural communities, which although can help local economies it can harm the sense of security on the part of the inhabitants of those communities and the loss of their own identity. Another aspect much mentioned throughout stage 1 was related to the needs of the hill communities, their characteristics, local experiences, culture, and knowledge. Artistic and cultural traditions were also presented as an aspect much referenced by the participant communities.

Rural diversity was also the subject of discussion between communities and associations, highlighting different ways of life, artistic heritage and culture, and their mobility between rural and urban contexts. All participants identified as an added value the importance of service-learning methodology as a tool to respond to these identified local problems and the role of the community as an educational agent. Stage 2 of the project, previously mentioned (*Preparing the land*), is also finished, and the group involved in this project is already running stage 3 (sowed), and the only thing left to do in this last phase is to complete the design of the web page. Stage 4 (germinate) is in the process of initiation and it is expected to be completed within the prescribed deadlines.

Final Remarks

Following the guidelines of Service-Learning in Higher Education Card Deck edited by Jorg Miller, Karsten Altenschmidt, and Wolfgang Stark (2019) after all these organizational aspects of cooperation and planning, some questions need to be raised, such as:

Which steps need to be taken now?

What kind of theoretical, technical knowledge will be used by students and teachers in each project, and how can they help to develop solutions for the community problems?

Which tasks need to be done – when and by whom?

In the next step, students need to meet the partner organizations and share with them a short overview of what they do, how, and why. The participants in the *Communities of actions and knowledge around the rural* project are aware that the international team that makes up it will not work on the same topic and that some teachers from Portugal and Spain will use Service Learning for the first time. According to Miller, Altenschmidt, and Stark (2019), this means that mutual support and reflection will be key procedures that will help to achieve meaningful findings, and this implies the following concerns:

i.To share successful examples and ideas on S-L.

ii. To persuade the participants to spend extra work on S-L.

iii. To plan regular project reflection sessions on project management and public relations that help students to autonomously explore their ideas and decisions and be able to meet the needs of the community.

iv. To ensure that on one hand students' projects meet the needs of the community partners and make meaningful contributions for them, and on the other hand, students can benefit from a meaningful learning experience.

We are facing the next step with the conscience of the obstacles involved in such participatory project, but we embrace it as part of emerging authentic research process. No one said that the democratization of knowledge would be easy. Therefore, the attention of our future research will try to answer to the needs and challenges of our communities and academic contexts, helping with our collaborative action to promote more engagement for the sake of all.

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Beatriz Vidal Leite Ribeiro, artistic name Tiza Vidal, is a Property Master, Puppeteer, Ceramist, Restorer, Teacher and Art Educator. Since 1977, she has worked in theater and, under Maria Clara Machado, has put on innumerable plays. As a Ceramist, she owns the studio Barro & Arte in Vassouras, Rio de Janeiro, where she also teaches ceramics and art-education. Tiza Vidal is dedicated to the study of the skills and expertise of the Vale do Café traditions, being the Culture Delegate for the city of Vassouras. She also developed a local-identity pottery line named Flor do Café, which is based on everyday pottery pieces used in the region since the colonial era. She also opened the store Artimpério in Vassouras which operates as an artisan cooperative. Vidal creates and coordinates different projects and meetings around Vale do Café traditions. In 2013, she started the project Rodas do Saber which, through monthly meetings featuring workshops and roundtables about local history and traditional skills and knowledge, seeks to rediscover, promote and strengthen local identity and the traditions of the Vale do Café. In 2017, she started to receive tourists and students to share the local traditions and knowledge compiled through the project Rodas do Saber. She coordinates and produces the meeting "Cortejo das Tradições" which focuses on traditions from the Vale do Café.

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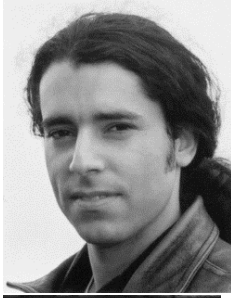
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