

**Investigating the value of
Urban dance *ciphering*
in support of 21st century Cyclic Learning:
enhancing ownership and
leadership of the learner.**

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I. Abstract

This thesis aimed to develop a new educational concept in support of the 21st century learner in dance. Building on the pedagogical concepts of Kolb (the experiential learning cycle), Dewey (reflective inquiry) and Wenger (community of practice) it argues for implementing a **cyclic learning** model into the 21st century pedagogical repertoire, that is the M.O.V.E.(s) model. This model, based on the non-hierarchical artistic practice of Urban dance *ciphering* and its participatory character, serves to support a radical paradigm shift in dance education, to increasingly angle nowadays curricula towards societal development. The M.O.V.E.(s) model, was constructed from research on the phases of the *ciphering* approach, **Make, Offer, Validate** and **Expand**, and offers a toolkit that facilitates students (and their teachers), to gradually take leadership and ownership of their own learning practice.

When striving for increased ownership and leadership of the learner, it is crucial to be aware of how cultural and symbolic forms of capital ‘define and control’ the world of (dance) education. Pickard’s understanding of the Ballet body and its identity, using Bourdieu key concepts of *habitus, field* and *forms of capital*, support moving away from the unconscious acceptance of social differences and hierarchies towards a more inclusive educational environment.

This challenges the pedagogical relationship between the teacher and the student, moving away from the master-pupil model, as with the introduction of the participation and network society *pyramidal* thinking and leadership will need to make a place for *circular* thinking and *participation*. The 360-degree feedback loop of the *cipher* is relevant for the development and strengthening of **cyclic learning** for both the students and the teachers to become adaptable reflective learners and practitioners.

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Introduction

1.1. Context for study

At the age of eight, I dreamed of being a ballet dancer and auditioned for the dance educational programme at a leading Ballet Academy in the Netherlands. I passed the selection process and got accepted, resulting in becoming a student at the age of nine. I trained for a career as professional ballerina and graduated nine years later at the age of 18. I entered the profession with a diploma as classical dancer and got a contract working as a contemporary dancer in an avant-garde contemporary dance company. To ultimately end up, via some choreographic experimenting into a long-term responsibility as a leader in dance education. In those last 16 years, whilst working in the sector of dance as an artistic and educational director, by experience, I became more and more aware that the (dance) educational system is facing a major challenge. There is a gap to bridge between how current students wish and need to learn and experience the world they live in on the one hand and the over the years systematically developed educational framework that is visibly less effective on the other. This calls for a significant paradigm shift and a change-over in how we assess the established approach of educating the next generation of dance professionals. It is however not exclusively a dance sector challenge. As the world we live in has drastically changed over the last two decades due to globalisation, technology and new media (Ferguson, 2018, Kelly, 2010), it is clear that the entire education system will have to recalibrate itself based on the required UNESCO framework for 21st Century Learning (Trilling and Fadel, 2009). We can no longer just rely on that what we did up until now. We will need to assess the value of our praxis to understand to what extent it will serve the future of (dance) education. This calls for research to be able to define the missing link in connection between the learner

and the system and what possible solutions could support to improve this. This calls for re-examining the dance *habitus* and practice (Bourdieu, 1990) and be brave. It is my strong belief that dance education faces (or already is in) a crisis that needs action. In the following chapters I will demonstrate the need for ‘closing the gap’. I will do so by examining the worlds of Ballet and contemporary dance (the profession and education) and bring it in dialogue with other disciplines to broaden the context and define the challenge. A necessary thing to do as ‘the *habitus* tends to protect itself from crises and critical challenges by providing itself with a milieu to which it is as pre-adapted as possible’ (Bourdieu, 1990: 61). Since today’s teachers too are a product of and shaped by an educational upbringing based on the rules of the field of dance, the *habitus*, it will be impossible to reform the educational framework without recognising that they too should be treated as learners. This calls for new concepts from learning as a system to an inclusive educational environment and developing ways of learning as a community of learners where roles can change. Where the master becomes the student and the student becomes an expert, a cyclical approach to learning.

1.2. Rationale for didactics

At the end of this chapter, I will give more insight in how the thesis and studies were designed as well as how I contextualise all the studies and the related questions. I will however start by explicating my rationale for referring to both didactics and pedagogy in this thesis. While in general, didactics fall under the pedagogy, or even more often used, methods or strategies of learning, I deliberately make a choice to place didactics and pedagogy apart. For me it is crucial that we speak about both the content of *what* we teach and the way *how* we teach.

I relate here to the need to look at both the material, work-forms, time and place of our curricula next to the manner we fill in the role and ‘power’ of the teacher. This, as the didactics and therefore training of academic and even modern/ contemporary dance

curricula are in its basic not developed with 21st century skills in mind, as they are often led by a systematic approach of teaching and based on the experience of the teacher (linear learning, the master-student model). As a result of this we can identify training programme deficiencies in current curricula when trying to meet the contemporary societal demands. As a product of a traditional classical dance ‘upbringing’ myself, over time I therefore became more and more interested in the working of pedagogical and training approaches, as I started moving between the realms of classical ballet, contemporary choreography and Urban dance. It convinced me of the importance of unpacking the pedagogy of these ‘worlds of dance’. And by doing so, to understand and enhance the inter-dependence of knowledge development and exchange between those somewhat separated fields of practice. And to stimulate the ability of learners to navigate between those fields or communities of practice, as a form of experiential learning to enhance learning, meaning and identity (Wenger, 2013). Without having to become like, or mimic the other, we require learning from each other as all fields of dance need new educational concepts to develop the skills students need to succeed in nowadays work, life and citizenship. For this, the UNESCO framework for 21st Century Learning (Trilling; Fadel 2012) promotes the development of competences as creativity and flexibility, social skills and collaboration, information and media literacy, as well as critical thinking and leadership, to be part of contemporary curricula.

In *The dynamics of Social Practices* (Shove, Pantzar & Watson, 2012), we learn that theories of practices go back as far as the work of Wittgenstein and Heidegger. Heidegger’s account of Dasein (1962), emphasises that human action is always already in the world (Heidegger in Gerner, 2007). This connects to some elements in the work of John Dewey (1966), Etienne Wenger (2002) and later to the work of educational theorist David Kolb (2014). All, as does philosopher Henk Oosterling (2010, 2013) base their work on a cyclic approach of learning in which doing (design), experiencing (action)

and valuing (valorisation) are key concepts in their philosophical and pedagogical theories. Their pedagogical concepts demonstrate the importance of integrating the expertise and observations of the participants of education, the learner. Furthermore, identifying phases of learning seems crucial to a successful learning outcome. Dewey (1966) introduced the *'learning spiral'*, stipulating how the use of a cyclic approach leads to the transformation of experience and accompanying 'feelings' of concrete experience into higher order purposeful action. This concept was also utilised by Bruner in his 5E Instructional Model (1978). Kolb developed this into a *4 stages* cyclic model for experimental learning (the Experimental Learning Method, 1984). Wenger introduced his social theory of learning on the notion of *communities and landscapes of practices* (2013). Thinking of the world as a curriculum, he promotes the practice of knowing how to learn in a complex world (creating a cyclic approach by going out there and meeting new audiences) and Oosterling (2013) introduced an eco-sophical educational concept named 'Rotterdam Vakmanstad' in which he introduced a *living and learning* pedagogy in a primary school in Rotterdam, creating a feedback loop in *learning by doing*.

I will address all these pedagogical concepts, and how they as well support the motivation to choose for Action Research as a methodology, in more detail throughout the thesis in the description of the conducted studies and the methodology chapter, but at forehand it is important to state why they are relevant and what they have in common. All these pedagogical concepts have a few things in common that are important as leading theories under my research. First, they demonstrate the need to capitalise on the learning of the learner itself. They do so by valuing the *action in* and *reflection of* the learner important for the quality of the outcome, therefore valuing learning by doing. This adds significance to the role of the *embodiment of the learned*, acknowledging that we learn, adopt and adapt on at least three levels: physical, social and mental. This indicates that embodiment

is not exclusively physical but entails embodiment of creativity, communication, collaboration and eventually critical thinking in a medium. Second, while the how's differ in their theories, all promote *learning in the world*, emphasising the importance of creating the most truthful learning experience by putting the learning in a 'real' context, whether that be dealing with current questions from the profession or participating in a professional context. Third, all theories acknowledge the need to identify the phases of learning. To create a safe learning environment and to support the learning process from beginning to end, the identification of *stages of learning* are useful in monitoring the learning process and being able to repeat all or stages of this learning process and reflect on the learning outcome. And finally, they use a cyclic approach (as in Action Research, see methodology chapter) to place these stages of learning in an *ongoing process of learning*, moving away from notions of linear or pyramidal theories of development (Healey on Maslov, 2016). This cyclic approach can take place on smaller or larger scale, depending on the intended learning outcome.

In line with looking at the practice of sports, later in this study, whereas it concerns aspects of self-regulation in support of well-being, it is interesting to examine their cyclic approach as well towards optimal training. To achieve the gold medal result, they adapt (periodize) the training load to have the most successful training result at the right time, the peak performance method. For this they classify (codify) training elements for short-, medium- and long-term development. Because each season the required or desired 'successes vary, this didactical approach to training provides a flexible, adaptable and sustainable way to respond to changing demands. It creates opportunities to spend as much or as little time achieving pre-set training goals (Koutedakis and Jamaurtas, 2004; Wyon, 2004, 2005; Wyon and Clark, 2021; Wyon and Redding, 2005). Designing curricula in mini, medium and maxi cycles based

on these principles, from teaching in full syllabi, to training towards collectively developed goals of a team of teachers and/or a teacher and student constellation, will radically change the outlook on training. Even more important, is that they approach the training result as a product of the collective, in which all trainers/educators, coach and the athlete work together. In other words, this moving towards building a community of learners, will complement currently used pedagogical approaches in dance educational practice and support the shift towards a more inclusive educational environment.

The didactical approach to cyclical learning in sport supports the motivation for sub-study 1 in Study B as it explores the extension of the repertoire of teaching with circular education approaches, advocates extension of the current concept of ‘training’ in dance education with the use of sport and dance science research.

1.3. Rationale for pedagogy

As an educational leader my main goal was, besides being responsible for all personal, activities and curriculum development, to pursue and understand the true value of high-quality learning and teaching relationships in dance education. Based on personal experience, curiosity and pure necessity I was and am intrigued by the collaborative process between teacher and student, the interdependency between teaching and learning and what extend the influence and role of personal ‘learning experiences’ has on the two, as well as the value of its output.

In *‘Letting Art Teach, Art education after Joseph Beuys’*, Professor of Education Gert Biesta (2017) shows us the unique possibility the arts offer to establish a worldly dialogue. Proposing ‘How to Explain Pictures to a Dead Hare’ (1965) by Joseph Beuys as a starting point, Biesta’s approach is based on teaching as a process of showing.

Where one person (the teacher) shows the other person (the student) what could be relevant or meaningful to master in the world, rather like an apprenticeship. Biesta argues that this 'showing' is not merely a relational gesture, as one is always in need for the other, but as well an educational gesture. A way to turn the focus of learning to the world we are pointing at (value) and not the finger we are pointing with (form). When we place this concept in the light of the challenges we face in education nowadays, where students often spend their free time in virtual, global networking communities (Ferguson, 2018), it is particularly important to 'keep' up with the pace of the rapidly changing world of how students learn and relate to their context. This is larger than their educational surrounding itself. How can these student experiences be captured and used in education or even better, classify them as part of the education?

Central to the social learning theory of Wenger (2002) is his argument for building a framework, a vocabulary that allows you to tell certain stories about the world. Seeing learning as a phenomenon itself, he characterises learning as an interaction with a living curriculum we observe in the world, pushed forward through communities of practice. As a human practice gives rise to a certain experience of the world by giving voice to something you already know, including the human experience of learning. According to Wenger it takes practice to belong to a community of practice and a responsibility to contribute to push the practice further. This starts by the notion of identity. Do I want to be part and accountable for the learning in this community of practice? It therefore gives meaning to becoming, as learning is a social engagement among people negotiating the terms of belonging. Social theory is therefore not static and has to be brought further all the time (Wenger, 2013).

For philosopher and pedagogue Dewey (1966), *experience* is his philosophical core and his most important pedagogical concept. Dewey indicates experience as a combination of both *human actions, as experiencing the consequences of those actions*. Human beings, beyond other organisms, are not only able to preserve their relationship with their environment by *doing* something, but also to *communicate* about it, to make clear to others the *meaning of that action*. This underpins the development of a concept as in(ter) dependent learning. Dewey frames this as *interaction*. He argues that human experience is culturally mediated, shifted between people and the world. With this he indicates that the individual and the world are two aspects of a system that are related, mutually influence each other and constantly, as Dewey also states: exchanging energy. We also see this point of view in Oosterling's work. This 'holistic' view of people, the world and the cosmos in which everything is connected in a eco-system underpins the argument that knowledge development is always the result of a (process of) action, not something that exists or could exist separately from it. This argues for understanding how '*being and learning in the world*', can have a more prominent position in contemporary education. Dewey's philosophy and pedagogy are highly action driven. His argument, that experience drives us to seek for knowledge, has implications for how to address our (current) pedagogy. He states that to investigate one's direct vicinity (one's *habitus*) is a natural act of humankind. In addition, Dewey emphasises that many of these experiences are emotionally or emotionally 'triggered'. This 'primary' experience must be 'edited' to arrive at cognition: what meaning does it have (for me)?

‘This is where thinking or reflection sets in and from here it is possible to order and structure, in short, to learn. When, as Dewey argues, experience is the motor that takes us on the path to knowledge, this has, or should have, implications for upbringing and education. Then it is very important to let children gain as many experiences as possible and as versatile as possible. As children gain more and more diverse experiences, the opportunity to **get to know the world in a broad sense** (again: not only cognitively, but also aesthetically, spiritually, religiously, etc.) is more fulfilled’ (Berding on Dewey, 2016, 135, 136).

Here we see also a parallel to the work of pedagogue Gert Biesta (2017) on how he argues for education that ‘shows’ potential meaning of the world to the student and the student’s potential in the world, based on these notions of Dewey. And the more experiences young children undergo the more self and world view they get (Dewey, 1966). But as well a parallel with the notion of knowledgeable by Wenger (2013), who states that the learning process is shifting in the burden of identity from the community to the person. As the learning trajectory gets more complex, as we all navigate between and find ourselves in more than one community of practice to define ourselves, so in a landscape of communities of practice, we shift from what a student should know (the curriculum) to a much more complex process of building a knowledgeable person that can give meaning to the world.

This underpins the choice for sub-study 2 in Study B, investigating how to develop a contemporary approach towards building relationships and in(ter)dependence among all involved in learning processes moving between various communities of practice.

1.4. Rationale for valorisation

Biesta (2017) offers us another interesting concept: he argues that the real education lies beyond ‘turning the student to the world, trying in all sorts of ways to indicate that there is there in the world maybe something good, valuable, important for the student to pay attention to’ (2017: 122). This merely facilitates the meeting between that what adolescents want to express and the material and social world.

Much more relevant he proclaims:

‘It is about awakening the desire in the student to want to exist in and with the world in a mature way, which requires space, time and forms through which we can explore what it means to be there in an adult way. And with it also the difficult tasks to make sure students do not get lost while doing so and that we keep the student in the difficult middle area, between world destruction and self-destruction’ (ibid: 122).

Enhancing the ownership and leadership of the learner to stay true to one’s own learning goals and process and therefore be able to identify what its meaningful, seems crucial as Biesta (2007) states: *not get lost while exploring and learning*. As an educational leader and pedagogue, I have witnessed the impact of social and new media in how students experience and participate in their education. Students nowadays *are* already *in* the world. They come to the classroom more knowledgeable, informed and with high expectations. They expect to be able to bring their ‘expertise’ into dialogue, test it and analyse its value. What does this mean for the relationship between the student and the teacher and for the pedagogy? What does it mean when we have moved past the point of students entering the world based on our directions? I therefore focus on what Biesta indicates as a mature or adult participation. Institutional learning is known for its role in developing relevant professional networks. Traditionally this happens near to graduation

phase, when the professionals ‘unlock’ their personal or the institutional networks for students to relate to, based on the (sometimes individual or educational) evaluation of the student’s potential. Increasingly I have witnessed students turn down internships and job opportunities that are based on working on a more institutionalised and hierarchic basis. Students can and do form their own communities of practice. They formulate their own learning objectives and have outspoken ideas about the learning environment in which they want to find themselves. These learning and developing communities exist alongside their more regular dance training programme. ‘The worlds of hierarchies and networks meet and interact’ (Ferguson, 2018: 23). As students navigate more and more in between the two, we need to consider, how best to prepare them for their future?

In the publication *The Square and the Tower*, historian Niall Ferguson describes the existence and importance of networks over time, much more than most history books lead their reader to believe (2018: 24). He asks his reader what might be seen as a better position nowadays, ‘to be in a network, which gives you influence, or in a hierarchy, which gives you power?’ (ibid: 22). This raises the question for current curricula; What do we teach or as Biesta would frame it ‘show and explain’? How do we value the student entering our educational programmes? As a blank canvas or as a (beginning) expert, bringing preliminary experiences that ask to be analysed, contextualised, developed and valued? The latter requires learners, both students and teachers, to approach (their) practice more methodically and to become more proficient in inquiry and research. This challenges the current teacher-student relationship and skillset, as both need to be in the world, (re)searching together and building understanding of their interdependence over the course of study, both offering lived experiences and value to the quality of education. With the result that Biesta’s ‘maturity’ opts to be defined as experience rather than in terms as age or adulthood, challenging our educational concepts. This reveals another challenge: What influence has ‘being out there’ prior to graduation, so before the ‘final’

stage of the educational trajectory, on how our educational success is assessed, valued and valorised by the outside context?

All educational practices are faced with how globalisation, increased digitalisation and technology impacts on how we learn, socially interact and experience the concept of (artistic) autonomy (Kelly 2010, Pacheco, 2020). As the access to a wider field of knowledge and experience opens by the opportunity to build ‘new and other’ communities of practice on and off-line, less and less bounded by physical or continental borders, we have not only opened up opportunities to learn and interact beyond our common ‘fields of practices’ (Bourdieu, 1990) but simultaneously have exposed an important issue about the functionality of our educational system, current teaching practices and the often leading hermeneutical mode of education.

‘The *habitus*, a product of history, produces individual and collective practices - more history- in accordance with the schemes generated by history. It ensures its active presence of past experiences, which, deposited in each organism in the form of schemes of perception, thought and action, tend to guarantee the ‘correctness’ of practices and their constancy over time, more reliably than all formal rules and explicit norms. This system of dispositions - a present past that tends to perpetuate itself into the future by reactivation in similarly structured practices, an internal law through which the law of external necessities, irreducible to immediate constraints, is constantly exerted - is the principle of the continuity and regularity which objectivism sees in social practices without being able to account for it’ (Bourdieu, 1990: 54)

Due to the expansion of the customer field as a result of increased globalisation, there is both an increased market value (capital) after graduation, but also an altered

dependency on third parties when it comes to the validation of the education as a product and its outcome (currency). This in combination with a decreased appreciation in society for the arts, as the value and the accountability of allocated public funds towards the art and art education are being positioned in the political debate, forces us to revisit current educational practices and gain more understanding on how we can and need to align our curricula. With the increase of institutionalising art practices, to further professionalise and meet the demands contemporary artist face while pursuing a professional sustainable practice and career, we at one end support art students to become more successful in doing so, but at the other end, becoming an (independent) artist has been problematised due to the increased professionalisation of art education practice.

Current preferred educational outcomes, more often determined by ministerial laws than by the art and pedagogical professionals, are validated through severe accreditation processes by external committees. The obligation to benchmark and regulate student intake and the financial stimulus to graduate students for funding purposes are not helpful. As the question ‘What is a successful education trajectory and when are you satisfied as an educational programme?’ are realistically often defined by the number of students finishing the programme through completion of the course and passing their assessments. This requires us, as responsible (educational) leaders, to understand the re-positioning of the arts and therefore arts education. We cannot simply rely on our current pedagogical approaches by building on to our existing curricula as we alter minor elements each year, based on the PDCA (Plan, Do, Check, Act) cycles of reflection and evaluation within our education quality insurance programmes.

This observation and realisation forced a radical paradigm shift in my thinking in how (our) educational programmes should function and how the curricula should be

angled towards societal developments. And underpins the choice for sub-study 2a; Implementing a non-hierarchical learning environment: *Circular Valorisation*.

1.5. Personal rationale for the study

I started dancing at a very young age and grew up as an adolescent within the set parameters of the world of Ballet. In this context I developed a notion of what to aim for and what to achieve through the guidance of my teachers and their appreciation for the progress made. At times more implicit than explicit, but always contextualised from the perspective of the profession. I depended on their appraisal for either my own development or that of my fellow students to understand the next steps to undertake. Over the years, I developed my technical skills and by doing so, slowly gained confidence that pursuing a career in dance might be an actual possibility. My pointe shoes, once experienced as so uncomfortable and strange, at one point felt like slippers and I enjoyed all the technical challenges in the classical repertoire; balancing, turning and jumping. I became able to ‘hang’ in my technique, no longer having to think about the perfect execution of each and every single movement, as it started to serve as a way of to express my artistry rather than a manifestation of my technical competence. It was the start of the identification of the dancer I was about to become. I was a fierce turner and could jump ‘with the boys’, which meant that I did have the strength to jump as high as one of the guys and was able to control my landings to accommodate to the slower tempo they used in the ballet class. This helped me to further develop my signature as a dancer, as clearly not all female dancers shared that same skill. But it revealed a challenge as well.

Regardless of excellent technical skills, as mentioned earlier, a ballerina needs to be able to both stand out and blend in. A large part of dance education, besides getting technically skilled, is focused to train the body in such a manner that it can meet the

aesthetical demands to become a ballet dancer. The training programme supports the process of (re)modelling the body, sharpening the commonly known features of a classical dancer (Lawson 1979; Jowitt 1988; Warren 1989). The entire dance educational programme is steered towards that outcome. Beside becoming physically fit as a ballet dancer, one has too as well fit into the pre-designated bodily ideal. From entry at the school at young age, ballet students basically train ‘two bodies; one, perceived and tangible; the other, aesthetically ideal’ (Foster 1997: 237).

‘The perceived and tangible body is the body they feel and see in the mirror every day. This is the body that hurts and that is tired after a long working day. But also, the body that fulfils the demands, that is able to do the difficult pirouette, keep a balance and that makes the long lyrical lines the choreographer is asking for. The second body is presented to a dancer by her teacher staff. The ideal body in Ballet is well known and has a specific form and the ability to perform specific movements and carries the aesthetic promise of the profession’ (Aalten, 2005: 60).

In the next chapter, I will cite Aalten when referring to the need of having different ‘bodies’ for the execution of a diversity of styles and repertoire, such as Balanchine or a Graham. Here, the ‘bodies’ she refers to, have value based on an aesthetic ideal. Or as Pickard (2015: 9) states, ‘Ballet depends on selection and construction of bodies that will embody the vertical line that is a symbol of idealised beauty in western culture’.

The challenge is to coordinate the development of these two bodies to the point at which they can equally interact, as this is not a natural act from origin but, to some extent, is in the hands of the student. However, within the power relations of the ballet world, teachers, ballet masters, choreographers and artistic directors are the ones who dictate which bodies fit the ideal (Aalten 2005: 60). According to Aalten, all students become aware of the ideal

and get told by their teachers that this ideal can be achieved if they work hard enough. The dance world thrives on the belief that by hard work and determined focus, this malleability can and will take place. Or as one of the interviewed dancers stated to Aalten while seeking for the missing ballerina look; ‘When you really put your mind to it, you can change your body. Not only by getting thinner, but also in other aspects. It’s simply a matter of focusing strongly enough’ (ibid, 2005: 60). This has triggered my thinking; what makes a good dancer and who decides on that?

In retrospect, I see that the first seed for this doctoral research has been planted there. After graduation I faced the challenge of ‘not fitting the ideal aesthetic body for Ballet’. I was struggling with the demands of the profession or as I would put it now, the *habitus* of the field of classical ballet and my value within that field (Bourdieu, 1990). One of the world’s renowned choreographers told me he was struck by my movement quality and fierceness as a dancer and wanted to hire me, but not before I was able to blend in, as I stood out too much, I differed from the *tableau de la troupe*. I was told that my individual qualities, which he praised as exceptional and outstanding, basically were devaluated since I did not meet the required look and feel, withholding me *from becoming like the others*. That no matter how well I could dance, this was deemed of lesser value than my looks as a dancer. The most obvious would have been at that point to do as much as possible to *put my mind to it, get thinner, meet the aesthetic ideal, blend in, do not stand out body wise*. For whatever reason, deep down I resisted. I was not about to give into the assignment of deconstructing my body beyond the point of no return. Deep down I felt that losing my shape would make me lose my identity as the required result could only be reached by developing a serious eating disorder. After all the hard work I put in to become technical capable and unique while performing and being praised for it, I came to realise that my carefully acquired and accumulated capital had no value. As a consequence of not wanting to change my body to that extend, I

had to change scenery. Maybe I was not ‘fit for the job’ or maybe I lacked the required and necessary focus to change. Or maybe deep down a part of me resisted to ‘blend in’. Perhaps the ultimate feeling of control and strength gained through the physical feedback I received from my body during the technical performance of the repertoire, overrode the eagerness to belong to the established aesthetics. I was not going to mould my body into something I did not particularly long for or understood, I wanted to be represented as an individual, instead of representing the profession. I could and would not confirm to the *Body Politics* (Aalten, 2005: 128).

As it became obvious that my dance path did not lead to a career in classical dance, I oriented myself towards the contemporary dance scene. Even though I had all the technical skills and lyrical qualities needed to perform the classical work (as was confirmed by my teachers and choreographers that I worked with while at school), I did not meet the pre-designated ideal to transition towards the professional world of academic dance. I did not feel heartbroken, as deep down I craved for a different use of my body. Besides that, I knew I could fall back on my strongly developed tangible body and bring that to value, use it as my currency to enter my new community of practice. Or so I thought. I soon discovered that this ‘body’, placed in a different context, faced unexpected challenges. When being interviewed in 2001, as part of a publication by Anna Aalten investigating the emergence of the ballerina, I spoke with her about the start of my career as a contemporary dancer. I often refer to this episode in my previous writings (Allard 2012, 2022) as it was an epic moment or crystallising moment (Pickard, 2009), that had great impact on my following actions. Leaving behind the ideal aesthetic ballet body, of course not unaware that in the contemporary field of dance I also had to meet certain standards, I felt that whatever happened I could at least count on all those years of training, to fulfil the required technical and choreographic demands of my new dance environment. All those years of training and accommodating to the required standards,

listening to the given directions, taking in the corrections and being showed how to be, behave and become, would surely be worth as much as I had been awarded for during my years in education. After all, I was taught how by my teachers, the experts.

I was in for a huge disappointment. Preparing for a contemporary choreography I started struggling with my understanding of how to navigate my body. My body, my instrument, so familiar to me, no longer in danger based on aesthetic exclusion, acted as if it were a stranger, no longer reliable or compliant. I felt ‘locked in’ to my technique, the one thing I knew I could always count on (Allard, 2012). I learned that a great part of my technical competence was anchored in the stylisation of the ballet discourse. By lacking understanding of the contextual underpinning of the contemporary dance techniques, I unpacked the limitations of my upbringing as a ballet dancer. Once out of context, that tangible body, with all her expertise, similar like the aesthetic body before, no longer met the demands. So here I was, with a well-trained body, suited for the required aesthetics, however lost in translation. It made me curious towards the principles behind the pedagogy of dance training, the applied didactics and the systematic approach of valorisation.

In her publication *Ballet Body Narratives*, Pickard describes how Kenzi, a 12-year-old British black African Boy, trained as a competent Urban dancer, joined the ballet training programme at the school in North of England (2015: 70). When entering a ballet workshop at his school, Kenzi enjoyed the loads of leaps and jumps they performed during the workshop. ‘I was good at these. I like flying’. Initially surprised about what Ballet was, Kenzi stopped half-way his education, after two years, as in his own words: ‘fitting in with his friends or fitting in with Ballet... Hip-Hop, street, crumping, they speak a different language. I can’t do Ballet and street’ (Kenzi, 13 years). Pickard assigns this to the ‘language’ of Urban dance referring to the bodily *hexis*, the aesthetic and

embodied identity that was seen by Kenzi in contrast and incompatible with Ballet. The social game of Urban dance was inscribed on Kenzi through his encounters between the Urban dance *habitus* and field of Urban dance; the rules of the game differed from Ballet (Pickard on Bourdieu, 2015: 71).

This raises questions when we aim for a more inclusive educational environment, how to not get lost in translation and find ways to validate multiple bodily hexis.

1.6 Study Aim

This study aims to investigate and develop new educational concepts to expand the pedagogical repertoire for 21st century learning, enhancing the ownership and leadership of the learner. It does so by investigating the artistic practice of *ciphering* to develop more understanding of cyclical learning and questions current pedagogical approaches. When relating to Biesta (2017), what type of education did I receive? Had my teachers *showed* me what might be valuable for me or had they focused on the form instead of the value? Had they taught me how to own my educational development and how to self-direct, or lead, this learning? It challenged my perception of the quality of our learning and teaching relationship. Did I still own my dancer identity as it seemed dependent on deviant external validation beyond the assessment of my educators, through both explicit and implicit shared aesthetics? It made me curious to investigate the value of training (habits) and knowledge (capital) in relation to the validation by peers and audiences (currency) in other fields of dance and training (Bourdieu, 1990). It made me aware of the importance to investigate the impact of the pedagogical relationships between the teacher and the student, moving away from the master-pupil model to an increased in(ter)dependence among all learners, to be able to pursue high-quality inclusive contemporary education. It triggered me to choose for a methodology that facilitates practitioners to investigate their practice, Action Research, to learn from and in the practice itself. Considering the

aim to investigate how to enhance ownership and leadership of the learner, I choose to build on to pedagogical concepts that are based on *learning by doing* and require active participation and reflection. And by investigating the artistic practice in Urban dance, *ciphering* as an example for cyclic learning, I opened the hermeneutically closed world of institutionalised dance education to learn from others. As it seemed like many of the challenges vocational schools faced seemed not to be of similar importance or relevance in the Urban dance practice.

The artistic practice of Urban dance takes place in the social domain. As the globally accepted form of contemporary dance, its appearance differs in each country or continent. Urban dance is popular, as it is a social form of dance based on inclusiveness, built on a participatory model of various levels of proficiency in the physical performance of the material. Any individual can participate by degrees, if they understand the conventions of participation. My curiosity and motivation to investigate the value of the *cipher* practice grew as I progressed in my research into the pedagogy of, and the tradition and developments in, academic dance. At that time my focus as educational leader of a school for contemporary dance, was directed at how to enhance the validity of the artistic competence and creative output of the students. This was focused on enhancing *the craftsmanship of creativity*; the ability to use the body as a medium, developing (creative) embodied knowledge, as the student/artist should understand how it functions and communicates. This led to the publication *Ballet, Why and How?* (2012) which evolved from an international conference of the same title. *Ballet, Why and How?*, elaborating on the position of tradition by investigating and challenging the role of Ballet technique in vocational dance education and in the professional lives of dancers today. It created a floor for the dialogue about the necessity of, and the sentiment about, the changing role of education and re-valuing the commonly adopted systematic pedagogical approach.

By placing this dialogue more structurally in the quality culture of the institution I was directing, space was created to examine which adjustments were necessary in order to respond optimally to the changes in the educational environment. I realised that to meet the complex competencies and skills needed by this generation of students, required developing the student's *adaptability and responsiveness*. This includes the development of coping strategies, flexibility to excel in the unidentified and emerging professional demands affected by globalisation and technical innovation, leadership of a proprietary learning path, ability to drive change, thinking beyond current structures, to use them for further developments and currently. In other words, students need to be aware of the global community, especially artists who create their work in exclusion of the polis (like dancers). They should re-evaluate their critical feedback loops, as, with the introduction of the participation and network society, pyramidal thinking and leadership will need to make a place for *circular thinking and participation*. I suggest the *cipher* (or the 360-degree feedback loop) as relevant for the development and strengthening of the learner, thereby using their existing and new networks to enhance *in(ter)dependent learning* to increase the ownership of one's own learning trajectory. The study took place in a performing arts school in the Netherlands. Although it is not standard practice to include intensive research trajectories in school programmes, with the introduction of professorships in higher education, it is more common to combine curriculum development with research in and with the practice. Expectations about the structure of these research trajectories in higher education deviate somewhat from the structure in universities and/or the UK. However, participation is always voluntary and invitation-based, and data collection, analysis and storage are always done to ensure data and participant information. In chapter three, the methodology chapter, I will discuss this in more detail.

1.7. Organisation of the Study

To enable the students, teachers and the organisation to make the radical paradigm shift towards more cyclic learning, I ‘copied’ the *cipher* concept to work on the development of the school (*habitus*) and the students (its residents) at the same time. The participatory nature of Urban dance seemed to provide an optimal learning, research and development environment, while simultaneously implementing it, doing the research, in it being appreciated.

The *cipher*, being a work-form based on a cyclic approach and active participation, made a connection to Action Research as a cyclic and practical methodology. Action Research is a highly efficient manner for practitioners to make improvement within their practices, as it supports and encourages learners to succeed. As the research was done with and by students and teachers, not by ‘experts outside’ their practice, the research was as and off the practitioners. It facilitated them to investigate their own learning and teaching (research) and find out how to make improvements (actions) based on their finds. This provided a great source for dialogue and developed both their practice and my research to great extent. The research examined teaching and learning relationships within the Urban dance discourse, that is, how is non-institutionalised dance organised? It revealed connections between the educational and academic discourse of dance pedagogy, that is, what is the meaning of teaching? And further, what is the discourse of the relationship between the arts and the public and what is the meaning of this art for society? I investigated this by building communities (networks) around and within choreographic work. It is appropriate to mention that this doctoral research does not essentially evolve around artistic work and its relationship with familiar or new audiences. However, because creative work is a concrete product of educational processes that engage in dialogue with an external audience, infusing creative work into the studies helped make the research more testable and reliable.

I built these networks by forming multiple ‘circles’, inviting ‘strangers’ to join in and offering space and freedom to play. With that I literally and figuratively stepped outside the dance academy into the ‘new’ world of Urban dance. I created a geography and choreography that explored generally accepted rules and the contributions offered to and by on-site research members. I wanted to influence a change from one discourse to another and let the gatherings support the development of new circular arguments for the transition and transformation of teaching and learning relationships.

1.8. Structure of the thesis

I offer a rationale and analysis of works of Biesta, Wenger and Dewey that frame the PhD study and draw on other relevant literature in each study. I also relate to the work of Bourdieu. In chapter two, I start by briefly contextualising Urban dance in relation to the *habitus* of Ballet as both artistic practices have very different ‘rules of the game’. Chapter three describes the choice for Action Research as overall methodology with a pragmatist stance and gives insight in the data collection, analysis and participants. I demonstrate how and where the research took place and how the studies were conducted. In chapter four, Study A, I speak in more detail about the *habitus* of Urban dance in general and the *ciphering learning practice* specific. In chapter five, Study B, I describe in detail the studies I conducted to test the M.O.V.E.(s) model I developed in Study A. Chapter six is the discussion and chapter seven will go into a conclusion. The study will try to answer the overall question of how the Urban dance *cipher* practice can support the development of *cyclic learning*, a new educational concept for 21st century learning enhancing the ownership and leadership of the learner. As a logical consequence of dividing the research into two studies (A and B), each with its own research objective, the corresponding research questions of the two studies were placed in line with their focus and design. I have therefore also made the decision to place the description of the relevant context and literature of each sub-study in the corresponding

chapters. As each sub-study is a combination of both investigating a question from the practice and the next step in testing and adapting the M.O.V.E.(s) model, this seemed most appropriate to accommodate the reader.

Study A therefore investigates what facets of the *habitus* of Urban dance support *inclusive cyclical* learning and the features of the learning practice of *ciphering*. Study B investigates the questions if *cyclic learning* can expand the 21st century pedagogical repertoire and how *cyclic learning* can facilitate greater ownership and leadership of the learner in an institutionalised learning environment (a school for performing arts). This includes analysis of relevant existing and related literature on pedagogical concepts of Kolb (the experiential learning cycle), Dewey (reflective inquiry) and Wenger (community of practice).

1.8.1. How to navigate through this thesis

Graphic 1 is created to support easy navigation through the two main studies A and B and the sub-studies 1, 1a and 2 and 2a performed within them. The visualisation on the next page offers insight into the design of the sub-studies and their mutual coherence.

RESEARCH EXPLAINED

STUDY A

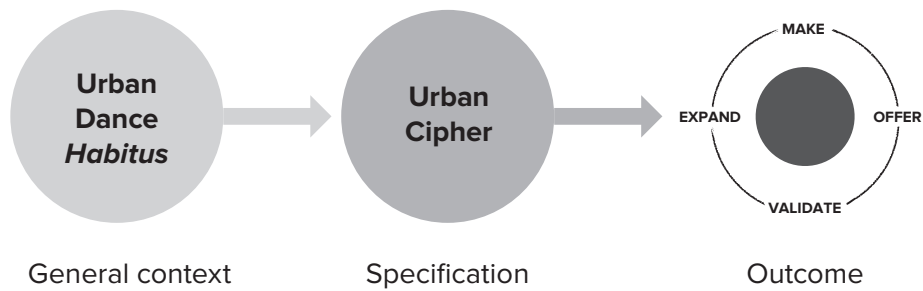
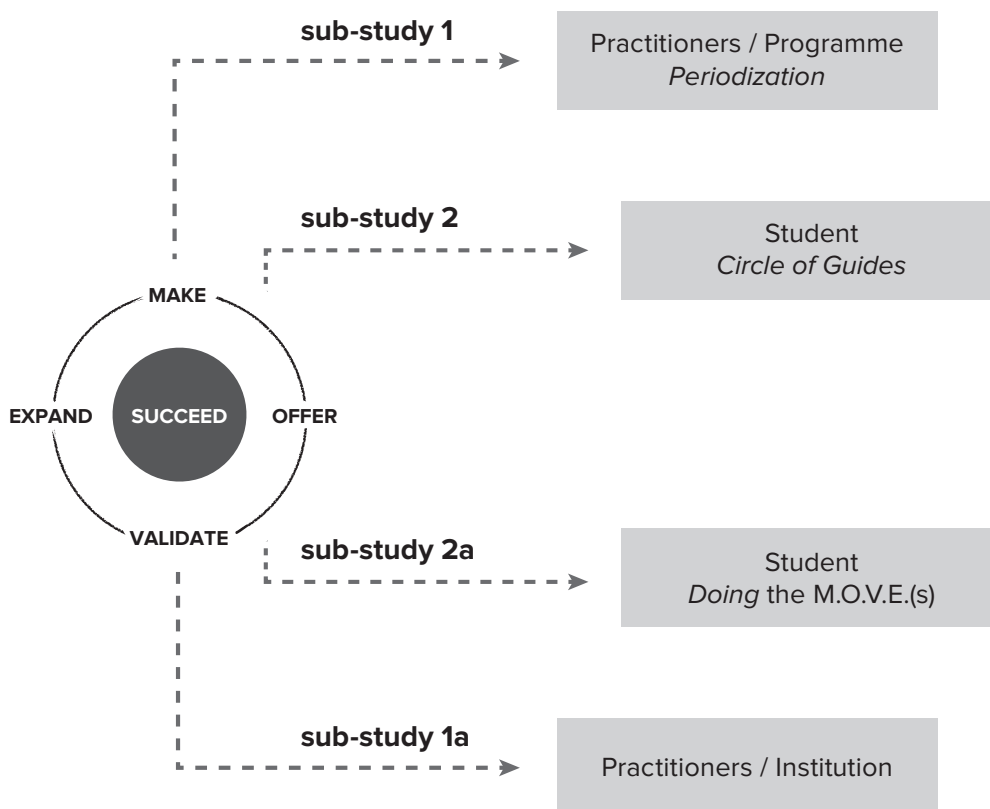
STUDY B : *testing the M.O.V.E. model*

Figure 1, visual explanation of the thesis

Study A

The graphic demonstrates how Study A develops from a more generic investigation into the Urban *habitus*, into a more specific study into the Urban *ciphering* principles. This has led to the development of a model, (the M.O.V.E. model), that is tested in Study B.

Study B

Study B consists of four sub-studies. To understand the reasoning for doing so, a few things are proper to mention at forehand.

- All studies are performed inside an institutionalised learning environment: a school for performing arts. This put testing the M.O.V.E. model, right in the heart of the educational practice.
- For each sub-study a practical question from the practice or the practitioners working within the school is put central in the investigation. The question functions as ‘the offer’ (step two of the *ciphering* process).
- All ‘offers’ are based on a relevant current issue within the practice as experienced by the students or practitioners themselves and relate to an ambitioned innovation in education they like to manifest, in response to a (changed) demand from the professional field or society.
- For that reason, I chose to provide each sub-study with context of that question. As a result, the literature review can be found not only in chapter 2 (research context) but as well in the description of the sub-study itself (chapter 4 and 5). This is a conscious choice, to do justice to the value of the practice questions asked and examined in all sub-studies under B.
- The M.O.V.E model is tested on the level of both the student and the practitioner (of the programme and the institute). This offers insight in the range of application opportunities. Both levels (student and practitioner) are tested twice, visible in the

numbering 1 and 1a, and 2 and 2a. This is in line with the chosen methodology Action Research and provides increased reliability in the studies.

- For the two practitioner studies, I chose to conduct one study (sub-study 1), on the level of the programme with a single educational team (Periodization) and one (sub-study 1a) on the level of the institute with multiple teams (Circular Valorisation).

1.9. Summary of the chapter

This chapter provided a first introduction to the overall study. It did this by offering, in addition to information about the study context, a rationale for the didactics, pedagogy, valorisation and a personal rationale for the study. It further describes the objectives and organisation and concludes with providing insight into the structure of the thesis and a visual support in navigating through the thesis.

The review of relevant literature

2.1. Introduction

In the previous chapter I introduced the aims and objectives of the thesis. Here I explain and discuss the *habitus* of Ballet and unpack the practice of the Urban dance *ciphering*, the principles of the (learning, creating and performing) *Foundation* of Urban dance and the implicit and explicit rules of participation. I question the implicit and/or explicit impact of the social and didactical construct of the field of Urban dance, on the execution and development of the practice itself. Further, the level of individual agency of the learner involved is examined. The conducted research studies in the field of Ballet (Pickard, 2006, 2013, 2015) and Pickard's understanding of Pierre Bourdieu's notions on cultural, capital and *habitus*, here function as a theoretical framework. Pickard uses Bourdieu's conceptual schema as a way of thinking to understand more on the working of practices activated by the social, structured condition and history (field) of which they belong to. As Bourdieu's (1990) concepts are founded in the body; 'the body is in the social world, but the social world is also in the body' (Crossley, 2001: 41), this is as relevant for the understanding of the value of the artistic practice of Urban dance.

This chapter investigates differences in the structured framework of Ballet and Urban dance. The chapter offers a brief introduction in how Ballet and Urban dance are based on different principles, leading to a different organisation of the learning process, the role and power of the 'teacher' and the value of dance material in the development of a 'body of dance movements.'

2.2. The *habitus* of Ballet

At the end of this chapter, I will give more insight in how the thesis and studies were designed as well as how I contextualise all the studies and the related questions. Prior to that, I start by positioning and enlighten the world of Ballet and its professional mores. I will do so with the use of the work of my supervisor, Professor Angela Pickard, as her work on Ballet, Body and Bourdieu is an important and helpful body of work for this matter. Pickard's work offers a useful approach to understanding the ballet body and its identity. For this she used Pierre's Bourdieu's conceptual schema as a way of thinking as to develop a *Ballet Body Narrative*. I will use this narrative to demonstrate how current dance education runs, using Bourdieu's key concepts of *habitus*, *field* and *forms of capital*. It is important to mention the subject of my research is not the world of Ballet, however, to understand the current dilemma's contemporary dance education is facing, one requires knowledge of ballet as a discipline and its training approach towards participation in its professional field. Pickard's research has a different angle as it focusses on pain, pleasure and perfection in embodied identity, but offers insights in the *habitus* of the classical ballet which are useful in support of contextualising the worlds of dance, including contemporary and Urban dance. I also use Pickard's *Ballet Body Narrative* as a baseline as there is a paucity of research and literature that unpacks the world of Ballet or dance in relation to the concepts capital (value) and currency (valorisation). Both are important to my research. To grasp these notion's, we have to start at Bourdieu's concept of the *habitus* (1990).

Pickard describes how Bourdieu took the notion of *habitus* as introduced by Marcel Mauss in 1979 as 'techniques being a craft that are learned, the non-discursive aspect of a culture that bind people into groups, including unspoken habits and patterns of behaviour as well as styles and skill in body techniques' (2015: 23). Using Mauss's notion as a starting point Bourdieu further developed these ideas with notions on

'field'. Bourdieu states: 'Fields are like playing the games that groups and individuals play and success in the field depends on mastery of the game. Investment in 'playing the game' mould the *habitus*, which in turn shapes the actions of the actors that reproduce the field. Furthermore, the field is governed by objective relations as well as its own history and is reproductive in nature; agents and institutions assimilate and respond' (ibid: 25). Based on this explanation of both *habitus* and field, it is important that we gain more insight into some of the key notions listed here. At first, it is important to examine how the game is played, under what circumstances and conditions. Bearing in mind that education, in general, is based on a hierarchical system in opposition with how games are usually set up, we must question what is at stake for each of the players - the learners, both the students and the teachers- by *winning and/or losing*. As according to Bourdieu, the 'feel for the game' 'gives the activity in the field a subjective sense, a meaning' (Pickard, 2015: 27). As understanding and gaining this 'feel' takes time and practice, the experience of this meaning in the field depends on when and how the game of the field was learned; and it depends on how, in what context, and how often it is played (Bourdieu, 1986). This calls for those responsible in education to ensure the right starting point for *the game of learning*. As those who are new to playing and understanding the game, without a fair starting position, are always at a disadvantage.

In addition, as the field and its *habitus* are locked in a 'circular relationship' as involvement in the field shapes the *habitus* that, in turn, shapes the actions that reproduce the field (Bourdieu in Pickard 2015: 27), the issue of reproduction could be seen as problematic. Bourdieu refers to the *habitus* as 'embodied history, internalised as a second nature and so forgotten as history and reproductive in its nature and so the rules are learnt through explicit teaching as well as practice' (1990: 56). This puts the newcomers (the students) to the game even more behind and makes it incredibly

difficult, if not practically impossible, to win or take control of the process. A solution to this problem could be found by slightly adjusting the rules, creating a more equal playground as this would help. But since this self-regulation does not take place, it is important to further explore the value of succeeding. Perhaps it is more about what there is to lose rather than what to gain. 'In the traditional world of classical ballet, autocratic training techniques focus on students' attempt to meet the demands of the art form as interpreted by the teacher, a top-down approach. The teacher is entrusted to decode the established aesthetic and artistic requisites of the dance form, making the student's success possible (Wootton in Jowitt, 1999). With this remark while speaking about her research at the conference *Not Just Any Body*, in the Netherlands in 1999, master's student Wootton opened an interesting viewpoint on the agency of the learner. She referred to Ballet education as an environment in which the learner is viewed as a docile body (Wootton on Foucault, 1999: 59). According to Bourdieu, individuals do have a certain amount of agency, as to disobey or take control, they do not consistently apply the rules of the game, at the right time, place or in the right way. Although we must not forget that however 'individuals make choices, they do not choose the principles of these choices' (Bourdieu in Wacquant, 1989: 45). When we speak about agency, we also can refer to this as the ability to influence the routine, or the power to change the game around. Or as I would rather frame it, the learner's ownership of their own learning trajectory. While Foucault sees power as 'ubiquitous' and beyond agency or structure (Wootton on Foucault, 1999: 58), Bourdieu sees power as culturally and symbolically created, and constantly re-legitimised through an interplay of agency and structure. The main way this happens is through socialised norms or tendencies that guide behaviour and thinking. Bourdieu's *habitus* is therefore 'the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them' (Wacquant 2005: 316, cited in Navarro 2006: 16).

Whereas Pickard used Bourdieu's conceptual schemes to explore facets of embodied *habitus*, examining the relationship between the body and identity in Ballet (Bourdieu in Pickard, 2015), I am more interested in the value system within contemporary and Urban dance and dance education.

In Bourdieu's classic Study of French society, *Distinction* (1984), he introduces the concept of 'capital'. Bourdieu extends this beyond the notion of material assets to capital that may be social, cultural or symbolic (1984: cited in Navarro 2006: 16). Cultural capital – and the means by which it is created or transferred from other forms of capital – plays a central role in societal power relations, as this 'provides the means for a non-economic form of domination and hierarchy, as classes distinguish themselves through taste' (Gaventa 2003: 6). As particular bodily appearance, technical and stylistic ability are deemed to hold high corporeal, physical and cultural capital, and these forms of currency are what dancers in the field aspire to gaining (Pickard 2015: 11), the shift from material to cultural and symbolic forms of capital 'defines and controls' the world of dance. In a world full of symbolic, with a dominant role for the body and (so far) based on a lot of tradition and historical educational transfer, having earned the symbolic and cultural currency by doing all the hard labour over the years, succeeding in moulding one's body and attaining one's position as leading figure in dance as artistic director, educational leader, choreographer and/or teacher (capital), could be what might be the base for inequality in the learning process. Therefore, 'closing the gap' between current and future concepts of inclusive educational environments calls for greater ownership and leadership for all learners, both students and teachers.

2.3. The 'social order' in Dance

To gain more insight into the extent to which the rules of the game of education are more implicitly or explicitly implemented by the community, I examined what Bourdieu writes about the process of creating the 'social order' (ibid: 471). This order is obtained through means of 'cultural products' including systems of education, language, judgements, values, methods of classification and activities of everyday life (1986: 471). Progressively inscribed in people's minds' these lead to an unconscious acceptance of social differences and hierarchies, to 'a sense of one's place' and to behaviours of self-exclusion (ibid: 141). This raises the question if, for the dance educational framework, there is value in this self-exclusion. In the publication *The Dancer's Destiny*, following the first international symposium for the Transition of Professional Dancers in Lausanne May 1995, we find an explanation for the hermeneutic approach towards valorisation within the field of dance. To start we read: 'Finding the definition of the professional dancer falls into the more general problem of defining an artist. Based on 19th century notions, our society still tends to consider artists as devoted individuals who put their art before financial gain' (Leach, 1997: 36). 'Contemporary society tends to measure intrinsic value by economic standard of profitability, making it difficult to appraise the role dancers play in embodying the creative capacity of mankind... Ironically, the image of the devoted artist prevents the dancers from achieving the status of acknowledge artist: if the dancer is concerned with materialistic security, they are considered a lesser artist; yet without economic standing the dancer is worth nothing to society's standards of measure' (ibid: 37). If recognition or status appears to be hard to gain from outside the field, it is more likely that inside the community of practice one is searching for, or even more poignant, that there is a need for a system of value allocation within the circle of influence. But what does that mean for contemporary education and the task that lies ahead to pursue a valuable entry into broad(er) fields of work, other communities of practice (Wenger, 2002), with a 21st century skill set upon graduation (Trilling and Fadel, 2009)?

Already then in 1995, the artistic leaders and dance school managements present at the conference, expressed the desire to have dance education encourage students to find connections between themselves and the wider context of the arts and their potential contribution to society. Educator Dr. Stephanie Jordan, at that time the director of dance studies at Roehampton Institute, London, spoke in favour of developing transferable skills and an attitude of lifelong learning. ‘You can transfer one kind of knowledge to another situation... Learning a way of thinking, of taking a personal responsibility in their way of thinking that will serve them in all forms of later life’ (1995). Wenger (2013) would refer to this as ‘learning in landscapes of practice’, the necessary moving between practices, to validate one’s own community of practice. The majority present at the conference agreed that these inspiring ideas yet had to be realised in practice, even though they sensed a growing consensus that ‘neither the future of the art form, much less the long-term future of the dance student, will be best served by merely shaping the bodies of competent technicians’.

Four years later, in 1999 at the conference *Not Just Any Body*, Tilman O’Donnell at that time a recent graduate of the National Ballet School of Canada, made great impact by questioning the other panel members, all highly respected and leading artistic leaders of companies and academies, about the need to look outside their own field of expertise and to have education focus wider. ‘We focused almost exclusively on the training of interpretive dancers and creators at this conference. Yet, in modern dance, anyway, dance artists are taking up new roles as educators, animators, cultural development workers, etc. If we want to develop a public appreciation of dance, these are important new skills for dance professionals to acquire’ (O’Donnell, 1999).

Interesting enough, three years earlier, as an outcome of the result of the Healthier Dancer Programme questionnaires, for the publication *Fit to Dance* (Brinson and Dick, 1996: 78), there had been already an indication that this was an issue to address when ambitioning dancers to take more ownership over their careers in the long run. As one third of the interviewed students saw themselves becoming teachers, while taking a course of study was another popular option. Many ideas given showed that dancers would like to stay in the arts profession or related fields. Perhaps unsurprisingly, the third-year students seemed to have given a very little thought to this issue.

Bearing in mind that the core of O'Donnell's question was already addressed in 1995 at the symposium for the Transition of Professional Dancers and supported by figures in 1996, it was even more striking that none of the panel members gave an answer to his question. It shows us that this paradigm shift will not happen without deliberate interventions in the educational approach as 'creation and reproduction of *habitus* happens unconsciously, without any deliberate pursuit of coherence... without any conscious concentration' (Bourdieu, 1984: 170).

'Habitus is the active presence of the whole past of which it is the product. As such, it is what gives practices their relative autonomy with respect to external determinations of the immediate present. This autonomy is that of the past, enacted and acting, which, functioning as accumulated capital, produces history on the basis of history and so ensures the permanence in change that makes the individual agent a world within the world' (Bourdieu, 1990: 56).

2.4. The structured framework of dance education

Before addressing its challenges in further detail, it seems relevant to give more insight into the daily practice of dance education. To be specific, the world of institutionalised

dance training, in both academic (Ballet) and contemporary dance. This training takes place in dance academies, often a department of institutes for the arts and have in general one field of study, either steering towards a career in classical dance, or towards the contemporary professional field. Either way, dance is an ensemble art. This dictates to a large extent how the educational preparation for the profession is organised. The majority of the professional dance works, in professional terms referred to as choreographies, are created on a group of artists (in ballet, referred to as the '*corps de ballet*') complemented with solo's, duets, trio's or small group part dances. Nearly all the choreographed works demand perfection in execution, as the task of the dancer in bringing the work to an extended audience, is mainly that of the performer and not the maker. As therefore, synchronisation and a shared sense of musicality, aesthetic sensitivity and mastery of the specific style of the choreography are required among the group, the practice of all this takes place as a group activity. This means a group of students in a dance studio, with a dance teacher in front of the class, who supervises and monitors the learning, to master these skills. 'Learning to dance requires kinaesthetic intelligence and a development of movement memory skills incorporating many rights, modalities and patterns. These skills can only be grasped by experiencing movement, observing one's own movement in a mirror, and sensing how to master a pattern of movement or how to make a verbal correction manifest' (Leach, 1997: 31). This also means that even though individual practice on mastering technical skills is something dance students do outside of their group lessons, to truly acquire these shared required competences and the ability to move as one body, they need other students. This is in contrast with other art forms where one gets much more one-on-one education (music and theatre) or where one does not need the other students to practice or comprehend the skills (fine art). While at one hand trying to become *one with the others*, dancers are simultaneously challenged to stand out, excel and work towards a unique, distinctive way of presentation, in technical execution as well as in artistic empathy and

interpretation. Where one stands in one's education and the amount of talent for the latter, determines the ratio between achieving the desired output of both, to blend in and stand out. This varies if striving for a career in Ballet or in contemporary dance, and as a performer or a maker. In Ballet f.i., a particular look and type of body carries more cultural weight and value (Bourdieu, 1986; Pickard, 2013) than in contemporary dance. But the technical demands have increased over the past years for both Ballet and contemporary dancers, which leads to the need for more attention towards health and well-being. 'The technical demands differ, as does what is seen as the right bodies by the choreographer. But the dancers of today frequently perform these different bodies with one body' (Aalten in Jowitt, 1999). While speaking about the demands placed on the dancer's bodies, the *Body Politics*, at the same global conference *Not Just Any Body* (1999), to advance health, well-being and excellence in dance and dancers, Aalten referred to the diversity in the performance programmes dancers are expected to execute nowadays. And even though schools that train young dancers are very aware of this and try to prepare their students as well as possible by offering them a full curriculum of widely different dancing styles, she states: 'A dancer needs different 'bodies' to dance a Balanchine or a Graham choreography' (ibid: 130). This, with in addition the notion of having to be able to 'move as one body with the others' in contrast with the demand of distinguishing yourself from the others while performing the other parts of the choreography, makes it clear that a critical evaluation of the education system is needed in order to give the students more ownership and leadership over their own body and the choice what kind of artist they want to become.

Many dance schools have therefore, started to take their responsibility towards health and well-being management serious and part of their assignment to alter their way of teaching/ training within their educational programmes. In doing so, they made use of knowledge from adjacent domains such as sport and sport science because this

knowledge (in the first instance) is not standard present within the dance field itself. Next to health and well-being issues as injury prevention and healthy body image, this relates also to the previously mentioned need to strengthen the student's agency (built from ownership and leadership) as one of the 21st century skills (Trilling and Fadel, 2009) and in sports referred to as self-regulation. 'Self-regulation in the context of learning has been suggested to refer to self-directed processes that give learners the opportunity to transform their mental abilities in performance skills' (Zimmerman, 2008). Zimmerman conducted research into *Self-regulation in sport and education* and regards to self-regulated learners as individuals who pro-actively rather than reactively approach their learning tasks, meaning that they show personal initiative, perseverance, and adaptive skills, which originate from favourable metacognitive strategies and motivational beliefs'.

If we apply this notion to strengthening the ownership and leadership of the dance student, we do see a challenge in the light of the *Body Politics* issue Aalten referred to earlier. 'Dancers are in a difficult position because they are usually not the ones who define the ideals, but they have to embody them. Because of the *Body Politics* of the dance world, with its ideals and its independencies, they are at the risk of going too far in the moulding of their bodies and in adapting to what is expected of them' (Aalten in Jowitt, 1999: 130). Therefore, seeking knowledge outside one's domain (community of practice, Wenger, 2002) and mixing vocabularies (learning in landscapes of practice, *ibid*: 2013) is important to bridge the gap between executing the traditional dance (Ballet) and one's individual movement vocabulary. Especially, when we consider that dancers nowadays, beside reproductive skills as well are asked, assessed and valued for the ability to contribute to the artistic process, by not only performing the material offered by the choreographer but by creating material as well in the creative process in the studio leading up to performance or during the actual performance on stage (in the

work of choreographer William Forsythe). This calls for new educational concepts and expansion of the pedagogical repertoire in dance education to enhance the ownership and leadership of the learner.

‘When we use multiple embodiments in teaching, it enhances the creativity of dance. We do not have to wait until a dancer has an impeccable technique before creative dance can be introduced’ (Solassaari, in Jowitt, 1999). In her study on enhancing creativity in ballet education, Solassaari provided tools to leave the student the freedom to discover its own perception of the dance. ‘Tradition lives in the experiences of the users, getting new life and fresh outlooks on the way’ (ibid: 58). With all this professional and 21st century skills development in mind, this requires interventions in the method of educating the next generation. But how to link these ‘external requirements’ to the accepted and common ‘internal habits’ is much more difficult.

Because when we pursue towards educating the dance student as an active agent taking ownership and leadership over their learning, we need to examine the role of the dance teacher, the pedagogue. A key figure in leading the way, as ‘learning Ballet is not just about the technique, but it also means embracing a gendered etiquette and a decorum of politeness, a chivalry in the studio as well as outside’ (Wulff in Pickard, 2015: 41). Echoing courtly manners all the way back to the fourteenth century, ‘respect in relation to hierarchy is also viewed as important in that younger people must respect older people and those with lesser status (read experience) should be respectful to those with higher status. The decorum of ballet is taught by teachers, coaches, older professional dancers and older students to the younger professional dancers and pupils’ (Pickard 2015: 41).

In a field of practice, as demonstrated, driven by such amount of history, tradition and hierarchy, one can image the challenges when facing the impact of new media and technology effecting the social order of knowledge exchange and therefore the undisputed authority and status (capital) of the teacher. It challenges how we teach (didactics) as it alters the collaborative process between teacher and student, the student-teacher relationship and the relevance of personal ‘training experiences’ of the two (pedagogy) as well as the way we value our output, ourselves and are validated by others (valorisation).

2.5. Differences in the structured framework of Ballet and Urban dance

During training to become a ballerina from age 9, enrolled as a pupil at an Academy for Dance in the Netherlands, my understanding of dance has been formed through gazing in the studio’s, watching the senior dance students having utter control over their bodies and seemingly knowing how to behave as soon to be part of a ‘corps de ballet’. I found comfort in the steppingstones implicitly laid out for me by how the education was structured. A systematic approach towards the transformation of the material body of a dancer into the body that represents the ideals of preciseness and perfection (Pickard, 2015: 6). As a young student I was, like many of my classmates and fellow students, unaware of the pedagogy underpinning this systematic approach, let alone the ‘training system’ it was informed by. In classical ballet round 1910/20 renowned artists like Agrippina Vaganova (Michelson, 2021) and Enrico Checchetti (Beaumont, 1922) cultivated their method of training after retiring from their stage career and codified training principles according to their pedagogical visions. These codifications have led to highly appreciated, adopted and established techniques and are often also referred to as *styles* in Ballet, which many professional ballet schools adopt as their leading principle to roll out their curricula. These training systems do not only coercively prescribe the way the technical execution must be instructed and

corrected over the years of education, but most important how the chosen aesthetic informs and dictates the execution of the ballet vocabulary, exercises and repertoire. Documented in a syllabus, the founding or leading principles of the systematic approach determine not only the offered class material, but as well the student's level of understanding, execution and development with as result of that, the increasing status of the student. It therefore functions as an implicit and explicit guideline for education, development and progress measurement.

Here, we notice a significant difference when observing how the practice of Urban dance is structured. Originated at a time without internet access, Urban dancers used to form temporary gatherings hanging out with friends at clubs and parties to socialise and 'get loose' (Robitzky, 2015: 24). At the start, these gatherings offered floor to the development of dance material of a shared meaning. Gradually, this led to a vocabulary of moves that slowly materialised throughout the dancing society. This was supported by the re-occurrence of the gatherings and the growing population within the community as these dance meetings started to become more structurally organised and visited across countries. The active participation and input of all during these meetings, functioned as a validating body towards the creation of the *Foundation*, the equivalent of a syllabus in classical Ballet. However, the Urban dance *Foundation* is the result of a collective participation in the search for new material, its best execution and its appreciation and positioning within the jointly developed language of the community. A practice of *dialogue in body language* (Robitzky, 2015).

2.6. Cyclic learning and validation as foundation for an embodied, reflective practice

In the 1990's rappers started to refer to their gatherings in small circles, the jams, as 'ciphers'. Doing *ciphers*, in other words *ciphering*, resembled the in 1964 by the Five Percent Nations into the Hip-Hop scene introduced methodology (Knight, 2008:

332). Within their Supreme Mathematics discussions, the Five Percent Nation used a ‘building dialogue’ to gain more understanding of the human relationship to the universe, by ‘adding’ onto previous shared knowledge. Similar, by practicing this *dialogue in body language* via the completion of a *circle of 360 degrees*, the Urban scene did consequently build onto a commonly shared vocabulary and codification of music and movement languages.

Learning of others is not uncommon to any class or educational set up. In other artistic practices like Ballet, one can see similar learning take place. Previous studies demonstrate the importance of ‘*observing others during an aspect of performance*’ (Pickard and Bailey, 2009). The young elite (Ballet) dancers in Pickard and Bailey’s study often cited this social aspect as significant and inspirational, particularly in deciding to commit initially or further to dance. The observation of others offers implicit tools for young students to relate to a (growing) understanding of what is expected. In developing their dance skills all students share embodied knowledge with each other. By adapting their behaviour accordingly, copying classmates, mirroring teachers and analysing the performances of their idols, students slowly gain understanding of what should be, and learn to, appreciate and validate the art-form through its *habitus*, currency and capital.

But the essential difference between using the feedback loop and using the building dialogue for Ballet or Urban dance, is the purpose for which they are used. In Urban dance the need to complete the loop is favoured by the creation of new authentic movement material and the dependence on the other lies in its reflection and validation, whereas in Ballet the practice is to achieve the best possible similarity in the implementation of the pre-existing material and the appreciation of the degree of success in that which is validated by the other. With this, the reflective practice of embodied learning also has a different meaning in both practices and needs therefore

further explaining below.

2.7. Embodied tradition and learning in Ballet and Urban dance

The famous American choreographer George Balanchine referred to Ballet as '*an art of example*'. He argued that 'the living presence of a teacher, that embodies tradition overrules any textbook or syllabus' (Taper, 1984: 154). This highlights the role, hierarchy and power awarded to the teacher vs the 'personal experience' within the educational system of classical dance. This is in great contrast with pedagogic concepts of Wenger (2002), Biesta (2013, 2017) or Kolb (1984, 2006). All stress the value of the student's experience in learning and development for the benefit of a high-quality teaching relationship and education. However, the way in which this participation takes place and the value of the experience gained within that participation differs in principle.

As mentioned, in Ballet the tradition is technically and aesthetically codified to lead to a perfect execution of known material and to shape the Ballet body. In *Ballet Body Narratives* (Pickard, 2015: 92) we read: 'The field of classical ballet and the schools will produce and reproduce a particular bodily aesthetic according to demand'. It is said that George Balanchine 'had a profound effect on the modern ballerina aesthetic'. This is illustrated by a quote out of the autobiography of ballerina Gelsey Kirkland, one of his muses: 'Mr B's method and taste have been adopted by virtually every Ballet Company and school in America... 'Thin-is-in'?... For those who refuse to go with the crowd, employment is unlikely' (Kirkland, 1986: 56). And further down the page we read; 'In striving to meet the demand for a particular bodily aesthetic, young dancers are influenced by the power of the ballet-aesthetic, role models and peers'.

The practice of Urban dance learning, in contrast, could be looked at as one mostly driven by an individual and intrinsic motivation of the participant itself, e.g the learner, finding their knowledge and training information through video's and documentaries

and only occasionally through the feedback of peers, while *ciphering*, then taking the information home to practice and perfect, to start the *cycle of learning* all over. This would put the *cipher* at the heart of the pedagogical and artistic practice of Urban dance, and relevant or perhaps even crucial for the validation and dissemination of the individual progress of the participant (the learner) and the didactical form itself (the practice, or *habitus*). Without the ‘living presence of a teacher’ (Balanchine) the role, hierarchy and power awarded to elements of the learning process differ radically from the educational system of classical dance. In becoming skilled Urban dancers, they adopt and adapt on at least three levels: physical, social and mental. Embodiment means first and for all embodying creativity, communication, collaboration and eventually critical thinking in a medium. This already indicates that embodiment is not exclusively physical. Reflection and action are fully integrated.

Similarities between the two fields of dance can be found in the elements of the feedback loop like observation, analysis and the dissection of the given material and receiving feedback leading into reflection. However, the centre of the feedback loop within the two fields of dance differ to a great extent. Ballet dancers are expected to reproduce the given material as accurately as possible and get as close as possible to the desired original output. When a young female dancer starts in the much-coveted place in the *corps de ballet*, she is (in the major classical ballets) supposed to have the ability to become totally absorbed in a visual ensemble of dancers, to blend in by executing the dance material at the same pace, with the same special precision and aesthetic interpretation as the others, to form the frame for the soloists. Young female dancers are trained to and do so, with the perspective that as their status as ballerina rises, by climbing up on the ladder of the *tableau de la troupe* making it from a position in the *corps de ballet* to being a principal dancer, they will gain more freedom to ‘play’ with the material based on her individual characteristics and skills acquired over the years. Marking her ballerina identity and

status, validated through her assigned position/rang in the ballet company and the roles she gets casted for by the artistic director and or guest choreographers. However, the major difference lies in the second part of Balanchine's statement. Balanchine refers to the importance of embodied tradition *overruling any textbook or syllabus* (Taper, 1984: 154). One could argue here that understanding the basis vocabulary of the Urban dance, the *Foundation*, can as well be seen as embodying the 'tradition'. And as we will learn later in Study A, a lack of awareness and/or understanding of this *Foundation* is problematic within and for the Urban dance scene. But there is a big difference in the use of this tradition/base in Ballet and in Urban dance.

When placing Balanchine reference to *embodied tradition* in comparison to the way Urban dance positions its *Foundation*, we see several major differences. First, in the value of the material itself. The dance steps in classical technique form the base for (contemporary) alterations in stylisation or use with the newly created ballets on the repertoire. The vocabulary itself, in principle, does not alter, mere the way of using it. As in Urban dance, the basis is constantly expanding by the collective development of dance material throughout the community. Not in the least as gaining status within the community depends on these individualised unique interprets and ability to execute them like no other can. Secondly in the development of the material, which in Ballet is divided between the performer (to further perfect execution and stylisation) and the choreographer (to innovate, re-use) in opposition to Urban dance, in which the performer and artist are united in one. And as a third, the time and place of the (re)creation. In Ballet this occurs before the phase in which the choreography gets performed, in the rehearsals prior to the moment of audience participation and valuation. In Urban dance, it happens in the moment of the interaction with the observers/ participants while *ciphering*. Therefore, it is suggested Urban dance practice could be codified as an artistic self-steered didactical route to growth and success,

accumulating in the meet-up with peers, while *performing* the ritual of the Urban *cipher*.

It is for that reason, I decided to investigate the value of the *cipher* as an artistic practice in Urban dance, in support of (new) educational concepts enhancing ownership and leadership of the learner.

2.8. Summary of the chapter

This chapter analysed differences in the structured framework of Ballet and Urban dance. We have witnessed differences in the *embodied tradition* of both practices.

Leading to the observation that there are differences in the value of the dance material, towards the development and creation of both the syllabus in Ballet and the *Foundation* in Urban dance. I have examined the *dialogue in body language* and how *learning of others* takes place. I looked at codification of movement languages and building onto a commonly shared vocabulary to gain understanding (Ballet) or to participate (Urban dance). In conclusion, I looked at the role, hierarchy and power awarded to the teacher vs the role of the participant, the learner in Urban dance and how the elements of the learning processes differ radically and effect building *habitus* in Ballet and Urban dance. These observations will be addressed in more detail in the studies A and B.

Methodology and methods of data collection

3.1. Introduction

In chapter two, I explored the differences in the structured framework of both Ballet and Urban dance. This offered a brief introduction into the overlap both being an artistic practice with elements of training and learning and a body of knowledge to obtain, as well as differences in the value of dance vocabulary and the role of hierarchy in knowledge exchange. This chapter outlines the approach to the research and the rationale for the chosen methodology. I discuss the choice and justification for the methods used to gather data and the approach to and methods of data analysis. I provide information on the choice for participants as well as how the participation selection has taken place. As my own ‘participation’ in the study gives me multiple identities in relation to the subject and the setting of the study, by being as well the researcher as sometimes a participant and the hierarchical leader of the educational institute in which the research takes place in Study B, an explanation of where I stand in relation to the study is necessary and therefore provided. Finally, in this chapter, ethical issues encountered in this study are discussed. I will thereby also reflect on the methodological issues that arose from my interactions with the teachers, students and the settings and how I addressed these.

3.2. Context of research

Both Urban Dance, seen a practice of social dance, and the practice of education take place in the social domain. As both therefore typify as social practices, the research had to relate to existing *theories of social practices* and what theory would best serve the aimed outcome.

Choosing to start by using Bourdieu's work, positioned in the social science, as a theoretical anchor point seemed logic as it is also an important reference point in the work of Pickard (2013, 2015), whose research on the working of the practice of Ballet has been very useful. Using Pickard's work as a baseline, with Bourdieu as referencing theory, helped me to understand the similarities and differences in the practices of institutionalised academic dance (Ballet) and social or street dances, such as Urban dance. Even though Bourdieu's writings do not necessarily aim to develop a consistent theory of practice over his work, Bourdieu has been influential in bringing concepts of practice into the societal theoretical debates of the 1980s, doing so at a time these ideas resonated with other work, including that of Foucault (Shove, Pantzar & Watson, 2012). For the sub-studies under Study B, I used relevant contextual theories based on each of the questions the practice had put forward. In Study B, as research design, I used the M.O.V.E.(s) model I generated from the findings in Study A.

In Bourdieu's work *Outline of a Theory of Practice* (1977) and *The Logic of Practice* (1990), we observe a theorising of the concept of *habitus* - 'constituted in practice and always oriented towards practical functions' (1990: 52). Entering in any field requires *habitus* and for complete capitalising on the currency of artistic culture, from within as a practitioner and from the spectator perspective outside of the artistic domain, it is necessary to unravel the *habitus* through the insights into his own habits. As the research aimed to unravel the *habitus* of (Urban) dance and more specific, the implicit codification of *ciphering*, it seemed crucial to go about in a manner that would fit and serve the subject of study. Therefore, I decided to as much as possible 'take part'. Doing by learning, learning by doing. The chosen methodology would therefore have to support the development of a deeper (pedagogical) understanding of the *ciphering* practice by a method of discovery. For this I have investigated various qualitative methods for its functionality for the research.

3.3. Methodological approach

The *active* stand of undergoing and doing the research led to a pragmatist stance and choice of Action Research (AR) as the overall approach to the study.

Knowledgeable of dance, because of my dance career and my position in dance education as an educational leader and teacher and my familiarity with the Urban dance practice, the choice of Action Research as a methodology seemed appropriate. Setting up the research in a dance education environment and at the same time carrying out the regular teaching programme required a methodology supporting the improvement of practice while understanding the practice in order to improve the situation in which this practice takes place (Carr & Kemmis, 1986: 162). The design solutions within the methodology, such as working in the research field, but also the on-site data collection helped to create the right reflection and actions to be taken. The fact that Action Research is also based on a recurring process (Lewin, 1944) provided the conditions to create continuous research and learning environment for the study, similar to the ciphering learning process.

Action Research is driven by actual situations, questions, challenges and/or problems in a field. It aims to support designing solutions for these field problems by developing better understanding through researching in and with the field and its residents, the practitioners. ‘Knowledge to improve current practices into better functioning practices. Knowledge as instrument to improve the world (van Aken; Andriessen, 2011). Even though the production and utilisation of knowledge is subordinate to, and conditioned by, the fundamental aim of Action Research; to improve practice rather than to produce knowledge (Elliot, 1991: p49). Kurt Lewin can be seen as the founding father of the Action Research concept (1944). In his idea, social practices could only be understood and changed, by involving the practitioners themselves throughout an

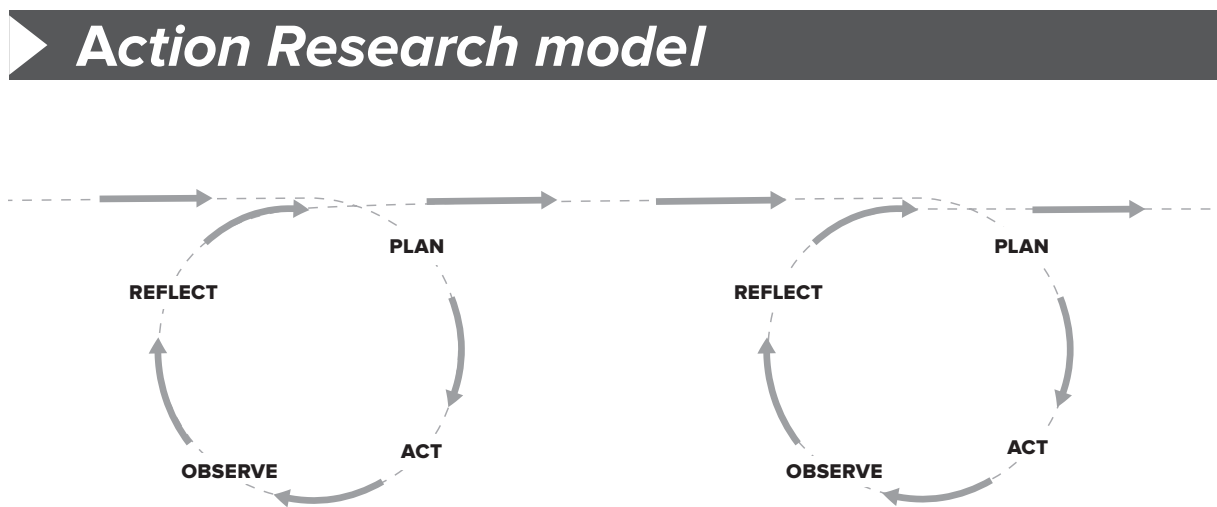
inquiry (ibid, 1946). He therefore described Action Research as comparative research on the conditions and effects of various forms of social action and research leading towards social action. Since Lewin's introduction, the concept has been further developed, resulting in a number of additional definitions and concepts. For example, by Whitehead who sees education as a value-laden activity and refers to values as those qualities, which give meaning and purpose to our professional and personal lives. He therefore promotes the 'I-approach' (1898) which encourages practitioners themselves to produce their own descriptions and explanations for their own learning. By questioning their own practice, practitioners can create their own theory by embodying their educational values in their practice. McNiff (2013) highlights the two aspects of Action Research namely *Action*: to think carefully about the situation and the perception of the situations and *Research*: involving data gathering, reflection on action shown through the data, generating evidence from the data, and making claims to knowledge based on conclusions drawn authenticated evidence. Action Research is therefore the improvement of practice, the improvement of the understanding of practice and the improvement of the situation in which practice takes place (Carr & Kemmis, 1986: 162). Grundy (1982) defines Action Research along three types: Practical AR, Emancipatory AR and Technical AR. In which the first, *Practical AR*, is based on working from the inquiry of an individual teacher, implementing an innovation they believe is good for the practice or the students' benefit, assisted by a group of colleagues and a possible facilitator. There where, in *Emancipatory AR*, the inquiry and 'power' lies wholly with the group instead of the individual and requires full involvement of all. *Technical AR* relates to the implementation of an innovation according to pre-set specifications, done by a group of practitioners convinced by a research facilitator.

For this study, Emancipatory AR seemed most useful because the research focused on finding ways to redistribute power and authority within the classroom between the

student and the teacher and between curriculum subjects and undergraduate education programmes. For this, full involvement, as demanded in Emancipatory AR, supported a constant dialogue between the participants to what extent pre-set rules of the game (Bourdieu, 1984) needed to be changed and agreed upon.

Lewin describes Action Research as a recurring process. Identifying a problem, design a way to investigate (Plan), put the plan in action (Act), observe while being in action to get to the phase of reflection (Reflect), and conclude on an outcome (Capture). To then be able from that outcome, restart the same process over again to deepen one's understanding of the identified problem.

Figure 2: Kurt Lewin's model of action research 1964



The origin of all sub-studies conducted under Study B in this thesis derive from a question that arose in the practice of the collaboration practitioners in response to a problem experienced within their practice. In dance, as in many other practices, the praxis is so engrained in the body and behaviour of its practitioners, that responding to complex external demands is not part of the initial cultural scope. The praxis is first and foremost aimed at preserving the internal structure and the functioning of all within it.

For this purpose, all learn, practice and execute the rituals of the field, as a hermeneutic process. Therefore, with the aim of unlocking this close-knit community in a safe and controlled manner, asks for a methodology in which the practitioners can investigate their daily practice (research) while executing it at the same time. A methodology that stimulates the openness to critically investigate one's practice from within and activate the practitioners to investigate their own practice instead of leaving it to 'external experts aka researchers'. In this way they can unravel implicit behaviour, decipher the mores, reflect on the daily decisions, food for thought and dialogue between colleagues. To then experiment with making changes to improve this practice (actions), by trial and error, in a reflective environment.

Being a practitioner myself, having been introduced to the cyclical approach of the *cipher* practice, brought understanding of the value of learning along the way. This perpetuating cyclic approach to learning provides both a fixed structure to interact with while participating and the necessary space for the individual to experiment and question their own routine. A necessary asset to entice the teachers to participate and to open and bring into dialogue their normally shielded practices. It offered the opportunity to gain insight through and during the investigation and to be able to adjust one's own actions as part of the investigation. Choosing Action Research as the methodology provided the structure to allow the students and teachers to address the real-world questions, while allowing me to work on refining the model.

3.3.1. Motivation for the choice of Action Research as methodology through the investigation in studies using Action Research

When looking at examples of investigations using Action Research, one can detect the need to make implicit behaviour more explicit. For example, AR is used to examine educational practices, in which learning principles are often embodied

in such a way that intuitive and implicit behaviour rules the practice. I have seen examples of the use of AR in public education, examining how public-school teachers use their experiences in the contextual dimension of their work. Or how teachers are experimenting with the introduction of distance learning through the introduction of online education during the recent Covid crisis. Other pedagogical questions that come up for discussion with AR as a method are, for example, the process of theory building based on practical experiences as a teacher while following a teacher training course. Or developing an approach for psychological support to increase the well-being of students. All three types of Action Research seem valuable to use within educational studies, (Practical AR, Emancipatory AR and Technical AR) as long as they support the answer to the question there where the origin of the question lies. In all cases AR was used to help teachers question and investigate their practice and pedagogical approaches and improve these based on their own observations of this practice.

3.3.2 Motivation for the choice of Action Research as methodology through the investigation in other possible options

At the beginning of my research, I had a basic though relevant understanding of the field element I was about to investigate, the Urban *cipher*. Because the research focused on the effect of the *ciphering's* cyclical approach, for the development of a new educational concept *cyclic learning*, the study of the *habitus* of Urban dance was not the main aim of the research. This made a descriptive case study approach (explanatory research) to describe the phenomenon in the context it takes place (Hancock, 1998; Yin, 2009) seem appropriate for exploring the *cipher* practice.

Opting for ethnographical elements as an additional method within my Action Research methodology for Study A, could have seemed useful to develop an

understanding of the relevant domain, audience(s), processes, goals and context(s) of use because of its subjective nature as a form of social research. I here use the notion of the term Ethnography as presented in the publication *Ethnography* by Hammersley and Atkinson (1993). Hammersley and Atkinson refer to the term ethnography ‘in a liberal way, not worrying much about what does or does not count as examples of it. They see it primarily as a particular method or set of methods. In its most characteristic form, it involves the ethnographer participating, overtly or covertly, in people’s daily lives for an extended period, watching what happens, listening to what is said, asking questions in fact, collecting whatever data are available to throw lights on the issues that are the focus of the research. To learn about the participants’ culture and social practices to be like ‘natives’ did however not demand an extended period of staying in the field, as ethnography usually requires, sometimes lasting for years (Hockey, 1993: 201). I therefore did not choose for adding this element to the overall method.

Another alternative methodology could have been Grounded Theory. ‘Grounded theory is a methodology that seeks to construct theory about issues of importance in peoples’ lives (Glaser, 1978; Glaser & Strauss, 1967; Corbin & Strauss, 2008). The main aim of the research however did not focus on solving or addressing relevant issues for improvement in the field of Urban dance itself. Study A steered towards designing a didactical model based on the underlying principles of the *cipher* practice to make it transversal for the development of a new educational concept, *cyclic learning*. Even though like in Grounded Theory, the data collection and analysis were conducted simultaneously in an iterative process, the required outcome differed. The research aimed to ‘capture’ and ‘codify’ the existing practice of *ciphering* and with the absence of theoretical constructs of *ciphering* to begin with, any personal observations could not be objectified against existing theories. This relates to the inductive nature of Grounded Theory, in

which the data will be interpreted by the researcher, revealing for example, meanings and values and enabling the researcher to gain participant perspectives. This is done by observation of the field or subject, observing a pattern and develop a theory or (preliminary) conclusion. Even though the research aims to position *ciphering* in a wider social, educational and theoretical context, it is not the transversality of the speculative or personal ‘sense-making’ of *ciphering* that might be of value for application in an institutionalised educational environment, rather the actual execution of the form as a possible model for educational development. It focused on the analysis and deepened understanding of *ciphering* as part of the Urban dance practice and test its significance for enhancing ownership and leadership of the learner. I therefore did not choose for Grounded Theory as my methodology.

3.4. The Study strategy

Study A aimed to gain more understanding of Urban dance *ciphering* and its participatory model, its position in the *habitus* of Urban dance and therefore, the pedagogical and didactical underpinning of the Urban dance practice. With the goal of testing this acquired knowledge to develop a model for *cyclic learning*, to expand the pedagogical repertoire of learning in the 21st century within institutionalised learning environments (a school for performing arts). With this aim in mind, I divided the study into two parts, Study A and Study B, with corresponding research questions.

3.4.1. Study A

Study A of the research functioned to gain more understanding of the basic principles of the *cipher* practice, as a central part of the Urban dance *habitus*. For this to succeed, it was essential that the Study's subjects, the temporary onsite gatherings and its participants, were as true a representation of the larger user audience as possible. As I was already introduced to the practice of *ciphering* itself, I was already familiar with some of the routines in the basic 'educational' system and did not need to spend a lengthy amount of time to first learn about the culture and social practices, including the (movement) language as part of my data collection. My network gave me easy access to the Urban dance field, which allowed me to participate regularly to 'empathise' with the *cipher* practice.

When Study A brought forward a broader understanding of the *ciphering* practice and made more explicit the place of *ciphering* in the pedagogy and *habitus* of the Urban dance field, the aim of Study A would be successfully achieved and inform the follow-up Study B.

3.4.2. Study B

Study B focused on the application of the *cipher* principles in other fields of dance education outside the field of Urban dance. It aimed at developing a model for *cyclic learning* that could be used both in creating a research environment within institutionalised educational environments as an art school and as a tool to expand the pedagogical repertoire for 21st century learning. The development of a model could also serve in further application of Urban *ciphering* aka *cyclic learning* outside of the domain of art education.

Making use of the Action Research cyclical approach, I decided to conduct studies twice in support of the validity of the research.

Figure 3: sub-studies 1 and 1a.

RESEARCH EXPLAINED



As can be seen in figure 3, sub-studies 1 and 1a are set up according to each other's wishes. Both studies test the use of the M.O.V.E model at the level of a team or multiple teams, the organisation. This was deliberately done to test the model several times for functionality, in accordance with the chosen methodology Action Research. Both studies are based on team level while researching their own practical question.

Figure 4: sub-studies 2 and 2a.

RESEARCH EXPLAINED

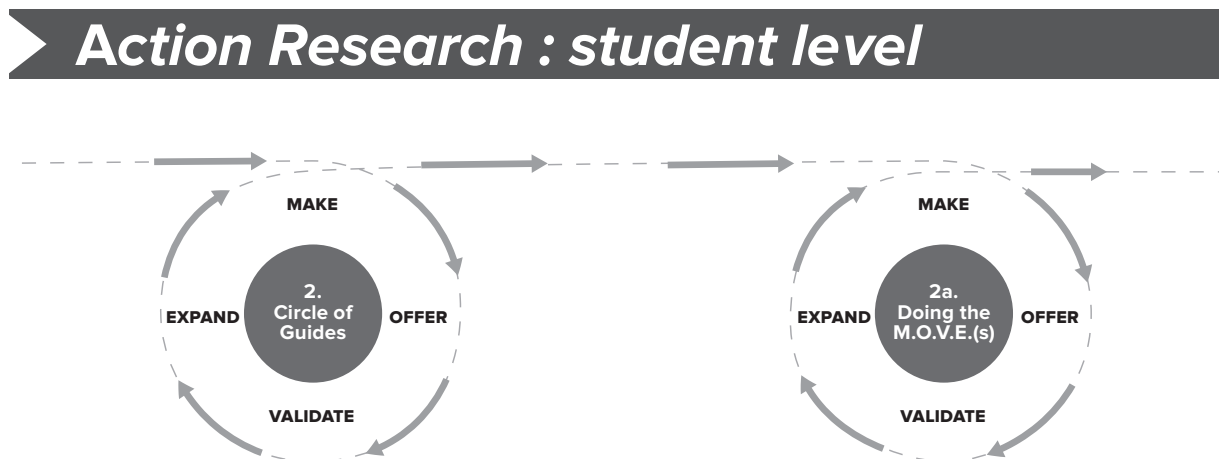


Figure 4 demonstrates that sub-studies 2 and 2a, both conducted at the student level, are also related to each other. Here as well, both studies are based on the same level but research their own pedagogical question.

Study B would be successful if the development of a model for cyclic learning, to enhance ownership and leadership of the learner, would support the transversality of *ciphering* into other fields of (dance) education.

3.5. Participants for the study

3.5.1. Participants of Study A

At each gathering, as with in real *cipher* get-togethers, all circles were formed from participants present and voluntarily participating. The number of participants per circle varied between seven and fifteen. As voluntary participation was key, some of these participants functioned as well as by-standers, the outer circle. As in Urban dance '*holding the space*' to be able to *cipher* is as well a way to participate, I made use of this in the research design as well, providing additional options for the reflection part afterwards.

3.5.2. Participants of Study B

All sub-studies covered by Study B had their own and different fields of participation. To create an overview, also regarding the different phases of the research, the table on the next page gives an overview of the participation.

Sub-study 1 (Team level): A cyclic approach to improve the dance training programme to better and facilitate career opportunities for students.

Table 1: participants sub-study 1.

OFFER: First concept of working with periodizing principles (Inner circle)					
	Number	Ballet	Modern and Contemporary		
Management (Head of programme)	1				
Teachers	2	1	1		
Choreographer	1				
Health coordinator	1				
Internal quality insurance manager	1				
External quality insurance manager	1				
Total 7 participants (3 female 4 male)					
VALIDATE: Team meeting (Extended circle)					
	Number	Ballet	Modern and Contemporary	Composition/Improvisation	Discursive practices
Management (Head of programme)	1				
Teachers	12	3	4	3	2
Health coordinator	1				
Internal quality insurance manager	1				
External quality insurance manager	1				
Total participants 16 (10 females 6 male)					
VALIDATE: Student reflection meetings					
	Number				
Management (Head of programme)	1				
Students	Year group BA 1, 2 or 3				
Mentor	1				
Total participants between 15 and 22 (each year group differs in number)					
VALIDATE: Meeting professional field (External circle)					
	Number				
Management (Head of programme)	1				
Teachers and staff	Inner circle (6) and occasional others				
External guests	Between 3 and 5				
Total participants between 10 and 12					
EXPAND: Team meeting (Extended circle)					
	Number	Ballet	Modern and Contemporary	Composition/Improvisation	Discursive practices
Management (Head of programme)	1				
Teachers	12	3	4	3	2
Health coordinator	1				
Internal quality insurance manager	1				
External quality insurance manager	1				
Total 16 participants (10 female 6 male)					

EXPAND: Student reflection meeting		
	Number	
Management (Head of programme)	1	
Students	Year group BA 1, 2 or 3	
Mentor	1	
Total participants between 15 and 22		
EXPAND: Meeting professional field (External circle)		
	Number	
Management (Head of programme)	1	
Teachers and staff	Inner circle (6) and occasional others	
External guests	Between 3 and 5	
Total participants between 10 and 12		
SUCCEED: Closing interviews		
	Ballet	Modern and Contemporary
Teachers	1	2
Total 3 participants (2 female 1 male)		

Sub-study 2 (Student level): *The Circle of Guides*

Table 2: Sub-study 2.

The Circle of Guides		
	Number	
Guides	7	
Students	Year group BA 4, 11 students	
Total participants 18		

Sub-study 2a (Student level): *Doing the M.O.V.E.(s)*

Table 3: Sub-study 2a.

Doing the M.O.V.E.(s)				
	Number	BA in Dance year 1	BA in Dance year 2	BA in Dance year 3
Students	15	11	2	2
Total 15 participants (14 females 1 male)				

Sub-study 1a (Team/ Organisation level): *Circular Valorisation*

Table 4: Sub-study 1a.

OFFER: Interviews <i>Circular Valorisation</i>						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	21	5	3	7	4	2
Professors	2					
Total 28 participants (18 females 10 males)						
VALIDATE: Panel discussions						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	25	8	4	2	10	1
Professors						
Total 30 participants (19 females 11 males)						
EXPAND: Symposium						
	Number					
Artists (makers)	4					
Professors	5					
Total 9 participants (5 females 4 males)						
EXPAND: Panel discussions						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	21	5	3	7	4	2
External guests	9	1	2	2	3	1
Total 35 participants (24 females 11 males)						
SUCCEED: Closing interviews						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	6	1	1	1	2	1
Total 6 participants (2 females 4 males)						

3.5.3. Selecting Participants for Study A and Study B

Gender, ethnicity, age and/or expertise played no role in the choice to invite participants or take part; it was random sampling. Even in places, where the circles were formed in an environment where more homogeneous target groups were present due to the nature of the event itself, no additional selection was performed.

To ensure a representative participation of the faculty community participating in sub-study 1a on *Circular Valorisation*, I felt it was important to (to a certain extent) even out the number of participants of each department present in the research. Here as well, gender, ethnicity, age and/or expertise played no role in the choice for the interviewees. Just that, besides each head of department, a selection of teachers and stakeholders joined in (on voluntary base) making sure that the output would lead to a solid base to work as an *offer* (step two of the M.O.V.E. model).

3.6. Research questions

The study aimed to develop new educational concepts to expand the pedagogical repertoire for 21st century learning, enhancing the ownership and leadership of the learner. It does so by investigating the artistic practice of *ciphering* to develop more understanding of *cyclical learning* and questions current pedagogical approaches.

Overall Question

- How can the Urban dance *cipher* practice support the development of *cyclic learning*, a new educational concept for 21st century learning enhancing the ownership and leadership of the learner?

As a logical consequence of dividing the research into Study A and B, each with its own research objective, the corresponding research questions of the two studies were placed in line with their focus and design.

Study A

- What facets of the *habitus* of Urban dance support *inclusive cyclical learning*?
- What are the features of the learning practice of *ciphering*?

Study B

- Can *cyclic learning* expand the 21st century pedagogical repertoire?
- How can *cyclic learning* facilitate greater ownership and leadership of the learner in an institutionalised learning environment (a school for performing arts)?

3.7. Rationale

There is limited research regarding *ciphering* as a practice. While the underlying principles are covered in publications on the history of B-Boying as a discipline and its *Foundation* (Robitzky, 2000, 2016, Schloss, 2009), as well as literature on the application of relevant pedagogy that incorporate socially charged contemporary dances in the classroom (McCarthy-Brown, 2017), there are none that specifically focus on the didactic principles of *ciphering* itself and the potential value of this didactic for 21st century pedagogical purposes. This meant that the research had to provide for the exploration and unpacking of the Urban dance *habitus* and *cipher* practice and ensure that the didactics of this practice would be made explicit and transferable, as well as find a method to make it applicable as research design in the follow-up sub-studies, to ultimately test its validity.

3.8. The study Paradigm

Within the qualitative strand of this study linked to interpretivism, rather than quantitative approach linked to positivism; an interpretative, inductive approach was applied. Within the way of working as an interpretivist, my knowledge of dance education and personal experience as a dancer/ teacher proved relevant in understanding and interpreting the findings. Inductive process (Easterby-Smith et al., 1991) viewed as an opposite to the measurement and numbers of positivism, was used to analyse the qualitative data collection to develop a model. For that purpose, *cipher* participation was placed at the centre, and words, statements, actions and narrative measures in

support of that were collected as data, including from the viewpoint of the participants. Interpreting the data, revealing meanings and values, enabled me as researcher to gain perspectives on *ciphering*, explaining the causality, what the *cipher* offers, how the *cipher* enables reflection, practice and deep learning.

3.9. Research design

3.9.1. Study A: Unravelling the *habitus* of (Urban) dance and the learning practice of *ciphering*

To investigate the basic principles of *ciphering* using Action Research as a methodological stand, the research and researcher should situate themselves there where *ciphering* takes place; in other words, not researching theoretically from one fixed place but actively initiating and participating in temporary formed gatherings. Urban dancers often lead a nomadic existence. Moving from place to place, in search for others and actively learning while travelling is an important feature of Urban dance. As Study A was set out to investigate what facets of the *habitus* of Urban dance support *inclusive cyclical* learning and learn more about the features of the learning practice of *ciphering*, it seemed obvious to incorporate this travelling aspect in the research design. The choice of location was prompted by the need to know more about the ideas and working methods wherever these happen to take place - at big festivals, battles and at the street. Because learning while travelling involves many variables- different locations, participants and contexts- it was important to keep applying the same research approach over and over again. This to further consolidate and develop the chosen method, as well as making sure that there was one relatively constant aspect. At every research gathering therefore, research and practice were directly linked by a) treating the questions, methods, analysis and follow-up questions as a mini cycle and b) adding re-occurring reflection. This underpinned the choice for qualitative research and start of the research trajectory with the use of methods within an Action Research framework,

to fully understand as much as possible about the Urban dance community and deliver detailed and faithful representation of its users' behaviours and attitudes.

3.9.2. Study B: Investigating (by experiment) the value and transferability of the Urban dance *cyclic learning* principles into an institutionalised learning environment (a school for performing arts) enhancing greater ownership and leadership of the learner.

As the second study aimed to investigate if *cyclic learning* can expand the 21st century pedagogical repertoire and how *cyclic learning* can facilitate greater ownership and leadership of the learner in an institutionalised learning environment (a school for performing arts), it had to as well serve as an underlying design for all four sub-studies conducted in Study B, as develop an understanding of the transferability of the Urban dance *cyclic learning* principles. For this purpose, I created the Urban M.O.V.E.(s) model (figure 5). This model provided a repeatable structure, following the phases (moves) of the *ciphering* practice and created the opportunity to place the question of the practitioners of each sub-study in the centre of the circle as an *offer* of inquiry. Following the moves while investigating allowed and provided therefore a research structure that was applicable and transferable to each next sub-study with the ability to amend the set up after each sub-study, if required or desirable. As the model evolved and was made applicable for each next sub-study, I will elaborate on the development of the model while discussing the findings of the research in the corresponding chapter. Figure 5 therefore simply provides a first understanding of the model and the accompanying steps. It is important to note that this is the model as it was ultimately developed. It therefore includes the phase *succeed*, which was added later in the research as a result of using the Action Research methodology.

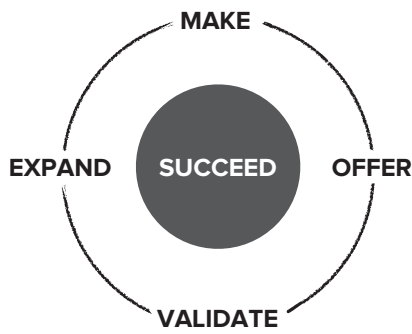


Figure 5: the M.O.V.E.(s) model

Make a circle. Make a performative space, make it safe and possible.

Offer your contribution to the circle, offer an idea, your mind space, offer your analytical eye and your expertise.

Validate what is brought into the circle, value the offer for the learning purpose.

Expand the offer given, using the biting rule, expand the material, with your knowledge and expertise and your creative ability.

(Succeed) in the development of material, the idea, succeed by being credited for your contribution.

3.10. Situating Myself

To learn more about the Urban dance scene I attended the BOTY, the *Battle of the Year* Event, in Montpellier. There I met Niels ‘Storm’ Robitzky, Urban dancer, workshop leader and judge at the BOTY and other Urban dance battles (commercialised dance contests). When introduced to Niels, we discovered we had a mutual wish to contextualise the training and didactical principles underpinning Urban dance and *unpack* its *Foundation*. Niels had written a small publication entitled ‘*From Swipe zu Storm*’ (2000), in support of the documentation of his (the Urban dance) practice, as there is just a limited published body of work dealing with Urban dance. Niels himself as an urban dancer, participates in a *cipher* on a regular base. By following the (tour) schedule of Niels, it would therefore be possible to get in and ‘under the skin’ of the scene. In the absence of significant and widely reported documentation of his field of dance and its *habitus*, Niels wished not only to participate as a source of embodied knowledge and experience. He aimed at and felt the need to capture more of the Urban dance practice in writing and analyse its *habitus* with the help of a more structured

research study. For me as a researcher, it meant the opportunity to actively combine my embodied knowledge as a dancer, through my understanding of dance vocabulary and the unwritten rules of dance practice, while providing an academic context for the work. It had however been a few years since I did actively dance and perform, so I was totally out of shape, and I had never trained or executed dance and research in an urban dance context. It meant literally revisiting my dancing skills in an unknown world, forming circles with strangers. From being the director, to being a researcher and fellow artist. Not my hierarchic position but my artistic offer would have to make the difference.

For Study A, with the decision to research by *doing* the Urban dance principles, this meant besides participating as an individual artist, Niels and I now formed a research group, almost resembling an urban dance crew working at different places and making new contact by forming new groups along the way, which we gradually began calling circles. The choice for the *doing* reflected in the planning of the research days, the relationship between practical and theoretical research, and the motivation behind the chosen research locations.

3.11. Data collection

3.11.1 Methods of data collection

For both Study A and B, a mix of data collection methods was used. In the following paragraphs I will highlight the general and specific methods used, its purpose and argumentation for doing so and the relevance for Study A and B. I will start with a short outline of the methods used to then give a more detailed description of all used methods in their general or specific application for either both or for one of the studies.

In Study A, the Action Research cycle was conducted 7 times with various audiences. As Study A focused on understanding the features of the *ciphering* learning practice

and learn more about the *habitus* of Urban Dance, participating in and initiating several *ciphers* provided relevant and objectifiable data. For Study B, as explained in the study strategy, I decided to conduct both study 1 and 2 twice on the level they were executed. So, two studies were conducted at the level of team/organisation (sub-study 1 and 1a) and two on the level of the student (sub-study 2 and 2a).

Study A

For Study A data was collected through qualitative methods mainly through observation, participating in and experimenting with the *cipher* principles and the writing of field notes. As indicated earlier, I was able to get to the heart of the urban dance scene by locating the research into the practice itself, in combination with organising reflection on the practice together with its practitioners. This meant either attending an existing field gathering (commercially organised or in a practice situation) or self-initiate a *cipher*, by inviting a diversity of guests. In these gatherings I was able to observe professional *ciphering*, test the information I was given by Niels at forehand, speak to several participants and analyse the various *ciphers* taking place at various events.

Parallel to and in extension of the research activities within the urban dance practice itself, there was a need for an environment in which *ciphering* and its value outside the urban dance context could be tested with additional audiences. Therefore, collaborative encounters with professionals, practitioners, theoreticians, students and external public were initiated.

Study B

In Study B, the used methods in Study A such as observation and the writing of field notes, were complemented with more qualitative methods through conducting interviews and focus groups as panel discussions, professional field meetings and student meetings.

The variety of methods was used to investigate (by experiment) how *cyclic learning*, as an expansion of the 21st century pedagogical repertoire, can facilitate greater ownership and leadership of the learner.

I will give a more detailed explanation of the data collection methods as used in Study A and B.

3.11.2. Observations

For Study A, the participant observation was considered most appropriate. As I tried to transfer the *ciphering* learning approach into a model to test in Study B, striving to be an active member while observing the Urban dance community seemed appropriate. I felt the need as much as possible to ‘do’ Urban dance and the *cipher*. If I therefore would choose for unobtrusive observation as a method, acting like a community member, among them, would be impossible. If so, I would have to avoid intervening in the research surroundings, observing without identifying myself. Remaining detached from the participants or the scene would not serve the purpose of the research.

For Study B, choosing for a reactive observation method seemed more appropriate. As the research took place in the institute where I was the faculty director, therefore combining my director responsibilities with my role as researcher, explaining intentions to those under observation seemed crucial. Even though in each sub-study the question from the practitioners or practice was placed as an offer in the centre of the *cipher*, which was in support of them ‘owning’ their own inquiry, it opened the possibility to intervene if needed, though trying to limit my involvement. Given the fact that I, simultaneously, would investigate the M.O.V.E.(s) model, based on *cyclic learning*, for its functionality and value for institutionalised educational environments, made it important to be able to identify and clarify my role and methods while investigating.

3.11.3. The Observation Process

At each gathering, there was the opportunity to observe *ciphers* taking place. Some were organised by the organisation as part of the competition, whereas others had a more spontaneous character. They occurred among audience and participants, during the breaks, prior or after the award-oriented *ciphers*, referred to as battles. I will explain more about this in chapter 4, under Study A. As my understanding of the *ciphering learning* practice grew at each event and I was able to check my growing understanding by organising *ciphers* with other audiences, (like with the students at the school or at the events itself), the observation process became more and more informed by understanding of what I was observing. I was therefore able to eliminate incidental and or additional factors and able to identify the four major and necessary phases to conduct a proper *cipher*. These four steps (**Make, Offer, Validate** and **Expand**) ultimately became the basis for my M.O.V.E. model.

3.11.4. Interviews

In both sub-study 1 and 1a of Study B, interviews were used as a method for data collection. In sub-study 1, the interviews served as a validating instrument. The two teachers that were a member of the inner circle throughout the entire study, were asked to reflect on what the process has brought them. In addition, a teacher that served as a member of the extended circle, was asked to reflect as well. The interviews were semi-structured, all teachers were asked the same questions to get as much comparable data as possible. In sub-study 1a, the interviews were conducted both at the beginning of the study and at the end. This to first generate material to enter a dialogue with a larger audience, being the extended circle of teachers and staff working at the faculty, and even with a group of external guests to expand the research output in a second phase. The interviews were semi-structured, both to take a position on the research question itself, and to allow for the personal stories behind the motivation and underpinning of

the recourses used by all teachers. The first interview round therefore focused on the background of the teachers, the theoretical underpinning of their lessons, identification with a possible (or not) centrally used discourse and their position to research with their teaching practice. The second round, at the end of the research, served to close and create the take home message, to successfully use the research results for further development and to start a new *cipher*.

3.11.5. The Interview Procedure

In general

All interviews with participants were conducted in a language of their choice so that they could feel comfortable enough to be able to express themselves adequately. The languages were English or Dutch. This was also prompted by the fact that I informed them in advance about the transcription process and the need to safeguard the source material during the process of analysis as much as possible, but if necessary, this could be translated from/in another language. For those who did not feel optimally comfortable, it was decided to conduct the interview in Dutch. As a Dutch native speaker, it was not a problem to translate to English.

To adhere to all ethical considerations, and to make sure all interviewees were properly informed, each interview contained an overview of the nature of the study, its purpose and the nature of interviewees' participation. Interviewees were informed how data would be used and reassured of confidentiality and anonymity. All were informed of the right to withdrawal from the interview without giving any reason. Interviewees gave their consent to voluntarily participate in the interview and allowing to audio record the interview. These interviews were captured on record, including hesitations and repetitions.

Study 1a, Circular Valorisation

Because the interview at the start of sub-study 1a served to create an *offer* (step two of the *ciphering* process), the study started by conducting interviews with fifteen people who discussed their educational practice, the origin and the didactics and methodology used. Motivation to deploy a wider range of participants (see list of participants of the study) can be found in striving to work with a fixed value framework as much as possible.

After complete transcription, the texts were sent back to the interviewees with the request to correct the inaccuracies. After this was done, this next version of the interviews (as some were completely rewritten by the interviewees after receiving the feedback) were reviewed and in some cases provided with additional or clarifying questions before being sent back to the interviewees for another round of editing. This time with the request to also rate them as material to use in a bundled collection of all interviews that would be distributed among all teachers.

3.11.6. Field notes

Data collection also included field notes. These notes were captured in several forms; small audio fragments I recorded capturing my observations, quotations I recorded on paper, mental notes and full notes. The quotations contained fragments of use of language, or discourse that I felt relevant to capture for later analysis purposes. Mental notes were taken when observing the *cipher* in action. I used these mental notes to stay true to the observation mode. Observing in action needs full attention, so it seemed better to write my notes down after observation.

Full notes were taken when possible. In some of the panel discussions, or student reflection meetings for instance. Or when writing down or recording my observations

on an audio fragment, based on what I heard, what was said, or what I felt I needed to remember to steer the research into the next phase. For this I used several notebooks and made use of drawing. As I aimed to create a model this seemed helpful. After each round of reflection, the emphasis was on trying to understand whether the information and/or reflection gathered, should be immediately used to design the following research activity. This is in line with the chosen methodology Action Research and supported me in having a constant active reflective mode while researching.

3.11.7. Captured images, video recordings and audio recordings

The captured images were used as a documentation of the experiments to support analysing the data with visual information. Similarly, the video recordings made by me personally served merely for use to support the reflection process. As there was no specific need or use, there was also not a systematic manner of capturing footage.

The audio recording, that captured the students in sub-study 2a, *Doing The M.O.V.E.(s)*., reflecting on their experiences while going through the work-form, served merely for transcribing purposes. Students were asked permission upfront for recording, prior to the workshop in the consent form and reminded in the session itself.

3.11.8. Panel discussion

Where possible, dialogue with the professional field at the gatherings was part of the set-up of Study A. This provided the opportunity to explain the purpose of the research, to bring it in dialogue and to understand the questions the urban dance community was dealing with themselves at that moment. This mostly concerned issues of validation, as they were examining their judging system and the impact of the commercialisation, on maintaining a proper understanding of the *Foundation* as so many new breakers seemed to enter the field in different ways with a varied notion on

the basics. These panel discussions were very informative and supported being seen as trustworthy when ‘joining in’ in some of the more secluded moments of dialogue and interaction among the judges, as well as for the broader audience to understand the documentation aspect of the work.

3.11.9. Professional field meetings

For the four sub-studies under Study B, testing validity of the findings through interacting with a diversity of professionals through the professional field meetings, was first a manner to stay accurate while conducting the studies. With Action Research as chosen methodology, it was possible, (and crucial!) to reflect and adapt after each research cycle in the project, based on the feedback given in these meetings. As the studies were designed using the M.O.V.E.(s) model, the start of each new sub-study offered the opportunity for adjustment and further improvement. This supported the development of the M.O.V.E.(s) model to more concretion and at times as well offered relevant feedback for the development of the content in the centre of the *cipher*, the object of study while *doing the moves*.

3.11.10. Student reflection meetings

At least as important as the professional field meetings were the student reflection meetings. In these meetings the participating students were given the opportunity to give feedback based on their experience while participating. This was most relevant in sub-study 1 under Study B, as it used the cyclical approach of Action Research. Before and after each subsequent phase of the research, the students were informed about what was to come in the next phase and their experiences and observations were questioned both forwards and backwards.

Adjustments were made based on their input. By doing so, creating this Action Research feedback loop supported both the development of more know-how about content in the *cipher* (the offer) and testing of the non-hierarchical (co-creation) underlayer of the *cipher* work to enable cyclical learning. Since what material is *offered* (step two), *expanded* (step four) and participation of all parties present (creating and holding the *cipher* space - step one) is most relevant for executing a proper *cipher*.

3.11.11 Ethical considerations

Being both a researcher and director of the faculty made me aware of my role and that the combination of these roles may influence the answers. I therefore made sure at all times that the (student) participants were informed that their feedback would be treated with great care and confidentiality and that the data would be stored in a secure manner. I anonymised the feedback after the feedback session, so that later in the data analysis I would not be influenced by who gave what feedback. It also helped that in many of the feedback meetings, the subject of feedback was the ‘offer’ that was central to the M.O.V.E.(s) model. This guaranteed an open space for discussion, as my data collection mainly focused on the operation of the model itself.

3.12. Data analysis

For data analysis purposes, I decided to turn to Thematic Analysis. As part of the methodical choice of the Action Research framework, the data in Study A would be mostly generated by methods as observation and making field notes. Thematic Analysis would therefore serve the study to highlight and mark themes within the collected data as important, when the meaning seemed relevant to the codification of the phases of *ciphering* and when significant to the participants undergoing the *ciphering* themselves or seeing others do so. I have used Thematic Analysis as a contextualising method to both combine captivating participants experiences, meaning and realities to unravel *ciphering*

principles (realistic method) next to examining the effects of the *ciphering* discourses on operating within the Urban dance society (constructionist method). The contextualising method enables to ‘acknowledge the ways individuals make meaning of their experience, and, in turn, the ways the broader social context impinges on those meanings, while retaining focus on the material and other limits of reality’ (Braun; Clarke, 2006).

This helped me to appreciate the participants’ observations. In search of supporting testimonials about how the principles of ciphering work, I specifically looked for observations that were in line with the research questions in this study. Many more observations were recorded as the reflection not only related to feedback on working with the *urban* ciphering principles, but also in a larger context on the development of the urban dance *Habitus*. Likewise in all studies in the middle of the circle (the offers) under Study B. I therefore had to carefully analyse the data and select the relevant findings for this study. For this I related to the findings based on the codes and supported by the themes, as this created a clear focus on how to identify quotations that proved relevant to use in the analysis.

It is correct to say that while most of the participants had very positive reflections about working in a more open inclusive learning environment, it became very clear during the research that these new ways of working cannot be achieved overnight and without proper caretaking of those involved. It requires continuous dialogue and negotiation based on common cooperation and accountability and ensuring that staff are free to willingly step in and be held accountable. I will discuss these matters in the following chapters.

I ruled out Interpretative Phenomenological Analysis (IPA) as the research into the didactics of the *cipher* aimed to unravel the working of the form itself and did not focus on any possible psychology behind it. Nor did it look at how the form is perceived or

'feel' while in it as means of exploration. This will no doubt be a side product of the research but was not classified as necessary data for understanding the work-form.

3.12.1. Transcription

The conducted interviews for Study A were recorded on my mobile phone using the dictaphone application. After checking if the test recording would lead to an intelligible reproduction of the interview and obtaining permission to record the interviewee, I started the actual recording of the conversation. After the interview took place, I saved the recording on my phone with the proper encoding of the name of the interviewee and saved a second copy on my computer to ensure the documentation of the material. The transcribing of the material was done as truthfully as possible, including the observable pauses in answering the questions and any duplication of words or parts of sentences during the answering. The interviews were then sent back for correction of possible errors made while transcribing, especially where it concerned the use of names of people and crews. Then permission was asked for the footage captured and the use of quotations.

The transcription of the interviews taken in Study B did not differ to much from the method used in Study A. Similarly, interviews were recorded with permission to put on paper, sent back for correction and ultimately used and bundled in the form of a booklet to be used as the *offer* whilst testing the M.O.V.E.(s) model. For capturing the data in sub-study 1a, on *Circular Valorisation*, microphones were used with a wider sound recording range, as besides individual interviews in this study also group discussions were recorded (in the steps three *validate* and four *expand*).

3.12.2. Coding of Data

Study A

Study A functioned as a baseline to deepen my understanding of the *habitus* of (Urban) dance and the learning practice of *ciphering*. The data collecting was therefore already rather focused and when coding the data, it was at first and foremost based on finding answers to my research questions. To make sense of all the written and recorded notes, photos and videos made during my observation period, I started by reworking my material into text. I literally started writing down what I recorded, captured and mentally noted. In a way, by doing this, I started the write up process while coding the data. The whole process of coding, theming and writing up became a rather circular process. It served the manner of developing knowledge and testing its validity by checking and noting, observing and analysing at all stages of the data analysis. In this way, the cyclic approach of as well the *cipher* itself as that of the Action Research methodology also found its way in the analysis part.

By transforming all the collected data into an unambiguous form of expression, converting all data to a text version, I started noticing the reoccurring themes, terminology and patterns throughout the data. This led to a first coding of the material to identify the relevant and most interesting themes. I then reviewed the potential themes on their relevance for either the overall question, the questions of Study A and for possible use in Study B. I decided on the position of each theme within the studies and therefore ‘named’ them accordingly. Performing these data analysis components is in line met de six-phase non-linear approach by Braun & Clarke (2006). The method is based on ‘assuming a knowable world and describing experiences and the meaning of that world, as identified in the data’ (ibid, 2006).

The collected data did emerge from my research questions but being able to move back and forward between data collection, analysis, reflection, objectifying and further data collection, enabled me to organise the coded data and provided the opportunity to deepen understanding learning practice and distract relevant themes for the next study from the captured coding.

Study B

In all four sub-studies of Study B, it was necessary to distract the relevance of the data for both the subject of study in the centre of the circle (the *offer*, the practitioner's question) as for the research into the functionality of the M.O.V.E.(s) model. The knowledge development in the first place, the question of the practitioner, must be the result of going through the phases of the M.O.V.E.(s) model. If done correctly, this should lead to a take home message and thereby confirm the functioning of the model. Here is where we see the Action Research methodology run throughout the whole study. Identify a problem (develop an offer), design a way to investigate (Plan), put the plan in action (Act), observe while being in action to get to the phase of reflection (Reflect), and conclude on an outcome (Capture). To then be able from that outcome, restart the same process over again to deepen one's understanding of the identified problem, the practitioner's question. The coding therefore was done in line with these principles. The collected data would provide information into the functioning of the developed M.O.V.E.(s) model, as the basic design of the research itself. *Doing* the phases of *ciphering*, verifying if all the phases of the M.O.V.E.(s) model were executed and conducted properly and reflect on what possible modifications should or could be made.

3.12.3. Theming

Study A

As the research in Study A developed, prior to the actual coding of the data, it already became very clear that there were a few strands that showed relevance in the urban dance field in general and to my study subject *ciphering* more specific. From my field notes, taken from all *cipher* activities I attended and observed, as well as the panel discussions I was present in and at, and from the interaction with several individuals at all the gatherings, a few themes kept coming back. Most relevant to address in the introduction of Study A, to contextualise the research are themes that help understanding the *habitus* of the field and the community where Urban dance takes places. They are themes as, the historical context and development of *Breaking*, relevant terminology and the important difference between practicing and training. These themes serve as relevant contextual information to the unravelling of the *habitus*. This includes as well learning about the importance of safeguarding the heritage of the *Foundation* (or as one could say the Urban dance syllabus), as due to the commercialisation of Urban dance the enlarged focus on competition affects the *cipher* practice and the urban dance *habitus*. As explained in *how to navigate through this thesis*, I have chosen not to place these themes in the overarching introduction of the thesis where one usually expects to find them, but to place them as an introduction and context to the research for which they are most relevant, in this case chapter four, Study A. I have done so as Study A, focusses mainly on unravelling the *habitus* of Urban dance, to get grip on the learning practice of *ciphering*.

Themes relevant for the four studies in sub-study B.

To start, the didactical underpinning of the learning practice of *ciphering*. The rules of the game, as it turns out that what might seem an organic dance happening contains a lot of implicit and explicit agreements and regulations. This thematic heading contains a few sub

themes such as *authorship* ('the biting rule' to not steal someone's original contribution), the element of battle (the obligation to 'burn your opponent' when inviting or accepting the challenge, lose or win, there is no other way out) and representation ('rep'ping' as in representing your country, your crew and yourself at all times).

Second theme, the pedagogical point of view.

This thematic heading contains sub themes as '*participation*', (key for the development of each member of the community and one's status within that community) and '*learning of others*' (understanding how one can unlock one's talents and unique contribution depends not on lessons taught but lessons learned). Through joining in *ciphers* and understanding the rules of the play by observation, participation, so by doing. And '*competition*', (through failing, as to lose battles as in getting burned) and getting to understand when yes and no to enter a battle based on experience.

And third, the process of validation.

With sub themes as 'evidence based or informed' research, (an important theme in the institutionalised development of dance) and '*judging*', (as the Urban dance scene focusses on who and how validation and therefore valorisation takes place).

After analysing my material and identifying these themes, I conducted two interviews with two leading Urban dance B-Boys. These interviews served to test my analysis and to objectify possible interpretations during the coding and thematisation process, to realise an objectified entry point in Study B.

3.12.4. Interpretation of data

Study A

Study A was designed to deepen my understanding of *habitus* of Urban dance and the learning practice of *ciphering*. As I was not totally new to dance practice in general and somewhat familiar with the practice of Urban dance, the interpretation of the data was foremost steered towards a true and broadened understanding of the *ciphering learning* practice to start making it transversal. After testing the validity of my findings of the data in Study A via the two interviews, in particularly those findings that provided relevant answers for the research questions in Study A, I could move into Study B.

The interpretation process of the data of Study B happened during the entire research period. Choosing for Action Research as methodology provided me with the opportunity, after coding and theming the data from Study A, to come up with the design of a model for *cyclic learning* based on the findings of Study A. This M.O.V.E.(s) model, was tested for its functionality and reflected on in each (next) sub-study.

3.12.5. Writing Up

The process of write up did not just take place as a ‘final’ stage of the analysis. As I choose for a non-linear approach, writing up happened after each phase and informed the next. Being able to test the findings along the way in Study A with the two interviews in conclusion and reflecting and adapting the model based on feedback in Study B, offered many more reflective ‘final’ moments then just in conclusion. The practitioner’s reflection in Study B, during the *validate* phase in the M.O.V.E.(s) process, supported to further strengthen the relevance of the theming by the opportunity to take a reflective distance to the material.

3.13. Ensuring Trustworthiness of data

Even though the research aims to position the learning practice of *ciphering* in a wider social, educational and theoretical context, it is not the transversality of the speculative or personal ‘sense-making’ of *ciphering* that I aimed to value or validate, rather the actual execution of the form, to enhance *cyclic learning* in an institutionalised educational environment. With the absence of theoretical constructs of *ciphering* to begin with, personal observations cannot be easily objectified against existing theories. To ensure trustworthiness of data and to validate the findings of Study A, (unravelling the *habitus* of (Urban) dance and the implicit codification of the learning practice of *ciphering*), I conducted two validating interviews. To test the strands identified through the Thematic Data analysis process of Study A, the interviews involved a check on the understanding of historical development, the used and understood terminology next to a validity check of the model in representing the ‘phases of *ciphering*’ and additional underlying didactical and pedagogical elements of *Breaking*.

The first interview was a semi-structured interview with a main figure in the urban dance scene. Questions in the interview supported testing of the terminology picked up through my observation and participation in the field research as well as to check any possible personal interpretations. The semi-structured interview is one of the three types of research interviews identified in the literature, next to the structured and unstructured interview. As I was going into the interview with a clear mission, the unstructured interview would not fit. I went into the interview with a general outline of what I intended to cover (Fielding & Thomas, 2001) but wanted as well give my interviewee the opportunity to tell the story in his own way. An in-depth interview would therefore allow more say in the structure and process. It as well allowed me to modify in response to emerging issues in the interview (Merriam, 2009; Rubin and Rubin, 2012).

The second interview was less open and therefore identified as a structured interview. I choose Niels as the second main character to interview to verify both my own findings and the interpretation and validation of those findings retrieved in the first interview. I therefore choose for a structured interview defined by what I as researcher wanted to hear (Bogdan and Biklen, 2003). I felt the interview would be an essential source of evidence, as my interpretation of the interactions in the learning practice of *ciphering*, as based on my first introduction by Niels, did expand itself through observation and participation (data collection) and by finding strands of commonalities in all moments of collection (data analysis) but in conclusion ‘should be reported and interpreted through the voice of interviewee themselves’ (Simons, 2015).

3.13.1. Reflexivity

Study A of the research was set up to unpack the didactical underpinning of the learning practice of *ciphering* to serve as a model for the follow up sub-studies in Study B. Therefore, the research outcome needed to provide an up-to-date representation of the learning practice, be valid in its findings and as result tested before any application. This meant I had to create a research setup resembling a, as much as possible, authentic practical situation and install control mechanisms in the research design to ensure that the results would be as valid and neutral as possible.

To ensure the validity of the study, I took advantage of the opportunity I participated in and initiated multiple *ciphers* over the course of the study. As described in more detail in this methodology chapter when referring to the data collection, data analysis, and data thematization process, running these multiple *ciphers* supported constant testing and comparison of data during the write-up process to help ensure validity at every stage of the process. As will become clear from the description of the sub-studies later in chapter 5, I tested a number of methods before the PhD research took

place. This has supported me in the decisions made about the research design and in understanding how and what to consider when reconciling my role as a researcher and my hierarchical position therein.

To assess the reliability of the results of the studies, I decided to conduct both sub-study 1 and sub-study 2 twice, namely sub-study 1 and 1a at team/organisational level and sub-study 2 and 2a at the level of the student. In line with the Action Research methodology, this ensured consistency in data collection and comparable results and supported the reliability of the study.

To prevent that neither Niels (as part of the community), and or I (as former dancer) would overlook critical elements within the study, as potential pitfalls are potential bias (and mistakes) in data collection as well as analysis and the detail & completeness of observations, I invited co-researchers to be part of the *ciphering* process in Study A. Besides an opportunity for them to learn from and within the scene, it offered me the opportunity to immediately contextualise the study while conducting it. Using triangulation helped to reduce potential research bias that might occur due to my role, position and understanding of the field researching. Colleague performer/practitioner musician dr. Bart van Rosmalen and theoretician dr. Peter Sonderen joined in in Study A. Peter examined the meaning of theory and performativity as concepts. Bart joined in from his interest in storytelling as a base for ‘connecting conversations’.

Inviting co-researchers helped to support the objectivity, as they as well had to step into the unknown and diminished the risk that exactly because I had a former career as dancer, I would make assumptions based on that given, instead of building an understanding by truly experiencing the practice. In addition, enlarging the number of researchers, did resemble to the natural formation of an urban crew. As I turned my

attention to the learning practice of the *cipher*, conducting research into the rules of the play- how does *ciphering* take place? -, the origin of the *cipher* and the commonly used terminology seemed a proper place to start. As I explained in the introduction, I could be seen and behave as both an insider and outsider in the field of dance and artistic practice. The latter would mean as a researcher, I would have to be able to demonstrate that the investigation was not clouded by personal prejudices (Denscombe 2007).

Whereas as the ‘insider researcher’, I studied a population I had associations with, in terms of identity and experiences. And therefore, should come clean about the way my research agenda had been ‘shaped by personal experiences and social backgrounds’ (ibid, p.300). Working with co-researchers proved to be helpful in Study A, to establish credibility by providing a more complete picture of the field of Urban dance and to test neutrality and objectivity along the way.

3.14. Ethical considerations

Due consideration was given to ethical concerns highlighted before the commencement of the study, ensuring the credibility of the research. For those issues ethical clearance was obtained from the University’s Faculty of Arts, Humanities and Education Ethical Committee. All participants consented to participate in the research. Participants were reassured that their participation in the research was voluntary and that they were free to withdraw from it at any time and for any reason. All information collected from participants was confidential, with the findings only being used for the purposes of the research. Every participant remained anonymous.

3.15. Summary of the chapter

The research methodology, design, methods, participants, analysis, trustworthiness and limitations have been discussed.

The main purpose of the study was to gain more understanding of the *habitus* of Urban dance, the pedagogical underpinning of the learning practice of *ciphering* and its participatory model. With the goal to expand the repertoire for 21st century learning, by developing a model for *cyclic learning* in a more institutionalised learning environment (a school for performing arts).

I have motivated the study strategy and chosen methodology. I have explained the reasoning behind dividing the research in Study A and B (with its four sub-studies) and the purpose of each study. With Study A of the research functioning to gain more understanding of the learning practice of the *cipher*, as a central part of the urban dance *habitus*, the purpose of this part of the research was fulfilled as findings developed a broadened understanding of the terminology, habits, the *cipher* learning practice and its place in the urban dance *habitus*.

As Study B focused on the application of the *cipher* principles in other fields of dance and/or education, the purpose of this part of the research was fulfilled as findings assisted in developing a model to enhance transversality of the *cipher learning* practice into a tool to expand the 21st century pedagogical repertoire enhancing ownership and leadership of the learner. The active stand of undergoing and doing the research in both Study A and B led to the choice of Action Research as overall methodological framework.

As far as the study paradigm and design was concerned, I reasoned the motivation for an interpretative, inductive approach to optimally use my knowledge of dance education and personal experience as a dancer/ teacher in understanding and interpreting the findings. I created a separate design for Study A and B based on the research questions and the desired outcome. Study A functioned as a contextual study informing the design of a model I used in Study B.

Participants and the selection process were discussed. For each study the relevant contextual pedagogical and theoretical literature review was placed in the chapter of the study itself. This provides in-dept motivation and information for each of the studies.

I underpinned the choice for mixed methods data collection and Thematic Analysis as approach for analysis. Study A data was collected mainly through observation, participating in, and experimenting with the *cipher* learning principles and the writing of field notes. In Study B these were complemented with conducting interviews, field experiments, panel discussions, professional field meetings and student meetings as focus groups. The mixed method was used to investigate (by experiment) the transferability of the learning practice of *ciphering* into an institutionalised learning environment (a school for performing arts) while seeing reflection and valorisation to test and adapt the design.

To consider the trustworthiness of data, I explained how by positioning myself in the research, supported the commitment to secure an as much as possible neutral data collection and analysis.

Ethical considerations in this study were also discussed. The safety and well-being of participants, voluntary participation and the use of informed consent next to issues related to confidentiality and anonymity and data storage.

Study A

Unravelling the *habitus* of (Urban) dance and the learning practice of *ciphering*

4.1. Introduction to the study

This study aims to develop new educational concepts to expand the pedagogical repertoire for 21st century learning, enhancing the ownership and leadership of the learner. It does so by investigating the artistic practice of *ciphering* to develop more understanding of *cyclical learning* and questions current pedagogical approaches. The research is set up in two major studies with corresponding research questions. Both studies should in the end give answer to the overarching question investigating the transversal value of the *cyclic learning*.

For this Study A functions as a more generic investigation into the Urban *habitus* and a more specific study into the Urban *ciphering* learning principles. The findings of Study A will then serve to develop a model that is tested in Study B and serve in developing pedagogical repertoire for 21st century learning.

4.2. Rationale for Study A

Based on my first introduction with the Urban dance practice, I adopted the position that this artistic practice could support me to instigate the ambitioned paradigm shift within (our) educational programmes as argued for in the introduction. To be able to argue this position, I had to deepen my understanding of the Urban dance practice in general and the *cipher learning* practice more specific, by becoming part of the community of practice (Wenger, 2002). I felt it was necessary to unravel the *habitus* by actively participating, from

within as a temporary resident and from the spectator perspective outside of the artistic realm. Using Action Research as an overall methodology, supported me to become familiar with my subject using the practice itself, working closely with its practitioners and their relevant observations. All the studies I conducted leading towards this thesis have a similar underlying motivations. All derived from the need to expand the 21st century repertoire to enhance the ownership and leadership of the 21st century learner, as this would support addressing the challenges as illustrated in the introduction chapter. The Urban dance field has its own challenges and subjects for study, such as their judging system and the ‘preservation’ of the Urban *Foundation*. It is important to state that these are not the subject of my research or for me to solve, however being able to relate to those questions from a practitioner perspective as a dance expert, provided an more easy way into the community, allowed me to join in and participate. And while participating in this community, learn more about the social engagement of learning in the community of practice of Urban dance and the negotiated terms of participation (Wenger, 1997, 2013). In search for a ‘approach’ to support the necessary paradigm shift in the institutionalised dance educational framework, I was drawn by the basic principles of Urban dance; co-creation, accountability and the ‘power’ distribution. All conditional to be able to *belong to a community of practice* and crucial for the *practice of knowing how to learn in a complex world* (Wenger, 2013).

4.3. Methods

With a minimum of written documentation on the history and practice of Urban dance, even though lately since applying for *Breaking* as an Olympic sport more written testimonies are put online, I developed my understanding of the historical context through field observations and participating in and initiating several *ciphers*. In addition, I conducted two interviews with two well-known B-Boys, respected in their community of practice, to objectify and verify my observations (see chapter three on methodology). I use quotations of these interviews in this chapter, to validate my argumentation.

4.4. Research strategy

The *cipher learning* practice lies in the heart of the overall urban dance practice. This justified examining both the *habitus* of Urban dance (Bourdieu, 1984, 1990), as well as zooming in on the *ciphering* learning practice in more detail. I therefore as well took notice and documented relevant generic principles of the urban dance practice, while attending several gatherings where ciphering took place and diving into the underlying learning principles. This to, when later going into analysis and theming, be able to specify the more characteristics features of the *ciphering* learning practice as an element of the overall urban dance practice, when later going into analysis and theming. As a strategy to build an understanding of the field as authentic as possible, I joined in as much as I could and was allowed to. I was helped by the fact that the Urban dance scene works based on inclusivity and participation. This makes it possible for everyone to participate based on their own knowledge and competence level. Partly because of this, I was able to act close to the profession and at the heart of the practice.

4.5. Research Questions

In support of the overall question of the research examining the Urban dance *cipher* practice in support of the development of *cyclic learning*, a new educational concept for 21st century learning enhancing the ownership and leadership of the learner, Study A focused on the *habitus* of Urban dance and the features of the learning practice of *ciphering*. With the intention to use the findings of this study for the development of repertoire for 21st century learning, the following questions were leading in Study A:

- What facets of the *habitus* of Urban dance support *inclusive cyclical* learning?
- What are the features of the learning practice of *ciphering*?

4.6. Participants

For Study A, I did not select a specific group of participants but rather worked with those present at the diverse gatherings I attended within my field observations. I substantiate this choice in more detail in chapter three, the methodology chapter, but it is proper to state here as well, that this is not of relevance for the data collection, analysis or research outcome.

4.7. The context in which Urban dance takes place

To establish understanding of the facets of the Urban dance *habitus*, I examined the community of practice in action. Through field observations, interviews and studying available documentation, I obtained a level of understanding in both its historical context and the common practice to contextualise the *cipher* as part of the overall practice. As to fully comprehend the learning practice of *ciphering*, one must understand the context in which Urban dance takes place.

4.7.1. Historical context

When referring to Urban dance, one must realise that this is not a term the scene necessarily uses to refer to themselves. More often the terms Break-Dancing, B-Boying, Street dancing or Breaking are used. The history of using these terms stems from how the practice (originally starting in the Bronx, New York in the late eighties and nighties and moving into Europe) developed itself over the years. And, more remarkably, in response to how external validation has affected this practice to ultimately develop into what we now often refer to as Urban dance.

‘The term Urban dance has been used to communicate. That is all it is. When the term came about and people starting using it, it was in favour for the dance to point out its origins and where it was actually coming from and to make a distinction between other

dance forms. It is used as an umbrella term' (Niels Robitzky 2022).

It started with the introduction of Hip-Hop. Youth culture coming from New York in the eighties via documentaries and movies that used breaking but also showcasing graffiti, rap and DJ's scratching. All by the same people who would usually when learning how to break, would also try and make graffiti and do some rapping, because all these things were seen together as a package. 'This package was created by Afrika Bambaataa, who was a DJ, who was interviewed and asked, so what are all these street cultures and what do you call them, and he called them Hip-Hop' (Bouterse, 2020).

Later, between the nineties/two thousand, this was just the word that was left from Hip-Hop for rap music.

Being the umbrella term at that time, lots of other references to the field of Urban dance have been used since then. From an outsider perspective it is at times somewhat difficult to understand the exact definition, overlap and/or difference. This is remarkable, especially as mentioned earlier, a lot of the terms that circulate defy the field from an outside perspective and are not precise definitions the members of the community of practice (Wenger, 2002) use to reference to the field themselves. A few things are important to address as they define the field in the past and present and influence the way new members connect to and find their way into the community. The participants refer to the field related to where in the scene they present themselves and feel 'home'. 'Someone who only practices breaking would not refer to their practices as street-or urban dancing' (Robitzky, 2022).

As Hip-Hop evolved and got more related to music as a genre instead of the youth culture from New York, the connection to Hip-Hop in dance also changed. Nowadays it is often mixed with other kinds of musical genres and rarely used for dancing. But a

certain generation still refers to their dance material as Hip-Hop when they teach and/or practice, as that is what they grew up with. ‘They started out as a Hip-Hop dancer and they feel they are still, because that is the only material they teach, they still teach you Hip-Hop material, but it is not even connected to the music anymore. So, there it gets super confused’ (Bouterse, 2020).

As the development of Hip-Hop as a music genre got more detached from Hip-Hop as a dance genre, this led to a more independent spin-off in the dance scene and influenced the interpretation and designation of the whole Urban movement. We can infer this from the various examples of the ‘naming’ of the field, that over time, demonstrates the attempts to contextualise the scene to people outside the community of practice.

One story goes that Crazy Legs and Wiggles, members of the Rock Steady Crew, concluded that they constantly referred to the dance as *Break-Dance* and ‘started doing so only when people started interviewing them’ (Bouterse, 2000). Crazy Legs even blamed their manager at that time, Kool Lady Blue from England, referring to the dance as Break-Dance. ‘And they just responded like ‘o yeah whatever, that is what we just did, that is what we do’ (ibid 2000). The word Breakdance became the media term, to the dislike of Crazy Legs and Wiggles.

’So then they flipped it. Basically, by saying: Okay, we called ourselves B-Boys We are B-Boys, so we did B-Boying, so they made a new verb, called B-boying’ (Bouterse, 2020).

As, in the mid-nineties, being a Break-dancer became a reference to someone who did not understand the concept, so not even a beginner but an amateur, it got a bad reputation. The term B-boying, became the equivalent for something you really had to own, by winning battles or gaining respect from the pioneers, based on your contribution. It became something for the those who really knew the deal, the insiders.

The term B-Boying was then used for a long period, but influenced by the girls in the scene who could not see themselves represented in this term, it became B-Boys and B-girls for a while and now the term used is *Breaking*.

‘So, it is not Break-Dance, it is not B-boying, it is Breaking. Now it is, we are basically all B-boys and B-girls, and we do *Breaking*’ (Bouterse, 2020).

Back to the term *Urban dance*. The story goes the origin of the term Urban dance came from the French, who wanted to market it more into the theatre’s scene (in the early 90s). After France, it become the used term all over the world for at least 10 years, or even longer. The dancers identified with the term and liked the fact that it became a posh thing. ‘They were fighting big time against the term street dancing. So urban dancing sounded more sophisticated’ (Robitzky, 2022). Nowadays it depends how one relates to the diverse references to the field. While used for communication purposes as pointed out earlier by Robitzky, it is a term under discussion in the field. ‘As some say it is not a culture really, it is not appropriate to call it not coming from the street, the argumentation for and against naming it street dance, is basically the same as for Urban dance. But then again, like the term breakdancing, the term was born because people tried to find a distinction back in the days, more specific the distinction between their practice and academical dance. ‘Not knowing all the problems that could appear on the political side. Do you know, academical somehow sounds educated, intelligent and

street, rough, uneducated and dirty, you know' (Robitzky, 2022).

Whatever term used, it has always been related to the assigned value of that term given by others in the contextual surrounding, as this seemed of importance for the field in positioning itself. And will continue to be, both in relation to the development of the field in an external context (next, the Olympics) as in the context of the field itself.

'Anyway, we have to agree that when you use terms that started forty years ago, you still use them today, but at the same time, the essence of whatever you teach is growth and evolution and renewing itself, you get a problem. Cause in no way, what we do today looks similar to what it is, how it started out' (Bouterse, 2020).

4.7.2. Social dance and the development of the learning community

'I think a *cipher* is a dance circle where nobody has a preferred position and where people create dialogue in dance, and in dialogue you don't dance against each other, you grow' (Robitzky, 2022). In Urban dance, the *cipher* is a share of common content to be able to move more creatively in a different direction. In social terms a dancers' first admission to a circle can be reviewed as a rite of passage. Rituals have countless functions and meanings in social life, as they also do in the circle. By being together, in a learning community, and sharing the circle ritual helps to strengthen the unity. Dance as a feature of socialisation, as one of the functional aspects of dance is that of transformation: the classical examples are rites of passage where people are moved from one stage in the life cycle to the next one (Wulff, 2015).

Development of new technology and the change of our perception on media and the medium (McLuhan, 1964) has changed our perception on the value of learning communities and learning practices. McLuhan showed that artifacts as media affect

any society by their characteristics, or content. He positioned the medium as the message, ‘the change of scale or pace or pattern’ that a new invention or innovation ‘introduces into human affairs’. In research on the role of artifacts and media in Hip-Hop culture, Fogarty (2012) argues that in the process of aging from a youth culture to a multigenerational movement, the internationalisation of the form has not only relied on mediated versions of the styles circulating the globe, but also on how those circulating artefacts have gone on to change relationships in face-to-face, live and local encounters. She states that particularly those dancers that appeared in the mediated representations, were able to build their reputations and make names for themselves, thus establishing their legacy and position in the international scene. In other words, gaining capital through earning currency (Bourdieu, 1980).

This therefore as well changes the concept of artist’s autonomy and forces us to examine in(ter)dependent learning. People, and therefore artists, in our nowadays society are not autonomous. Individuality is looked at as an outdated concept (Ferguson: Lane, 2017). As we know for a while now, art, and artists, are and can no longer live in the bubble of l’art pour l’art. Due to globalisation and technical innovation, creativity originates no longer ‘just’ in the maker, but in between the maker and its medium (Kelly, 2010). In other words: more relevant than what’s in an individual is what happens *between* individuals. Dance and movement not only are shaped by society but also shape society. This occurs in increasingly complex ways as the genres of dance and movement in society shift and grow (Wulff, 2015).

The impact of new media and technology is therefore reflected in the students’ expectations about how they want to participate in education. Even more so after the recent pandemic as the effects rippling from the COVID-19 emergency include changes in the personal, social, and economic spheres (Pacheco, 2020). With a different access

to new media and technology while growing up, the current student population builds and shapes their identity through (social) media and create their virtual persona.

Embodying this identity takes place through online communities on their computer and phone, actively participating on social platforms such as Instagram and TikTok, with an impact on how they embody their participation (McLuhan's message), all from the perspective of becoming influential. Being an influencer is even elevated to a profession and when done successfully can lead to 'building' a very respectable capital, both in status and financially. In this way, cultural capital becomes a desirable asset alongside material capital, because it produces a non-economic form of domination and hierarchy (Gaventa, 2003). With these examples dominating their world, students are no longer so eager to learn how to rise to a position of 'power' (any kind of high-skilled job in today's education age), but to build capital to become influential in their chosen field of interest (Ferguson, 2017).

Since an open inclusive learning community is about learning with and from others, once all parties agree on the collective conditions for learning and development, it offers the opportunity to re-evaluate traditional approaches to education. This thesis will demonstrate that current pedagogical strategies based on experiential learning (Dewey, 1966; Kolb, 1984) have the same basic principles. Learning and development takes place through active, reflective inquiry, i.e., by doing, with multiple stages in the learning process and in a cyclic movement. With the shift to experiencing the world as a curriculum (Wenger, 2013) and adding eco-literacy to the required 21st century skills (Oosterling, 2013), one builds on experiential learning theories.

Therefore the cultivation of a resilient professional practice asks for different skills, although it is still rooted in embodied/physical learning and training. Yet, in transitioning to the 21st century a systematic education and cultivation of a modified

autonomy is needed, based on a sensibility for the in-between, i.e., the sensibility of relations or the inter. People are *nodes in networks* and to empower their learning and developmental potential, people will need to strengthen their networks and learn skills to act effectively in those networks: in other words, develop *relational autonomy* (Oosterling, 2013).

Social learning theorist Wenger refers to these networks as *communities of practice*, creating direct links between learning and performance. He argues that ‘the mix of personal experience and accountability to the regime of competence of a respected community assures professional standing and constitutes someone’s identity as a practitioner.’ He states competence includes a *social dimension*. ‘Even as manifested by individuals, competence is not merely an individual characteristic. It is something that is recognisable as competence by members of a community of practice’ (Wenger, 2015). Wenger also stipulates that learning in our current society only gets harder, not easier. With the increasing complexity of us not just manifesting ourselves in one community of practice, but multiple (even though we have different roles in all of them from more leading to participating), we must find a meaningful navigation through what he calls a *landscape of communities of practice* (2013). Or as he claims; this calls for those who are going to be a driving force in shaping the future of learning, (so for the pedagogues) to learn more about the process between the social world and the individual navigating that world. To become ‘someone who is able to transform that landscape into a useful moment of engagement in practice’.

Since in a participatory society creativity is an asset of relationships, between people (interests), between people and the world (Oosterling, 2013), this seems to be a necessary condition for the development and renewal of current educational practice, as it invites students to express their ‘will’ to belong and be responsible for pushing the practice

further as they build their identity. For example, the way people enter and leave a community determines who is part of the community and who is not (Wenger, 2013). This challenges the educational framework as the majority of the current generation of practitioners are trained and raised in a different time frame and under different rules of the game (Bourdieu, 1980).

As in his views on building *habitus*, experience gives meaning to the field and asks for when and how the game of the field was learned. And as *habits* determine the actions of the actors, one can understand the difficulties that arise within education. Building *habitus* is based on a social order and is adopted unconsciously. Gradually etched into people's minds, leading to unconscious acceptance of social differences. As new technology and digitization have changed the commonly accepted division of roles and no longer function as before, we need to change the master-apprentice paradigm, accept the newly formed entrances and exits of our educational framework and redistribute the authority in the learning process.

An important feature of the *cipher* is the given that you are both a performer and a creator simultaneously (unlike the practice of a ballet dancer). The combination and the equality of value of these two roles, executed at the same time, are crucial in the success of the working of the *cipher*. The Urban *cipher* could therefore be seen as a mini feedback loop, as part of the larger 360-degree learning cycle. In this mini feedback loop, both performer and creator are dependent on and contribute to a cyclic learning and validating experience (Allard, 2019). This is crucial in the sense that Urban dance performers generate their 'position in the hierarchy' of the collegial and community appreciation (status) through the assessed quality of their individual input into the *ciphers*. And therefore, to what extent they contribute to the overall quality of the development of the Urban dance movement vocabulary (the *Foundation*). The social

construct of *ciphering*, a social dance, is therefore crucial even though social dancing is not a term that comes from Hip-Hop.

'Social dances are the dances that you dance rather socially. Meaning that you would, you know, that when we look at those, it's a lot more that people are dancing with each other than against each other' (Robitzky, 2022).

4.7.3. The praxis of learning in the community

How does this manifest itself in Ballet and Urban dance? As, when arguing for *in(ter) dependent learning* and *relational autonomy* it is key to question, who to relate to?

In the tradition of Ballet, a student is brought into the system of the 'school as learning community'. Students are carefully guided in their learning with the use of a curriculum based on the syllabus. Students learn in levels of difficulties. In each phase of development, the material gets a bit more complex and diverse, while at the same time the class routine is similar. Whether you are a first-year student or a about to graduate, you will still start the day similarly; with a dance class practising the basic steps from the Ballet vocabulary such as pliés, tendu's and jeté's. The goal of this endless repetition is 'for the movements to become ingrained in the movement memory of the body of the dancer. Once these movements become embodied and once the dancer knows the movement in this habitual way, they can work on greater quality and expression' (Picard, 2015: 62-63).

Pickard refers to this as the 'logic of practice' (Bourdieu, 1990), when she describes how the young ballet dancers accrue the important physical and what she terms as artistic (expressive) capital while developing their ballet technique through constantly copying and repeating movements in ballet class. In search for this expressive capital or Foster's 'perceived body' (1997), ballet students learn that the valorisation of this embodiment is hierarchically driven. A defined community of experts, to which the status to validate

has been assigned by other participating members of the dance community, determines if and when a new member of this community (a student or junior professional) gets credited for their work and access to the next level. As students learn from their peers by mimicking and ‘doing and being like the other students’ and look up to the older students and professionals as examples of what to become and ‘fit in’ (Pickard, 2015: 61), it is higher up in the hierarchy of the pyramidal driven systematic validation that the students get assessed, valued and awarded for their ability to cope and blend in.

This is a well-know, fully accepted and daily performed ritual within the learning, educational and professional field of classical ballet, allowing students to gain access to the status of being a professional, remaining being a student until then. However, in Wenger’s perspective, ‘the school is not the privileged locus of learning. It is not a self-contained, closed world in which students acquire knowledge to be applied outside, but a part of a broader learning system. The class is not the primary learning event. It is life itself that is the main learning event. Schools, classrooms, and training sessions still have a role to play in this vision, but they have to be in the service of the learning that happens in the world’ (Wenger, Fenton-O’Creevy, Hutchinson and Kubiak, 2015). This resembles Biesta’s approach of *showing* the student’s what might be of interest to relate this this world in a mature manner (2013, 2017).

The social implications of the balancing act within classical ballet, combining competence development (the tangible body) alongside the development of an individual identity as a professional (the perceived body) within a closed field of expertise (Foster, 1997), argues for new pedagogical approaches to tackle 21st century professional demands. Not in the least as this concerns both the locus of the school environment and the field of academic dance. It raises the question what is needed to open our educational practices from a curriculum steered education in which everything is pre-set

at forehand, to a pedagogy in which we see the world as the curriculum (Wenger, 2013) and learn our students to navigate within.

Unlike the educational model of classical ballet, when joining the Urban dance scene, one does not first have to fully master or become a master in the Urban dance movement vocabulary. Participation in the urban learning circles, the *cipher*, is for all, one is immediately part of the community. Frequent participation leads to gradually growing recognition. It offers the possibility to acquire skills through a shared, critically feedbacked and reflected upon, and therefore embodied, learning approach and generates embodied knowledge.

4.7.4. Gaining capital from the learning

In Urban dance, the repetition, refinement and perpetuation of developed skills in combination with your unique identifiable features grant you, if lucky and outstanding enough, a reputation that precedes you. Therefore, your nickname (or Breaker name) is often related to the identity you aim to claim, a move or trick you master better than anyone else, and/or its unique contribution to the *Foundation*, therefore to the development and innovation of the movement vocabulary of the field. These names offer a new identity ‘and prestige from below’ (Langnes and Fasting 2014: 9). Adopting a Breaker name also symbolises a distancing from the names the B-boys and B-girls (B stands for *Breaker*) received from their parents and from ‘normal life’ (Bode Bakker, Nuijten, 2018). ‘Breaking identities are not only about musical tastes and significations of dress and activity. They also are centred on the ‘show and prove’ mentality of belonging through the display of abilities in performance’.

In his publication *Von Swipe zu Storm* (Robitzky, 2000: 70,71), Niels Robitzky, renowned urban Break-dancer and international dance battle jury member describes how he got

to be known and credited as *Storm* after initially going by the name *Swipe*. Niels was named *Swipe* as since 1984 this was the ‘trick’ he mastered and helped him to gain reputation in the community. He describes how he and his friends, at the closing party of the Streetstyle-Tour, ended up in a *party cipher*. The party hosted a variety of guest with different specialism. At one point, two *ciphers* started simultaneously, of which one with Voguers (a highly stylised, modern house dance originating in the late 1980s) and one with B-Boys. In time, these two separate *ciphers* gradually melted into one, leading into a B-Boy vs Voguer meeting. Unfortunately, the voguer that stepped into the circle at the same time as Niels, failed to secure the safety distance and got swept of the dancefloor by the Flare-Windmill-Swipe combination Niels performed. After the party, during dinner, this was the main topic of the conversation. For the spectators it felt like this voguer had been caught in a storm and fell over. And as it turned out, not only did it stir the voguer, but for those present, it was as if Niels unintendedly had evoked *a firestorm* in the room, like he was *on fire*. And so, Niels became the *Storm Dude from Germany* and changed his name from *Swipe* to *Storm*. A step up, from being named after a trick, to being know for a sensation in the room.

Off course, in classical ballet, one is familiar with granting the soloists with the recognition of their special features, as some can exquisitely perform the 36 fouettés required in the great repertoire ballets or have extreme balance skills. However, ballerina’s do not go by a stage name, or commonly add steps to the ballet vocabulary. They do gain more status and build reputation, but basically this does not contribute structurally, nor has the task to develop or innovate the general movement vocabulary. And most important, their performance does not take place in a competitive arena. Not to say that the world of ballet is not build on severe competition and the need to constant perform at the highest level. We learn about the competitive practice within the social world of classical ballet (Jowitt, 2001; Wulff, 1998; Pickard, 2015). According

to Jowitt ‘dance class is structured like a dictatorship... from the believe that keeping dancers on edge, in doubt and in competition with one another, produces more exiting performances’. The social world of Ballet trades on notions of bodily perfection within a culture of ‘performativity’ (Butler, 1989). Pickard speaks of ‘young dancers in a struggle for status and dominant positions, and in order to compete for power, specifically the form of physical capital adhere to distinctions and norms that were deemed to matter’ (Pickard, 2015: 75). Being successful in gaining this capital and therefore power depends on a ‘kind of practical sense for what is to be done in any given situation - what is called in sports a ‘feel’ for the game’ (Bourdieu, 1990: 66). A combination of the embodiment of the required cultural capital to play the game with a sincere interest to play, imposed and introduced in your mind and in your body. As the amount of status defines their social position, young ballet students are keen on participating, willing to commit, enter the competition, play the game. Social anthropologist Anna Aalten refers to this as ‘a moral belief system. A behavioural code, telling them how to behave and what, usually unwritten rules to obey’ (Aalten, 2005: 57). As a result, young dancers trust and rely on their ‘leaders’ to show them the way and are often in ‘a difficult position because they are usually not the one who define the ideals, but at the same time they must embody them. They are expected to mould their bodies into whatever form the teacher, the artistic director and the choreographer prefer. And they do!’ (Aalten, 2001: 130).

And as their teachers did when they pursued a career in dance and all others around seem to do so as well, ballet dancers accept and strive for this ideal as part of their profession. Bourdieu refers to this as ‘the effect of consensual validation which is the basis of collective belief in the game and its fetishes’ (Bourdieu, 1990: 66). Yet, this form of competition takes place in acquiring a place in the hierarchy of the community and not during the performance of the material itself, on stage in one of the classical ballets.

4.7.5. From capital to currency

In all my 'roles' I have seen, examined and addressed the struggle of art education to help students relate to the new demands of becoming a professional in a globalised world in which the profession, and their medium, has radically changed its function and value. I have observed how the fact that the industry has commercialised a part of the Urban dance praxis, has placed the *Foundation* of their *habitus* in danger. New members of the Urban dance community of practice turn to the culture without notion of its praxis. This is problematic as, without taking accountability on what being a member of the community of practice means for their becoming and gaining an identity through their belonging to the community (Wenger 2013), the development of the practice gets eroded.

According to Bourdieu, 'your mind is structured according to the structures of the world in which you play'(1990). Urban dancers and performers are nomads and create temporarily, on site communities of practice to share, exchange and validate their developed knowledge (new skills and moves). They get together in various places, from the local streets to large stadiums to platform their progress and establish their next level of growth. In these moments of exchange, you are expected to participate and bring your work into a larger context. You are expected to offer unique material to the *cipher*, so that it can be cited and reworked by the next person who steps into the circle to dance. The competences collaboration (interrelatedness), critical thinking (reflection), creativity (making) and media literacy (the body as a medium) all lie in the heart of the non-hierarchic artistic practice of Urban dance and the learning practice of *ciphering*. How participation in the field of Urban dance is valorised therefore differs from Ballet. Bourdieu defines cultural capital as an internalised code that enables the deciphering of cultural fields, relations and objects (1984). This offers the opportunity to examine the relevance of the learning principles of Urban dance and its valorisation approach for other artistic practices as well. The chosen methodology, to decipher the learning

practice of the Urban dance *cipher* using its own methodology, its cyclic underlayment, derives from observing practitioners in institutionalised dance education struggling with the concept of valorisation.

4.7.6. The practice of Urban dance

4.7.6.1 Training and teaching

Similar like in Hip-Hop, training and teaching goes hand in hand while practicing *Breaking*. Based on the principle *Each one, Teach one*, all students are teachers, and all teachers are students. ‘If you practice in a room with people that are better and they see you practice a move and make the same mistake all the time, at one point they will come to you and say, maybe try this. And that’s it! ...it’s a mediocracy, so it’s not a democracy or nobody is on top’ (Bouterse, 2020). In Urban dance, the person that is most skilled for a particular element of the practice is at that moment given the authority and seen as the teacher. Whereas on other skills, the same person will be a student again. Therefore, the student - master relationship switches all the time. In sub-study 2 this is one of the key principles under the cyclic approach for transitioning into the professional field, the *Circle of Guides*. Entering in a network of professionals, working in a community of practice, with a structure of open culture, functioning exactly along the lines of the *Each one, Teach one* principle.

‘Ahh I see you are practicing this, try this. You have good moves there, but you are missing this. Try and use this practice to ..., you know, drill it’ (Bouterse, 2000).

How new members of the learning community of Urban dance have access to gain knowledge differs from how this took place in the eighties. Urban dance training has been more institutionalised, classes are taught even though there are based on the same non-hierarchical principle, it has become a monetisation model. In addition, the point of

entry or motivation for joining the Urban dance community, differs a great deal. Kids are younger when they start, using *Breaking* as an alternative for other leisure activity as judo or gymnastics, often driven by parents that became familiar with the scene in the eighties. Often these kids have very little knowledge of what *Breaking* is. And this is in great contrast with how youngsters used to arrive at the scene, wanting to be like their examples and could affect the ability to be successful. ‘And this is, like in the eighties you could see it on television, but still it was related to clubs and going out so you had to be lucky that your nephew would take you to some discotheque where somebody would break or a youth centre. And that was like, there were no schools, so it was clubs and youth centres. ... And this was like this for years’ (Bouterse, 2020).

4.7.6.2. *Competition vs Battle*

Where the culture with its graffiti and music, rap and fashion (the whole package as part of the obscure underground culture), was driving youngsters in the eighties, nowadays, besides parents, it is the element of competition that drives the new generation to the field of Urban dance. As classes became more and more normal, no longer the culture aspect is what new Breakers are seeking for to belong to, but they aim to win competitions. As this is now often how they met the field of Urban dance, this is what they strive for. ‘But now people they skip the whole culture, they don’t need the whole culture anymore. Because you don’t need to find it to be able to find classes. Or to find a platform or events where you can start training cause the scene is really narrowed down only, only to competition’ (Bouterse, 2020).

In principle competition is part of the *Breaking* culture, referred to as *Show and Proof*. Over time, as there was competition, every element of Hip-Hop got better. As earning one’s identity in itself is part of the Urban dance setting, fighting for status is a central part of the practice and there are many people to compare yourself with. In contrast

with the learning spiral of the cipher, the battle serves as a form to test, assess and validate your findings, status and reputation. Urban dancers perform battles, to position themselves, gain and keep their status and reputation. All this to establish a notion of one's position within the field of competitors, learning about new tricks and moves from others and to develop one's craft. Looking up to those that inspire you, being motivated to train harder when back home, often in isolation working on your skills. There is however a difference between competition and battles.

According to Robitzky (2022) the battle mentality came from the need to excel, to rise above the expectation of your upbringing, your neighbourhood. To show and prove that your ideas had value, not just for you, but outside your street, neighbourhood, region, country, outside your known community (of practice). Developing an idea, bringing it into dialogue and challenging the other that bragged they had a better idea. Okay, we will both work on it, see you next week, show and prove! This is what Bourdieu (1984) describes as the capital of the *habitus*, and the advantage of using currency to develop the position of the field and yourself. This is what Wenger (2013) defines as the landscape of communities we are navigating. A way in which a community by individuals moving in and out, defines who is part of the community and not, based on the contribution to push the practice further.

‘As battles can get nasty and within this contest, in street culture, all is allowed to humiliate your opponent, so they lose confidence and the support of the crowd, the scene created a version that was less raw. You see, battle came from the nature of this dance. Competition is something we made it up to make it more, you know, digestible, more clear’ (Bouterse, 2020).

Organised competition with rules, judges, time brackets and randomly picked

competitors. There is money when you win and even participating can bring you some, even if you do not win. Battling is personal. An invitation to prove what you have been bragging about, a test of your skills, a *put your money where your mouth is* thing. Win the battle or get burned.

‘Somebody would open up a circle on the dancefloor and start dancing, looking you in the eye, you know, oh I have to answer. But you also know, there is no end to this battle until one of us gives up’ (Bouterse, 2020).

4.7.6.3 *Burning*

Once in a battle, there is no escape. Ending a battle can have various reasons. It is a validating instrument in which you fail or succeed. For sure one of the two competitors participating in the battle will get burned. ‘Burn, is to make somebody look stupid. If you burn them and do a move in front of them that catches them off-guard, that’s how you get into their head you know, and make them perform worse, become emotional or whatever’ (Bouterse, 2020).

4.7.6.4 *Rep-ping*

Losing a battle is not perse a bad thing. Yes, one gets humiliated, one temporary loses a bit of reputation, but being out there, is a validating experience. To test and tell or get told to what extend you can compete on the basis of your input is crucial and the way to learn and develop. Dealing with reputation is a basic ingredient of the Urban dance practice. Bouterse (2020); ‘Reputation within Hip-Hop, is like, was the only thing you always had. And this is what you defend, and this is the thing you put on the line whenever you are in a battle situation’. Breakers will therefore, in any situation they go out and battle, always be aware of who and what they represent: themselves, their crew and/or their country. Depending on the scale of the event, stepping in to win or lose is

with this consciousness in mind. Breakers learn when to invite (and when not...) They learn by battling and winning, but also by losing. This is how as *Breaker* you earn your respect and get to be known for what you offer. 'We all have our examples, we all have our people we look up to, that is also what makes a community or what makes a scene. Is that there are certain figures, people in the scene, that earned their name, you know. So, that is where authority comes from basically, you know. And then at the same time you always have to be able to proof it' (Bouterse, 2020). The battle, in comparison with Ballet and/or contemporary education, is also about 'feel' for the game (Bourdieu, 1990). However, there is a major difference in how the game is played. In Ballet or contemporary education, starting positions are not based on equality. Naturally, one can lose the battle if one is not yet up level to compete with the opponent. But the choice to step into the battle, and with it, the element of competition in learning, is up to you. And therefore, the level playing field clear and equal. As well as the choice to decide on the level of competence of the *cipher* you join. This differs from the position of young students entering the hierarchical driven professional schools of dance. Whereas the purpose of ballet schooling or training is to make the unnatural, natural or in Bourdieu's terms to acquire an unconscious Ballet *habitus* (Bourdieu in Pickard, 2015: 63) in a systematic pyramidal driven educational ordering.

4.8. The Foundation

4.8.1. Language

The community of practice of *Breaking* constantly evolves, as it is alive and growing. And as the *Breaking* 'syllabus', the *Foundation*, consists of unique individual moves and references toward those moves of that everchanging community, one can say the Urban dance *Foundation* has a rhizomatic structure. One can see the *Foundation* as a language that grows and expands based on the developments in society, culture and daily life. Movements first must get performed in order to get noticed. This is an important task of

Breakers, who not only come up with new moves, but also must bring them in dialogue within the community of practice. The ideas (moves) that are most appealing to the community get more exposure, get referenced and become established. Based on their functionality, they are either forgotten, or become part of the *Foundation*. Until they lose their meaning or purpose or become ‘redundant when ideas get further evolved and resolve in even more efficient performative versions’ (Robitzky, 2022). In this way the value of movement material differs, as it depends on the way being brought forward and for what purpose. The owner of the idea, the move, gets credited for its input. As we learn from Niels’s story, you become your best move. This relates to Wenger’s building of identity and accountability within and with the help of the community of practice (2013). A process of becoming meaningful and knowledgeable through validation of the membership.

4.8.2 Style

Breaking is the term chosen for the general style of Urban dance performed, but in each city, region or country the vocabulary has its own stylistic features. These are the result of the social interactions among the local artists and based on their personal styles, knowledge and expertise, specific features and characters. These differences do not only contribute to an expansion of the movement vocabulary. They also determine the quality of the social relationships among the members of that community of practice.

4.8.3. Position of the *Foundation* in the *habitus*

The term *Foundation* is still used as it became part of the canon but there is no ‘solid’ description of what it is. It has been used and seen important on and off, coinciding with the developments of the exterior and interior developments of the field similarly to the terms used to relate to the overall Urban dance field. The *Foundation* serves as a baseline, even though not all members of the community are evenly aware of its existence and or content. At times, everybody who didn’t have *Foundation* got attacked (Bouterse, 2020).

One had to understand the basic vocabulary and set of rules of the game to be taken seriously as a member of the community of practice.

Robitzky (2022) refers to the *Foundation* as a balancing act between three main pillars of the mind-body-soul that make the whole. From his long list of characteristics, in addition to what already has been described in the previous paragraphs, the following are worth mentioning as they provide additional insight.

4.8.3.1. *The Soul*

The Break: Historically Breakers took the break of a song and used that dominant percussive part for a more action filled performance.

Weltanschauung: Performative expressions can only succeed within a system of cultural and social norms and conventions.

Performativity: In *Breaking* it is not just important what and how a person performs, but rather ‘when’ and mostly ‘why’.

Rituals: *Breaking* is a craft and practitioners need to work on the same thought- and work- processes continuously for more technical depth and concentration on detail.

4.8.3.2. *The Body*

Lineage: There is a lineage that can be followed all the way back to the roots of the style and beyond.

Move Catalogue: The moves of the *Breaking Foundation* split up in two main parts: Toprock and Downrock. The stand-up part of the dance is called Toprock for a very distinctive reason: Downrock will follow.

1. Toprock: The very basic interpretation of the rhythm in Toprocking is deeply rooted in African dance tradition, where most movement starts in the body centre with the rock and the bounce. The body becomes a percussive instrument.

2. Downrock: This term comprises all ground moves out of the *Breaking* realm. The main object is to ‘show off’. Being down on the ground generally means to be in any position in which the hands can touch the floor.

4.8.3.3. *The Mind*

Originality: The identity of a dancer is formed through self-developed dance vocabulary and concepts.

Personality: Each Breaker should create vocabulary that is unique. By doing so the dancer and the dance form stays ‘fresh’.

Referencing: Every movement taken from the foundational vocabulary that finds its way into the personal arsenal should also be shaped into one or more new versions or personal forms of expression. Breakers should add their own flavour to each move.

Anti-establishment approach: It is almost like it is a Breakers duty to battle any authority with developed alternative ideas.

4.9. The cipher as a learning form; codes, rules and terminology

Establishing a more profound understanding of the generic facets of the Urban dance *habitus*, based on field observations, interviews and the available documentation, allowed me to continue to further investigate the element of the practice I was most interested in, the learning practice of *ciphering*. Aiming to use the learning practice of the *cipher* in Urban dance for the development of a model for implementing the cyclic approach in institutionalised contemporary dance education, implied that the model would prove to be transferable and testable. Resembling unravelling the generic facets of the *habitus*, I therefore dissected how *ciphering* takes place, in both its historical context and the common practice.

4.9.1 History

The term *cipher* stems from the Arabic 'sifr' (Robitzky, 2016). It was introduced to Hip-Hop culture in 1964 by the Five Percent Nation (Knight, 2008). Their belief is that their 'Science of Supreme Mathematics' is the key to understanding the human relationship to the universe. Here, the '0', the *cipher*, stands for the completion of a 360-degree circle, which underpins the methodological cyclical learning in Urban dance. This 360-degree circling, creating on-site temporary formations, learning off each other, is a commonly used form in the Urban dance established habitat, which underpins the methodological cyclic learning in Urban dance. The *cipher* originally served to support the development of movement vocabulary and identity building of its practitioners. Local performers in need for information, knowledge, inspiration and competition. Traveling, forming temporary circles and feeding of each other.

When examining the principles of 'urban dance *ciphering*' one identifies how it informs the overall Urban dance *habitus*.

4.9.2 The *cipher* practice

4.9.2.1. *Making a creative space to cipher*

The circle form is an important factor of *ciphering*. Not just in the completion of the 360, also by jointly bearing responsibility by alternating the different roles and tasks associated to participation. And as a very important fact, holding the performance space by literally marking it with a circle of participants. When still in the club scene, these circles were mostly formed spontaneously. As some of the participants would come up with 'new' moves or an enriched personalised move, the dancefloor would open to a so-called circle to let them take that floor. The others in the club would then either ignore what took place in this circle, as they had no interest in participating nor observing, or they would form the 'body of the circle', the membrane. This membrane

consists of spectators and performers. They hold the space, clap and cheer and take part, when they step in the centre of the circle, the nucleus, to perform their moves. Stepping in is not just for fun or without responsibility, there is a task to be performed.

4.9.2.2. *Offering a contribution to the learning platform*

The first person to dance in the circle basically presents his artistic offer to the group and thereby inspires the next participant to perform his interpretation of the offered material. By doing so, one creates a sequel of movements based on the original offer. Often the offer is based on references towards social-cultural trends or events. But it could as well be an attempt of the performers to try out something they have worked on, to test their thinking, or actually their doing, by bringing it into the *cipher*. As this is a part of the learning practice, holding the space as mentioned before, it is crucial to make this testing done in a safe manner. Not just by literally creating space to move so the performer can fully concentrate on the often complex and new material, which they do not always fully master physically. Even much so to encourage the performer to try out and get proper feedback, by cheering, oo-ing and boo-ing and show appreciation for the artistic input.

4.9.2.3. *Valuing the input in the circle*

As the *cipher* is not just a place to share ideas but to give and receive feedback on the offered output, the next performer reacts on the presented material. They do so by first demonstrating appreciation of the offer by quoting elements of it. This can be a particular part of the movement phrase but could as well be the dynamics or underlying principle of the offer. The quality of the circle work depends on these quotations, as this is a way to bring the vocabulary forward. It supports the invention of more movements within the boundaries of a particular social dance or movement vocabulary.

4.9.2.4. *Expanding the material by building on to the original offer*

As the performers create, innovate and cultivate a new dance based on ideas or inspiration of that moment and time, the community refers to the dance in that state of development as a ‘social’ or ‘party’ dance. Basically, this requires from the participants not just to perform interesting moves or individualised material, but as well to create and recreate instantly. Their analytical capacity to ‘undo’ the offered material dissecting what elements stem from the basic vocabulary and in what manner it is altered by the performer, needs to coincide with their creative capacity to rethink and reform the material into a new *offering*. And all needs to happen ‘in the moment’. Observation, analysis, dissection, creation/performance, receiving feedback, reflection, observation.... Of which the observation, analysis, dissection, receiving feedback and reflection happen while holding the circle and creation/performance when stepping into the circle.

4.9.2.5. *Succeed and take home*

When looking into these structured conditions of the practice of learning, it is important to highlight a second aspect of the cyclic learning within the Urban dance artistic practice, which is the training element while not being together in the circle. The need to practice by yourself, to be prepared for coming back to the circle at later time. This part of the routine requires 21st century skills (Trilling: Fadel, 2012) as, proper analyses of the given information, taking initiative, critical thinking and reflective competences, besides creative thinking and the ability to practice and adjust one’s routine based on given feedback in a previous learning situation. In Urban dance practice, this part of the *cyclic learning* process is as important for the ‘optimal’ use of the cipher interaction as the actual meetup itself. And stands for the completion of a 360-degree circle of learning. This differs from the artistic practice/training in Ballet, where even though self-practicing is part of the culture, ballet training is mostly seen and treated as an ensemble art in which the majority of the training sessions are guided by the teacher and performed in a group structure.

4.10. Authorship

To participate and make the *cipher* work successfully, appreciation of the codes and rules is required. Participation and contributing to the circle create the opportunity to build reputation and status based on a unique offering. This is an important feature of *ciphering*: ‘To become different is one of the main goals manifested in the B-Boy culture. Dancers very often suffer from wounded pride when their long-researched work is simply imitated, and the performing replicator gets the credit for the development. If a dancer copies a personal move or concept from another individual, that person is pronounced a ‘biter’. The term comes from the analogy of eating a biscuit, where one bites off the part he likes and puts the rest back. To become fully self-inspired is regarded as the highest goal and will prevent from gaining a ‘biter’ reputation’ (Robitzky, 2016). The ‘biting rule’ plays an important role in the development of skills. This resembles elements of the ‘rules’ of scientific research; every next researcher must refer to previous studies and relate the ‘new findings’ to previous research. But it also relates to revaluation and reconstruction of choreographic works, re-dances or re-dancing, for which there has been an increased interest over the last twenty years and could be useful for the development of contemporary education in dance and choreography.

In contemporary dance, for instance, the work and values originating from ‘historical dance’ are addressed at platforms like reDANCE, where participants explore inter-generational transmission in dance and alternative archival practices. Several symposia and conferences in Europe and the United States have been dedicated to revaluation, f.i. the symposium of the live legacy project at Tanzhaus NRW Düsseldorf (July 2014), where research was conducted on the practices and techniques engendered by the American avant-garde on the 1960s and their influence on German choreographic work and practice. Dancers and choreographers are returning to the work of Mary Whitman

(Barba, 2008), Martha Graham (Move, early 1990s) and Yvonne Rainer (Wookey, 2012). Artist/choreographers such as Tino Segal and Nicole Beutler are reworking earlier pieces, or as professor Maaïke Bleeker puts it, are ‘covering’ contemporary work that they regard as important. In her lecturer ‘/Un/Covering Artistic Thought Unfolding’ (2012), Bleeker describes the *cover* as a remake or a response to the original work from the position of another artist at a later moment in time. What is the relevance of restaging and re-enactment for contemporary choreographers? How does a dance get passed on and what relationships might be established between an original work and its re-enactment? How does one deal with creative ownership and its re-enactment in such re-creations or re-enactments? This is a critical issue that was addressed in André Lepecki’s article ‘The Body as Archive’ (2010) and became apparent in the re-enactment of the work of Martha Graham by Richard Move, and led to many questions about copyright and authorship.

The question of creative ownership is not restricted to historical work however. For urban dancers re-assessing dance material is part of their standard daily practice. Urban dancers are used to take part in ‘open training’: a training setting without a teacher in which the participating dancers as a group determine what the training goals are and what they want to work on. In preparation they create and practice material (a move or a phrase) to share and further develop with their dance training partners. A regularly used form in these training settings is the circle. While circling, the participants offer their moves to the *cipher learning* practice. When entering the circle, one on one quoting (simply copying) the offered material is not allowed as being unique is mandatory. In Urban dance, a dancer’s reputation is coupled with his ability to create and re-create. Out of respect for the authorship of fellow dancers one is obliged to demonstrate the path of origin on which one’s creation is based (the ‘Biting’-rule).

It is suggested that identity as an urban dancer and creative ownership are interwoven. To be accepted and, more importantly, to be re-invited into a circle or battle, one must learn the ‘rules’ and cannot break this ‘rules’ in anyway. Lepecki’s proposition - to view the re-enactment as the contemporary ‘will’ to archive – can therefore also be seen as an urban dance principle. In his argument, he refers to the capacity to identify still unexhausted creative fields in a past work, to unlock, release and actualise a work’s many virtual compossibilities and impossibilities. He states: ‘In re-enacting we turn back, and in this return, we find in past dances a will to keep inventing’. Urban dance *ciphering* builds on to the opportunity to identify still unexhausted creative fields in a past work, an *offer*, and unlock, release and actualise this offer’s compossibilities and impossibilities. And as urban dance movements first must get performed in order to get noticed and brought in dialogue within the community of practice, this can be seen as a form of instant re-enactment. In a way, this innovative way of looking into ‘existing’ dance (the original *cipher* offer), while immediately get referenced and become established as a possible addition to the movement vocabulary. Until they lose their meaning or purpose and get lost instead of being ‘archived’ in the *Foundation*.

4.11. Codes/Universal language

Observing the execution of a *cipher* when taking place in public situations, might lead to the assumption that there are no codes or common language. While it may be implicitly observable, in *ciphering* there are very explicit rules for not only being able to participate, but also to be re-invited into the *cipher*. Understanding the responsibility and adherence to the *cipher* learning principles is without saying if you want respect from the community. Breakers base their understanding on visually learning from others and learning by doing. The *cipher* phases, **make, offer, validate, expand**, are not made explicit by verbal explanation. One uses participation and experience to learn and deepen understanding. While following the implicit rules of

‘the game’ of *ciphering*, Breakers choose a langue that fits them to be able to express themselves in search for individuality. ‘It is all like in a certain style, but that is the language we choose, but if you look closely you see, we are all trying to say something different. Cause that is another essence, like as soon as we see somebody doing the same, there is a problem, because we are looking for individuality’ (Bouterse, 2020).

4.12. Conclusions and follow-up questions

The *cipher* practice is based on a set of implicit and explicit rules of ‘the game’. The *cipher* serves as a learning instrument in contrast with the battle, the platform to assess and validate your progress and position in the community. In answer to the questions of Study A, I have developed understanding of the key facets of the Urban dance *habitus*. Even though the *rules of the game* (the learning practice of *ciphering*), are not taught consciously, participation in the learning process is based on a more equal and voluntary base. Leaning on the principle *Each one, Teach one*, authority is handed to the person skilled to most in a particular area and can differ for each learning goal. Vocabulary is constantly pushed further, as contribution to the movement repertoire is central to the game. *Becoming like the other* (Pickard, 2009) is a no go, as individuality is mandatory. Pushing the burden of developing an identity and ‘becoming meaningful’ more towards the individual than the community (Wenger, 2013). The features of the learning practice of *ciphering* can be found in the responsibility to **make, offer, validate** and **expand** in order to **succeed**. These identifiable phases of *ciphering*, with the result to succeed, the take home as a crucial element to start the process over again, create a repeatable, inclusive playing field for learning in which the experience of taking part is key (Kolb, 2014).

Having identified the principles behind *ciphering*, opens the opportunity to investigate if and how these principles can be applied into an institutionalised learning environment (a school for performing arts).

It is important to mention that in the process of bringing the principles of Urban dance to the dance programme and faculty, I consciously choose to include only those elements that would support a more inclusive, participatory learning experience. As explained earlier in this chapter, by unpacking the features of the Urban dance *habitus*, in addition to the execution of the ciphers based on collective learning and participation, there are elements within the overall practice of Urban dance with a more competitive basis of interaction such as ‘battling’ and ‘burning’. These competitive elements are not included in the Urban dance *ciphering* learning practice and therefore not included into the M.O.V.E.(s) model. *Ciphering* is the learning and development work-form of Urban dance. A battle is not aimed at learning and development, rather on winning and losing to gain status and respect. The purpose of the M.O.V.E.(s) model is to support collective learning and development to be able to make the proposed paradigm shift in education. Elements as winning or losing did not seem to lead to a more open dialogue within and between students, teachers and study programmes, as they would not contribute to learning and knowledge sharing with each other.

For this, the phases **make**, **offer**, **validate** and **expand** served as a base for the design of the M.O.V.E.(s) model.

In addition, there are some characteristics within the Urban dance learning practice that motivated me to choose it to support the ambitious paradigm shift within the educational framework, over other inclusive, participatory practices such as somatic practices. Firstly, the urban dance practice produces highly qualified technical dancers. While the pedagogical approach to reaching this potential differs from teaching ballet or contemporary dance, it is a tried and recognized method and respected by practitioners in those other dance areas. Secondly, urban dance practice is an artistic practice. This offers the opportunity to re-examine one’s own artistic practice with the

knowledge of other artists/practitioners and to collaborate with colleagues. Thirdly, because it is also a practice that appeals to the young generation, with a high degree of participation within its societal context, it is often known and appreciated by the students, at least in appreciation of the extent to which urban dancers seem to be able to express their unique individual creative potential to express physically.

Using the framework of Action Research as a methodology offers the possibility to adapt and develop this model for *cyclic learning* after each sub-study. And as the *cipher learning* practice works based on an *offer* in the centre of the circle, each sub-study can address a pending question from the current practice and the practitioners. This will help to expand the ownership and leadership of the learners in the 21st century.

4.13. Summary of the chapter

Study A functions to gain more understanding of the *habitus* of Urban dance and the learning practice of *ciphering*. I have done so by looking at how and where Urban dance takes place, in both historical contexts as in the execution of the practice. I have established notions on the practice of Urban dance including subjects as power, capital and currency, through investigating the pedagogical underpinning of the Urban dance practice and more specific the Urban dance learning practice of *ciphering* and its participatory model. I have investigated the praxis of learning in the community, looked at training and teaching, language and terminology, codes and authorship. I established understanding of the role and place of the Urban *Foundation* and the social aspects of the learning community.

The findings of Study A support the creation of a four-phase model, that will be tested for its functionality and value in Study B.

Chapter Five

Study B

Investigating (by experiment) the value and transferability of the Urban dance *cyclic learning* principles into an institutionalised learning environment (a school for performing arts) enhancing greater ownership and leadership of the learner

5.1 Introduction to chapter five

Study A functioned to gain more understanding of the *habitus* of Urban dance and the principles of the learning practice of *ciphering*. By means of investigating how and where Urban dance takes place, in both historical contexts and in the execution of the *ciphering learning* practice, I have established notions on the *habitus* of Urban dance including subjects as power, capital and currency. As I aimed to develop a model for cyclic learning in institutionalised educational environments outside the field of Urban dance, I examined the pedagogical and learning principles underpinning the *ciphering* learning practice and the participatory aspect of the *cipher*. I have therefore, investigated the praxis of learning in the community, looked at training and teaching, language and terminology, codes and authorship. I established understanding of the role and place of the Urban dance *Foundation* and the social aspects of the learning community. The findings of Study A served to create the M.O.V.E.(s) model for *cyclic learning* enhancing ownership and leadership of the 21st century learner, that is tested for its functionality and value in Study B.

5.2. Introduction to the overall aim of Study B

Study B is made up of four sub-studies. The studies are performed inside an institutionalised learning environment, a school for performing arts. For each sub-study a practical question from the practitioners working within the institute functions as ‘the *offer*’ (step two of the *ciphering* process and M.O.V.E.(s) model) and is therefore placed in the centre of the circle. All offers are based on a relevant current issue within the practice as experienced by the practitioners themselves and relate to a desired innovation in education they like to manifest, in response to a (changed) demand from the professional field or society. In *How to navigate this thesis* (pg. 38-39), the exact correlation of each sub-study is explained in both a visual graphic and explanatory text.

5.3. Rationale for the study

If the world is the curriculum and the students navigate through a landscape of communities of practice of which the school is (just) one of them (Wenger, 2013), how then does the curriculum reflect the(ir) world? One of the most challenging assignments of modern education is how to create a valuable learning plan, flexible enough to deal with the rapid changes in society and therefore changing demands of the professional field, whilst at the same time creating a safe learning environment in which each student can follow their best path to graduation. For this, we will need to create both a dialogue with the experts in our fields of knowledge and those in other relevant communities.

Referring to the awareness, established in the introduction chapter based on the notions of Bourdieu (1984, 1999), Kolb (1984, 2005), Dewey (1966, or. 1916) and Wenger (2002, 2013), this ‘forces’ us to make the behaviour, creation and reproduction of our *habitus* more conscious and explicit, rather than unconscious, ‘without any deliberate pursuit of coherence... without any conscious concentration’ (Bourdieu, 1984: 170). Especially if we want to avoid the students getting lost while learning, in the difficult *middle area*, between world destruction and self-destruction (Biesta, 2017). ‘This is where thinking

or reflection sets in and from here it is possible to order and structure, in short, to learn' (ibid: 122). This calls for an expansion of the pedagogical repertoire for the 21st century learner. Perhaps Dewey's argument that experience is the motor that takes us on the path to knowledge (1966, or. 1916) offers an entrance for the *practitioner as 21st century learner* as well. All four sub-studies in Study B focus on the application of the *cyclic learning* in support of curriculum re-design. This is learning by doing with the use of Action Research as methodology, where each sub-study focusses on a relevant question from the practice, facilitating the practitioner to investigate one's own practice from within, with the help of other practitioners. In all studies the student, the teacher and the educational programme are brought in dialogue with surrounding disciplines and knowledge.

5.4. Research Questions

In support of the overall question of the research: how the Urban dance *cipher* practice can support the development of *cyclic learning*, a new educational concept for 21st century learning enhancing the ownership and leadership of the learner, Study A focused on developing more knowledge of the Urban *habitus*, the position of the learning practice of Urban *ciphering* within the *habitus* and the participatory aspect of *cipher* practice. The four sub-studies in Study B aim, in coherence, to investigate if *cyclic learning*, as an expansion of the 21st century pedagogical repertoire can facilitate greater ownership and leadership of the learner, when applied into an institutionalised learning environment, (a school for performing arts).

Study B therefore aims to answer the following questions:

- Can *cyclic learning* expand the 21st century pedagogical repertoire?
- How can *cyclic learning* facilitate greater ownership and leadership of the learner in an institutionalised learning environment (a school for performing arts)?

In order to find answers to these questions, the four sub-studies conduct research in support of curriculum development. Sub-study 1 investigates ways to implement a cyclic approach to improve the overall training programme. Sub-study 2 aims to support the transition phase from a student to professional status. Sub-study 2a aims to develop tools to enhance dialogue within the creative process of making dance and Sub-study 1a examined the process of validation and valorisation within dance education.

Sub-study 1. *A cyclic approach to improve the dance training programme to better and facilitate career opportunities for students.*

The study aimed to meet 21st century demands and the use of cyclic learning to innovate the dance training programme to better support and facilitate career opportunities for the students.

Sub-study 2. *The Circle of Guides, transitioning from a student to a professional status.*

The study investigated *cyclic learning* to support the students' transition into the professional field.

Sub-study 2a. *Going out there and finding an audience, enhancing creativity and artistic performance.*

Sub-study 2a focused on how students can develop their identity in close connection to and with the participation of an audience by developing awareness of the social experience of dance and its place and relevance in modern society.

Sub-study 1a. *Implementing a non-hierarchical learning environment, Circular Valorisation*

Sub-study 1a examined how a *cyclic learning* feedback loop, can support a diversity of communities of practice in one faculty, to transform into a network of evidence-based

educational programmes. By bringing their pedagogical practices in dialogue through creating networks in and outside the institute, the practitioners take part in knowledge development and dissemination, via *Circular Validation*.

5.5. Methods of data collection Study B

For Study B, a mix of data collection methods was used. Observation of the process and the writing of field notes, interviews and focus groups as panel discussions, professional and student meetings. The multi method, qualitative approach was used to investigate (by experiment) the transferability of the urban dance *ciphering* learning principles into an institutionalised learning environment (a school for performing arts) while seeing reflection and valorisation as a means to test and adapt the research design. For this purpose, collaborative encounters with professionals, practitioners, theoreticians, students and external public were initiated.

5.6. Participants

For all sub-studies in Study B, participants were members of the community (teachers) actively involved in the educational programme(s) and students who were going through their educational programme at that time. For Study B, similar to Study A, an inclusive approach was used that was representative of gender, ethnicity, age and/or expertise and there was no exclusion for participants to take part. The participants volunteered and formed a group as the teachers due to their responsibilities within their teaching engagement and students as they were part of a class or a research project. There was, in all studies, therefore no 'selection' towards participation. Participation was voluntary and that principle was always communicated and confirmed. In addition to the participants from within the educational institute, some participants that took part were members of a community of practice outside the educational institute. They took part as either an additional member of the inner circle or as a member of a temporarily

formed extended circle. This offers an objective response as these participants were not ‘institutionalised’. In the description of each sub-study, you will find a table of the participants referring to their internal or external status and exact role in the organisation and in what phase of the study they took part. This provides insight to what extent the ‘visitor’ group may have affected/impacted on the group and the existing relationships between teachers and students.

To ensure a representative participation of the faculty community participating in sub-study 1a on *Circular Valorisation*, I felt it was important (to a certain extent) to even out the number of participants of each Bachelor programme present in the research. Here the group was voluntary and representative of gender, ethnicity, age and/or expertise for the interviewees. The programme leaders, a selection of teachers and stakeholders joined in (on voluntary base) assuring that the output would lead to a solid **offer** (step two of the M.O.V.E. model). More information on the exact participant list can be found in the description of the sub-study.

5.7. Sub-study 1

A cyclic approach to improve the dance training programme to better and facilitate career opportunities for students

5.7.1. Introduction to the study

When arriving as director at the Performing Arts school and the Dance academy, I was responsible for all dance programmes including the Bachelor of Dance and Choreography. One of my first observations was that the programme had two major challenges. To begin with, I learned that the programme had a high dropout rate (43%) in year one. And second, I noted that a majority of the students had great difficulties finding appropriate internships and job opportunities, and this applied to both the graduating dancers and the choreographers. Further analysis exposed

that the programme's layout, did not sufficiently support the student's necessary skill development to become dancers and choreographers for the professional climate of that moment. Basically, the *dancers* were insufficiently able to manifest themselves in the professional context on both the ability to perform at the required technical level and at the same time be competent enough to co-create as often asked for in auditions and in contemporary choreographic work. The graduating choreographers or *dance makers*, however, were able to manifest and position themselves as a new generation of makers but lacked the ability to perform themselves at a sufficient level, with the result that they could not combine their, soon to be professional maker career with an active dancer practice. And as choreographer, even if their work was highly suitable to be performed by more technically oriented dancers and companies, their lack of sufficient understanding of dance technique and performance, hindered them to be able to get work in places where this type of work is performed. As a result, transitioning from the student to the professional status, was problematic.

The current and future professional climate is an environment in which both dancers and makers must embody the complex qualities of adaptability and self-sustainment of both personal and artistic vision. They must also be responsible for the cultivation of a professional ecosystem in which they can learn, share, grow, practice research, conceptualise, create, produce and reflect (Allard, 2022). The student surveys showed that the students to great extent appreciated the learning climate and their interaction with their teachers. They were satisfied about the way they were addressed as students, the support they received from the teachers and felt that the programme offered enough opportunities to experiment and learn. They however felt insufficiently prepared for their professional future, which led to insecurities with most of the students.

These findings were the motivation for the study.

5.7.1.1. Defining the *offer*: The practitioner's question

It was clear that the programme had to find a way to accommodate the students to feel better prepared to make the transition from school to the workplace. It was important to find ways to align the curriculum towards knowledge, competences and skill development that would serve as ways of closing the gap between the 'result' of the educational programme and the required professional demands. However, the solution did not lie in 'simply' adding additional elements to the curriculum or increasing the requirements. As already forty-plus percent of the first-year students were having difficulties coping with the set curriculum, they had to learn how to train smarter, not harder. This led to the **offer**, the practitioner's question in sub-study 1, a re-designing the curriculum from two separate programmes (either becoming a dancer or a maker), to an integral *dancer/maker* profile.

5.7.2. The study strategy

The decision to combine two profiles (dance and choreography) in one dancer/ maker curriculum would obviously, without further ado, upscale the training load radically. Simultaneously, there was the task to reduce the major dropout of the first- year students. Therefore, to meet the goal to enhance the artistic contribution of the students, their self-regulation ability and to improve their capacity of optimal performance (technical capability and fitness), the re-design had to provide a curriculum enabling as well all this in a realistic, feasible and study- able educational programme. Combining the final qualification development of two bachelor programmes in one four-year study programme should and could not lead to overtrained, burn-out students.

The research aimed at developing ways to train smarter and to prevent excessive stress on the physiological as well as psychological systems while optimising the learning efficiency and raising the bar of the physical and creative output to the necessary

next level. Having previously worked with training principles from sports, in both my dancing and educational career, I decided to propose the concept of periodization to address the substantive issue the programme faced. Periodization derives from the domain of sports where it can be defined as: ‘Varying the training stimulus over discrete periods of time to prevent overtraining’ (Wilmore, Costill and Kenny, 1994). Dividing training programmes is a form of scheduling that is common in sports. To allow the athlete to peak at the most important events throughout the year, each block has a particular goal and provides the athlete’s body with different types of stress. Research on periodization in sports shows it can help to improve training results. For this they divide an annual training plan into specific time blocks. These short-, medium- and long-term blocks of training are often classified as micro-, meso- and macro-cycles’ (Allard, 2022: 9).

I had introduced the concept of periodization in a dance environment before, the first time in a study at the company Dance Works (Allard, Rietveld, de Winter, Schärli et al, 2002):

‘From the premise that dance training has artistic growth and performance as its transcending goal, we train by means of anchoring acquired (dance-specific) knowledge, increase of strength and flexibility and a more refined control of the body. This requires optimal training adaptation, which can be assessed through a periodized training programme’.

When we examine the nature of dance practice, we can establish it is based on training cycles. The artistic process, from creation to performance is the easiest identifiable cycle. This cycle consists of a period intense training (from the rehearsal period to premiere night), followed by a short recovery (period after premiere). Next phase consists of a series of peak performances (the touring schedule) which is followed by a reduced workload (short rest period). This cycle gets repeated several times per season. So far it resembles a

multiple-peak season for an athlete. ‘Striving to achieve excellence from competition-to-competition equals working from performance-to-performance, both of which require specific targeted training to be able to excel at the right moment’ (ibid: 9, 10).

Being familiar with the concept of periodization meant that I recognised on the one hand that it could support the required curriculum development and on the other hand that I could use the cyclical learning M.O.V.E. model. This thesis focuses on developing additional pedagogical repertoire for 21st century learning. It is therefore important to test the M.O.V.E model while at the same time answering relevant questions confronting current dance education. As explained in the introduction, the dance field struggles with the demands for contemporary dancers to shape their bodies to meet the rapidly increasing demands on body and mind. Therefore, the question of how much a periodization approach can support aligning contemporary curricula seemed like a good place to start testing the M.O.V.E. model for its functionality.

5.7.3. Periodization for the benefit of dance education

As mentioned in the introductory chapter, at the start of my professional career, fresh out of school, I had already understood the influence of a diversity of training systems and their impact on the dancers’ task: performing specific and diverse repertoire. When years later I was given the responsibility for both the company dancers’ well-being and the touring schedule, I became eager to learn more about different methods to prepare the ensemble for their daily repertoire and performing workload. Dance science literature reported, in particular the Healthier Dancer surveys in the publication *Fit to Dance* (Brinson and Dick 1996; Laws 2005), the extent of influence and power of ‘the person making schedules and deciding on the training pallet’ on the status of the fitness of dancers. I realised (being in that position) the importance of developing more knowledge on the subject to understand too what extend I could learn to periodize the

workload. I therefore initiated a small study at the company Dance Works Rotterdam (Allard, Rietveld, de Winter, Schärli et al, 2002). As this study led to follow-up research of importance to the research in this PhD study, it is important contextual information to share before motivating and describing sub-study 1.

5.7.3.1. Periodization and dancers' fitness: smart training

Drawing on previous research undertaken by others in relation to how to increase the dancer's fitness level e.g. (Koutedakis and Jamaurtas, 2004; Wyon, 2004, 2005, 2010; Wyon and Clark, 2021; Wyon and Redding, 2003), then the study looked into the actual fitness of the dancers in the company and the effect of placing alternative training elements such as physical condition training in their morning class structure. As the ensemble consisted of only ten dancers, each dancer took part in at least two pieces of the 'triple bill' performances. Besides that, the company performed a diversity of repertoire. The dancers had to be able to contribute to new creation of made work by contemporary choreographers (such as Simons, Miller, van Dijk, Godani and Touzeau) and perform existing repertoire from a.o. Merce Cunningham and Stephen Petronio. Without exception, all choreographies differed creatively and technically and asked for completely different use of the dancers' bodies and skills, particularly the ability to alternate between diverse training systems. In addition to the extensive workload due to working in a small-scale company, this required mentally and physically fit dancers with a large training load adaptability. This endorses Aalten's observation that the dancer's body is expected to perform a large range of repertoire often based on far divergent physical demands (Aalten in Jowitt, 1999). The regular touring programme of approximately eighty shows a season, was complemented with performances for young children and adolescents that took place during the day. For the dancers, it was therefore a great challenge to get through the season injury free. Most of the dancers experienced the daily, monthly and seasonal workload as very demanding and

recognised the great impact it had on their well-being and risk of an injury. Therefore, persuading them to participate in a study aiming to develop strategies to influence the level of their fitness was not difficult (Allard, 2022).

The research within this professional company context was both quantitative and qualitative. The data of the research, which consisted of fitness tests, a survey and a training programme with a baseline, did reaffirm that dancers benefit by increasing their level of fitness to become less prone to injuries (Brinson and Dick 1996; Laws 2005; Wyon, 2004, 2005; Wyon and Clark, 2021; Wyon and Redding, 2003, 2005). For me though, an element in the qualitative part of the study stood out.. A number of dancers, independently, spoke about an additional effect of the newly developed fitness they experienced. Besides an increased level of endurance and a measurably increased strength development, they mentioned an increased focus on artistic interpretation of the choreography as one of the effects of the new training programme. Or as they described it: ‘a decline in thinking’ about steps and the possible risks a challenging movement sequence brought to a particular moment in the choreography (Allard, 2022: 4). They claimed to feel ‘more ready to prepare for their next stage entrance instead of dealing with the implications of their last stage exit’ (ibid). Follow up research on periodization and dancers’ well-being suggests similar findings (Wyon, 2004) but dance medicine and science research up until that moment was, and often still is, primary steered towards and driven by interest in injury prevention and drop- out reduction. As a dance pedagogue however, it sparked my interest in thinking about the potential of periodization as well as a systematic approach to support and enhance creativity and artistic performance.

5.7.3.2. *Periodization and injury prevention: smart scheduling*

The next study working with the concept of periodization for dance education took place when I joined the lectorate of Excellence and Well-being under the supervision of Dr. Anna Aalten, at Codarts University of the Arts Rotterdam. Having gained more knowledge on the influence of smart training, from the study at the company, I decided to further investigate the influence of smart scheduling by examining the overall structure of the 're-training after holidays schedule'. The teachers of the dance department had individually started working with periodizing principles, picked up at several conferences mostly from presentations of Prof. Matt Wyon. And in addition, they worked, in the weeks after holiday breaks in their programme, with a re-train planning, aiming to gradually build up the training load. It was important to find out to what extent they had similar understanding of the periodization as a concept and how they applied these principles in their work. I interviewed the teachers to examine how the teachers organised their classes after a holiday and how they re-introduced the allegro (jumping) section. 'The interviews revealed a significant deviation in knowledge level of the underlying theory. It also revealed that even if they had already applied periodization principles, they did so from their individual viewpoints on, and assumptions of the theory' (Allard, 2022: 86,87). This demonstrated the need to, as a team, develop more understanding and to arrive at a common level of knowledge to benefit from working with periodization as an approach. But there was another element that was of significant importance. In addition to having an equal level of understanding of the concept of periodization, the coordination of class content was crucial in achieving common goals. 'Just a few minor adaptations in their regular practice, based on the understanding of the class content of the other team members, resulted in a significant decrease in the student injury rate in comparison to previous years' (ibid: 87).

The new scheduling strategy, changing from working from a curriculum planning built on unrelated demands of individual teachers with a large diversity of training goals, to a training programme based on awareness on how to use the periodization principles as a group of teachers with collaborative goals, made all the difference.

5.7.3.3. *Periodization and pedagogy: smart education*

Based on the experiences of the previous research projects into the functionality of periodization for dance education, periodization also seemed to be a good approach for the dancer/maker curriculum development at the Performing Arts school and Higher Education context, sub-study 1. The study in Rotterdam did not lead to radical changes of the curriculum. But the research did establish understanding of the importance of collaborative goalsetting and planning. For the dancer/maker curriculum development in the sub-study for this thesis, this would mean restructuring the various curriculum components and letting go of the unwritten hierarchy of some of those components. In dance, ballet technique is seen as the baseline for dance development. Therefore, ballet class is scheduled at the start of each day, always has the same structure within the training set up and a similar training duration. This gives Ballet as a subject and thus the ballet teaching staff members, a leading or precedence position within the scheduling. And therefore, any possible change in that premise, would feel as jeopardizing their status and awarded ‘power’. This was an imminent threat for the development of the new curriculum. If potential individual power and status loss, would prevail over addressing the programme challenges, there would not be a successful outcome. This is where the M.O.V.E model, based on the *cipher learning principles* **move**, **offer**, **validate** and **expand**, could further support the programme team.

As in the learning practice of *ciphering* there is no hierarchy in the learning process, leaning on the *Each one, Teach one* principle could provide a neutral ground for

dialogue towards the goal setting for the layout of the overall periodized programme. As shown in the study in Rotterdam (Allard, 2022: 87), for optimal result teachers must learn to move away from individual towards a collective goal setting. What type of exercise one practices, the status of each training element in relation to the goal and the division of the training goals over the short, medium and long-term cycles all depend on having a clear definition of 'success'. This calls for clarity of the identified performance moments (the peak moments in sports performance) and the definition of the desired performance itself. Whether it is auditioning for a particular role, acquiring a new technical skill, or getting and/or staying in optimal shape for a series of performances, having a clear goal is crucial, to know how to train to reach this goal and to know when the goal is achieved.

Using periodization principles would mean that the re-design of the *dancer/maker* curriculum should as well develop an aim and programme for students in year one, while arriving at the school and programme, as for the fourth year of study, transitioning into a professional career. With the logical consequence that everything happening within the programme in between year one and four, would be included in the adjustments.

Besides gaining benefits from training smarter in the areas of fitness and strength development, allowing the students to cope better with the study ability of the combined dancer/ maker curriculum, there was a second reason why I proposed working with periodization as an approach. With the results in mind from the qualitative part of the research at Dance Works (Allard, Rietveld, de Winter, Schärli et al, 2002), in which the improved fitness not only had an effect on the health and well-being of the dancers, making them less prone to injuries, but as well made an impact on their ability to perform without being worried for or thinking about how to 'survive' and therefore had improved attentional focus on their artistic prestation, I was convinced

that periodization for dance education includes much more than dividing education into phased training blocks and/or a tool for injury prevention. To find ways to support students transitioning into their workplace in a contemporary manner, the concept would effectively develop the student's physical skills as well as developing a more in-depth understanding of the profession and field of dance. It would enable students to take more responsibility for their own growth and development, through the adoption of embodied learning, in which creative intervention – as well as conceptual (critical thinking) and social (collaboration, communication) learning – is embedded' (Allard, 2022: 16). All elements of the learning practice of *ciphering*. The educational programme did aim for an integral dancer (performance) and maker (creation) curriculum, to answer the challenging demands from their professional field, mimicking how Urban dancers function when they enter their *cyclic learning* process. 'At the heart of the transformation of dance pedagogy, is the notion that we do not just 'think' with our brain, but that our body 'reflects' as well. It 'thinks' via its skills, techniques and media or means. We interact with other 'bodies' and there is permanent feedback from this interaction. It contains, besides a physical and mental approach, a social embedding. It is the central idea behind a successful strategy of educating dance students towards an effective and resilient artistic professional practice, in a society that progressively demands these new competences' (ibid: 16).

5.7.4. The research questions

In sub-study 1 as part of Study B, I focused on testing the functionality of the M.O.V.E. model while applying it in a real-time situation.

- Can the M.O.V.E. model, facilitate a non-hierarchic learning process among a group of practitioners in an institutionalised educational environment and therefore function as a tool for 21st century *inclusive* learning?

The teachers, investigating balancing out the position of technical and creative curriculum components to improve the training programme to better the career opportunities for the students, used the M.O.V.E. model as the design for their research process. The work adopted a pragmatist and Action Research approach.

5.7.5. The design strategy of sub-study 1

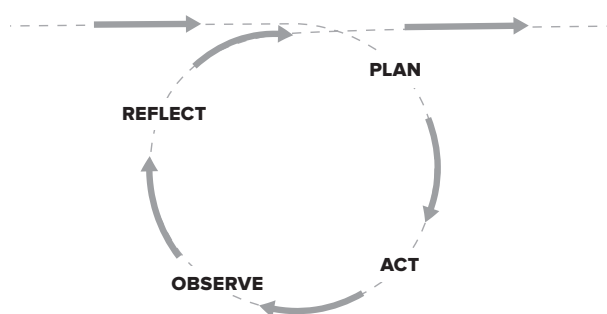


Figure 6: Kurt Lewin's model of Action Research.

Based on the model for Action Research (AR) of Kurt Lewin (1964), sub-study 1 as part of Study B, started by creating a plan to act upon.

The programme staff embraced the proposed design strategy, working with the M.O.V.E model, to support them to address their questions. They would focus on the challenge of reducing the drop-out rate in year one, by creating a more periodized training and intensity build up, that would allow the students to gradually get used to the workload of the dance programme. In addition, they would investigate possibilities to combine the elements of the dancer and the maker profile, to give the students the best of both worlds and meet the 21st century demands (Trilling; Fadel, 2009). This meant there was a defined **offer** to put into the centre of the *cipher* work (phase two of the M.O.V.E. model). By using the emancipatory Action Research type, all individual members of the group (the programme staff) would be asked for full involvement, as the 'power' within emancipatory Action Research resides wholly with the group, not with the facilitators

and not with individuals within the group. The group of practitioners ‘holding the space’ together, allowed me to investigate the M.O.V.E model as a method to support (educational) development.

As we had determined the **offer** (step two of the model), it was important to establish who would be part of the circle, **making** it safe and possible (step one).

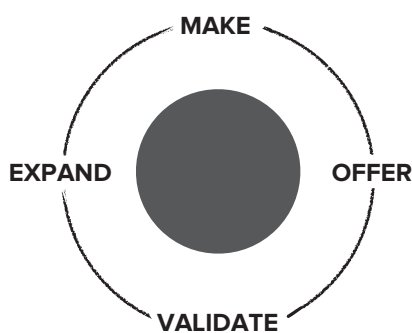


Figure 7: the M.O.V.E. model

Using the M.O.V.E model as an Action Research paradigm allowed constant reflection on the research process and adaptation along the way, as to **validate** what is brought into the circle and value the offer for the learning purpose is step three of the model. Finally, the material was brought into dialogue to **expand** the original concept (step four).

5.7.6. The study set out to explore

The study aimed to meet 21st century demands and the use of *cyclic learning* to innovate the dance training programme to better support and facilitate career opportunities for the students.

Providing a cyclic research environment, using the M.O.V.E model as research design, could support the staff in their ambition behind the new Dancer/Maker programme. By undergoing the **make, offer, validate** and **expand** phases, the team would go through a process in which the curriculum development itself (the conducted study into curriculum re-design), the conversion of the theoretical concept into the daily training programme (application of the concept), in combination with the instalments of reflective tools as student and professional field participation (structural validation of the implementation)

could support the development of a curriculum that would not only train students who were able to sustain themselves, but who could also (re)generate, create and build themselves to meet the new and continually adapting environment, which was and still is the present dance profession. And therefore, to develop a curriculum that would allow the students to grow into an ‘individually unique artist who conceives of dance as the expression of movement research and reflective practice, in which the technical capability and physical abilities are crucial to a more visceral experience’ (Allard, 2022).

5.7.7. Methods of data collection

In sub-study 1, the used methods were observation and the writing of field notes and these were combined with team meetings and student meetings as focus groups. I initiated focus group meetings in which the students could validate and expand in the safety of their educational year group, with their mentor and head of programme. In the professional field meetings, just a delegation of the students would take part, on voluntary basis. Organising the focus groups this way offered more reflective moments and allowed the students to participate as part of their study in the mentor meetings and in addition, for some as expert, similar like stepping in the Urban *cipher*. The methods were used to investigate (by experiment) the functionality of the M.O.V.E model based on the *ciphering* learning principles **Make, Offer, Validate** and **Expand**.

Periodization as an approach for balancing out curriculum components:

The practitioners research into periodization made use of mixed methods, in addition to all qualitative methods mentioned above, quantitative research such as data analyses of injury rates and frequencies and fitness testing took place. These data are however not relevant for this PhD study and therefore not part of the discussion. My interest lies with the process and the use of the *cipher* as a tool to facilitate the action and change, to facilitate *cyclic learning*.

5.7.8. Participants

Each phase of the M.O.V.E model based on the *ciphering learning* principles **make**, **offer**, **validate** and **expand** involved working with participants. To start with, in both the phases *make* and *offer*, the programme staff team worked together in making the research possible by forming the inner circle. For the follow up phases, *validate* and *expand*, the inner circle invited additional participant to support their process, either to *validate* or to *expand* their offer. This can be seen as the outer circle. The table below provides insight into the field of participants per phase.

Sub-study 1

MAKE: Determine the process and its participants (Inner circle)			
	Number	Ballet	Modern and Contemporary
Management (Head of programme)	1		
Teachers	2	1	1
Choreographer	1		
Health coordinator	1		
Quality insurance manager	2		
Total 7 participants (3 female 4 male)			

OFFER: Identify the question, First concept of working with periodizing principles (Inner circle)			
	Number	Ballet	Modern and Contemporary
Management (Head of programme)	1		
Teachers	2	1	1
Choreographer	1		
Health coordinator	1		
Quality insurance manager	2		
Total 7 participants (3 female 4 male)			

VALIDATE: Team meeting (Extended circle)					
	Number	Ballet	Modern and Contemporary	Composition/Improvisation	Discursive practices
Management (Head of programme)	1				
Teachers	12	3	4	3	2
Health coordinator	1				
Internal quality insurance manager	2				
Total participants 16 (10 females 6 male)					

VALIDATE: Student reflection meetings					
	Number				
Management (Head of programme)	1				
Students	Year group BA 1, 2 or 3				
Mentor	1				
Total participants between 15 and 22 (each year group differs in number)					
VALIDATE: Meeting professional field (External circle)					
	Number				
Management (Head of programme)	1				
Teachers and staff	Inner circle (6) and occasional others				
External guests	Between 3 and 5				
Total participants between 10 and 12					
EXPAND: Team meeting (Extended circle)					
	Number	Ballet	Modern and Contemporary	Composition/Improvisation	Discursive practices
Management (Head of programme)	1				
Teachers	12	3	4	3	2
Health coordinator	1				
Internal quality insurance manager	2				
Total 16 participants (10 female 6 male)					
EXPAND: Student reflection meeting					
	Number				
Management (Head of programme)	1				
Students	Year group BA 1, 2 or 3				
Mentor	1				
Total participants between 15 and 22					
EXPAND: Meeting professional field (External circle)					
	Number				
Management (Head of programme)	1				
Teachers and staff	Inner circle (6) and occasional others				
External guests	Between 3 and 5				
Total participants between 10 and 12					

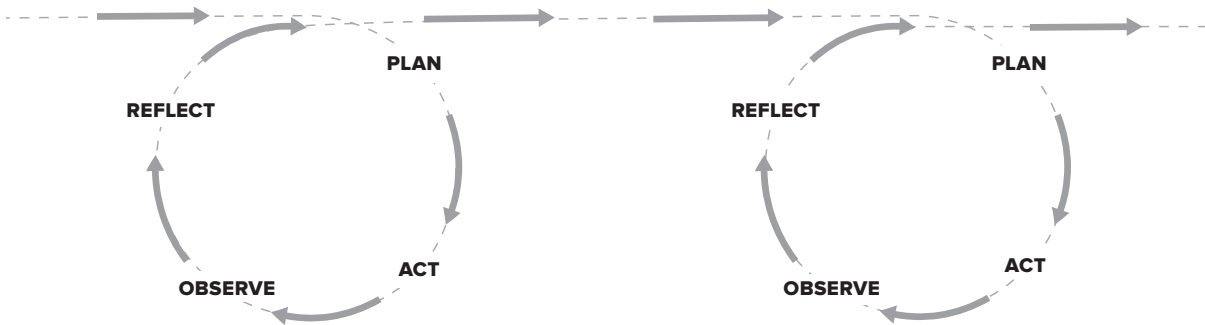
Table 5: participants of sub-study 1

5.7.9. The study

Investigating the value of the learning practice of *ciphering* in support of the development of a contemporary *dancer/maker* curriculum, meant taking the team through the four phases of the *ciphering* process that also connect well with the chosen methodology of Action Research.

Action Research provides practitioners the opportunity to investigate and question their work. It allows them to take up the role as researchers of and in their own practice. The main goal of working with Action Research is to better the practice, not to perse, develop new knowledge. This worked well in relation to the wish of the team to improve the career perspectives of the students by balancing out the technical and creative components of the curriculum. However, in order to arrive at this curriculum change over, the team had as well to develop new pedagogical repertoire. Working with the M.O.V.E model helped this development. The circular movement, the cyclic approach, to develop and evaluate the programme based on the principles of the *cipher learning* provided the team an inclusive research environment, in which all could contribute to meet the demand of the emancipatory Action Research type. Where all individual members of the group (the programme staff) would be asked for full involvement, as the ‘power’ within emancipatory Action Research resides wholly with the group. Their study got the work title, Move(*me*)ment! which supported the programme team to understand a radical movement was taking place and their participation was crucial. I choose to use MOVE as it related to the *ciphering* principles; **Make, Offer, Validate, Expand.**

Another motivation for choosing Action Research as a methodology is the element of repetition. It was only after this first sub-study that I realised that the ‘model’ should have a fifth element, the take home message- ‘succeed’. Based on the AR model, the second sub-study represents the second cycle.



I will speak in more detail about adding the fifth phase to the model in the conclusions section of this chapter. For this sub-study I started with a four phases model:

M.O.V.E; **M**ake, **O**ffer, **V**alidate and **E**xpand.

1. Make a circle. Make a (performative) space, make it safe, 'hold' the space.

To create a secure *playground* for the research into the curriculum re-design, several things were conditional. To start off, it was important to establish a notion of who would be part of the core group, the *inner* circle. As this group would be responsible for safeguarding the research space along the way while executing the four phases, it was important they identified themselves with this role. In addition, the inner circle would as well be the group of teachers and staff members, who would be creating the **offer** and therefore as well responsible of the further development of the material after completion of the investigation and credited for their contribution.

Secondly, as faculty director, I had to unburden the study of possible insecurities about contracts and personal appraisal. I had to allow (and facilitate) the learning process to take place and support the team in developing a more detailed insight in the teaching principles they used in structuring the curriculum. By examining the functionality of the overall programme and the extent to which their contribution as teachers played a role

in it, we tackled one of the most challenging aspects of implementing new educational concepts. In education we relate to final qualifications and the syllabus. We understand how we as an individual teacher or rehearsal director can, want and must contribute to the final 'result'. We are highly capable and aware of how to systematically educate a pupil, mount a piece of repertoire or create a choreography, to be ready at première night. But to actually structure your daily class or training based on a collaborative rather than an individual formulated goal, valued from the perspective how much this contributes to the overall programme of training, rehearsing and performing, is not common practice in dance education. That is the first major assignment of periodization planning. In the introduction, I have already established dance to be an ensemble art, but the various separate training sessions of the overall dance programme (the curriculum) are often only marginally aligned. In dance education, each subject, such as ballet or modern dance training, has its semester and/or yearly goals. The content or intensity of each session relates to the overall training plan of the subject, the educational *module*. For example, a ballet teacher structures the day's training session (class) in relation to the overall goal setting in the educational module. This could be as simple as bringing an exercise from yesterday to tomorrow or building on to a previous semester and/or educational year. This is how one is used to teach. It is not common to relate the ballet learning line (the module) to the learning line of repertoire, dance history and/or composition- improvisation classes. And even less common to consider it from a four-year perspective on learning. Changing this (often implicit) routine, while applying periodization principles, creates immediate awareness of the level of effectiveness of the training programme and develops greater understanding of continuity and progression. Do classes undermine or support each other and the overall required outcome? It will require clear statements on the role, place and hierarchy of subjects within the curriculum, schedule and programme. In this sub-study, with the goal to balance out technical and creative curriculum components, but more important,

within all radical curriculum change overs this is a crucial element in order to succeed. Which leads to the third necessary condition in the set-up, which was to agree as a team to collaborate on a non-hierarchical base. Nobody or subject would have the 'lead'. All participants would collaboratively 'hold' the space. Combining the element of participatory Action Research that all collaborate, with all having equal roles in the play, *cyclic learning*.

2. Offer your contribution to the circle, offer an idea, your mind space, offer your analytical eye and your expertise.

Once it had been agreed to adopt periodization as an approach for the re-design, the staff was invited to create the **offer**: their ideal curriculum.

A crucial factor in the design of any training programme is to determine the goals. As explained periodization from a sport science perspective, the layout of the periodized programme depends on the clarity of the identified performance moments or goals (i.e., test class, performance, audition) and the definition of the desired achievement itself (being able to execute a skill). It is therefore fundamental that there is consensus on the desired output. When identifying what type of training is to be placed where, based on long- and short-term goals, one will notice that the agreed consensus amongst those involved will influence the decisions on the duration and value of the training. This will lead to an understanding of how much time to spend on one training session when working towards certain skill development and how other training (technique) sessions can overlap in reinforcing the set goals by aiming for similar outcomes. This way, the amount of valuable time lost in aiming for the same goal will become apparent, thereby freeing up the schedule. It will also reveal opportunities to create a more balanced programme by aligning training goals and sessions more closely.

Each staff member was asked to give an insight of how their ideal class, series of classes or learning line should look in terms of duration, frequency and content. This gave everyone an understanding of what other staff members thought of the estimated time required to achieve their goals. Secondly, they were asked what kind of physical condition, pre-knowledge or skill level the students should have to achieve those goals. This gave a sense of where their training sessions should ideally be placed, i.e., before or after a warm up or technique class; in the first or second year; in which semester; with the need of basic anatomical knowledge or any other preparation; in a period of creation or a phase of working on technical skills. These two initial questions led to a great deal of 'need to know'. The next crucial step was to ask the staff members to create an ideal schedule that encompassed everything they desired. Without any restrictions, just given forty blank A2 sheets representing the forty educational weeks in the programme, they were asked to write down week by week the sum of all their individual requirements. As all their required training elements did not seem to fit on the pages, this created a first collective insight into their 'ideal' schedule and with it a realisation that not even the most talented student would survive the amount of proposed training load. They needed to cut back the training hours, but how? The team was given a week schedule drawn on a large cardboard sheet with a pocket for each working day. Then they were asked to write their previous developed ideas of the ideal curriculum on small, coloured squares of paper. Each colour represented a certain line within the curriculum, for example, blue for technique lessons and a dark or light version of that blue for the distinction between modern or classical ballet lessons. Finally, they were asked to place the little square papers in the daily pockets.

The staff realised that there were still too many classes to schedule if this was the preferred curriculum. Therefore, they had to schedule in a smart manner to not have to cut out entire sections of the curriculum. In support of this process, the staff was

informed about progressive overload and over-training. When weekly training load is structurally too strenuous and exceeds the limits of the physical load capacity, overtraining will be more likely to occur. To prevent this, their weekly schedules should vary in intensity load, gradually getting more demanding before a short rest period. This was the game changer; the staff realised that they had to seriously examine how (and where) they were able to reduce the load, capacity and/or intensity to create a curriculum in which both learning and training recovery could take place. It made them aware that they were depending on each another to provide the time, place and coherence within the overall curriculum to achieve a successful outcome. It supported the radical change over to start thinking as a team collaborating within an integral approach towards training. No longer did individual preferences or needs prevail. Now the team effort was targeting and working towards a successful educational outcome. Importing the periodization principles supported the dialogue with the teachers to redefine the goal setting of each separate training session (class), the current clustering of training (modules), and the ultimate goals behind all modules (final competences). It helped to undo and unlock implicit and explicit hierarchy in curriculum subjects, goalsetting and among teaching staff.

3. Validate what is brought into the circle, value the offer for the learning purpose.

As the team now had developed an offer that could be valued through the M.O.V.E. model *cyclic learning* approach, it was time for phase three, **validate**. For this purpose, temporary circles were formed, similarly to the *ciphering* approach. By developing a structural Action Research cycle (plan, act, observe, reflect), each curriculum phase and therefore research and development period was structurally brought in dialogue with the community of practice. The community of practice consisted of all students and staff members of the programme, in addition to a wide range of stakeholders, including representatives of the dance profession as professional field members, guest teachers and choreographers and alumni.

Ultimately, the aim of the curriculum re-design was to support the students to prepare their body for optimal performance but as well to become an *artistic contributor* able to develop, adapt and perform choreography and an independent artist, capable to effectively map out and advance their careers. It was therefore key to use the **validate** phase of the M.O.V.E. model to feedback the developed ideas by the programme team.

4. Expand the offer given, using the biting rule, expand the material with your knowledge and expertise and your creative ability.

The focus group meetings with as well students, the extended circle of teachers and the professional field meetings served to **expand** the developed ideas. The previously separated curricula of Dancer and Dance Maker (choreographer) were combined to constitute the *Dancer/Maker programme*. The essential elements of the former Dance Maker specialisation that used to take place in year three and four only for those who chose to become a maker, were now introduced in the first two years. Each of the four years got a specific function in the development of the dancer that includes both their physical and cognitive beings:

1st year <i>Preparation</i>	2nd year <i>Crafting</i>	3rd year <i>Integration</i>	4th year <i>Transition</i>
1 Build the body up to prepare for technical learning	1 Develop craftsmanship: technical proficiency as a main target	1 Focus on artistic identity, Dancer/ Maker	1 Step out of the safe school environment
2 Create an open, flexible and strong mind	2 Focus on coaching of student as performing and creating artist	2 Integrate achieved skills in final presentation	2 Sharpen artistic identity through internship or independent Study
		3 Prepare to transit/personal development plan	3 Fly out: transition towards being an independent artist

The focus on the individual student's development and exploration of their unique signature grew in significance, while still maintaining the opportunity for the student to emphasise on either the maker or the dancer dimension. The choice was also made to include complementary curriculum components that would allow the *dancer/maker* to flourish as a freelance practitioner in the final qualification profile. These components included the ability to create and find work, as well as information on how to stay mentally and physically fit.

The expansion of the offered material led to a sharpened profile of the sustainable dancer/maker graduate as:

- an artistic contributor, who can share, develop, adapt and perform choreography (professional, active, knowledge)
- an independent artist, who can develop and use their unique dancer/ maker signature to effectively map out and advance their career (flexible, active, professional)
- acknowledges their physicality and will therefore apply periodization to prepare the body for optimal performance (knowledge, flexible, active)

Using Action Research as a methodology supported the team of practitioners to be 21st century learners. This is crucial if we aim for a paradigm shift in education. We will need to facilitate our teachers to structurally question the(ir) practice to undo themselves from implicit internalised routines and behaviour, made their own when educated. We will need to move towards a community of practice of 21st century learners, both students and staff.

The M.O.V.E *cyclic learning* approach enabled both students and staff to fully participate and validate the re-design while undergoing it. As the participatory model of the learning practice of *ciphering* does include any member that joins in the *cipher*

practice, regardless of the amount of experience one brings in the different subjects of investigation, it provided a perfect ground for an inclusive creative learning space in which the students input was as valuable as that of the team of teachers and the external professional field members. This highlighted the wish and need to find more opportunities to import this cyclic learning approach in the programme. This led to sub-study 2, the work-form *The Circle of Guides*, investigating the transitioning of students into their workplace.

5.7.9.1. Findings of sub-study 1

Crucial in the periodization study was to create a playground in which any existing hierarchy within the group or possible power relationship allocated or appropriate in daily practice got neutralised. As creating a periodized training programme is built on defining collaborative training goals, this would otherwise burden the process and jeopardize the outcome. For this the four-phase M.O.V.E. model functioned as a helpful tool. The programme team had to, in every phase, come to terms on what their collective approach would be. This ensured that each step of the process was carefully undergone and the group only moved on to the next phase after finding consensus. This resonated in the focus group reflection sessions, mentioned by one of the external committee members. *'Throughout the organisation, transparency, communication and collaboration become a part of the education'*.

This is as well one of the reasons to choose for Action Research as a methodology, as in the emancipatory Action Research type, the 'power' resides wholly with the group, not with the facilitators and not with individuals within the group. For practitioners to address their practice as a subject of study and conduct systematic enquiry in the teaching and learning environment, the will is required to go beyond common practice. Under the definition of Action Research, they will gather information about how their

school programme operates, how they teach and how well their students learn. This information is gathered with the goals of gaining insight, developing reflective practice, effective changes and improving student outcomes (Mills, 2006). Practitioners need to be facilitated to do so.

Because not all practitioners can develop in the same way and at the same pace as others within their educational practice. To create an equally experienced playing field for everyone, therefore, constant dialogue with all participants is required.

‘Some of the lecturers teach in a more traditional way: You need to be able to do this or that and these are the standards they must meet. But there are also colleagues who completely undermine this approach. They place a bomb underneath it and that is just fantastic.’ (Teacher feedback from one of the reflection meetings on the curriculum development).

This requires clear agreements in advance, a safe environment in which to view the practice and one’s own actions independently of self-interest and to be able to be critically reflective of the results.

‘I move along with others and actually talk very little. I think I began talking more as part of the reflection process after classes. But I do notice that students also learn through verbal avenues, by putting your actions into words. I’ve started devoting more time to this. Maybe I should occasionally leave them alone in the process. Those are the kinds of things that change you’. (Teacher feedback from one of the reflection meetings on the curriculum development).

All these requirements are included in the *ciphering learning* principles and subsumed into the four-phase M.O.V.E. model. In sub-study 1 the model therefore supported the team in their aim to investigate and innovate their training programme.

The feedback from the participants also showed that for some teachers the *ciphering learning* principles did not immediately work. They made it clear that they needed to build confidence in applying this way of working in their classrooms as they would be expanding their pedagogical repertoire while also experimenting with ways it could work. This required them to take risks and be vulnerable, question their strong assumptions and change the way they teach/facilitate dance. This was important feedback because their observations supported my understanding of what it took to meet the challenge of experimenting with power relations and pedagogical relationships in the classroom. Considerable time and attention had to be devoted to the implementation of phase one of the M.O.V.E.(s) model (making/creating a safe experimental learning and development space). Clearly discussing the experimental and investigative status of the work and encouraging students to participate in the experiment allowed practitioners to share their will to re-evaluate their practice and express openness to value the students' input. Creating these grounds for importing new pedagogical repertoire into the studio also provided opportunities to bring back the results of these experiments to their peers and share their experiences. This also made it easier to discuss the review of (their) practice among colleagues.

Periodization for dance training can only be successful when applied tailor-made to the specific question it is trying to provide an answer for. It is an approach that requires constant reflection and adaptation and is not a system that can be implemented as a format. Therefore, it is vital to state that it is crucial to identify the artistic, and therefore the didactical, driver to start implementing periodizing principles within any training

programme. Using the case study of the curriculum renewal provides more insight. The programme deployed periodization for optimising the effectiveness of the entire four-year programme. It demonstrates how the artistic pedagogical ambition translated into a new dance training curriculum using the periodization approach. By radically shifting and redefining the focus of dance specific training, by linking learning objectives from the different technical and creative modules and allowing them to inform each other instead of scheduling them all separately, the team develop a *cyclic learning* approach by creating an inter-relatedness between the various subjects. Using the *ciphering* learning practice by placing the core element of learning into the *cipher (the offer)*, the learning goal gets prioritised instead of the goal learning method (didactics). Here again we see a reference towards Biesta's (2017) attention to focus on the learning outcome rather than the leaning form.

First conclusions: The take home message

The redesigned curriculum resulted, therefore, in a greater discussion about the team's ideas on what was the end goal for the programme. What did they picture as the final skillset after four years of education? And did they agree on that? They realised that team effort was of key importance and that cohesion needed to be found. It cleared the pathway to a constructive dialogue on how each training session should support the successful achievement of these end goals. This paved the way for a conversation, or more accurately a negotiation, on the content of the various classes, the possible overlap among them and the potential to use the newly recognised team cohesion as a strength instead of weakness. The team discussed the value and necessity of each training session to gain an insight into the purpose of each session and where and when it should be placed in the training programme. This often meant killing off elements that were precious to them for the benefit of the overall goals. But most significantly, they 'allowed' each other to alternate in taking the lead position within the schedule.

Going through the M.O.V.E.'s

Working with the M.O.V.E model to address relevant questions and facilitate practitioners to investigate their practice, resembles the *ciphering learning* practice. After **making** the space for investigation, placing the **offer** in the centre, **validating** the outcome, **expanding** the offer with constructive feedback and additional ideas and successfully altering the first offer/ agreement with respect for each one's contribution and input. This was a radical change in attitude for the team, whatever subject they were teaching and whether they were permanent staff, guest teachers or guest choreographers. This was the start of the *cyclic learning* approach towards dance training. Away from a system in which subjects prevailed based on a traditional role and reputation, towards a learning approach in which the learning goal, the *offer* in the circle became leading and in which systematic analysis and reflection of the development of the goal predominant positions and teaching habits. Based on cyclic phases of skill development, a *cyclic learning* practice was developed, balancing craftsmanship and creativity, leading to new pathways of learning.

5.8. Sub-study 2

The Circle of Guides, transitioning from a student to a professional status

5.8.1. Introduction to sub-study 2

In the introduction section of sub-study 1, I described the two challenges the educational programme faced at my arrival. I noted that most of the students had great difficulties finding appropriate internships and job opportunities, and that the programme's layout did not sufficiently enough support the students' necessary skill development to become dancers and choreographers for the professional climate of that moment. In sub-study 1, the programme staff focused on the latter, by using periodization as an approach to both address the drop out in year one, balancing out the schedule of the programme, avoiding overload and a too rapid increase of training load, as well as combining

both performance and creative elements of the dancer and maker profile to meet the contemporary 21st century demands (Trilling; Fadel 2009).

The second challenge was to support the students moving into a professional state and to further strengthen the final year of the programme, the transition phase. Therefore I introduced the *Circle of Guides*.

5.8.2. The Circle of Guides (COG)

The *Circle of Guides* expands the repertoire for 21st century learning by applying the Urban learning principle *Each one, Teach one* on the level of the student. The *Circle of Guides* was developed as part of the *dancer/maker* programme re-design. As explained, the curriculum is based on periodization principles to support phased learning in dance education. All educational elements have been placed in a four-year model of mini and macro cycles and support a student to get through the learning curve, using the four underlying phases of development: preparation, craft, integration and transition. The *Circle of Guides* supports students in the fourth year and final phase of the education: the transition phase. It is developed to support and guide students transitioning into their professional practice by using a circular approach.

The *Circle of Guides* consists of a group of independent professional artists who, mentor the fourth-year students and provide direct access to critical experience and an up-to-date perspective on trends and developments in the professional field. Students, working *side by side* with their professional ‘peer’ instead of *under* the guidance of a mentor, are challenged to reflect on their level of success in becoming a young independent professional. They have the opportunity to work with a guide of their choice and get immediate support on further developing their area of interest/ expertise and build a relevant network. The development of the *Circle of Guides* had its origin in a conversation I had with fourth years students. I spoke with them about the exiting next

steps they were going to take becoming a professional when graduating. I expected to find great excitement about this new phase in their life. Away from school, grasping all the wonderful opportunities lying ahead for all of them. Instead, I perceived great uncertainty for the unknown and ‘the wide-open field of possible failures and missed changes’ as the students framed it. I shared my concerns and observations with a group of alumni that I co- incidentally spoke that same week. Unfortunately, most of them could relate to it only too well and confirmed that this was not a standalone phenomenon. As they all went on ‘a sort of internship’ in their final year and therefore had been out of school for at least a short period, it took me by surprise. I had assumed that ‘being out there and meeting the profession’ would prepare the students for next to come. Their explanation was however shockingly simple as well as highly informative. They replied that unlike dancing and choreographing, which they had practiced in several settings throughout the years, they had never practiced being a *professional*. And as a result, never embodied being an independent artist. Being an apprentice, they stated, did not support their transition into becoming a self-steering professional, building a relevant network, applying strategies to enter the part of the dance field they preferred. The apprenticeship functioned more as another practice to operate in a predetermined system meeting its demands. In their experience it did not support developing any of the required competences - on a physical, social, and mental level to make them feel optimally prepared to make the transition out of the safe educational environment. This meeting with both the students and the alumni convinced me to create a work-form that would support students to become the reflective practitioner they needed and wanted to be.

5.8.3. Background and Rationale

While developing the *Circle of Guides*, step one was to identify contemporary professional dance practice in its societal demands. The cultivation of a resilient

professional practice asks for a different outlook on the concept of artist's autonomy. In transitioning to the 21st century, a systematic education and cultivation of a modified autonomy is required, based on a sensibility for the in-between, i.e. the sensibility of relations or the inter. This change forces us to re-evaluate the basic discourse / terminology that has regulated our art practices and concepts for the past 200 years. We need to get beyond favouring hierarchic and linear - that is - vertical and horizontal thinking, like in Maslow's pyramid of needs (1943).

It forces to alter educational practices within a new paradigm, distancing from the master/ pupil model and from exclusively linear thinking, whether this is top-down or bottom-up. Bringing new concepts into this participatory context acknowledges the transition we are in and urges us to perform an education paradigm shift. This change in operation and value will redefine our present discursive practices. For this it is important to understand what kind of skills we need. The by UNESCO defined 21st century skills (Trilling; Fadel 2009) note that in addition to the four c's - creativity, communication, collaboration and critical thinking - two literacy's have been added: on the one hand media literacy, on the other social responsibility and cultural, global and environmental awareness, also labelled as eco literacy (Oosterling, 2013).

In Oosterling's take on his eco literacy, divided in intermediality and interculturality, the role of the body/ embodiment is relevant. In developing their dance skills students share embodied knowledge with each other. In becoming skilled dancers, they adopt and adapt on at least three levels: physical, social and mental. To understand this triple self-reflection Oosterling proposes to extend the meaning of medium beyond exclusively the social media. In the final instance for dance our body is the medium. Embodiment means first and for all embodying creativity, communication, collaboration and eventually critical thinking in a medium. This already indicates

that embodiment is not exclusively physical. Given the 21st century skills (Trilling; Fadel 2009), collaboration and communication as social skills pair critical thinking and creative innovation as mental skills. This raised the question how social and mental aspects are integrated in physical embodiment. How do students learn to share, how do students learn to manage their skills, not only at school but also after leaving school?

The German philosopher Peter Sloterdijk, borrowing from Martin Heidegger (1962), refers to the lives of individuals as Dasein: being-in-the-world. Sloterdijk shows how this is gradually transformed into 'being-in-the-media' (Sloterdijk in Schinkel & Noordegraaf Ellens, 2011). Oosterling anchors a new media philosophy in a participatory paradigm, stating that in our days DASEIN is DESIGN (2010). In a participation society, daily life is thoroughly designed even to the point of choice stress. But what does this mean for the embodiment of dancers? How is this embodiment shared with others (social) and reflected upon (mental)? Resilience is the basic condition for embodiment. This resilience presupposes an integral health. The World Health Organisation defines health as 'having a reflective attitude towards physical, social and mental aspects'. Not as separate domains, but as aspects of a circle. Resilient craftsmanship in dance asks therefore for a reflective adapting and managing of this threefold health. For education this means that physical, social and mental aspects are constantly looped into each other, with different emphasis in different stages of the education. When we think back of the earlier explanation of periodization in dance education, it is precisely this what supports the underlying principle of the curriculum of the dancer/maker programme. Each phase has its individual target but it is the four-year trajectory that does the trick to reach full potential. This is of huge help for educators and staff and for the development of a contemporary curriculum. But the bottom line from the students' perspective is the awareness that they are constantly in the action of learning and researching, from the

first minute they enter the studio. This Life Long Learning should never stop in order to support the student to feel ready (at the right time) to transition.

5.8.4. Motivation for the study

When students, in their final year, transit from being a student to being a professional, they need to be able to move from one community of practice to the other (Wenger, 2013, 2015). This requires a *cyclic learning* approach to create *skills as embodied knowledge*. Next to the physical environment, collaborating and communicating within communities are included. These two aspects are reflected upon to be able to adapt and manage, as such embodiment, triggers (self)care and (self)reflection. This mental attitude within social practices, conditions the dancer as a reflective practitioner, acquiring embodied knowledge, inspired by the 21st Century Skills (Trilling; Fadel 2009). Students need to actively embody (physical), share (social) and reflect (mental) to be prepared for an artistic participation that society requires. Reflection and action are fully integrated (Schön, 1983). To support their development of Reflective Integrality forces us to relate to a different discourse / terminology that transforms the modern paradigm of hierarchies, pyramids and linear thinking into another paradigm. A paradigm shift to counter the problem that was raised in my conversation with the fourth-year students.

In shifting this paradigm, we must get beyond oppositional exclusion. We must leave the pyramidally driven educational practice. Although our minds are still set by and on the pyramidal paradigm, daily life is already organised in a different way. Globalisation has connected all economic transactions. Digitalisation - that is technological media, computer, internet, smart phones - have installed feedback loops in the heart of our social interactions (Kelly, 2010). We live in a participation society that by means of this is also an extended media society. And all this is embedded in networks

as we live in a network society (Ferguson, 2018). Students need to understand they are continuously acting on different levels, also being a node in networks. Therefore, speaking in terms of resilience and sustainability, this eco literacy of Oosterling (2010, 2013, 2019, 2020) as a marker for social responsibility and cultural, global and environmental awareness, ‘calls for a redefinition of interest: the real interest is being inbetween’ (ibid, 2013). Literally: inter-est, being in between. Within this intermedial and intercultural perspective creativity is not an asset of an individual, it is a function of relational autonomy. That is the real capital of an artistic practice in participation society. Creativity is an asset of relations. This is how the shift from pyramidal linearity to circular feedback loops is made explicit. We are no longer striving for the top of the pyramid (Maslov, 1943; Bourdieu, 1984), but for being a creative node in networks that strives for inclusiveness yet acknowledging the unicity of every participant with its own talents.

As students are already in the world, entering education from their earlier established place in a community of practice, they will have to, while moving in and out of their educational practice, learn to cope with shifting from one community of practice to the other, or as Wenger states, navigate through a landscape of communities of practices (2013, 2015). As this complicates creating a meaningful experience for the student and therefore makes the task of the pedagogue more difficult (Wenger, 2015; Biesta, 2013, 2017) we can introduce the use of embodied feedback loops. To change from linear to *circular learning* by moving away from pyramidically driven methods of oppositional exclusion, moving inwards and outwards, but always working in circles. This proposes using circular models for reflection and validation, to develop awareness how to be and become meaningful and have impact in society, *cyclic learning*.

This is the rationale for working with the *Circle of Guides*. I found meaning in introducing cyclic validation (or what would become *Circular Valorisation* in sub-study 1a). Resembling Urban dancers on site, forming temporarily communities to share, exchange and validate their developed knowledge (new skills and moves). They get together and establish their next level of growth. Offer material to the *cipher*, so that it can be cited and reworked by the next person who steps into the circle to dance. By sharing their offer with the others and letting them cite it and (attempt) to upgrade it, their intellectual output is placed in the centre as a Body of Knowledge and Skills (BOKS) that at the very same time constitutes public domain. They grow, learn and develop as an artist by afterwards taking the *offer* back into their practice with added value, while at the same time, the body of work, has been further developed, enriched, extended. Important is that your intellectual property is protected by the Urban *Biting rule*. This rule states that you cannot steal, *bite*, the move of another dancer without citing him or her, so crediting the author. This is to protect the output, in a systematic approach in which you need the others to *validate, expand* and contextualise your work. This is a fine example of relational autonomy, of in(ter)dependent learning.

5.8.4.1. Research question

In sub-study 2 resembling study 1, I used the M.O.V.E. model to add repertoire to the 21st century pedagogical toolkit, enhancing the ownership and leadership of the learner. This sub-study focussed on creating additional work-forms, based on the leaning practice of *ciphering*, in support of students transitioning into the profession. The research question therefore was;

- Can the M.O.V.E. model, facilitate a non-hierarchic learning process among a group of independent professional artists and a student, and therefore function as a tool for 21st century transitioning into the profession?

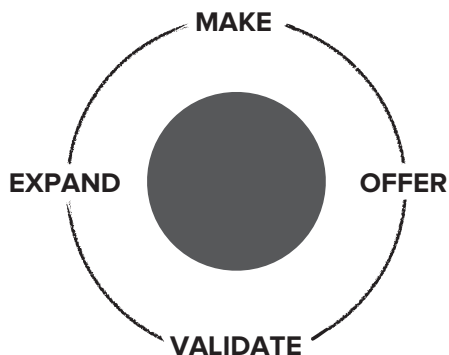
5.8.5. Participants

The *Circle of Guides* study was conducted with students of the fourth year of the bachelor programme *dancer/maker*. The students were all in their final year, preparing themselves for graduation and moving into the profession. The group consisted of 11 students. The number of guides in the sub-study was 7. Their expertise varied from dancing as a freelancer or in a company setting, to making dance films, producing dance in a production house or being a choreographer.

The Circle of Guides	
	Number
Guides	7
Students	Year group BA 4, 11 students
Total participants 18	

5.8.6. The study strategy

I developed the work-form *Circle of Guides* to support the students to transit from their student to professional status. I placed the student in a community of practice as an expert. Side by side with a guide on an equal base, instead of being an apprentice guided by a mentor, following the principles of the Urban *ciphering learning* practice. Based on the experiential learning principles (Kolb and Kolb, 2009) but moving beyond the principle of being an apprentice. As nowadays students do not to be brought into the world anymore but need to be shown to detect what is most meaningful for them out there (Biesta, 2013, 2017).



The *Circle of Guides* work-form follows the four phases of *ciphering*.

In each of the phases, I determined how the phase should be angled to do justice to the *cyclic learning* approach. The four phases remained the same, **make**, **offer**, **validate** and **expand**. However, each phase was specifically steered towards the goal of using the M.O.V.E. model, helping students to transit into the profession.

5.8.7. Methods of data collection

Prior to the start, midterm and at the end of the sub-study, I held reflection focus group sessions with the students and guides, both separately and together. The data collection of sub-study 2 happened by taking notes at these meetings and through the reflection reports both the guides and students wrote after the experiment. They were asked to reflect on working with the model and the process of collaboration.

5.8.8. The Study, Doing the *Circle of Guides*

To kick off the *Circle of Guides*, I invited several professionals working within the field of dance. They had a diverse background, from working in subsidised companies to being independent choreographers or dancers, dance filmmakers or even the director of a production house for dance. Some guides had a guest teacher status at the school, others had an expertise matching the students' questions and focus. All guides joined the students to pitch their questions to see if there was match. Ultimately, the students choose a guide of their preference.

MAKE

Step one of the Circle of Guides approach is for the student to place themselves in a network of guides, all with different expertise, profile, network and professional practice of relevance for the students. The student chooses the guide they want to work with based on their own interest and learning goal towards transitioning.

This can be seen as initiating, **making** an Urban *cipher*.

All guides brought the students into their network. Student and guide discussed what the offer to be brought into the group would be and how. This could be a piece of choreographic work, a script of a dance film or concept for a new work, or reflection on their work as a dancer interpreting the work of another choreographer. Ultimately, it coincided with the professional question the student had already defined in year three of their study and on what base they had picked their guide.

OFFER

Step two is for the guide to bring the student into its network and by doing so, immediately breaking the conventional learning mode, teacher - student. The student **offers** their question to the professional network, the *cipher*. *Cyclic learning* takes place, nomadic and therefore the input of all the student's actions and reflection - reflection (Oosterling, 2013) - has an immediate impact on the practice of the guide and its network, while at the same time the student lives and acts in the network and embodies the challenges of being a professional.

Without being 'judged' the questions of the students' were valued, both for their relevance for the students as individual artists as for the members of the community of practice. This provided feedback to the students in relation to their level of the 'feel' of the game, relevant for a proper understanding of the *habitus* (Bourdieu, 1995). These assessment free experiences supported the students in understanding how to cope as a professional before officially becoming one.

VALIDATE

In a cyclic constellation, roles can change. This opens the opportunity for the guide (otherwise the professional) to freely examine the *offer* in the *cipher* and without any hierarchical relation assess the *offer* for its **value**. Even the accompanying teacher at the school (normally the master or mentor) can join into this circle of relational learning when reflecting with the student on their experience. This approach adds value to each, and every field experiment the student and guide undertake.

Working with or of a student's question, addressed within the context of their practice, enabled the guides to expand their outlook on the(ir) practice from a learner perspective as well. While 'formally' having to, in the position of the expert, lead the student towards more understanding of the field they would enter after graduation, now all parties did benefit of the expansion of professional knowledge, building on to the field's 'foundation'.

EXPAND

All reflections (Oosterling, 2013) lead back to the impact of the cyclic changing of roles. It does not only empower the student in its current role, but also has an impact on the practice of the guide and its network, in dialogue with a young reflective practitioner. This again mirrors the Urban dance *cipher*. The artistic offer in the centre of the circle is done by whoever steps into the cipher, whether student or professional. Then, according to the rules of the game, it is by the citing and **expanding** of the offer, that the added value is identified and of importance for all participants.

5.8.9. Findings of this sub-study

Bringing our education in line with indicators of contemporary society, is an act of balancing. Thinking in terms of the current network and media society, the educational work-form the *Circle of Guides*, based on cyclic validation, works both on the level of student activities and embodied circular learning. In this way the 21st Century Skills creativity, communication, collaboration and critical thinking can go hand-in-hand with the added skills media literacy, social responsibility and cultural, global and environmental awareness, resulting in *eco literacy* (Oosterling, 2013).

First conclusions: The take home message

Using the *Circle of Guides* work-form supported the students to navigate in(to) the professional field and society and did bring all educational activities of the graduating students into a cyclic dialogue. It was the contextualisation, of both still being a student as well as taking part as an ‘one of’, in a relevant external network, the navigating through a landscape of communities (Wenger, 2015) that stimulated embodying the role of professional. As explained in Study A (4.9.2.5), an important aspect of Urban *ciphering* is the training element while not being together. The need to practice by one own, to be prepared for coming back to the *cipher* at later time. This part of the *cyclic learning* process is as important for the ‘optimal’ use of the *cipher* interaction as the actual meetup itself. And stands as well for the completion of a 360-degree circle of learning.

Until the introduction of the *Circle of Guides* as a working method to guide students in their transition, the programme offered a pre-programmed range of options for ‘going out’ in the final year of the study. These options were based on the curriculum and educational focus of the degree, so they either had to participate as a dancer-apprentice in a company or go on tour, opt for a chance to make a work at, say, a production house

for dance or go on an Erasmus exchange abroad. The method of the *Circle of Guides* caused a major change in thinking about this transitional phase. From a pre-set drop-down menu created by the programme, it turned into a focus on creating a valuable learning experience for the students that was used for their learning questions and look at the field they were about to transfer to. The *Circle of Guides* enabled students to enter knowledge areas such as dance and film and to work with new media and technology. Elements from contemporary practice that had not yet been imported into the curriculum and were therefore not linked to a direct network of the academy. The shift from the form to the value of experiencing as a practitioner not only opened a wider range of entry points in a diversity of communities of practice to the student, but also expanded the network of the programme itself.

‘The development of a non-hierarchical learning environment in a discipline that traditionally has a high degree of hierarchy, leads to students reflecting on themselves as well as on each other and their lecturers’ (Quote from an external committee member).

A profound moment in the research, in the middle of study A, when I myself underwent the ciphering learning practice by participating in various ciphers within the Urban dance community, was when I participated in one of these cipher events along with some of my students. Completely stripped of my role as a leader of education and as ‘their principal’, at that point all that was relevant and important to a successful outcome of the ciphering process was the value of my creative offerings, validating inputs and ability to expand the offerings of the other participants. This was a pivotal moment in embodying the enormous potential of the ciphering learning practice. Because the evidence was there at the time that it was possible to temporarily divide power between us and jointly advance the practice. It has strengthened and empowered me both as

a researcher and as an education leader in my decision to bring ciphering into the institutionalized learning context.

I saw that reflected in the dialogue with the students afterwards:

'We as a community are larger than the curriculum and the academy itself.' (Student A).

'There is no hierarchy in learning and development'. (Student F).

And by one of the members of the external validation committee who states:

'Students are coached and guided, by creating an open and inclusive community of practice in which students are challenged to operate as equal partners, with their own goals'.

Going through the M.O.V.E.'s

As explained in Study A (4.9.2.5), an important aspect of Urban *ciphering* is the training element while not being together. The need to practice by one own, to be prepared for coming back to the cipher at later time. This part of the *cyclic learning* process is as important for the 'optimal' use of the *cipher* interaction as the actual meetup itself. And stands as well for the completion of a 360-degree circle of learning.

Using the cyclic approach, the *Circle of Guides* offers students to just keep moving forward into a new role, from student to alumni, professional, perhaps someday teacher and more, with skilled relational autonomy without major barriers. Basically, this means the institution has becomes one (of the) inclusive entry point(s) within an ongoing circular movement.

This method of creating learning circles supports institutions to adapt to a new educational paradigm and offers a different focus on knowledge development and further professionalisation.

Action Research as methodology

After the completion of the four phases of the *Circle of Guides* and the return of the

students to the programme, I concluded that the M.O.V.E. model was missing an important element. The take home message, so crucial to the execution of the Urban *cipher*, was missing in the design of the M.O.V.E. model to be able to complete the feedback loop. This element had therefore to be included in the model. It eventually became the fifth phase, named **succeed**.

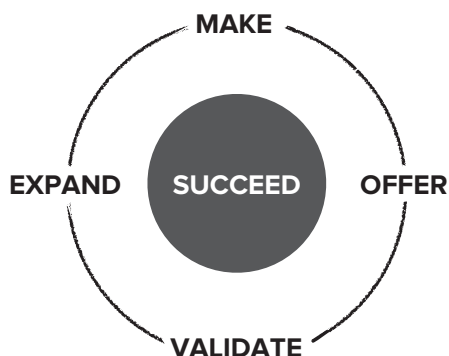
SUCCEED

Students conclude their final year with an assessment in which they refer to their BOKS in relation to the final competences set. They reflect on their actions, the developed understanding of the (field), the relevance of their experiences (currency) and their current and potential position in a preferred area of the dance field (capital) (Bourdieu, 1984, 1990). For the assessment, the committee consisting of their guide, the school mentor and an added external assessor offer the student feedback on their level of reflections and actions, to make a plan for the next year, while moving onwards into the landscape of communities of practice (Wenger, 2015).

I decided to conduct a second Study, sub-study 2a, to test the M.O.V.E. model on the level of the student. In this study, testing the work-form *Doing The M.O.V.E.(s)*, the previous four-phase M.O.V.E. model, would be reworked into a five- phase model.

The M.O.V.E.(s). follows the five phases of the *ciphering learning* practice.

Make, Offer, Validate, Expand and (Succeed)



5.9. Sub-study 2a

The Urban *cipher* principle: Going out there and finding an audience.

5.9.1. Introduction to sub-study 2a

Students in art academies who are currently studying making dance (choreography) are the choreographers of the future. If their creations are really to become ‘works of art’, active audience participation is required, for only then their work can become meaningful.

Active participation is a core principle of Urban dance. Although the audience at Urban dance gatherings can differ in composition, experience and cultural background, it will always be invited to participate according to the same *ciphering* principles. Even when not creating an offer for the *cipher* or participating in the battle and dancing in the ‘judged’ arena, every participant is part *of* and of importance *to* the outcome. The spectators form a circle and act as one instrument. They are the pulse of life of the *cipher* and/or battle and monitor compliance to the rules. Through their encouragement and public appreciation, the dancer in the centre is stimulated to offer and develop material. There is no distance between the spectator and the performer in the moment of creation, they coincide. Both function as players of *the game* and give the work its value, by working together in separate roles. As a result, competences as collaboration (interrelatedness), critical thinking (reflection), creativity (making) and media literacy (the body as a medium) all lie in the heart of the *cipher*. As the Urban social dance network is formed and strengthened through the formation of these circles, through the *circular participation of ciphering*, this method could possibly support the choreography students as well.

In dance institutions, in contrast with Urban dance, educational (teaching) and creational (choreographic) processes do not take place while the audience is participating. The creative process takes place in a rather isolated manner, closed off to those who are not a member of the artistic creative process. It is not until the choreography is completed, that the choreographer breaks the occlusion and contacts *outsiders*, the audience or spectators.

According to Hans-Georg Gadamer (1979), every work of art does carry within itself an invitation to active participation. It conveys to all who behold it a latitude, i.e., a space which must be filled and completed. Only then the work of art can really reveal itself. Only then can its meaning really be experienced. To him this is not something voluntarily. According to his notions of *play*, Gadamer stresses that latitude *must* be filled; the play *must* take place and if you *should* be given space to play along. This is a hermeneutic way of experiencing art. The artwork and its observer caught in an embedded interaction. In his 'Dramaturgy of the Spectator', Marco de Marinus (1987) calls this 'the active (objective) side of the theatrical relationship'. He refers to the various operations/actions that the audience carries out: perception, interpretation, aesthetic appreciation, memorisation, emotive and intellectual response (De Marinus, 1987, 1993). He calls the spectator 'a relatively autonomous maker of meaning' for the performance. It is therefore crucial that a spectator be 'forced' to take part. Both Gadamer and De Marinus assign the viewer, the spectator, a crucial role in the process of creating a (meaningful) work of art.

In future teaching, we see the need for and advocate a different role for the interaction between the teacher and the student (Biesta, 2013, 2017). From knowledge transfer to joint knowledge development, based on experience (Kolb, 2014). The basis for this lies in the digitalised access to knowledge (Kelly, 2010), the learning attitude of the student

and the number of networks in which students and teachers are already involved during the learning process (Ferguson, 2017; Wenger, 2015). The premise that the practice of the creation is as well impacted by these social changes, will ask from especially artists who create their work in exclusion of the polis (like dancers) to re-evaluate their critical feedback loops (Oosterling, 2013). As otherwise in the long run it might undermine both social acceptance of, and the way the public relates to the contemporary dance art form. With the emerge of *circular thinking and participation*, due to the introduction of the participation and network society (Ferguson, 2017), dance students will need to develop skills and knowledge to build and maintain relationships with their audiences and find new possible ways to interact. Here again we reconsider the importance of Biesta's (2017) argument for turning the student to the world, pointing toward the value of the societal dialogue of their artwork and not merely focusing on acquiring the craftsmanship of creating, the form.

5.9.2. The study strategy

The Urban principle of *going out there, finding an audience* offers an opportunity for dance students to learn how to broaden and diversify their participation and feedback network. Learning how to set up these feedback loop circles requires breaking the exclusion of the common creative habitat, i.e., the studio. This is a radical shift of how ballet and contemporary choreographers are used to develop and present their work. It would mean a shift in the attributed role, participation and validation (appreciation) of the audience, the spectator, within the artistic process. A change within the hierarchic relation and (inter)dependency between the maker and the spectator.

In sub-study 2, I developed the work-form the *Circle of Guides*, based on my observation that the students felt insufficient prepared for participation as a professional after graduation. To support the students in their transition phase

from student to professional, I developed an experiential learning model based on a cyclic non-hierarchical approach. The study demonstrated how working with Urban *ciphering learning* principles, transformed into a model for *cyclic learning* support students in learning how to navigate through landscapes of communities (Wenger, 2015). And while doing so, offering the professionals (the guides) they work with side-by-side, to benefit from the non-hierarchical set up in which this experiential learning (Kolb and Kolb, 2009) takes place. As they are free to participate in the feedback loop without having to be always the mentor; circular participation based on *cipher* principle of role division.

Sub-study 2a, building on the results of sub-study 2, examines how the *ciphering* learning principles can support dance students to broaden and diversify their feedback network. By initiating feedback loops while creating their artistic work, they can practice coping as a professional in a community of practice of their preference (Wenger, 2002), as they bring their artistic work in dialogue with others prior to the performance phase. In this way *cyclic learning* supports them to develop an artistic signature prior to graduation. For that reason, using Action Research to bring the work in a second research cycle, sub-study 2a builds on the results of the work-form *Circle of Guides* while developing the work-form *Doing The M.O.V.E.(s)*.

5.9.3. Rationale for the Study

Once again, Bourdieu's 'feel for the game' (1986) plays an important role here, as to fully embody the understanding of how to cope, i.e., understanding and gaining this 'feel' as it gives the activity in the field a subjective sense, a meaning' (Pickard, 2015: 27) takes time and practice. And even more important, the experience of this meaning in the field depends on when and how the game of the field was learned; it depends on how, in what context, and how often it is played (Bourdieu, 1986). It therefore seemed important to

experiment how to create on-site circles and expand knowledge by exploring creative practice (doing) in combination with re-enactment (re-doing). I related to the source and relevance for this re-enactment in Study A (pg. 129, 130), when explaining the authorship principles in Urban dance, the *biting* rule and how this resonates with contemporary choreographer's revaluation or 'covering' (Bleeker, 2012) work that they regard as important 'historical dances'.

5.9.4. Motivation for the study

I used the principles of the Urban *biting rule* and Lepecki's notions of re-enactment (2010) to create and re-enact in various places and with different audiences. My purpose was to find out whether the use of re-enactment based on the principles of the biting rule, could support current dancer/maker students to learn how to build their creative signature in a closer relationship with a critical audience. In doing so, dancer/makers could learn to identify their unique signature, their choreographic vocabulary, through the process of continued creation. Using re-enactment to 'look back' would provide them a method for systematically analysing their work and redefining its function in relation to its formation and transformation by exposing it to public perception and reaction. The challenge to re-work their creative material for interaction with a diversified and 'new' audience would help them to understand the impact of their work and offer the opportunity to invite their audience to reflect. The 'biting rule' would then function as an extremely effective tool for preventing copying or 'mimicking' and it would stimulate the identification of distinctive and new characteristics in the artistic work. The obligation to demonstrate the path of origin in the re-creation of the work, and not repeat it, are analogous to Lepecki's will, to 'keep inventing' while returning to the work (2010).

5.9.4.1. *Doing: Creating the offer*

For these experiments, to re-enact and find new creative possibilities without ‘biting’, I needed an original work as a reference point. I decided to use a performance by Niels and Bart, part of my urban dance crew in Study A, as my source material, as the original choreographic work. The performance consisted of Niels and Bart dancing and making music together. I started by transcribing the recording of the performance (made by video artist Teresa van Twuijver) from the various perspectives of the participants who were present, the initiator, the performer, the audience and the casual bystander. Stripped of its first theatrical form, the material took on a new shape. Since the chosen research methodology is all about doing, the un-stripping became in fact the *un-doing* of the *doing*.

5.9.4.2. *Re-doing: Making cycles*

For each experiment/public interaction, I re-shaped the material, the choreographic work, into a new theatrical form. I thus applied the *biting rule* while dealing with the original source material. The ‘new’ work was based on the original **offer** but did demand the ‘identification of still unexhausted creative fields in the past work’ (Lepecki, 2010) for its re-creation. At the same time, it gave me the opportunity to ‘turn back’ to the original work to enable the possibility of re-enactment. Subsequently, I chose theatrical forms that require active participation of an audience in order to create an adequate use of Gadamer’s ‘notion of play’ (1979). Gadamer stated that to interact, to ‘be able to play’, others have to play along. Moreover, playing eliminates the distance with the player and observer. The observer takes part, is part of the play, by means of his observation. This resembles Bourdieu’s development of the *habitus* (1984). As the field and its *habitus* are locked in a ‘circular relationship’ as involvement in the field shapes the *habitus* that in turn, shapes the actions that reproduce the field (Bourdieu in Pickard, 2015: 27).

According to Gadamer only for those who play along and fully embody their observation, the real experience of the artwork is possible. This ‘will to’ cooperate and play along resembles the ‘will-to-archive’ of the contemporary choreographers i.e., to identify still unexhausted creative fields in an earlier work, to unlock, release and actualise a work’s many possibilities. Neither can take place without active participation in relation to one another to the artwork, to become meaningful. The ‘making of meaning’ (**validate**, step three) by active participation is therefore a *conditio sine qua non*. The premise of the performative re-doing lies in the participation itself. It is the doing again - a re-doing - (**expand**, step four) that leads to a new experience based on the same source, the original **offer** (step two). This whole process required clear rules of play and a defined play area, a precise regulated motion of play (Gadamer, 1979), the urban *cipher* principles. Every subsequent performance of the re-created material basically became therefore Doing the *un-doing*.

5.9.5. The design strategy of sub-study 2a

For sub-study 2a, I used the findings of sub-study 2. Having experimented with using the four-phase model to create a very concrete work-form to expand the 21st century pedagogical repertoire, in addition to using the model as a research design for curriculum development, I used the Action Research methodology to create the follow up research experiment and test the use of the model in yet another environment with a specific educational purpose. The experiment in sub-study 2 demonstrated the need for adding a fifth phase to the M.O.V.E. model, the element succeed, the take home message. For sub-study 2a, I reworked the four-phase M.O.V.E. model into a five-phase M.O.V.E.(s) model. Using the Action Research ongoing action-reflection cycles, I developed a design for the follow up based on the findings of sub-study 2.

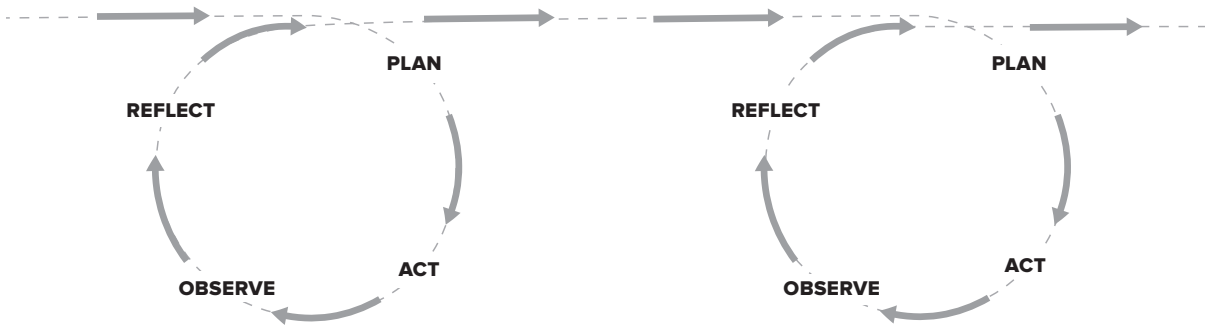


Figure 8: Kurt Lewin's model of action research 1964

5.9.6. The study set out to explore

The study focused on the further development of the five-phase M.O.V.E.(s) model and test its value for expanding the 21st century pedagogical repertoire and its application in an educational environment to enhance *cyclic learning*. To see whether it could support students who create artistic work, in bringing their work earlier into dialogue during a creative process, using the *circular participation* method of *ciphering*.

5.9.7. The research question

- Can the M.O.V.E.(s) model facilitate greater ownership and leadership of the students who create artistic work, to bring their work into dialogue, during a creative process?

5.9.8. Methods of data collection

Data collection included field notes and audio recordings. The notes captured were mostly mental notes, in order not to burden the process with lots of writing and stay true to the observation mode as observing in action needs full attention. I made a few notes of quotations as they seemed relevant to mark as important for later analysis purposes. I made an audio-recording to capture the students' reflections while experiencing undergoing the

work-form, *Doing The M.O.V.E.(s)*. It served merely for transcribing purposes. No video recording was made. As the students were showing each other their creative work, and this creative work itself was not subject of research, it was not necessary for the research process. In fact, it might have distracted the students from feeling free to demonstrate knowing that beside the observers in the room, there would be a video recording made as well.

5.9.9. Participants

Doing the M.O.V.E.(s)				
	Number	BA Dance in Education year 1	BA Dance in Education year 3	Master
Students	15	11	2	2
Total 15 participants (14 females 1 male)				

As indicated in the ethics application, fifteen students participated. The group consisted of mixed level students. Two students of the MA in dance programme, two third-year students and eleven first year students of the bachelor's in dance education. Fourteen participants were female, one was male. For the validity of the study, gender diversity or equality in number was not an issue nor relevant.

5.9.8.1. Participant information prior to the workshop

Participants in the study were asked to bring a 'product' of their creative work. This could be anything like a dance phrase, a recording of an artistic work or an artistic concept in any form or shape (**offer**). Participants were asked to put their work forward to be feedbacked through the *ciphering learning* process. The feedback would not have the nature of an assessment, there would be no judgement of the artistic product. The material was merely used as a source to use in the *ciphering learning* process and the reflection process after. Participants were invited to observe (**validate**) work of each other and give feedback to each other's work through a physical re-creation (**expand**). They would be asked to identify the alteration to the work and reflect on it. Finally, they would be invited to evaluate the work-form.

5.9.8.2. *Preparing the participants at the start of the workshop*

At the start of the workshop, after introducing myself and reassuring all participants understood the ‘rules’ of participation and withdrawal, I invited them to start the workshop by standing in a circle and participate in a small exercise, based on the Urban dance *call-and-response* principle. In music, call-and-response is a technique where one musician offers a phrase and a second player answers with a direct commentary or response to the offered phrase. The musicians build on each other’s offering and work together to move the song along (Meazzell, 2022). I started by demonstrating the students the practice of call-and-response, still in a more simplified version to start with. I stepped *into* the centre of the circle, offering a movement phrase of 4 counts and asked the participants, while maintaining standing on their spot in the circle, to exactly copy my movement phrase on the following four counts. After they repeated my movement sequence, to conclude, I once more performed the same phrase, without making any alterations, over the next four counts. To conclude the first sequence of the call-and-response, I used four more counts to step back to my original place in the circle. At exact that same moment my left-hand neighbour would start the second sequel and step into the centre of the circle (using the same four counts), repeating the procedure, however with their own movement material. This continued until all participants had taken their turn, completing one whole round. All creating ‘an *offer*’, participating in the responding (**validate** and **expand**) process and *holding* the circle.

After this first round of the simplified call-and-response, I moved on to the next version which resembles the actual call-and-response method. The entire set up, like when to step into the centre of the circle, the number of counts to use and so on, is exactly like the first version executed. The main difference is that the second time round, the participants were asked not to repeat the material that was brought to the *ciphering learning* process, but to make a variation on the theme brought in. So, to use

improvisation to **expand** the material. The *biting rule* or any quotation obligations were not yet part of this playful introduction to the execution of the work-form.

The call-and-response method served as a proper introduction to the work-form *Doing The M.O.V.E.(s)* for several reasons. At start to become a ‘new’ temporary formed community, moving away from any existing hierarchy or familiarity among participants that might hinder the reflective process. In other words, **making** a safe experimental space prior to the start of the actual M.O.V.E.(s) process. For this, creating a playful atmosphere with a work-form that does not need to lead to any successful result helps, as well as redefines the group as a new group, present at that moment for that particular purpose. Second, I demonstrated the ambitioned and required equality and inclusiveness in the *circular participation* by immediately placing myself as participant in the process (possible, as the call-and-response was not part of the study and data collection yet). Furthermore, by doing a physical playful exercise, the participants could already embody some elements of the *ciphering learning* practice, like stepping into a circle and creating an **offer**, as well as getting used to observe, analyse, reflect (**validate**) and respond (**expand**), using their body and (their) movement. And last but certain not least, it offered participants a playful introduction to the use of responding physically and the opportunity to practice being ‘seen’ while participating, prior to when ‘it would matter’ in the actual study.

5.9.8.3. *Consent, risk assessment and ethics*

To investigate the value of the work-form *Doing The M.O.V.E.(s)* for students while working on their artistic work, a test situation was set up in an educational setting, from now on referred to as the workshop. Participation took place on voluntary base. Students were informed at forehand about the set-up of the study by using a student information letter (Appendix V-a). Risk assessment was made (Appendix V-b), followed

by an ethics application. In addition, students were asked to sign a consent form (Appendix V-c), to safeguard transparency on data collection and use from both sides. Participants were informed that personal data would not be collected, recorded or used. Furthermore, that the (orally) given reflection on the functionality of the form would be used (anonymously) in the thesis and/or publication and that the PhD thesis would be published in the CCCU library. Participants were informed that during the workshop in the studio, they would be free to withdraw their consent to participate at any time without having to give a reason. To do this they could switch from the participant to the observer role or opt out on both during the process. In addition, students were informed of the opportunity to withdraw their data without having to give any reason up to the end of data analysis end of June 2022. The reflection on the working of *Doing The M.O.V.E.(s)* was recorded without use of any ‘personal’ indications. Students did not mention their names while giving feedback, were free to speak at any time on voluntary base and their reflections were not used in relation to their own artistic offerings, merely to reflect on the process of going through the *cyclic learning*, testing *Doing The M.O.V.E.(s)*.

5.9.10. The study

Sub-study 2a investigates the value of *cyclic learning* as a reflective model during an artistic/creative work process of dance students. In support of the promotion of in(ter) dependent learning, while going out, finding new audiences, I unpacked the *ciphering learning* principles and transformed it into the work-form *Doing The M.O.V.E.(s)*.

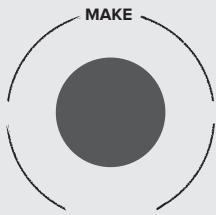
Doing The M.O.V.E.(s) as a work-form, follows the five phases of the M.O.V.E.(s) model **make, offer, validate, expand and (succeed)**.

Using the Action Research methodology, I decided to perform the *Doing The M.O.V.E.(s)* work-form, based on a *circular participation* approach, in a cyclic motion. As a result, *Doing The M.O.V.E.(s)* makes use of going through two successive circles (rounds) to create a cycle. The first round uses merely physical responses while going through the five phases of the M.O.V.E.(s) model. The second round, the reflective dialogue, uses a verbal form. My motivation to use a cyclic approach was to support the students in relating to the 'new' embodied response method in round one, using a form they are generally more used to in round two. Denied of the opportunity to verbalise their feedback in the first round of *Doing The M.O.V.E.(s)*, it felt important to provide the opportunity to express themselves verbally the second time round. Even though, they were not allowed to give any recommendations or judgement while expressing themselves in the reflective dialogue round, merely explaining their observation, reflection and thought process.

In the next paragraph I will describe the five-phases M.O.V.E.(s) model modified for the work-form *Doing The M.O.V.E.(s)*.

First round: *Doing the offer.*

As in all the four sub-studies under Study B, in sub-study 2a the five-phases M.O.V.E.(s) model was reworked to facilitate the goalsetting of the particular study. For *Doing The M.O.V.E.(s)*, the angle of the five (similar) phases were steered towards bringing creative work into dialogue with an audience.

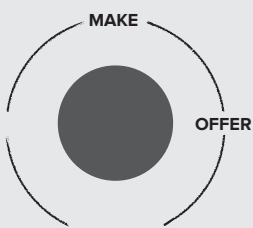
**MAKE**

Student: Create an environment for constructive feedback.

What do you need? Who will be your audience?

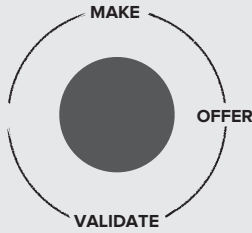
Explain the rules. Create a safe place to (re-)create.

Especially when it concerns student participants, it is crucial to guide the process to avoid self-critic or self-judgement. The artistic value of the creation or the execution of the material is not the product of assessment and this needs to be constantly reminded. Therefore, stressing the importance of a safe space and how all ‘hold’ this safe space is crucial.

**OFFER**

Student: Offer your work, any artistic creation. Ask people to observe. What do they see, hear, feel? What does strike out and is significant for them? If necessary, show the work once again.

To make the work-form function, it is important to stress how to observe the work. This to avoid getting feedback towards improvement and for students to be able to tap into their capacity as an embodied listener.

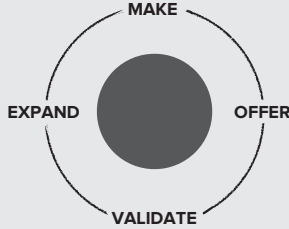


VALIDATE

Student: Give your audience time to reflect. Hold the space so they can validate.

Participant: Reflect on the offer, what did you see, hear, feel? What did strike out and was significant for you?

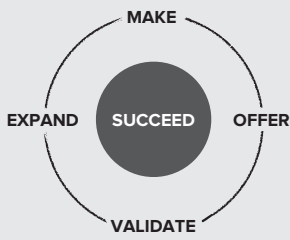
Students tend to jump the gun in their reaction. Make sure there is enough time to digest the offer.



EXPAND

Participant: Expand the offer. Re-create while quoting the original source. Create a counteroffer based on an element of the original material that did strike out or was significant for you while observing. Place your counteroffer in the circle.

This asks for full participation of the students to as well 'step' into the circle. If a student is not comfortable, they can of course wait till round two, the reflective dialogue. The work-form works best when both the physical and the verbal response takes place. Specifically, in the learning experience of the audience participants.



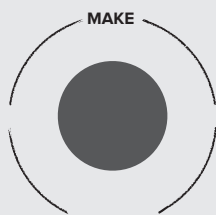
SUCCEED: The take home message.

Student: What has the re-creation offered you? Reflect on what you have been offered, while your work has been enriched by the observation of the others and how they choose to bring it back to you in a creative counteroffer. How does it inform your work?

Participant: What has your observation and re-creation taught you about how you observe? Have you learned something during the reflection and choice making process? This part of *Doing The M.O.V.E.(s)* serves the participants to collect their take home message. It as well prepares all participants for the next round, the reflective dialogue.

Second round: The reflective dialogue

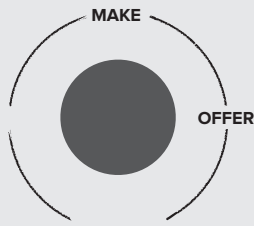
After the completion of the first round of *Doing The M.O.V.E.(s)*, in which the participants use a physical re-creation to respond to the offer, I make use of a reflective dialogue in the second time round. This reflective dialogue supports all the participants, including the student that offers the first product of artistic creation, to better their understanding of what was offered, the choice making behind it and to deepen the understanding of the selected and offered material. It exposes the observational and analytical process of the participants as ‘audience’, while it gives information on the origin of the re-creation (the responses). It also stimulates practicing verbalising feedback in a non-judgmental or critical manner. It as well unlocks the manifestation of detected possibilities of the work (Lepecki, 2010), enabling the original creative offer to be expanded to the next level.



MAKE

Student: Create a safe space for dialogue. Invite the participants to reflect on the work in round one.

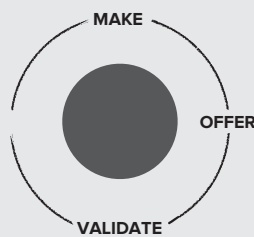
Even though all participants are already formed into a ‘group’, it is important to re-new the definition of the collaborative space.



OFFER

Student: Motivate the choice to bring your offer into the *cipher*.
Inform the ‘audience’ of your reasoning.

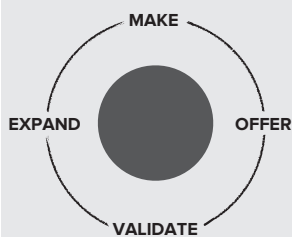
This is the moment that the audience participants are informed (for the first time) about the motivation behind the original creative offer. This is therefore a moment in which all can reflect on how they have perceived the material in relation to the reason for offering.



VALIDATE

Participant: Inform the student what you felt, heard, saw. What did strike out and how did it make you decide to re-create based on this element. What did you observe?

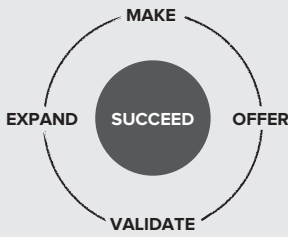
Not judging the material or speaking about what could have been done differently, but sharing what one has observed and the choice making process behind the counteroffer is an exercise in itself. This part might need extra guidance to stay away from any ‘assessment’.



EXPAND

Participant: Verbalise why and what you decided to expand.
Do this by sharing your observation. Not your opinion or any suggestions for improvement. Simply your process.

Expand: Sharing the ‘finds’ of the audience participants, verbalises Lepecki’s detected possibilities of the work (2010).



SUCCEED

Student: Take home: What have you heard, picked up, noticed? Through observing the physical responses in round one and the verbal explanation in round two? How has it informed your original offer? How can you use this feedback for your creative process?

Participants: And what is your take home message?

Succeed: The reflection process allows the participants, when in the role of the audience, to benefit from the feedback loop in relation to their choice making in their own creative processes. As they hear what other students take home, they as well have the floor to speak about their findings in the process. This completes the 360-feedback loop of the *cyclic learning* process.

5.9.11. Findings of this study

- Can the M.O.V.E.(s) model facilitate greater ownership and leadership of the students who create artistic work, to bring their work into dialogue, during a creative process?

As an educator and former director, I strongly believe that the creative dance making practices in our dance education should be reconsidered, as the current practices does not produce enough opportunities to build and maintain a relationship with the audience. As the artistic work often only meets the public when the work is performed, the focus lies too much on learning *how to create* and too little on *how to relate* with and the influence of the public on the artistic work.

I examined *ciphering learning* practices in Urban dance with the aim to convert its findings into pedagogical tools to support curriculum development. For this reason, ‘doing’ and ‘active participation’ was made central to the research, based on the

premise that combining research and creation in the public domain is an uncommon practice for many students of choreography in institutions. Using the Urban principle *going out there, finding an audience* with a purpose to interact, re-enact and re-value. This led to the work-form *Doing The M.O.V.E.(s)*. This work-form supports students in developing the necessary skills to bring their choreographic work in dialogue during the process of artistic creation, so prior to the performance phase. *Doing The M.O.V.E.(s)* has converted the Urban principle of re-working your material for the occasion into a transversal repeatable form of re-enactment. This offers students the opportunity to deepen their understanding of their own creative material while re-inventing the dance of the past to shape their own artistic creations of the future.

Findings from the students' reflections on *Doing The M.O.V.E.(s)*.

I will go into more detail discussing the findings in the conclusion and discussion chapter, but here a first summary of the outcome of this sub-study. While reflecting the students noticed they had a function, even when not in the centre of the *cipher*.

‘Different to what I am used to. I want to take that away. There is ways to be creative, there’s ways to help other people but then help yourself at the same time. I feel that was like a, it kind off opened my eyes. I didn’t really realise that I could, help ... with hers and then open my mind to stuff for myself as well.’ (Student A)

By observing the **offer**, students created understanding of their level of awareness while observing material of others. It opened the possibility during the workshop to detect movement possibilities that might not have come up before (Lepecki, 2010), simply because they got offered a diversity of feedback on the basic material.

Seen through the reflection of the students in the workshop: *'It was quite interesting to see all different styles and how they were interpreted of that one piece.'* (Student E)

'I quite like how you can take one phrase of movement and there is so many possibilities that just a short phrase can inform so much of a piece rather than thinking of creating one after another. In motives you can utilize on that and expand on it that and you could kind off... And you can film yourself, then you can repeat the process and do it to yourself to try to create something else.' (Student F)

As a maker they did benefit, bringing (an excerpt of) creative work into dialogue, of gaining feedback without any judgement and receiving creative feedback during the process without any critique yet. *'I appreciated the format, as well that we did it in as much like..... It had to be a judgement free zone, a very open space, because we all had to go up and do a solo at some point anyway.'*(Student G)

And unlike any other form of 'feedback' sessions, to have the possibility to determine to how and to what extend to deal with these re-works, back home, in a later stadium of the feedback process.

'I feel like going round and doing it as the whole group is what is interesting to see, how everyone took it on but then how it was then taken back and what you manage to like to get out of everyone's own interpretation of your work.'(Student K)

Not all students could immediately relate to the format. One of the students reflected the wish to be able to verbalize the feedback rather than offering it in a physical response.

'I think I preferred being able to give verbal feedback as well as actually doing it. Because I found it more informing about what people necessarily picked out and actually tell you what they felt was more important.' (Student L)

Offering the second cycle of feedback in a verbal form was therefore crucial. It is also relevant to state that students will need to be guided in executing this form of feedbacking others on their creative work. As this is not common repertoire used in education.

‘The one thing I have learned and take out of this, you see more physical means of showing improvements that people choose. Cause I never usually say or I talk about what could be improved but with as a physical movement, so we have to see clearer.’ (Student M)

5.10. Sub-study 1a

A study of the implementation of a non-hierarchical learning environment:

Circular Valorisation

5.10.1. Introduction to sub-study 1a

In sub-study 1, I focused on the application of the M.O.V.E. model in support of working with the practitioner’s question how to enhance balancing out the position of technical and creative curriculum components. The work-form in sub-study 2, the *Circle of Guides*, examined the value of the M.O.V.E. model, in order to improve students transitioning into the professional field navigating between communities of practice. The work-form, *Doing The M.O.V.E.(s)* in sub-study 2a, investigated enhancing *cyclic learning* on the basis of circular participation. All studies so far have focused on making a shift towards a more sustainable future proof eco-systemic educational surrounding, driven by communities of practices in which co-creation takes place at all levels, in support of the 21st century *cyclic learning*.

Sub-study 1a feeds of the findings of sub-study 1. After the first experiment in sub-study 1, using the M.O.V.E. model to support on the level of the team, I decided to conduct a second study on the level of organisation but with multiple teams.

From the desire to optimally prepare students for the dynamic professional practice

in which pyramidal relationships are replaced by dynamic ones that evolve with the prevailing trends, social needs and corresponding changes in the professional field, sub-study 1a focusses on implementing the feedback loop on the level of the educational organisation, the faculty. It aims to develop an approach towards an inclusive circular society with structural feedback as a core element. It seeks to develop strategies to support educational art programmes to develop into more evidenced-based programmes. This is in support of the institution becoming one (of the) inclusive entry point(s) within an ongoing circular movement.

In sub-study 2, the study investigated bringing the creative work of the students in dialogue, therefore in that study the scale was at the level of the student and its future network. Sub-study 1a is about the scale of five bachelor programmes and an institute. This is how *ciphering* becomes *cyclic learning*. In line with the Action Research methodology, where the sequence of steps to be taken has a cyclical effect on upscaling and repetition. This methodology of *cyclic learning*, creating learning circles, supports institutions to adapt to a new educational paradigm and offers a different focus on knowledge development and further professionalisation.

5.10.1.1. Defining the offer: The practitioners' question

Prior to the start of sub-study 1a, the dialogue within the staff of the faculty focused on the difference between the urgency and dynamics of the programmes that try to meet the requirements of the professional field and the lack of the necessary organisational preconditions. The staff here should be seen as all heads of the bachelor's degree programmes in the faculty, both dance and theatre, from the performance and education departments.

All responsible programme leaders gradually felt withdrawn from their core task of high-quality education due to all the administrative tasks. In addition, the programmes needed support to realise the desired professionalisation of research competences among lecturers and students. This is to be able to anticipate, respond to and keep pace with the changes within their field (Bourdieu, 1984, 1990), with a strong increase in the development of Master programmes and professorships in the field of dance, theatre and dance/sport and exercise science.

The faculty was looking for a way to stimulate the five bachelor programmes (dancer/maker, artist educator in dance, the actor department and the two theatre artist educator programmes) to create networks and expertise (Wenger, 2015) outside their familiar training, network and expertise, both within the institution and outside the walls of the institution. In other words, to strengthen their position and better connect with the contemporary society they lead to, the bachelor's programmes had to find more unity within the faculty and develop skills to share their expertise.

In addition, after the necessary paradigm shift at the organisational level, the bachelor programmes had the desire to optimally prepare students for the dynamic professional practice in which pyramidal relationships are replaced by dynamic relationships that evolve with the prevailing trends, societal needs and associated changes in the professional field. Their goal was to position the institution in a landscape of communities of practice (Wenger, 2015) to act as a gateway to the 360-degree feedback loop, similar to what they envisioned for the students in sub-study 2, the *Circle of Guides*. Based on the assumption that this would disrupt the general 'circular relationship' in which the field and its *habitus* are locked, as engagement with the field shapes the *habitus* which in turn shapes the actions that reproduce the field (Bourdieu in Pickard 2015: 27), causing a paradigm shift.

Bourdieu defines *habitus* ‘the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them’ (Wacquant 2005: 316, cited in Navarro 2006: 16), therefore opening up the rather hermeneutical culture of education would help students acquire the necessary navigational skills of the 21st century (Wenger, 2015; Saavedra and Opfer, 2012).

5.10.2. The study strategy

While developing new strategies for future educational practices, driven by relevant contemporary questions and in answer to societal challenges, the development of new curricula alone is not enough. The design of a radically new learning philosophy based on the framework of the 21st century skills, directing the reflective learner, will also call for a more systematic approach of valorisation, to emancipate educational practice and to assess the impact of this newly developed curricula. In other words, to become a reflective practice area educating reflective learning practitioners. This may have potential value for both the field itself (dance education) and society. The impact of globalisation and technology on how we socially interact and more relevantly how we value this interaction, challenges current concepts of collaboration, leadership and (artistic) autonomy. Recognising the value of embodied and *cyclic learning*, educators will therefore also need to understand how building non-hierarchical communities of practice can enhance the benefit of mastering the skill of valorisation. This acknowledgement is an important part of the educational learning cycle as more is now known and accepted about the power of communities of practice.

The initiation of sub-study 1a, on *Circular Valorisation*, arose from the idea that this paradigm shift is necessary to further improve the quality of the education, to become more innovative and inclusive and to allow the curricula to develop more resilient and

sustainable in context. This meant that the *five* independently operating educational programmes of the faculty had to develop into five *in(ter)dependent* expertise networks.

This required the programmes to exchange their views on the profession as artist and educator and the role and nature of research therein. They provided feedback circles across the programmes and beyond the traditional boundaries of disciplines, levels of education, and beyond the normal demarcation of within and outside the educational institution. From the school environment, the bachelor programmes became nodes in networks, and more and more networks were added over time. All with the aim of preparing students for the constantly and rapidly changing professional domain prior to graduation.

As with sub-study 1, sub-study 1a used the M.O.V.E.(s) model as the research design. Whereas in sub-study 1 still used the four-phase model, in sub-study 1a, due to working with Action Research as methodology, I made use of the Model with the five phases of *ciphering*, the M.O.V.E.(s) model. Starting by **making** a safe space to enter dialogue, working from the *practitioners' question* as the **offer**, organising **validation** from outside the regular network and by sharing (**expanding**) resources, develop co-responsibility to **succeed**: develop valorisation in a *circular* way.

5.10.3. Circular Valorisation for the benefit of art education

The tradition and hierarchy in art schools entails a strong student-teacher structure in classes that does not support today's community of professionals who function in networks. In addition, in most art academies and traditionally in education, research and valorisation is still the responsibility of researchers and scientists. They therefore systematically question, research and analyse the knowledge (expertise) of the practice and its practitioners.

Although the practitioner is seen as the carrier of all necessary and valuable expertise of the functioning of the *field* (Bourdieu, 1990), and acts accordingly within their boundaries, that same practitioner is not valued in the same way when the relevance of their expertise is weighed outside the boundaries of the dominant working field. In principle, the responsibility and mandate to valorise the value (capital) is transferred to an ‘outsider’ of the field, to a non-participant, an observer, and thus part of the value (currency) of the expertise is transferred.

According to Bourdieu (Distinction, 1984), ‘social order is progressively inscribed in people’s minds’ through ‘cultural products’ including systems of education, language, judgements, values, methods of classification and activities of everyday life’ (1984: 471). As a result, these all lead to an unconscious acceptance of social differences and hierarchies, to ‘a sense of one’s place’ and to behaviours of self-exclusion. If we apply this way of thinking to the social order of education, it becomes clear that in the traditional division of tasks and responsibilities, the teacher and the student are hardly used, if at all, for the valorisation of the education itself. Therefore, the shift from a hierarchically driven organisation to an inclusive circular society with structural feedback as a core element seems highly relevant for the development of educational programmes.

Sub-studies 1, 2 and 2a demonstrate that communication and collaboration in an open and transparent atmosphere can benefit students in many ways, both during their studies and after graduation. This calls for different forms of interaction, communication and participation. Not only do we need to improve our way of learning but we also need to ask ourselves how we have positioned the validation of our practices. We will have to emphasise the importance of increasing competences such as reflection, valorisation and dissemination within the current and future curricula. As well as developing strategies

to mature the practice- based educational programmes - such as the arts- and convert them into evidenced-based programmes.

5.10.4. The research question

The study aimed to deepen understanding how to shift and move away from known and renowned practices by creating research circles and field labs, to develop a *cyclic learning* practice on the level of the institution.

How can *cyclic learning* facilitate greater ownership and leadership of the learner in an institutionalised learning environment (a school for performing arts)?

5.10.5. The study set out to explore

The concept of *Circular Valorisation* was developed in response to some of the ineffective consequences of traditional *modes of organisation* that are hierarchical and functional in nature. In essence *Circular Valorisation* is an organisational principle, which tries to address some widely recognised issues with existing modes of organisation.

5.10.6. Methods of data collection

For all sub-studies under Study B, choosing for a reactive observation method seemed appropriate. As the research mainly took place in the institute where I was the faculty director, therefore combining my director responsibilities with my role as researcher, explaining intentions to those under observation seemed crucial. Having the practitioner's question in the centre of the *cipher*, supported by the design of the M.O.V.E.(s), opened the possibility to intervene if needed, though trying to limit my involvement. This is in line with the Action Research methodology, in which the practitioners are, as a collective, (held) responsible for the research. Given the fact that I (simultaneously) would investigate the functionality of the M.O.V.E.(s) model,

for its transversality and value for institutionalised educational environments, made it important to be able to identify and clarify my role and methods while investigating.

5.10.6.1. Interviews

In sub-study 1a interviews were used as a method for data collection. The interviews were conducted both at the beginning of the study and at the end. This to first generate material to enter into a dialogue with a larger audience, being the extended circle of teachers and staff working at the faculty, and even with a group of external guests to expand the research output in a second phase. These interviews were semi-structured, both to take a position on the research question itself, and to allow for the personal stories behind the motivation and underpinning of the recourses used by all teachers. The first interview round therefore focused on the background of the teachers, the theoretical underpinning of their lessons, identification with a possible (or not) centrally used discourse and their position to research within their teaching practice. The second round, at the end of the research, served to close and create the take home message, to successfully use the research results for further development and to start a new *cipher*.

5.10.6.2. The Interview Procedure

Because the interviews at the start of sub-study 1a served to create an *offer* (step two of the M.O.V.E.(s) model), the study started by conducting interviews with fifteen people who discussed their educational practice, the origin and the pedagogy and methodology used. Motivation to deploy a wider range of participants (see list of participants of the study) can be found in striving to work with a fixed value framework as much as possible.

After complete transcription, the texts were sent back to the interviewees with the request to correct the inaccuracies. After this was done, this next version of the interviews (as some had been completely rewritten) was reviewed and in some cases provided with additional or clarifying questions before being sent back to the interviewees for a second round of editing. This time with the request to also rate them as material to use in a bundled collection of all interviews, that would be distributed to all teachers.

5.10.7. Participants

To ensure a representative participation of the faculty community participating in sub-study 1a on *Circular Valorisation*, it seemed important to equalise (to a certain extend) the number of participants from each department present in the study. Again gender, ethnicity, age and/or expertise did not play a role in the choice for the interviewees. Just that, in addition to each head of department, a selection of teachers and stakeholders (on voluntary base) joined in to ensure that the output would lead to a solid foundation to work as an **offer** (step two of the M.O.V.E.(s) model).

OFFER: Interviews Circular Valorisation						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	21	5	3	7	4	2
Professors	2					
Total 28 participants (18 females 10 males)						
VALIDATE: Panel discussions						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	25	8	4	2	10	1
Professors						
Total 30 participants (19 females 11 males)						
EXPAND: Symposium						

	Number					
Artists (makers)	4					
Professors	5					
Total 9 participants (5 females 4 males)						
EXPAND: Panel discussions						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	21	5	3	7	4	2
External guests	9	1	2	2	3	1
Total 35 participants (18 females 17 males)						
SUCCEED: Closing interviews						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	6	1	1	1	2	1
Total 6 participants (2 females 4 males)						

5.10.8. Rationale of the study

In search for an innovative and inclusive organisational model to support non-hierarchical communication, collaboration and knowledge sharing, the faculty explored the value of *cyclic validation*. Installing the research, I used of the eco- literacy concept of Professor Henk Oosterling (2013), we all function as nodes in networks of knowledge, experience and skills (the communities of practices) and these networks transcend institutional hierarchies. These networks can be found within the institutes and beyond, both nationally and internationally. Networks have a diversity of participants: students, teachers, heads of programmes, directors but also theatre and dance companies, national and international academies and stages. These networks cannot be defined by a theme or project.

Becoming consciously part of such networks is a continues learning process that fits our current digital age. To become a learning organisation and to be able to relate structurally and rely on a transversal and transferable way of working, a practice was

developed. Referring the work to the perspective of UNESCO's 21st Century Skills (Trilling, Fadel, 2009) it gained an international anchor point. This helped to scale the dialogue and identify a practice.

The concept of *Circular Valorisation* is based on communities, or circles, which are fluid in existence and participants. Moreover, the communities have no hierarchy, but are explicitly seen as mutual relations between participants that both give and take (for example teaching and learning). Participants participate because they have something to give and take from a certain circle, not because they have a function or hierarchical position. Because all stakeholders are part of multiple circles, the organisation quickly becomes a collection of networks, also known as a landscape of communities (Wenger, 2015). The concept of *circularity* is also meant in the sense of sharing information, needs, values, individual goals, and so on.

The concept of *valorisation* is also meant in several, coherent ways: it is about sharing value and values and creating new shared values and value. The essential idea is that value is added through sharing and collaboration, but also realised in the sense of making concrete / tangible. By making the exchanges in the circles concrete, the approach is not only a way of thinking, but also a way of very consciously *doing*.

Circular Valorisation is a variant of rhizomatic working. It is about engaging and connecting, meaning and movement. By creating networks that can respond flexibly to circumstances and by always looking for common nodes, resilience and versatility are stimulated.

Therefore, the core of *Circular Valorisation* can be described as a pedagogical and methodical approach, based on non- hierarchical collaboration within networks.

Circular Valorisation supports learning students to work integrally and inclusively by connecting at various scales to a multiplicity of networks. This way they become critical independent professionals. The approach of *Circular Valorisation* is highly fitting to an educational institute, not in the least because of its focus on creating a learning organisation, and an organisation of learners, that is inclusive and open.

5.10.9. The study: *Circular Valorisation*

Resembling the previous three studies under sub-study B, sub-study 1a made use of the M.O.V.E.(s) model.

5.10.9.1. Make. Engaging in dialogue

The study started with interviewing fifteen teachers who examined their teaching practice. Each teacher was given the opportunity to speak about their motivation, the origin of the material and the pedagogy and methodology used. But before these fifteen personal reflections could collectively become the *offer*, the teachers had to get past the idea that their ideas expressed and put-on paper without any form of censorship or correction, could suddenly be experienced as ‘the truth’. Many replied, in response to the first transcribed version of their interview, that they had not have said it *that way*, or even would go so far as to not have said the things that were written down. It took therefore most of the teachers quite some time and effort to edit the text to their satisfactorily. Interesting, some teachers initially disagreed with the distribution of their texts. They got lost in translating their views and expertise from verbal to textual, or from describing their practice, to documenting it as valid source material. In the end, everyone agreed on a final version that ended up in the collection of all the recorded interviews outlining all educational practices. This collection of personal testimonies of fifteen practitioners become the **offer** for sub-study 1a, *Circular Valorisation*.

5.10.9.2. *Offer. From hidden to shared.*

As a next step in the research (phase two, the **offer**), the testimonials were distributed among a larger group of teachers of the participating bachelor's degree programmes. With the request to take notice of all fifteen interviews, an opening was created to view each other's lessons and to share elements of the different methodologies. Making the lesson specific methodologies more explicit, opened dialogue. As part of the interview sessions in the first phase, the interviewees were asked to share the aspirations of their teaching practices. They were asked to provide insight into their pedagogical goal setting and how these yes or no were/ can be understood transversally by a colleague. They were surveyed to determine the value of these goals and the potential value of combining these methodologies with the methodology of others. All this to go from 'hidden' to shared methodology.

5.10.9.3. *Validate. Feedback from outside the regular network*

Phase three (**validate**) consisted of many round table discussions, in focus groups that differed in size and participants. Similar to the set-up of the Urban *cipher*, temporary formations were formed, using the testimonials as source material for the conversation. These conversations were recorded and like the interviews fully transcribed. By analogy with the *ciphering learning* practice, the initial **offer** (the selection of documented interviews) was provided with a reflection by 'doing'. Opinions started to travel, providing feedback, questions and validation as possible material for a wider group of lecturers. By articulating, documenting and valorising their teaching approaches, the teachers got a stronger definition of ownership, as they related to their passion and commitment that determine the selecting of partners to develop and collaborate with.

5.10.9.4. *Expand. Sharing knowledge*

Phase four (**expand**) consisted of structurally organising an interdependency within the programmes and its developments. As networks grew and turned out to be of significant value for quality insurance and the discourse about it within the faculty, the study provided a living illustration of the new working method. It served as a catalyst for the way internal processes and projects were organised- cyclically, bases on everyone's involvement, with a focus on intrinsic values and horizontal- inclusive, with students, lecturers, staff and management in equal and changing roles- but always driven by content.

5.10.9.5. *Succeed. Sharing as a basic ingredient for learning and development*

In phase five (**succeed**) at the end of the study, a second round of interviews was conducted, to create the take home message, to successfully use the research results for further development and to start a new round of *cyclic learning*. All five programme leaders were given the opportunity to reflect on the process and the experienced expansion of their original offer (the first interview).

5.10.10. Findings of sub-study 1a

Sub-study 1a investigated if by use of *cyclic learning*, based on the principles of the embodied feedback loop, contemporary education can shift towards a more sustainable future proof eco-systemic educational surrounding, driven by communities of practices in which co-creation takes place at all levels of the institute. The study demonstrates that developing a 'different, new' way of working has an impact on the entire organisation, not only on students and lecturers. This way, the *reflective learner* becomes the reflective *educational programme and/or institute*.

In the search for the programmes social meaning and relevance and its contribution to a better society it must be transformed and move away from working in isolation of the profession or polis, just like art students when learning and/or creating work. The development of this new discourse, the underlying theory and practice and action, calls for a permanent dialogue and alignment with the context of education and research, namely the organisational components. All parts of the organisation must therefore also be involved in thinking along and participating in the changing quality culture. Working with the concept of *Circular Valorisation*, provides ways to communicate and share expertise and engage in a dialogue based on the conviction that the real and genuine quality originates from content urgency and professional ambitions and fascinations.

This resonates in feedback given on working with *Circular Valorisation* within the curriculum from the participating teachers;

‘What matters most to me is that the people from the dance in education programme, bring with them their personality, fascinations and skills acquired and say; ‘Okay, what do I want to be? What do I want to excel at? What kind of connection do I want to make?’ (Teacher feedback from sub-study 1a).

Similar feedback was given in the focus groups with externals. *‘The students not only benefit from this teaching and learning environment but are also trained in this way of working that will be a valuable tool throughout their professional career.’ (External committee member). ‘In Circular Valorisation feedback creates transparency aimed at giving feedback in a structural way.’ (External committee member)*

It supports evidenced-based educating, by making implicit knowhow and experience explicit, by using the M.O.V.E.(s) model.

Here again, the key to success is the fact that the M.O.V.E.(s) model supports a process that is not hierarchically loaded, in this case not only between the participants in the process, but also at the level of the explicitly shared knowledge. It is not important who contributes that knowledge, but what the value of that knowledge is for the contribution. This is crucial since the practitioner is still often seen primarily as a knowledge carrier and less as a knowledge researcher and developer. That complicates equal exchange. The M.O.V.E.(s) model, based on the Urban *cyclic learning* principles, opens dialogue and therefore contributes to the paradigm shift that education will have to make in order to operate in the middle of the landscape of communities of practice.

'The process of actively seeking feedback, evaluating (assigning value), and then taking a next step, is a cornerstone to the approach. As a result, the faculty has come to enjoy a quality culture that comes from within – that is an essential part of the dialogue in each meeting.' (External committee member)

Or as one of the participants mentioned: 'At the time, I thought: hey, that's interesting, so the faculty itself is also an innovative institution.... Not only students receive tools from the lecturer, but there is also room for innovation and in-dept exploration. You learn how new concepts come into being. Doesn't that include the development of new methodologies?'

As said, sustainable education requires everyone's input as an expert even if the required level of competence and the wealth of experience naturally differ per subject or role of those involved. Everyone is jointly (co) responsible for the development of a *Body of Knowledge and Skills (BOKS)*, on every possible scale. Co-responsibility means sharing your resources. Your know-how, your trial and error, your values, failures and successes. Sharing is multiplying. Sharing is communicating and participating. Often, we are not so eager to share. From the thought, if you share, you

end up only getting half. In the 21st century, thanks to the digitisation and insight into the creative power of collaboration, that is no longer a valid argument. It provides immediate opportunities to scale the community and collect feedback beyond the institutional walls, both nationally and internationally. Opportunities to make artistic and social knowledge circular, to learn from each other's experiences and to (slowly) change the initially more individually oriented culture. Valorising in a *circular* manner. *Cyclic learning and Circular Valorisation.*

Chapter Six

Discussion

6.1. Introduction

This thesis suggests that the entire (dance) education system will have to recalibrate itself in relation to far-reaching demanding societal changes. As the world we live in has drastically changed over the last two decades due to globalisation, technology and new media (Ferguson, 2018, Kelly, 2010), it is clear that it is not appropriate to just rely on what has always been done in relation to dance education and training. In chapter 1.1 (pg. 15, 16), I go as far to state that dance education faces (or actually already is in) a crisis that needs action. And that in need for ‘closing the gap’, I argue for additional pedagogical repertoire to support a paradigm shift in education. This is also expressed by one of the practitioners participating in sub-study 1a,

‘For dance there is a huge need to generate a new language. In doing so, we connect with society in a different way. The context in which we do this, the encounters you create, open up possibilities.... If education is on the edge of dialogue, this also influences creative processes. You don’t do research in your own lab, but in contact. The other is always the source’ (Teacher B, sub-study 1a)

I affirm that all educational practices are faced with how globalisation, increased digitalisation and technology impacts on how we learn, socially interact and experience the concept of (artistic) autonomy (Kelly 2010, Pacheco, 2020). I paraphrase Niall Ferguson (2010) who challenges us to think about what a better position is nowadays; ‘to be in a network, which gives you influence, or in a hierarchy, which gives you power?’. When I combine this with the notion of knowledgeability by Wenger (2013) in chapter 1.6 (pg. 33, 34, 35), stating that the learning process is shifting in the burden of identity from

the community to the person, it demonstrates the learning trajectory gets more complex, as we all navigate between and find ourselves in more than one community of practice to define ourselves, so in a landscape of communities of practice. I therefore claim that we shift from teaching what a student should know (the curriculum) to a much more complex process of building a knowledgeable person that can give meaning to the world and thus are in need to expand the 21st century pedagogical toolkit enhancing the ownership and leadership of the 21st century learner.

I base that claim on my experience as a practitioner in the field I researched and thereby experience the daily 'need to act'. I have been educated as a *classical dancer*, had a professional career as a *contemporary dancer* and conducted research in *Urban dance*. Within the field of dance, I have been a *student*, a *professional dancer*, a *pedagogue*, *choreographer*, *educational leader* and *researcher*. I have (had) the privilege to be able to conduct several roles simultaneously. While being an educational leader, I conducted research on and with the practice. I was able to research challenges that emerged from the practice, draw first-hand conclusions and immediately implement findings and test them for their value. I am a practitioner investigating (my) practice and the practice of others.

As a student I experienced difficulties with the pedagogical outlines of my educational upbringing. As a dancer I questioned the provided training to be able to perform the diversity of repertoire required. As an educator, I reflected on my teaching methods and as an educational leader, I felt the need to develop a strategy to connect the school to a broader professional and social network and to work more evidence based. All these questions raised were based on actual experiences within my practice and became very relevant for this PhD research. It made me aware that education needs of a paradigm shift, not only by bringing of the field of practice in a broader social

dialogue but to facilitate the students and teachers to navigate between a landscape of communities of practice (Wenger, 2013).

Students and teachers becoming adaptable, reflective learners and practitioners

This research shows how relevant and important it is to support students and practitioners working within education, to not only question their practice but to develop ways to use their expertise, in dialogue with others, to find answers to those questions. To explore this, I chose to work with Action Research as a methodology and examined and developed a model based on the Urban *ciphering* principles, the M.O.V.E.(s) model for educational innovation and development. It was found through the Action Research process that this model enabled the development of a non-hierarchical didactical work-form, that is inclusive and creative, supporting the need for one another to develop and grow, thus stimulating in(ter)dependent learning. This cyclic approach with temporary and alternating teachers and learners, enhanced the adaptability of the participants. The offering of one's body of work and skills to be valued and expanded on the spot, creates a reflective creative process and therefore facilitates *reflective artists, teachers and reflective education*.

This PhD research aimed to develop a new educational concept in support of the 21st century learner in dance. Building on the pedagogical concepts of Kolb (the experiential learning cycle), Dewey (reflective inquiry) and Wenger (community of practice) it argues for implementing a **cyclic learning** model into the 21st century pedagogical repertoire, that is the M.O.V.E.(s) model. This model, as suggested previously, based on the non-hierarchical artistic practice of Urban dance *ciphering* and its participatory character, serves to support a radical paradigm shift in dance education, in order to increasingly angle nowadays curricula towards societal development. The M.O.V.E.(s) model, was

constructed through researching the five phases of the Urban dance *ciphering* approach, **Make, Offer, Validate, Expand and Succeed**, and offers a toolkit that facilitates students (and their teachers), to gradually take leadership and ownership of their own learning practice. The 360-degree feedback loop of the *cipher* is relevant for the development and strengthening of **cyclic learning**.

6.1.1. Findings

This chapter will now discuss the findings of the research. It will demonstrate the importance and relevance of the study and the need to expand the pedagogical repertoire for 21st century learning, for both student and teacher, and at the level of the institute. It will reveal that changing the *habitus* is key when striving for sustainable change. I will start by demonstrating why I argue for the need to change, after which I will elaborate on the relevance of **cyclic learning**. I will discuss the questions from Study A and B and how the research findings have explored these questions.

Study A functioned to gain more understanding of the basic principles of the *ciphering learning* practice, drawn from the Urban dance practice as a central part of the *habitus*. The study set out to examine how and where Urban dance takes place. It identified the principles behind the *ciphering learning* practice, as this opened the opportunity to investigate if and how these principles could be transferred into a model to expand the 21st century pedagogical repertoire. This was done by creating a five-phase model and using the framework of Action Research as a methodology for Study B, as this offered the possibility to examine, adapt and develop the model after each Action Research cycle. As the *ciphering learning* practice works based on an offer in the centre of the circle, this created the opportunity to address a pending question from the practice and its practitioners in each conducted Action Research cycle, making the research relevant for the development of future learning and education. The use of the M.O.V.E.(s) model

demonstrates the value of working with it, to enhance ownership and leadership of the 21st century learner. At the end of this chapter, I will discuss the implications when using and adapting the *cyclic learning* approach.

6.1.2. Research questions

The research was developed from an overall question; How can the Urban dance *cipher* practice support the development of *cyclic learning*, a new educational concept for 21st century learning enhancing the ownership and leadership of the learner?

As a logical consequence of dividing the research into two studies (A and B), each with its own research objective, the corresponding research questions of the two studies were placed in line with their focus and design.

6.2. Study A

Learning from the artistic practice Urban dance, the value of the *ciphering learning practice*

The first study of this research, Study A, focused on two questions; investigating the features of the learning practice of *ciphering* and the defining facets of the *habitus* of Urban dance.

Through the investigation of the pedagogical underpinning of the urban dance practice and more specific urban dance *ciphering* and its participatory model, it established notions on the *habitus* of Urban dance including subjects as power, capital and currency. These elements of Bourdieu's (1984) building *habitus* proved to be of great importance for making change. The findings revealed how in the process of *ciphering*, power is distributed among the participants according to the question/offering to be answered by the collective. This urban principle *Each one, Teach one*, as a way to learn and develop

on a more equal base of exchange, is therefore an important and relevant find and here explained by B. Boy A,

‘It’s a mediocracy, so it’s not a democracy or nobody is on top. Everybody that has skills at that moment is the teacher. So, the person with the most skills, the most skilled person, he has the most authority but on other fields he might not have certain other skills so he will be the student again. So, this student-master thing will switch all the time. It is super cliché, but it is really how it works. It is really open culture’ (B-Boy A, Appendix III)

The literature review and field research made clear, that when aiming to change (elements of) the curriculum of current dance education, a change of leadership and the division of power in the pedagogical relationship is mandatory. As the change-over on the student’s side impacts the position of the teacher drastically, the research searched for evidence to support the transition from a primarily hierarchic driven educational structure into a more inclusive learning community. In this thesis, I argue for the need to develop a contemporary approach towards the didactical relationship between the teacher and the student, moving away from the master-pupil model to an increased in(ter)dependent one, among all involved in educational processes as a base for high quality learning and teaching relationships in dance education. A new outlook on the process of gaining capital and the value of currency as we know it from Bourdieu’s concept. This is a radical paradigm shift in how (our) educational programmes currently function and how nowadays curricula can be increasingly angled towards societal developments. This by reassessing the expectations of the environment-oriented questions for education to underpin the necessity of change. The study demonstrated how not only societal influence as new technology and new media have an impact on dance education, but how as well the technical demands have increased over the past years for both Ballet and contemporary dancers. As is shown in Aalten’s research on *Body Politics*,

‘The technical demands differ, as does what is seen as the right bodies by the choreographer. But the dancers of today frequently perform these different bodies with one body’ (2001, pg. 24-28).

In the current educational framework of dance education, young students are told to learn how to ‘move as one body with the others’. This is in stark contrast to the newly added requirement of ‘set yourself apart from the others’ when learning to find your unique contribution while navigating through the contemporary professional field. This has become much more relevant in the required set of acquired competences, as contemporary choreographers demand mastery of multiple dance styles. This pushes the educational framework towards a more intrinsically driven learning environment. Away from the more extroverted teaching environment like that of Ballet, where students need positive feedback or depend on their teacher’s validation throughout the course of their education. Reducing this independence promotes peer support and a less hierarchical teacher-student relationship, more like a collaboration, a partnership. This stimulates more ownership among the students and thus stimulates leadership in their own learning. Though it is not within the scope of this study, however the perspective of motivational theory may be of interest for future research.

‘A dancer needs different ‘bodies’ to dance a Balanchine or a Graham choreography’ (ibid, 1.4., pg. 24-28).

Here, Aalten referred to the diversity in the performance programmes that dancers are expected to execute nowadays. And even though schools that train young dancers are very aware of this and try to prepare their students as well as possible by offering them a full curriculum of widely different dancing styles, this makes clear that a critical evaluation of the education system is needed to give the students more owner- and

leadership over their own body, and the choice of what kind of artist they want to be become. As this is one of the distinguishing features of the *ciphering learning* practice, to create an identity for yourself via the development of your own individual style, in Study A I investigated the praxis of learning in the Urban dance community, looked at training and teaching, language and terminology, codes and authorship. In doing so, I established understanding of the role and place of the Urban *Foundation* and the social aspects of the learning community.

‘The essence of this dance is individuality and be creating your own style and making this style more and more you, to a point where they can put you behind a blanket with a lamp behind it and your shadow will already tell everybody who it is...that’s, that’s where we wanna go. The class environment needs to be set up in a specific way to create those kinds of students’ (B. Boy A, Appendix III)

The features of the *ciphering learning* practice can be found in the responsibility to **make, offer, validate** and **expand** in order to **succeed**. These five identifiable phases of the *ciphering learning* practice, with the final phase succeed as a crucial element to start the process over again, create a repeatable, inclusive playing field for learning in which the experience of taking part is key (Kolb, 2014). In search for a ‘approach’ to support the necessary paradigm shift in our educational framework, I therefore drew upon these basic principles of Urban dance, as they relate to elements as co-creation, accountability and the ‘power’ distribution. All conditional to be able to belong to a community of practice and crucial for the practice of knowing how to learn in a complex world (Wenger, 2013).

To be able to explain and demonstrate the practice of the urban dance *ciphering*, the principles of the (learning, creating and performing) *habitus* of Urban dance, I deconstructed the identifiable phases of *ciphering* to make the rules of participation explicit. To convert the Urban *ciphering* principles into a workable model, in support of facilitating greater ownership and leadership of the 21st century learner, I identified the elements that are conditional for a correct execution of the *cipher*. The field research, conversations and presence (viewing and participating) in the various *ciphers* served this purpose. This can be clearly seen in the process of theming and data analysis in chapter three (pg. 92-94), securing the findings into generic characteristics of the Urban dance practice and distilling the five key *ciphering* phases. Starting with phase one,

Make

‘I liked how you kept saying, we need to create this safe space. There is no judgement, there is no right or wrong, this space is the safe space and it’s all ideas and take it away. That is what I really like, the safe space.’ (Student B, sub-study 2a.)

All sub-studies under study B, demonstrate that the first phase of the *ciphering* learning practice, to **make** a safe place to investigate, create and experiment, is conditional to perform the next steps. This first phase acts as a keynote for creating a neutral, hierarchy-free research and development space. The findings from all four conducted sub-studies (1, 2, 1a and 2a) demonstrate that exactly this phase is important for an open dialogue in the circle, to be able to expand the offer. The act of making (*doing*) opens the space to discuss who participates, for what purpose and how to interact with each other. By doing this, the situation gets rid of implicit interests or expectations.

‘I appreciated the format, as well that we did it in as much like....The fact that one person stood in the middle and did their phrase. It was like o like, I don’t wanna go in the middle, but then we all had to do it at some point anyway to develop their piece. So, we were all in the same vibe, so it was very much. It had to be a judgement free zone, a very open space, because we all had to go up and do a solo at some point anyway’. (Student G, sub-study 2a)

Interestingly, although in the urban dance *ciphering* this is a phase that progresses more organically as urban dancers come from all different places and create temporary *ciphers* on the spot, it is the element that needs most accurate execution in working with the *ciphering learning* practice in an institutionalised environment. Especially when working with students, this finding (consequently stressing the need for a safe learning space) is of crucial importance in the research, because the generally prevailing hierarchy within educational practice and the usual division of roles within the collaboration between teacher and student do not automatically lead to this. However, the literature review underlines and confirms the importance of experiential learning (Kolb, 1984, 2014), to move away from the master-pupil constellation and show the student how to be in the world (Biesta, 2013, 2017 and Wenger, 2015).

Successively, providing students with tools to give feedback to their peers in learning with and from each other in co-creation, needs that neutral space for experimentation as a precondition for the required and ambitioned in(ter)dependency. Based on the premise that the educational framework needs a radical change, the developed model supports the teaching of skills that ensure a longevity in the learning process. By providing ways to practice giving feedback, the M.O.V.E.(s) model proves to be very effective in teaching communication and negotiation skills as well as supporting collaboration and participation. This shows that the M.O.V.E.(s) model is much more

than just a learning model, as it supports the development of transferable skills in and outside the *cipher* practice. These are necessary life skills for the development of a long-term, sustainable learning mode in and after a dance career. And therefore adds to the repertoire of 21st century learning in which the world itself is seen a curriculum (Wenger, 2013).

Phase two, Offer

After making the circle, determining the offer is key. The conducted sub-studies demonstrate how this **offer**, can be as well a movement phrase or piece of artistic work (sub-study 2a) or a collaborative question from a team or a collective of programmes (sub-studies 1 and 1a).

‘I quite like how you can take one phrase of movement and there is so many possibilities that just a short phrase can inform so much of a piece rather than thinking of creating one after another. In motives you can utilise on that and expand on it that and you could kind off... And you can film yourself, then you can repeat the process and do it to yourself to try to create something else’.

(Student F, sub-study 2a)

Most important is that the offer holds the premise to be able to be expanded. In the Urban dance *ciphering learning* practice, the offer is made by one of the participants. The offer itself can be an issue arising from one’s own learning process or, as demonstrated in Study A, a suggestion for a contribution to the development of the overall movement idiom, as part of the Urban *Foundation*. In the process of transferring the *ciphering learning* principles into the M.O.V.E.(s) model, this was therefore the next significant phase to identify, in support of the ability to address questions from the practice and work towards answers as a team of students and/or practitioners. This

turned out to be important as it demonstrates Wengers will to belong to the community, conditional for participation and exchange.

‘The mix of personal experience and accountability to the regime of competence of a respected community assures professional standing and constitutes someone’s identity as a practitioner.’ (Wenger, pg. 118-111)

In support of this participation, is the ability to place a commonly shared ‘wicked problem’ as the *offer* in the centre, as this provides the opportunity to do so independently of functions and roles. In doing so, the substantive question becomes paramount and similar to how the Urban *cipher* functions, the process will benefit from all available knowledge from the temporarily formed circle. The outcome is therefore as well a shared outcome, gained through a process of co-creation, challenging the regular process of building capital. Agreements need to be made towards the distribution of currency. This is the underlying motivation for the Urban *biting rule*. This immediately entails recalibrating the system of valuing and validating learning outcomes in institutionalised learning environments. As these outcomes belong to all participating or to the learner who brought in the offer. It demands clear definitions of the *rules of the game*. Developing the competence to learn from and in networks, with the temporarily formed formation seen as the Body of Knowledge and Skills, supports the development of these (new) educational concepts and leadership.

Phase three, Validate

‘Breaking identities are not only about musical tastes and significations of dress and activity. They also are centred on the ‘show and prove’ mentality of belonging through the display of abilities in performance.’ (Bode Bakker, Nuijten, pg.114)

While transforming into communities of practice, contemporary dance institutions are in need to find new ways to validate their student's authentic contribution to the field. Most teachers, having a background in the ballet tradition themselves, are trained according to this tradition and therefore have, based on pre-conditioned aesthetics and values, fully embodied a 'feel' to validate the talent and/or development of their students.

'As a result, young dancers trust and rely on their 'leaders' to show them the way and are often in a difficult position because they are usually not the one who define the ideals, but at the same time they have to embody them'. (Aalten, pg 116).

This is how the *habitus* of Ballet has been formed and gets formalised, demonstrated in the introduction and the literature review by the comparison between the development of the *habitus* in Ballet and Urban dance.

'Young dancers in a struggle for status and dominant positions, and in order to compete for power, specifically the form of physical capital adhere to distinctions and norms that were deemed to matter.' (Pickard, pg. 115).

The *ciphering learning* practice offers the opportunity to question this current implicit validation 'by feel'. In Urban dance, '*cyclic learning*' arises through joining in *ciphers* and understanding the rules of the play by observation, participation, so by doing, the social dimension of Urban dance *ciphering*. This is line with Wenger 's notion that competence includes a *social dimension*. He refers to this as,

‘Even as manifested by individuals, competence is not merely an individual characteristic. It is something that is recognizable as competence by members of a community of practice’ (Wenger, pg.110).

This way, understanding how one can unlock one’s talents and unique contribution, depends not on lessons taught but lessons learned and supports a more actual and neutral valorisation (one of the sub themes of the thematic heading pedagogy of Study A).

‘I would say, this process made me realise that I need to observe movement and not just try to find things that I like cause If I find something weird or dislike that means something for me, like there is some reason for that and that could help develop my practice’. (Student C, sub-study 2a)

Due to the increased awareness that the educational framework needs greater societal validation beyond the field in which the *habitus* is formed, calls for new forms of valorisation and the opening of the somewhat hermetically closed profession.

Phase four, Expand

One of the key elements of the *ciphering learning* practice is the underlying rule and agreement to not simply copy or *steal* from each other (pg. 129), but to use the offering brought to the circle to **expand** it working from your perspective and expertise. When examining the *habitus* of Urban dance in Study A, this became apparent from the interview with B. Boy A.

‘If you look closely you see, we are all trying to say something different. Cause that is another essence. So, ... in a normal dance class, where there is material taught, like a choreography, the person that doesn’t do the same, he is wrong, you know, he should, like that is first one that you can see, so you are doing it wrong. The technique that we just learned; you have to do it the same as the others. Within street styles, it is the opposite, like as soon as we see somebody doing the same, there is a problem, because we are looking for individuality.’

(B. Boy A, appendix III)

Part of the required paradigm shift in education evolves around finding ways to increase students’ reflexivity towards their position in the field. Both sub-studies 2 and 2a, experiment with work-forms that support the students to gain more ownership and leadership over their own transition and ‘worldly’ dialogue. The literature review demonstrates, by using the notions of Wenger, that students will need to develop and master the skill to navigate through a landscape of communities of practices and learn how to position themselves accordingly. It is crucial that students learn to make their unique contribution. For this the M.O.V.E.(s) model, in sub-study 2 the *Circle of Guides*, offers students the ability to adjust their Body of Knowledge and Skills (capital) and bring it to value (currency) in dialogue with the field they operate.

‘I also observed that there are a lot of different styles of people, of dancers in here, and even given one piece, it was quite interesting to see how all different people interpreted into that one piece. So, some people really focused on the softness, ‘cause they might be more attracted to that style or more forceful, they really picked on that. Took on that. It was quite interesting to see all different styles and how they were interpreted of that one piece’. (Student B, sub-study 2a.)

The M.O.V.E.(s) model, based on the Urban principles *Going out there and finding new audiences* (study 2) and *Each one, Teach one* (study 2a) supports students in achieving 21st Century Skills (Trilling, B and Fadel, C, 2009). Practising the feedback loop by reflecting on the work of others and learning how to create in response to it, enriches their practice while still being a student and prepares them more adequately for their transition into the profession. Sub-study 2 identified the need for students to master the ability to move into the professional status prior to becoming a professional. This as the ever-changing professional field can no longer be identified as just one community of practice (Wenger, 2002) or single network (Ferguson, 2018).

Phase five, Succeed

Students enter education already with a broader outlook on the world they live in but need to practice being a professional. They need to navigate through professional *ciphers* and networks to share, develop, adapt and perform choreography. It supports them to become an independent artist, with ownership and leadership, who can develop and use their unique signature to effectively map out and advance their career. To prepare their body and BOKS (body of knowledge and skills) for optimal performance, to embody being an independent *reflective artist*. *Cyclic learning* takes place in the moment of reflection. The study shows how this is conceptualised in Action Research (Kurt Lewin, 1946) and part of various other pedagogical theories. The reflection on action (Schön, 1983), the conclusion of belief (Dewey, 1966), in reflective observation prior to abstract conceptualisation (Kolb, 2005, 2009, 2014) and in the Urban dance *ciphering learning* practice, as one succeeds by making proper use of the take home message.

This also resembles the theme '*participation*' from the data analysis, key for the development of each member of the urban dance community and their status within the community. Anyone can participate, but taking part is not without consequences, it is not 'just voluntary'. Students learn to share, learn to manage their skills, not only at school but also after they have left school, in and outside *ciphers*, demonstrating the longevity of *cyclic learning*. Moving from one *cipher* or community to the other, alternating roles and responsibilities as the worlds of hierarchies and networks meet and interact while navigating (Ferguson, 2017). Learning the rules is crucial (Bourdieu, 1995) as everyone is part of fulfilling the artwork's promise (Gadamer, 1979), or in need to see beyond what is, to what it can be (Biesta, 2017 and Lepecki, 2010).

The literature review demonstrates how as students navigate more and more in between those worlds, it challenges the undisputed authority of the teacher, alters the collaborative process between teacher and student and the relevance of personal 'training experiences' of the two, as well as the value of its output. This positions education more as a process in the action of learning and inquiry, embodying both their pre-existing expertise and potential learning ability from the first minute the students enter the studio. Embodiment means first and for all embodying creativity, communication, collaboration and eventually critical thinking in a medium. This already indicates that embodiment is not exclusively physical. Given the 21st Century Skills (Trilling; Fadel 2012), collaboration and communication as social skills pair critical thinking and creative innovation as mental skills. In sub-study 1 and 2, the focus was on supporting the students to prepare their body for optimal performance, but as well to become an *artistic contributor* (enhanced ownership), able to develop, adapt and perform choreography and an *independent artist* (enhanced leadership), capable to effectively map out and advance their careers.

‘I was going to say... its, I noted how it is hard for me to observe without trying to make movement my own. Even though it’s from someone else, you know, I see something and .. O, how would I do this and try to persuade other people to do my movement. Eeh, I noticed that. And it was really interesting to see how everyone interact with the movement that I did’. (Student A, sub-study 2a)

Study A also showed that making these changes to the educational framework to support the students, creates an immediate and highly impactful paradigm shift at the teacher level. With the implication that when we talk about the student of the 21st century, we should also immediately include the practitioner, who is usually positioned as ‘the master’. With the redistribution of the value of experience and knowledge, seen and validated from a different, more societal perspective, the entire educational framework comes into operation.

6.3. Study B

Arguing for new 21st century pedagogical repertoire to support a paradigm shift in education

Study B, focused on the two questions around *cyclic learning*. Can *cyclic learning* expand the 21st century pedagogical repertoire and how can *cyclic learning* facilitate greater ownership and leadership of the learner in an institutionalised learning environment (a school for performing arts)?

In answering these questions, the chapter on the *habitus* of Ballet (pg. 43) makes clear that according to Bourdieu, ‘fields of practice’ are like playing the games that groups and individuals play and the investment in ‘playing the game’ moulds the *habitus* which in turn shapes the actions of the actors that reproduce the field. In addition, the field and its *habitus* are locked in a ‘circular relationship’ as involvement in the field shapes the

habitus that, in turn, shapes the actions that reproduce the field (pg. 44). This research indicates how this in(ter)dependency in the relationship between student and teacher will play a crucial role in the further development of future education (pg. 20).

In the structured framework of dance education, as demonstrated on page 51, learning Ballet is besides learning technique also embracing a decorum of politeness and gendered etiquette. Respect in relation to hierarchy is viewed as important, in age but more important in status based on experience and taught by the teachers and older students to the younger students. Therefore, the awarded power to alter the practice in the ‘social order’ of the *habitus* of Ballet, is not organically in the hands of the students. When understanding the ‘world of Ballet’ driven by such amount of history, tradition and hierarchy, through the research of Pickard on her *Ballet Body Narrative* (pg. 43), one can image the challenges when facing the impact of new media and technology effecting the social order of knowledge exchange and the undisputed authority and status (capital) of the dance teacher. Through my exposure of the well-know, fully accepted and daily performed ritual within the learning, educational and professional field of Ballet in the chapters 2 and 3, I demonstrated how young ballet students are taught to learn from their peers by mimicking and ‘doing and being like the other students’ and stimulated to look up to the older students and professionals as examples of what to become and ‘fit in’ (Pickard, 2015: 61). Doing so will then ultimately allow students to gain access to the status of being a professional, remaining being a student until then (pg. 112). I have problematised this, by placing this in contrast with Wenger’s perspective stating that the school is not a self-contained closed world in which students acquire knowledge to be applied outside but a part of a broader learning system.

‘The class is not the primary learning event. It is life itself that is the main learning event. Schools, classrooms, and training sessions still have a role to play in this vision, but they have to be in the service of the learning that happens in the world’ (Wenger, Etienne and Beverly, 2015, pg.112).

This reveals that this ‘service of learning’ in the concept of a nowadays ‘worldly’ education challenges our educational programmes as this is larger than the educational surrounding itself. Students already being in the world, often spending their free time in virtual, global networking communities (Ferguson, 2018), no longer want to be seen and addressed as a blank canvas when coming into the learning environment and decide how they want to invest in their learning. The lack of recognition of previously acquired competences and experiences, among other things, leads to students no longer feeling prepared for the transition to their professional status while the entire focus is precisely on this (pg. 140). I therefore argue for a paradigm shift and the development of additional pedagogical repertoire to ‘keep’ up with the pace of the rapidly changing world of how students learn and relate to their context resulting in investigating ways to capture the student experiences and make use of them in education or even better, classify them as part of the education (sub-studies 2 and 2a).

In my argument for this re-examination and reappraisal of the functionality of our educational framework, current educational practices and the often leading hermeneutical form of dance education, I refer to Bourdieu’s concept of building *habitus* (pg. 45), as ‘the way society becomes deposited in persons in the form of lasting dispositions, or trained capacities and structured propensities to think, feel and act in determinant ways, which then guide them’ (Wacquant 2005: 316, cited in Navarro 2006: 16). Building *habitus* is a long-term process, as demonstrated in the paragraph on the ‘social order’ in dance (pg. 43). The conclusions of the discussion at the conference

Not just Any Body conference in 1999, can therefore be seen as an example and show us that a radical changeover will not happen without deliberate interventions in the educational approach. This is confirmed in the same paragraph (pg. 49) by Bourdieu's notion on how the creation and reproduction of *habitus* happens unconsciously, without any deliberate pursuit of coherence... without any conscious concentration (Bourdieu, 1984: 170). Bourdieu speaks of practices having their relative autonomy and functioning as accumulated capital, producing history based on history and so ensuring the permanence in change that makes the individual agent a world within the world (pg. 49). This can clearly be seen in the words of master's student Claire Wootton at the conference *Not Just Any Body* in 1999,

‘In the traditional world of classical ballet, autocratic training techniques focus on students’ attempt to meet the demands of the art form as interpreted by the teacher, a top-down approach. The teacher is entrusted to decode the established aesthetic and artistic requisites of the dance form, making the student’s success possible. (pg. 45)

This puts the students studying within this educational surrounding in a position in which they are in need of the teacher’s validation of their potential and development in relation to the world, to become a successful professional. Thus,

‘Within the power relations of the ballet world, teachers, ballet masters, choreographers and artistic directors are the ones who dictate which bodies fit the ideal. All students become aware of the ideal and get told by their teachers that this ideal can be achieved if they work hard enough’ (Aalten, pg. 29)

By discussing the time and practice it takes to gain understanding of the ‘feel for the game’ which gives the activity in the field a subjective sense, a meaning’ (Pickard, 2015: 27) and by demonstrating how it depends on how, in what context, and how often the game is played (Bourdieu, 1986, pg. 44), I pointed out that new technology and media have changed the rules of the game. Relating to Heidegger’s account of *Dasein*, (1962), emphasising that human action is always already in the world, I have made clear that for nowadays learners the world is not just defined by their physical actions but as well through their navigation on the virtual network, changing the way they perceive the world and being related to others. As a result, nowadays students relate very differently to the division of ‘power’/ hierarchy within any of their relationships including the student-teacher interaction. Like students before, they enter the ‘world’ of education based on how they experience the world they live in. However, in their daily life, new media and technology have increased the ways to gather information and having access to this information at any time and place using their mobile phones has an impact in how they experience their temporary formed community of learning. No longer they rely complete and as the sole source on the ‘actions’ between the teacher and themselves to shape their educational development. And therefore, the validation they feel the need for or want to gain by participating in this community has taken a different role. With the finding that dance education in generally is based on a hierarchical system, I revealed what is at stake for each of the players - the learners, both the students and the teachers- when acting in response to the current societal changes and demands, not in the least based on the wants and needs of the students entering the educational environment. This called for the investigation of current pedagogical concepts to determine to what extend they are in support of integrating the expertise and observations of the participants of education, the learner.

I demonstrated how the work of John Dewey (1916), Etienne Wenger (1997) and later the work of educational theorist David Kolb (2014) and philosopher Henk Oosterling (2007, 2009, 2014), are all based on a cyclic approach of learning in which doing (design), experiencing (action) and valuing (valorisation) are key concepts in their philosophical and pedagogical theories. This, coupled with the fact that all their theories identify stages of learning as critical to a successful learning outcome, makes it essential to reassess both the entry and exit status of the students. Wenger's social theory of learning on the notion of communities and *landscapes of practices* (2013), thinking of the world as a curriculum, promotes the practice of knowing how to learn in a complex world. When we see this not only as creating a cyclic approach of *going out* and meeting new audiences, but also of *entering the education realm* and reshaping current practice, this argues and demonstrates the need for new pedagogical repertoire.

The sub-study on *Circular Valorisation* (sub-study 1a, pg. 212) demonstrates that developing 'different, new' ways of working has an impact on the entire organisation, on both students and the teachers, and therefore the entire institute. Ferguson's 'battle' between hierarchy and networks does not only positively open up opportunities to learn and interact beyond common 'fields of practices' (Bourdieu, 1990), but as a result immediately challenges how we teach (didactics) as it alters the collaborative process between teacher and student. It effects the student-teacher relationship and the relevance of personal 'training experiences' of the two (pedagogy) and the way we value the output of the educational process, the field of dance and are validated by others (valorisation) (pg. 20). This raises the question who can be held accountable for *making change*, who has the mandate to change the rules of the game, influence the *habitus* of the field? It calls for increased ownership and leadership of the learner to be able to take part and create feel for the game and make change from within. Since today's teachers are also the product of and shaped by an education based on the rules of the field the *habitus*

(producing history based on history), it will be impossible to reform the educational framework without acknowledging that they too must be allowed to be treated as learners. By adjusting the rules, creating a more equal position, where the master becomes the student and the student becomes an expert, a cyclical approach to learning can lead the way. In this way, the reflective student becomes the reflective teacher, becomes the reflective program and/or institution (pg.45).

With the introduction of evidence-based research and teaching in educational bachelor's programmes in addition to new technology and medialisation in response to the Bologna agreements in 1999, it calls for new forms of validation and competence development for teachers. Under the Bologna Process, European governments strive to create a European Higher Education Area. The main objective is to promote the European higher-education system around the world to increase international competitiveness. It supports openness, transparency, mutual recognition, quality assurance and clear adherence to credits based on meeting learning outcomes and it helps schools to prepare graduates for working in an increasingly competitive and globalised environment. To allow contemporary education to evolve towards a more sustainable, future-proof, eco-systemic educational environment, driven by communities of practice in which co-creation takes place at all levels of the institute, there is the need to move beyond identifying the practitioner primarily as a knowledge carrier and more as a knowledge researcher and developer in support of a more equal exchange. As this means both students and institutions are in need for and moving into becoming one (of the) inclusive entry points within an ongoing circular movement, sub-studies 1 and 1a find answers in how this can be done by making use of *cyclic learning*. The M.O.V.E.(s) model has brought about a new concept of 'learning as a system' to support learning as a *community of learners* in an inclusive educational environment where roles can change (pg. 16).

The access to a wider field of knowledge and experience by the introduction of new media, not only opens by the opportunity to build ‘new and other’ communities of practice on and off-line, less and less bounded by physical or continental borders, but has exposed an important feature for future educational practice. As expressed by one of the practitioners in the study on *Circular Valorisation study*;

‘The world is already existing, right? So, what do we need to add? I would like to continue to critically move as a teacher, moving with the movements I activate through my body of knowledge and skills. This will create the condition necessary for the catalysation of new encounters and new movements, thinking up possible ways for art to intervene in the world and cultivate relevant values beyond the individual.’ (Teacher A, Study 1a)

6.4. *Cyclic learning* as an answer to enhance ownership and leadership of the 21st century learner

The overall research aimed to answer the question how *cyclic learning* can facilitate greater ownership and leadership of the learner in an institutionalised learning environment (a school for performing arts).

The study demonstrated that when striving for increased ownership and leadership of the learner to change the *habitus*, it is crucial to be aware of how cultural and symbolic forms of capital ‘define and control’ the world of (dance) education. Examining Pickard’s understanding of the Ballet Body and its identity, using Bourdieu key concepts of *habitus*, *field* and *forms of capital*, informs us that moving away from the unconscious acceptance of social differences and hierarchies towards a more inclusive educational environment, challenges the current pedagogical relationship between the teacher and the student. It affects the systematic approach towards the transformation of the

material body of a dancer into a body that represents the ideals of preciseness and perfection, defined by Pickard, as the underlayment of the master-pupil model in dance education. With the introduction of the participation and network society, *pyramidal* thinking and leadership in the classroom will need to make place for *circular* thinking and *participation*. With the determination that both the learner and the teacher are still needed to achieve the learning goal, it is important to take a critical look at their changing roles in this in(ter)dependence and what this means for 21st century pedagogy.

While discussing the diverse pedagogical approaches of Dewey, Wenger, Kolb and Biesta among others in the introductory chapters, I have demonstrated that all strive to establish a moment of worldly dialogue within the student's educational trajectory. Often these moments of experiential learning are shaped in the form of an apprenticeship, by stepping into the world of the professional as a novice, observing and mimicking the others. But according to the statement of the student participants in the sub-study on the *Circle of Guides* (sub-study 2, pg.166), being an apprentice does not support their transition into becoming a self-steering professional, building a relevant network, applying strategies to enter the part of the dance field they preferred. And therefore, does not enhance the ownership and leadership they require. The apprenticeship functions more as another practice to operate in a predetermined system meeting its demands. In this sense, they state, it is nothing more or less then described in the paragraph above, or as demonstrated through research on the *learning of others* (pg. 156). The young (elite) ballet dancers in Pickard and Bailey's Study (2009) cited that the observation of others offered implicit tools to relate to a (growing) understanding of what is expected. By adapting their behaviour accordingly, copying classmates, mirroring teachers and analysing the performances of their idols, students slowly gain understanding of what should be, and learned to, appreciate and validate the art-form through its *habitus*, currency and capital. However, according to the students in the

phase of transitioning towards becoming a professional in the nowadays work field, their experience of learning how the field functions, did not support developing any of the required 21st century competences - on a physical, social and mental level to make them feel optimally prepared to transit out of the safe educational environment (pg. 168).

The sub-study on the *Circle of Guides* substantiates the importance of looking at the students' transition towards becoming a professional differently. We will need to learn the student how to navigate through a landscape of communities as a professional from entering the educational realm while already previously having been in a community of practice. Both Wenger and Biesta, state that this complicates the tasks of the pedagogue to create a more meaning full experience for the student. Biesta's approach, based on teaching as a process of showing, offers a way to turn the focus of learning to the world we are pointing at (value) and not the finger we are pointing with (form). Both a relational gesture, as one is always in need for the other, but as well an educational gesture, however this is still done rather like an apprenticeship. With a mandated authority on the educator's side. When the teacher as well is treated like a learner, it will take a change of the learning-exchange constellation.

Within sub-study 1, the team of practitioners experienced that it is possible to create circles among staff, students, alumni and the professional field when searching for new educational repertoire. As shown, crucial in the study was to create a playground in which any existing hierarchy within the group or possible power relationship allocated or appropriate in daily practice got neutralised (pg. 163). For this the M.O.V.E model functioned as a helpful tool. The educational team had to, in every phase, come to terms on what their collective approach would be. This ensured that each step of the process was carefully undergone, and the group only moved on to the next phase after finding consensus.

This as well demonstrated the justification of choosing Action Research as a methodology. For practitioners to address their practice as a subject of study and conduct systematic enquiry in the teaching and learning environment, the will is required to go beyond common practice. Practitioners need to be facilitated to do so. This requires clear agreements in advance, a safe environment in which to view the practice and one's own actions independently of self-interest and to be able to be critically reflective of the results. All these requirements are included in the *ciphering learning* principles and subsumed into the five-phase M.O.V.E.(s) model. In sub-study 1, the model therefore supported the team in their aim to investigate and innovate their training program. The sub-study on the work-form the *Circle of Guides*, (Study 2, pg. 166) functioned as a tool to support students to practice being a professional while still studying. The *Circle of Guides* resembles the notion on learning by experience as developed by David A. Kolb (1984).

In his *Experiential Learning Theory*, the cycle is a learning spiral. The idea behind it lies in the notion that when a concrete experience is enriched by reflection, given meaning by thinking and transformed by action, the new experience created becomes richer, broader and deeper. The introduction of the *Circle of Guides* enabled the student to enter a network of expertise of their choice prior to graduation, learning to cope by experience and reflection. So far, the existing pedagogical repertoire meets the demands. However, Kolb's theory is not based on the vision of equality: where the student has a central, equal role and from this role a student participates directly and indirectly in a continuous dialogue with lecturers, guest lecturers, alumni and members of the professional field. This additional conditional element has been added to both the research on the *Circle of Guides* and the *Circular Valorisation* studies. Students learn to work integrally and inclusively by connecting to a multitude of networks at different levels. By doing so, they become critical and independent professionals. Students,

lecturers and professors jointly form a learning community, resembling Wenger's community of practice. They are in continuous dialogue with each other and develop their skills through this collaboration. This methodology for learning together and working on quality education in non-hierarchical forms of work and dialogue creates a permanent feedback loop of knowledge and associated values develop.

This uplifts the cyclic approach of experience and reflection, by adding equality as a relevant factor for learning. This corresponds with basic principles in the theory of communities of practice, largely self-organised in finding solutions for issues that relate them.

Bringing our education more in line with indicators of contemporary society is an act of balancing. In thinking in terms of the current network and media society, the educational form the *Circle of Guides*, based on cyclic validation, works both on the level of student activities and embodied circular learning. In this way the 21st Century Skills creativity, communication, collaboration and critical thinking can go hand-in-hand with the added skills media literacy, social responsibility and cultural, global and environmental awareness, resulting in *eco literacy* (Oosterling, 2013). This again is visible in sub-study 1, where the teachers allowed each other to alternate in taking the lead position within the schedule. No longer teaching from an individual learning track goal, but from the perspective of optimal learning. Moving in and out the role of being the main subject in the day, week, month or year. An eco-systemic way of building the curriculum, making use of one another's class and expertise, while at the same time not mimicking or copying each other as conversations take place about class content, learning goals and pedagogical strategies. Like *ciphering*, transformed into *cyclic learning*. As demonstrated in the findings of sub-study 1, this was a radical change in attitude for staff and the start of the *cyclic learning* approach towards dance training.

‘Away from a system in which subjects prevailed based on a traditional role and reputation, towards a learning approach in which the learning goal, the *offer* in the circle became leading, and in which systematic analysis and reflection of the development of the goal predominant positions and teaching habits. Based on cyclic phases of skill development, a cyclic learning practice was developed, balancing craftsmanship and creativity, leading to new pathways of learning’ (pg. 166).

From the awareness that education is one of the many communities of practices nowadays students learn from and in, we need to re-think how we value the student entering our educational programmes, bringing preliminary experiences that ask to be analysed, contextualised, developed and valued. In combination with the task of supporting students to require the 21st Century Skills to be able to navigate through those communities, we are in need to learn as well from the students and therefore import feedback loops structurally into our educational repertoire. This challenges the current teacher-student relationship and skillset, as both need to be *in* the world, (re) searching together and building understanding of their interdependence over the course of study, both offering lived experiences and value to the quality of education. The latter requires our students and teachers to approach (their) practice more methodically and to become more proficient in the area in inquiry and research.

The findings of the conducted studies in this PhD research support this required and ambitioned re-positioning of the student as an expert, a reflective artist/practitioner who embodies dance as the expression of movement research and reflective practice.

6 6.4.1. The value of owning your creative work

Study A also demonstrates another significant value of the *ciphering learning* practice in support of enhancing the ownership of the learner, the value of owning your creative work. As demonstrated in Study A (pg. 117), there is the distinction in the urban dance practice between *practicing* and *training*. The first (practice) is the cyclic approach to learning while creating and leads to the identification of the potential yet untapped possibilities within creative work (Lepecki, 2010). This is important for contemporary dance education as currently many bachelor's degree programmes include composition and improvisation classes placed in the curricula. This in response to the increasing call of the leading choreographers that students should at least be able to improvise in the choreographic process but rather have even more understanding of the creative process, undergo the experience yourself, before participating in a professional environment. That is why working on solos or small group pieces becomes a regular part of training dancers. However, learning to create alone is not enough. Students are requested to work in audition processes in dialogue with other material or assignments. In addition, students are often asked to express their motivation and/or feedback on the work of others. Sub-study 2a, *Doing The M.O.V.E.(s)* therefore offers the tool to support students in developing the necessary skills to bring their creative work in dialogue during the process of artistic creation, so prior to the 'performance' phase. *Doing The M.O.V.E.(s)* has converted the urban principle of re-working your material for the occasion into a transversal repeatable form of re-enactment. This offers students the opportunity to learn how to relate to and to deepen their understanding of their own creative material while reinventing the dance of the past to shape their own artistic creations of the future. It makes use of the urban principle *going out there and finding an audience* with a purpose to interact, re-enact and re-value. The student feedback on working with the work-form *Doing The M.O.V.E.(s)* shows its valuable contribution to the ownership of the students. As can be seen in the following student reflection from sub-study 2a.

‘I think a lot of us think overthink and think, O I am the only one panicking about a certain section choreography. It was nice that then as you said at the start of the session there is no right or wrong answer, if you feel somehow your body does naturally does that for you. It is not right or wrong, just do whatever feels natural to come to you, whereas a lot of us go like, is this the right movement, or is it the wrong movement. It doesn’t matter. It depends on how you feel in your body and emotionally.’ (Student A, sub-study B, 2a.)

The second distinction (training) leads towards the execution of movement vocabulary for the purpose of excelling at battles or competitions. This study demonstrates that to be able to enhance **creativity**, with the use of the urban *cipher* principles, this is an important distinction to make within institutionalised education.

Using Bourdieu’s concept of *habitus* (2010) in the literature review, shows that the current educational system is still very much steered towards training for students to excel and belong. Even though schools for contemporary dance education, with the aim of placing education in a broader context, evolved more towards the direction of institutes for the arts rather than academies for dance, it is still clear that the base of the education system stems from the classical tradition. Pickard’s research into the *Ballet Body Narrative* (2015) demonstrates how the *habitus* of classical dance (Ballet) focuses on excellence in performance, with a corresponding value system. The rating and validation and thus, the value (currency) of your effort, is still based on how well you can perform the material presented rather than unlocking, releasing and actualising the work’s many virtual possibilities and impossibilities (Lepecki, 2010). And even though, as mentioned, curricula hold more classes on improvisation and composition, the position and therefore awarded value of these classes is still very much out of balance. This study therefore also suggests adopting the in(ter)dependency of creation and performance as

demonstrated in the *ciphering* phases, as these are often separate elements in the current curricula. The comparison between the findings of Pickard's study and the findings of this study into Urban and contemporary dance, both using Bourdieu's concept of *habitus* and its value system, underline the importance of re-assessing the practice and training approach.

This is apparent from the research sub-study 1 in which the curricula of the dancer and the maker programme are combined according to periodization principles and in sub-study 2 providing tools for entering the professional field earlier with the ability to join in as an expert. Findings of these sub-studies show it contributes to the student's *creative* ability and increases their reflective and adaptive competence. It demonstrates that placing this focus on creativity in the curriculum, using the *ciphering* principles, does support the students to unlock (their) movement material to (like in Urban dance) find their unique position and contribution to the field. It helps them to become a *reflective* artist/practitioner as they learn how to use their creative potential to feedback others through being reflective on their artistic choice making and activate the reflective feedback loop. Students do not 'just' find ways to release and actualise possibilities in their work or that of their peers but learn about their own creative process by sharing it with others. They practice giving feedback and analysing their individual contribution to the expansion of the offered material.

This contributes to greater flexibility and thus the ability to respond better to the ever-changing demands of the work field. This greater adaptability also allows students to function more quickly alongside their fellow professionals, even if they still have student status as sub-study 2 demonstrates (*Circle of Guides*).

6.5. The need for the practitioner as learner

'At the time, I thought hey, that's interesting, so the faculty itself is also an innovative institution.... Not only students receive tools from the lecturer, but there is also room for innovation and in-dept exploration. You learn how new concepts come into being. Doesn't that include the development of new methodologies? (pg. 213)

This quote, from one of the teachers who participated in sub-study 1a, mentioned in the findings of the chapter on *Circular Valorisation*, shows how the change in the pedagogical approach of the students justified the teachers to also take on new roles as learners. This is one of the most significant findings of this thesis, as it will support the radical shift of power within the *habitus*, redistributing the currency and working towards a *living community of practice*, as Wenger pictures the nowadays learning environment.

The study makes clear that there is value in the artistic practice of Urban dance, in *ciphering*, to enhance in(ter)dependent learning, creativity and adaptability, in support of (new) educational concepts and leadership. The sub-studies, all based on the five phases of the *cipher* approach, have provided a method to create a non-hierarchical (research) environment in which practitioners can address and answer (their) relevant questions while striving towards more contemporary education. Students need to be trained to become autonomous artists while, at the same time, be part of a social or artistic environment in which they operate. They are equivalent to nodes in a network. Based on this relational autonomy (Oosterling, 2013), the mutual relationships between teacher and student change when viewed from this perspective. Respect for the other person's values and opinions and the knowledge and the experience they contribute are essential basic principles. Without the other person's perspective, you not only sell

yourself short, but also lose the connection that makes your contribution so unique in that context. The formal position has become less relevant as a result, whether you are a student, lecturer, programme leader or director.

Many teachers in (art)education would not be quick to label their teaching practice and/or approach as methodology. Yet all lecturers plan, set criteria and know what they want as didactical output, even if the form they use is an open form. For example, they assign a number of exercises- their implicit methodology- and based on those exercises, can see the students' progress- often implicit and intuitive, but always professionally. That professionalism contains a wealth of quality without the teacher having to express it in words. By exposing this implicit knowledge and sharing it systematically, one can question each other's approach in an unbiased, open and curious way. Here as well, formal positions become less relevant. The teacher/practitioner can legitimised take its position in the *community of learners* and openly critically review its own teaching practice.

This applies proportionally when working at the scale of the institution. Educational programmes can expand their networks to become part of a landscape of communities of practice (Wenger, 2015). The scales within the communities of practice differ. There is the scale of the educational programmes, the institute, the scale of national and international fellow institutes and the professional field. But all networks on those scales interact. They provide a wealth of experience and perspectives from which all benefit. Arising from different objectives, one works from shared values. Depending on the scale, those values have their own unique form and content.

Adopting and applying the facets of the urban dance *habitus*, contextualised and explained through the conducted research studies in the field of Ballet (Pickard, 2012,

2013, 2015) and her understanding of Pierre Bourdieu's notions on cultural, capital and *habitus*, functions well as a contextual framework. The notions on experiential learning Dewey, (1966), Kolb (2014), Wenger (2015), Biesta (2013, 2017) and Oosterling (2010, 2013, 2020) serve as a pedagogical point of reference while developing understanding of the new educational concepts. *Cyclic learning* is a pedagogical and methodical approach based on non-hierarchical collaboration between networks. Students learn to work integrally and inclusively by connecting at different levels to a multitude of networks. In this way they become critical, reflective and independent professionals. Students, lecturers and professionals jointly form a learning community. They are in continuous dialogue with each other and develop their skills through this collaboration. By continuously including the input of various networks, value creation and exchange takes place in feedback loops.

Working on the scale of both the students, teachers and the organisation is key to success as bringing new concepts to this participatory context acknowledges the transition we are in and support to perform the education paradigm shift. In understanding of Bourdieu's distribution of power, building a new *habitus* by importing additional inclusive repertoire into the educational framework. The ultimate take home message, which is the final phase in the M.O.V.E.(s) model.

6.6. In conclusion, striving for an inclusive social learning environment

My first encounter with Urban dance, witnessing the urban *cipher* being executed, gave me the inspiration to conduct multi-year research into the possibilities of educational innovation using urban dance principles. I developed a fascination for the participatory character of the *cipher*, which focused on non-hierarchic learning and development and thus on more inclusiveness, as it offered the right conditions for creating a neutral research environment in a highly hierarchically controlled subsystem.

I became convinced it could support shifting power relationships as a means to develop collaborative educational innovation. As explained in the literature review I could not fall back on extensive theoretical work on the working of urban dance *cipher*, let alone on Urban dance as a pedagogy. The interviews I conducted during Study A, working from within the field of Urban dance, reaffirmed this finding (Appendix III). Therefore, this PhD Study contributes to building academic repertoire on the working of the *cipher* and revealing the pedagogical strength of *ciphering*, for both the urban dance scene as well as the application in other pedagogical environments. As Study A shows, much of the historical knowledge and context is still embedded in the doing of the practitioners and especially embodied by the ‘first’ generation. This thesis adds to the theoretical repertoire of the pedagogy of artistic learning practices as it builds on Pickard’s work, both using Bourdieu’s concept of *habitus* to unpack the educational framework for dance practices.

Study A does so by demonstrating the working and importance of the *cipher* as an element of the urban dance *habitus* (chapter 4, pg. 101). Within the historical context and development of *Breaking*, identification and validation are done in constant dialogue with others, on both the level of the participant as the field. The study showed how this identifies the development of the *Foundation*, the diverse movement vocabulary of the urban dance practice, the award system of the development of expertise of its practitioners (the stands on authorship using the ‘biting rule’) and even to the point of ‘naming’ the field and practice. This **in(ter)dependency**, can be found in all aspects of the *habitus* and is therefore a key element for pushing the field forwards. This is of significance for our current institutionalised educational framework. In striving for new learning approaches to respond to societal changes, and as a result to develop new pedagogical repertoire, or a renewed pedagogical foundation as we might call it, a revision of the current elaboration of the concept of interdependence between teacher and student is necessary.

Findings in all studies show that this could be included when making the *cipher* principles transversal and of value to other domains. In striving towards a more socially oriented and inclusive educational surrounding creating this in(ter)dependency is conditional for a successful outcome. This also entails creating a shared terminology. As it is not hierarchy that leads the way, it is important to be aware of the *rules of the game* in order to belong and play along. Clear understanding of the rules and compliance while executing, creates the conditions to really focus on the ‘offer’, a topical issue from the practice, in the circle. As clearly stated by B-Boy A,

‘While following the implicit rules of ‘the game’ of *ciphering*, Breakers choose a language that fits them in order to be able to express themselves in search for individuality. It is all like in a certain style, but that is the language we choose, but if you look closely you see, we are all trying to say something different. Cause that is another essence, like as soon as we see somebody doing the same, there is a problem, because we are looking for individuality.’ (4.11)

To not only be aware of the rules of the game but make way for 21st century student-teacher relationship, I proposed the use of the redefinition of interest in sub-study 2, the *Circle of Guides* (pg. 171). Using Oosterling’s intermedial and intercultural perspective that the real interest is being inbetween, creativity is not an asset of an individual, it is a function of relational autonomy, the basis for in(ter)dependent learning. Creativity as an asset of relations, as the real capital of an artistic practice in participation society. Findings in sub-study 1a demonstrate how this leads to the use of circular models for *reflection and validation* when students present their work using the M.O.V.E.(s) model, to develop awareness how to be and become meaningful and have impact.

'Different to what I am used to. I want to take that away. There is ways to be creative, there's ways to help other people but then help yourself at the same time. I feel that was like a, it kind off opened my eyes. I didn't really realise that I could, help... with hers and then open my mind to stuff for myself as well.' (Student B, sub-study 2a).

By sharing your offer with others, creating the in(ter)dependency, allowing it to be cited and expanded, your intellectual output is placed in the centre of the circle as a Body of Knowledge and Skills (BOKS) that at the very same time constitutes public domain. You grow, learn and develop as a *reflective artist/practitioner* by afterwards taking the offer back into your practice with added value, while at the same time, the body of work as a whole has been further developed, enriched, extended. This also supports the motivation for the proposed in(ter)dependence on programme and organisational level.

As shown in Study A, research and development are imbedded in the urban dance practice as all participants are obliged to contribute to the development of the *Foundation*. For urban dancers re-assessing dance material is part of their standard daily practice. While *ciphering*, the participants offer their moves to the *cipher learning* practice. When entering the circle, one on one quoting (simply copying) the offered material is not allowed as being unique is mandatory.

Out of respect for the authorship of fellow dancers one is obliged to demonstrate the path of origin on which one's creation is based. *Ciphering* is therefore a collaborative effort, with clear agreements on how this commitment contributes to personal growth of and recognition for the participants. Findings show that this is of value to educational institutions that were used to separate educational responsibilities from research and development activities. Sub-study 1a, on *Circular Valorisation* demonstrates this

by integrating research and development into the practice of the teachers, as this emancipates the practitioners to the level of knowledge creators, beyond knowledge carriers. Going through the process of creating a body of work based on their individual teaching methods, by documenting how they use existing theories combined with their own experience to further develop these methods, supported the teachers for further explanation of their 'Body of Knowledge and Skills' (BOKS) in relation to current societal demands requiring external validation of educational practices. Adopting this way of working created a playground in which the educational programmes could move into a landscape of communities of practices instead of being hermetically closed strongholds.

Using Lepecki's notion of re-enactment, (pg. 140), like urban dance *ciphering, cyclic learning* offers the possibility to develop more understanding of and share their teaching approaches, and in the process of doing so, validating them in all its possibilities and impossibilities for future education. In a way, this innovative way of working of the 'existing' pedagogical repertoire, immediately getting referenced for its origin and importance while being pushed further through the expansion of the interaction with other viewpoints, creates the possibility for practitioner's knowledge and individual developed methods to become established as a possible addition to the new pedagogical vocabulary. As shown in the following reflection of one of the participating teachers,

'As lecturers, we talk a lot more than I am accustomed to elsewhere. We engage in conversation much more often. We share and exchange. Personally, this translates into the pursuit of a relationship between the structure of my modules and the other classes. I have a very close working relationship with lecturers who supervised first year students in their solos. The same applies to my relationship with a second-year lecturer. I know when students need

to submit the concept. I also exam together with those lecturers what we all consider most important in a concept. The students submit their work to us, and we jointly provide feedback on it. We discuss ideas and students receive feedback from two sources.’ (Teacher reflection from sub-study 1)

Therefore, working with the *cyclic learning* M.O.V.E.(s) model leads to transforming into nodes in networks, both on the student, teacher, programme or institutional level, and contributes to knowledge sharing, valorisation and is a key element of valuing the use of the *ciphering learning* practice for educational innovation. It enables becoming a creative node in networks that strive for inclusiveness yet acknowledging the unicity of every participant with its own talents.

The chosen methodology in combination with working with the M.O.V.E.(s) model has not only examined the notions of how a community of practice functions but has *created* a community of practice. The educational institution, living and acting by the rules of the game in conducting all research into this, has become an entry point into a landscape of communities of practices. In doing so, it has added repertoire to the pedagogical toolkit of the 21st century, redistributed power between students and teachers and the five bachelor’s programmes in the institute by linking existing networks and deploying structural *Circular Valorisation*. It has shown that learning by doing supports and enables the required paradigm shift by the participants themselves, a community of 21st century learners.

6.7. Summary of the chapter

This chapter has discussed the findings under the main research questions that guided the study. In line with the research paradigm of the study, this was done through unravelling the *habitus* of Urban dance by actively participating, from within as participant and from the spectator perspective outside of the artistic realm. Using Action Research as an overall methodology supported me to become familiar with my subject using the practice itself, working closely with its practitioners and their relevant observations. The findings of Study A supported the creation of the M.O.V.E(s) model, that served as a research design for Study B. I demonstrated that the urban dance *ciphering learning* approach can support the ambitioned paradigm shift within (our) educational programmes as argued for in the introduction.

The chapter also outlined the implications of the findings. Here it is recognised that applying *cyclical learning and participation* can be done with the support of the M.O.V.E.(s) model, based on urban *ciphering learning* principles, but it requires the commitment of the leadership and the teachers in very close coordination with the students. A paradigm shift of this magnitude can and should be done with all members of the community. Because it dares to open a hermeneutical field of practice and requires perseverance and dedication.

The next chapter provides a conclusion to the study. It explains the originality, strengths and limitations of the study and gives direction for further studies. In this final chapter, I also reflect on my academic journey.

Chapter Seven

Conclusion

7.1 Introduction

In this concluding chapter I will reflect on the study and present a summary of the findings. I began this thesis by arguing for a paradigm shift in the educational framework and have conducted research to find out more about what and how this radical change-over could occur. To start, I have been invited to participate and got free access into the urban dance scene and practice. In addition, over the course of the study, I have been able to work in the same school for performing arts with both students and teachers/ practitioners and five bachelor programmes while conducting sub-studies 1, 1a and 2 and developing and testing the M.O.V.E.(s) model. This has supported a stable research environment and provided me with the opportunity to keep making new cycles of research, in support of the chosen Action Research methodology. In addition, one of the sub-studies (2a) has been carried out outside the aforementioned school (namely at Canterbury Christ Church University), which contributes to the validity and objectivity of the research. Working with a group of students who have no formal relationship with the researcher in any way offered the opportunity to test the work-form on neutral grounds. Although this thesis did not set out to investigate the urban dance scene as a subject in itself, the findings discussed in chapter six illustrate that beside the specifics of the *ciphering learning* principles, as well the more general features of the urban dance *habitus* as part of the context of the study turned out to be relevant.

I draw out implications for implementation of the M.O.V.E.(s) model in the educational environment on the level of the student, the teacher and the institute based on my findings and suggest how the outcomes of my study work in an institutionalised learning

environment (a school for performing arts). However, there are some findings which could relate to features of other educational programmes and, where appropriate, I suggest a more general application. I acknowledge here that this study was mostly limited to one institution, the gender diversity of the participants based on the voluntary character of the participation and my position as director within the institute and any findings and applications are bound by the recognised limitations of the study.

7.2 General findings in relation to the research questions and themes in the literature

In chapter three, I highlighted key overarching themes in the literature in relation to both the features of the *habitus* of Urban dance and the specifics of the *ciphering learning* practice. A main strand in this thesis is the participatory character of the *cipher* and its implication for the redivision of power within the institutionalised learning environment. The impact of new media and technology is reflected in the students' expectations about how they want to participate in education. With a different access to new media and technology while growing up, the current student population builds and shapes their identity through (social) media and create their virtual persona. In this way, cultural capital becomes a desirable asset alongside material capital, because it produces a non-economic form of domination and hierarchy (Gaventa, 2003). With these examples dominating their world, students are no longer so eager to learn how to rise to a position of 'power' (any kind of high-skilled job in today's education age), but to build capital to become influential in their chosen field of interest (Ferguson, 2017). Since an open inclusive learning community is about learning with and from others, once all parties agree on the collective conditions for learning and development, it offers the opportunity to reevaluate traditional approaches to education.

As a key factor in how this leads to greater participation, inclusive learning and the opportunity to maintain longevity in learning, it opens the opportunity for practitioners,

no matter where in their career and experience to recalibrate (with legitimation) and become a learner in the 21st century themselves. As not only the ‘world’ of the students has changed due to new media and technology, but as well the demands on the Body of Knowledge and Skills (the BOKS) of the pedagogue while moving into the 21st century educational framework. As often teachers are expected to ‘know it all’, this viewpoint offers the required change-over towards a community of learners. Helpful for this was the contextualising with Bourdieu’s notions on building *habitus* and the previous conducted research on Bourdieu and Ballet by Professor Angela Pickard. It provided an entry point from which the structure of learning (the pedagogy), the assessment of learning outcome (the validation) and the value of the achieved skill development (capital) found its way into society (currency).

Findings from the more general characteristics of the urban dance *habitus* that were helpful in making the translation to the institutionalised educational environment were the themes that were relevant in data collection. Prior to the actual coding process, these themes kept recurring from reviewing my field notes, from all the *cipher* activities I attended during Study A, as well as the panel discussions I attended in and from interacting with multiple people during the gatherings. One was the ongoing process of securing the *Foundation* of urban dance, which provided great insight into how Bourdieu’s building *habitus* manifests itself in the urban dance field. The underlying implicit and explicit rules of the game that led to the development of the collective Body of Knowledge and Skills, reflected in the overall collection of movement vocabulary (the *Foundation*), provided valuable and necessary ground rules for transporting the essential elements of *ciphering* into another practice. This includes themes such as shared terminology, participation (voluntary but not optional) and a clear understanding of practice as explained in Study A being both learning from others (training) and being in competition (battling).

7.2.1 Specific findings from the study

During the study, by structurally addressing the teachers within the research and offering opportunities to question their own practice and that of others, like the learning practice and feedback loops that I also had the students in this study go through, I was able to gradually determine ways to support the formation of a community of practice and repertoire building for 21st century learning. An important factor in all this was the given that all (student, teacher and institution) understood they had to act in response to the changing societal demands. The students who entered the educational framework from a different entry point and on leaving, were confronted with the demands of today's choreographers on both their technical bodies and their creative bodies. The previously mentioned 'multiple bodies' in the research of Aalten (2001) and Foster (1997). The teachers who were confronted with how their current pedagogical repertoire is constantly challenged and discussed by their environment, both inside and outside the dance field. And the institute through the development of network organisations and the changes in the validation of the position of educational institutions in their social mission and relevance. Social learning suggests that you learn through participation with knowledgeable others. Participation is viewed in the literature as key to the learning process, though the adequacy of participation is also questioned (Bourdieu 1986, Wenger 2002). Learning is said to be achieved through learners' participation in a community of practice where they observe and gradually assimilate the practices which are carried out by others in the group. I therefore suggest speaking about the 21st century learner as this has an inclusive entry point for all participants of the educational framework and offers the opportunity for the institute to become a community of learners and practice. Moving away from a method of knowledge transfer based on a traditional master-student concept, in which it is assumed that the flow of knowledge and skills flows linearly and hierarchically from teacher to student, as the education is structured from a hierarchical pyramidal choreography.

Working with the M.O.V.E.(s) model, facilitates to the working in a community of learners where information, insights and skills circulate in the network of teachers and students and grow in that circulation. Students learn to be part of that circulation and learn and contribute to growing knowledge and growing artistic potential. The education is structured based on a circular choreography. The movement of the circulation is a performative act that is not always easy because a hierarchical ordering of the world is embedded in our intuitions, but performatively (= by doing it becomes more and more real) it creates a safe non-hierarchical mentality to work and way of creating. In the circulation of knowledge and skills, all are constantly abandoning their individual, identity-based relationship to the community in favour of a practice of cooperation in diversity. This is not a one-off decision, but a performative and iterative process: for example, this requires a constantly working to let go of the hierarchical way of thinking that we often intuitively still use, to gradually work towards a learning community that is increasingly secure and more open to appreciate the work of students and staff in their diversity. Beyond only working for inclusion and diversity but taking a necessary step further to bring about real change. In short: we take responsibility for creating a new pedagogy, and we do so from the power of performance and choreography. For this, using Emancipatory AR is powerful and future studies could potentially focus on notions of empowerment in the cipher and in Urban dance, such as the way the *cipher* facilitates a shift of power e.g. from traditional gender norms in dance genres.

7.3. Participant reflections on usefulness of the study, originality, significance and contribution to the field

7.3.1. Participant reflections on working with the M.O.V.E.(s) model, towards cyclic learning

I now provide a summary of key elements of the study approach and outcome in combination with the participant reflections experienced in these various forms of *cyclic learning*, the ‘learning of each other’.

These reflections are based on the narratives of the participants and therefore represent findings based on the participant group of the overall study. Any conclusions are therefore considered as indicators of suggested outcomes in the light of possible limitations in the composition of that group. They however demonstrate how working as a community of 21st century learners, is perceived by the participants of the various studies and therefore underpin the relevance of the developed method of working, the contribution to the 21st century pedagogical repertoire and significance and contribution to the field.

1) The methodology for learning together and working on quality education in non-hierarchical forms of work and dialogue creates a permanent feedback loop of knowledge and associated values develop. This uplifts the cyclic approach of experience and reflection, by adding equality as a relevant factor for learning. This corresponds with basic principles in the theory of communities of practice (Wenger, 2002).

‘We as a community are larger than the curriculum and the academy itself!’

‘There is no hierarchy in learning and development’.

‘There is no power structure’. (Quotes from dialogue with students in sub-study 1)

‘The introduction of *Circular Valorisation* has influenced the way students are coached and guided, by creating an open, and inclusive community of practice in which

students are challenged to operate as equal partners, with their own goals' (External validation committee member).

- 2) To support regular participating in feedback loops in which students' work is brought into dialogue with other fields or values, it is necessary for them to develop awareness about the social experience of dance and its place and relevance in Urban society.

Findings from sub-study 2a show how the *ciphering learning* approach can support students in taking their practice into a contemporary dialogue with a diverse audience. This is demonstrated in the student feedback on the work-form Doing The M.O.V.E.(s). 'I found that by developing ... for somebody else, you cannot only look into but some people really strip it back to like, have it like raw, so when you interpreted, you just used breath, I thought O, like that should be obvious, but I don't actually do that so I learned something.' (student C)

'I appreciated the format, as well that we did it in as much like.....The fact that one person stood in the middle and did their phrase, It was like o like, I don't wanna go in the middle, but then we all had to do it at some point anyway to develop their piece. So we were all in the same vibe, so it was very much. It had to be a judgement free zone, a very open space, because we all had to go up and do a solo at some point anyway.' (student F)

'I would like to go back to not being able to talk to each other, it was really interesting. As dancers we use our body. So, it makes sense to observe and then just give back, but that is not something I ever thought about. But it does make sense, because we use our bodies for what we are doing. So yeah, it is interesting.' (student H)

'....of what each person has, I can like take elements of each Rhythm into my work, as I do not normally like. I don't hear hard movement and seen harsh movement and I can take that into my work as well.' (student I)

3) In addition to the pedagogical repertoire of reflective work-forms existing in education, *Doing The M.O.V.E.(s)* can really be an additional form for reflection in a creative process. A moment to share (fragments) of your work and get feedback in a moment during the creative process in which you do not (yet) want to be bothered with how people experience your work in a sense of, good or bad, like or dislike, but from the need for feedback, going through the steps; Make, Offer, Validate and Expand. The success here really lies in the take home message.

‘I feel like going round and doing it as the whole group is what is interesting to see. How everyone took it on but then how it was then taken back and what you manage to like to get out of everyone’s own interpretation of your work.’ (student J)

4) Students appreciated to be able to experiment with the physical and verbal response in the work-form *Doing The M.O.V.E.(s)*. As they are used to give feedback verbally, the combination supports them in comparing the differences and understanding the different options for bringing their work into dialogue.

‘I think I preferred being able to give verbal feedback as well as actually doing it. Because I found it more informing about what people necessarily picked out and actually tell you. What they felt was more important.’ (student K)

‘I like the mix, that combination of the physical and verbal, cause then you can take your own interpretation of what they said. But then they are showing so you can like put it together and might create some.’ (student L)

5) In addition, experimenting with giving physical feedback through the work-form *Doing The M.O.V.E.(s)* opens a dialogue about their level of reflective observation and practicing working in feedback loops, especially for students for whom creating or making is not their main subject. Because it also challenges them to be more aware of the contributions of others in the classroom.

‘One thing I have learned and take out of this is, you see more physical means of showing improvements that people choose. Cause I never usually say or I talk about what could be improved. But with as a physical movement, so we have to see clearer.’
(student H)

6) Working from the concept of a community of learners increased the reflectivity of the participants, leading to more reflective artist/ practitioners.

‘The development of a non-hierarchical learning environment in a discipline that traditionally has a high degree of hierarchy, leads to students reflecting on themselves as well as on each other and their lecturers’

(Quote from an external committee member)

7) Development of professional skills are rooted in structural validation of thinking, doing and sharing (conceptualisation, actions and dissemination), what is fundamental to the *cyclic learning* approach. The circles are used when providing students with supportive networks, for example the *Circle of Guides* in the fourth year.

‘In supporting the development of an individual signature of each student, *cyclic learning* contributes by the continuous feedback they receive as well as learning to provide feedback themselves. Students’ personal development and the development of the dancers’ identity are supported by this student-oriented approach.’

(External committee member)

8) The M.O.V.E.(s) model proved its worth by designing a trajectory in which all participants could play according to the rules of the game. This helped to become more aware about how to be more critical of the unconscious acceptance of social differences and hierarchies leading to Bourdieu’s concept of ‘social order’ (1986).

‘What matters most to me is that the people from the dance in education programme,

bring with them their personality, fascinations and skills acquired and say; ‘Okay, what do I want to be? What do I want to excel at? What kind of connection do I want to make? At the institute we respond, ‘C’mon, you are perfectly able to make a connection between this kind of institution and this kind of question. That was not possible in the past because we did not receive requests and the lecturer and student did not think in such terms. It also has everything to do with our communication: what is taking place in society and what do we need to communicate that?’

(Teacher feedback from sub-study 1a)

- 9) The M.O.V.E.(s) model support responding to the participation society (Oosterling, 2010). Not in the least because of its focus on creating a learning organisation, and an organisation of learners, that is inclusive and open. The organisation concept is based on groups, or circles, that are fluid in existence and participants. Furthermore, the groups have no hierarchy but are explicitly viewed as interrelations between participants that are both giving and taking (e.g., teaching and learning). Participants join because they have something to give to and take from a particular circle, not because they have a functional or hierarchical position (this resembles to sub-study 1, working on curriculum innovation). As all stakeholders are part of multiple circles, the organisation soon becomes a collection of networks, aka circles. As a result of making the exchanges in the circles concrete, the approach is not only a way of thinking but also a way of very consciously doing (resembling the doing physical feedback in sub-study 2a). Students learn to work integrally and inclusively by connecting at various scales to a multiplicity of networks. This way they become critical independent reflective professionals. ‘The students not only benefit from this teaching and learning environment but are also trained in this way of working that will be a valuable tool throughout their professional career.’ (External committee member).

10) The method of communication is aimed at giving everyone on the level of the organisation an equal role in the discussion. By doing so, the model aims to transform the hierarchical structure into a spiral or circular network and to become a learning organisation irrespective of the position of the individual.

‘In *Circular Valorisation* feedback creates transparency aimed at giving feedback in a structural way. Throughout the organisation transparency, communication and collaboration become a part of the education. Many stakeholders from the professional field are connected to the faculty of Dance and Theatre and are included in the *Circular Valorisation* approach.’ (External committee member)

‘*Cyclic learning* contributes to the quality culture through the transparent and circular way in which students, lecturers and others interact with each other. The process of actively seeking feedback, evaluating (assigning value), and then taking a next step, is a cornerstone to the approach. As a result, the faculty has come to enjoy a quality culture that comes from within – that is an essential part of the dialogue in each meeting.’ (External committee member)

7.3.2. Originality of the study

This study builds on to the conducted research in the area of Bourdieu and Dance. It makes use of previous findings in the work of Professor Angela Pickard and her work on the *Ballet Body Narrative* (2015) and broadens the understanding of Bourdieu’s notions on power, capital and currency. It contributes to the literature of the urban dance practice, their manner of building *habitus* and unpacks the pedagogy of the urban dance *ciphering learning* practice. It expands the documentation of an artistic practice that has not yet been intensively explored for its learning strategies. Although more and more literature is available on the history of Breaking and some on the founding of the *Foundation*, as Breaking will now undoubtedly be part of the Olympics, the originality of this research lies in the fact that this study takes the

pedagogical underlay of urban dance *ciphering* to raises a higher level. By comparing how the *habitus* is built up in both Ballet (Pickard) and Urban Dance, notions about Bourdieu's *Logic of Practice* are tested and placed in a different learning environment.

The research builds on to existing pedagogical concepts of Dewey, Kolb and Wenger as it expands their notions on the importance and position of experiential learning and participation. The study offers additional pedagogical repertoire for 21st century learners. Most crucial in doing so, is to strive to an inclusive learning environment in which both students and teachers, besides the institute in which the learning takes place, are all part of the learning community and therefore moving towards a relational development and valorisation of the learning output.

7.3.3. Significance and contribution to the field

As an outcome of this research, I developed a model based on the five principles of urban dance *ciphering*, by me identified as Make, Offer, Validate, Expand and Succeed. The M.O.V.E.(s) model, offers a toolkit that facilitates 21st century learners (so the students and their teachers), to gradually take leadership and ownership of their own learning practice. The 360-degree feedback loop of the *cipher* is relevant for the development and strengthening of the proposed *cyclic learning* practice. The M.O.V.E.(s) model supports the development of a more inclusive practice in a community of learners, in which all levels of the educational framework can take place, the student, the staff and the institute. As building additional repertoire for 21st century learning will be crucial to develop future education, this study is of significance due to the fact that it does not only theoretically adds to possible ways to intervene but has developed, tested and further developed the work-forms added to the toolkit of repertoire for the 21st century learner. In doing so, it has demonstrated that the paradigm shift argued for at the beginning of this thesis is

executable and can be performed with use of the M.O.V.E.(s) model. Demonstrating the value of an artistic practice, the urban dance *ciphering learning* practice.

7.4. Proposal of possible applications

This study has been able to develop a model, the M.O.V.E.(s), additional work-forms based on this model, The *Circle of Guides Doing The M.O.V.E.(s)* and an approach to validate the outcome of cyclic learning, *Circular Valorisation*. This has been done in an environment for dance education, with a first cautious foray into the world of a faculty for Theatre and Dance. Follow up research could go in the direction of testing this repertoire across all arts practices. Moving forward from investigating an urban dance practice and transforming the principles of that practice into a model for *cyclic learning* supports that broadening. This research initially focussed on the innovation of dance education, however as the model developed by using Action Research as a methodology, it has proven itself as a sound pedagogical practice, also for application in a broader educational context.

Further research would therefore stimulate the continuation and progression of this work through the Action Research approach.

A second possible research subject could be to further investigate the relationship with research in the area of motivational climate. This to strengthen the repertoire to empower the 21st century learner.

A third option can be to further develop repertoire in the area of assessment. *Circular Valorisation* relies on the premise that we are moving away from a dominant transfer culture in education. This also has consequences for the way in which we value the output of education. Follow-up research could develop more repertoire on this subject.

7.5. Reflections on limitations of the study

Striving to work in a more inclusive open learning and development environment using cyclical learning and the M.O.V.E.(s) model offers many opportunities to support the dialogue between staff, students and management of the educational institution, to make implicit practices and expectations more explicit and to value them collectively within the collaboration. However, in addition to the limitations mentioned below (in terms of participants, my position as a researcher and the timeline), it requires the full mandate of the education leadership to facilitate and participate in this process. Any restrictions in this area could jeopardize the outcome, as the proposed paradigm shift requires full involvement of all participants and should ensure contractual arrangements on the employer-employee relationship. This became very clear during the research and is an important factor to consider in any follow-up studies.

Regarding participant feedback for active participation of the practitioners, it is essential to find ways to help build confidence when applying *cyclical learning* in the classroom, it is important to mention that it takes a lot of time and attention to implement phase one of the M.O.V.E.(s) model (making/creating a safe experimental learning and development space). This is because the teachers are asked to expand their pedagogical repertoire, need to take risks and be vulnerable as they question their strong assumptions and change their pedagogical approach. Creating these grounds for importing new pedagogical repertoire into the studio is crucial and necessary for a successful outcome.

7.5.1. Participants

The overall study did not demand a particular selection or variety of participants based on gender, ethnicity, age and/or expertise. This said, it is important to note that the sub-studies conducted in Study B mainly took place in one and the same educational institute. It is therefore proper to state that even though no additional selection was

performed, the participants were mostly part of the same institutional community. This was as much as possible counterbalanced by inviting externals.

To counterbalance this, in sub-study 1a, *Doing The M.O.V.E.(s)*, I worked with a group of voluntary students from the Canterbury Christ Church University. Even though there were students of different levels, the majority came from one level and one class and was therefore familiar with each other's work. This might have had an influence on the outcome. A second limitation was the fact that the student group mostly consisted of females. Even though gender does not play role in the research, this might have caused limitations to the outcome.

7.5.2. Researcher

It is correct to state that both being an insider and outsider researcher helped and complicated matters. As far as trust of, and easy access to the scene, it helped that I could speak the language of dance colleagues even though I had limited understanding of the urban dance practice and scene itself. Being able to understand unwritten rules of behaviour, show respect for the craft and work done and speak in dance terminology made entering the field fast and easy. Then, at times however, this was challenging the researcher role and responsibility that came along with it. It may have complicated recognising patterns due to familiarity with the setting.

For Study B, bringing the findings of Study A within an institutionalised context, I had to maximise objectivity of the research. Role confusion can occur in being either an insider or outsider researcher and in all phases of the research the participants could relate to me as if I was one of them. But especially as in my role as faculty director, as I had a need for change. This could lead to participants addressing me in a not neutral way or me focusing on ambitioned research outcomes. To support

objectivity, in Study A, I therefore as well worked with accompanying researchers, the crew. This supported me in staying true to my part of the research, focussing on the transferability of the urban dance principles and the development of a model in support of this. This provided me with the required reflectivity and objectivity necessary. Finally, it is important to state that not the subjects of inquiry in the centre of the *cipher* are subject of the overall research of my thesis, but the research design based on the didactics of the *ciphering* method.

7.5.3. Timeline

It is proper to emphasise that the regular execution of the *cipher* does takes place with all relevant steps (Make, Offer, Validate and Expand) in a timeframe following one after another without any interludes during the process. Making the *cipher* phases explicit and breaking up the regular succession of these phases, as the research took place in a longer time frame, substantiates the application of the *cipher* practice for innovation purposes in other contexts, but is not a truthful execution when taking place in the urban dance context.

It would be helpful to go back and examine the revision of the cyclic learning as a way of working at key points in the year. In line with the mini, medium and maxi cycles in the periodization principles, one could benefit from the extended reflection periods between the five phases of the M.O.V.E.(s) model. This could also be the focus of a longer follow-up study with teachers who find this more challenging.

7.6. Reflections on lessons learnt in the study

This PhD journey has been challenging on multiple levels. Perhaps the biggest learning curve for me has been letting the process be more important than the outcome. What I mean by that is that by being trained and formed as a dancer at a young age, there has always been a focus on achieving ‘the goal’.

For example, to train for and achieve something by example. Whereas in this doctoral research the learning was in not knowing, in taking the time, in doing it again, in finding the unknown. Not only has it made me aware of the importance and value of that mode in inquiry, but it has also made me appreciate this new skill in my leadership and teaching repertoire. It is (again) like *ciphering* and Action Research. A mode that now is made more explicit in all my work.

I am grateful for the generosity of all practitioners with whom I have collaborated over the course of the study. I have met so many great experts, with great passion for their work and students, looking for answers and solutions to support and solve the challenges they face daily. The openness with which they approached me when asked to participate was sometimes overwhelming. However, it made me realise that on the level of emancipating the practitioners to become more aware of the extensive body of implicit embodied knowledge they carry, there is still much work to be done.

Pursuing a paradigm shift in education and exploring it during creation, has also given me many brain teasers. Doing research in practice while it is in practice is potentially disruptive. On the side of the researcher to remain alert if my role, position and knowledge would get in the way. As explained in chapter three on the chosen methodology, I have tried to pay constant attention to this. But also, on the side of the practice itself. Can I request this from the 'system' while dealing with the current educational responsibilities? Won't it interfere too much with the students' educational path? What do I want to know and what is the risk? The M.O.V.E.(s) model, based on the findings in Study A, helped me answer this question. By 'just' sticking to the phases of the model, based on the learning practice of *ciphering*, offered me structure. And by using AR as a methodology, enabled and legitimised to start each follow-up sub-study. Always starting with creating a safe research environment using the practice itself.

Another learning opportunity was the feedback provided by the practitioners in sub-study 1a, on *Circular Valorisation*, when reading the transcript of their interview and ‘claimed’ that it was not a true representation of the conversation they had. This would have been problematic had I not had the recordings and thus the ability to show that what they received was a direct transcription. It showed me (again) how important good documentation is in all phases of the research. But the most important lesson was that this fact was not enough. It took additional repertoire and dialogue to arrive at a textual body of work that they agreed on. I realised that creating resources and documentation in and of practice is crucial to create the opportunity to align our artistic communities of practice with others who don’t speak the language of the ‘body’.

7.6. Summary of the chapter

In this concluding chapter, in addition to the discussion in chapter six, a summary of the findings is presented. By reflecting on the research, chapter seven provides, in addition to general findings regarding the research questions and themes in the literature, more specific findings of the research using participants’ reflections on working with the M.O.V.E.(s) model, towards *cyclic learning*. In addition, chapter seven has demonstrated originality of the study and the significance and contribution to the field and suggests possible applications of the findings in a broader educational context and more general application. The chapter outlines the implications for the implementation of the M.O.V.E.(s) model in the educational environment and discusses the limitations at the participant, research and timeline levels. Finally, it offers a reflection on the lessons learnt during the study.

Appendices

Appendix I

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Appendix II

List of participants of Study B

Sub-study 1 (Team level): A cyclic approach to improve the overall training programme to support the transition phase from a student to a professional status.

Table 1: participants sub-study 1.

OFFER: First concept of working with periodizing principles (Inner circle)					
	Number	Ballet	Modern and Contemporary		
Management (Head of programme)	1				
Teachers	2	1	1		
Choreographer	1				
Health coordinator	1				
Internal quality insurance manager	1				
External quality insurance manager	1				
Total 7 participants (3 female 4 male)					
VALIDATE: Team meeting (Extended circle)					
	Number	Ballet	Modern and Contemporary	Composition/Improvisation	Discursive practices
Management (Head of programme)	1				
Teachers	12	3	4	3	2
Health coordinator	1				
Internal quality insurance manager	1				
External quality insurance manager	1				
Total participants 16 (10 females 6 male)					
VALIDATE: Student reflection meetings					
	Number				
Management (Head of programme)	1				
Students	Year group BA 1, 2 or 3				
Mentor	1				
Total participants between 15 and 22 (each year group differs in number)					
VALIDATE: Meeting professional field (External circle)					
	Number				
Management (Head of programme)	1				
Teachers and staff	Inner circle (6) and occasional others				
External guests	Between 3 and 5				
Total participants between 10 and 12					
EXPAND: Team meeting (Extended circle)					
	Number	Ballet	Modern and Contemporary	Composition/Improvisation	Discursive practices
Management (Head of programme)	1				
Teachers	12	3	4	3	2
Health coordinator	1				
Internal quality insurance manager	1				

External quality insurance manager	1				
Total 16 participants (10 female 6 male)					
EXPAND: Student reflection meeting					
	Number				
Management (Head of programme)	1				
Students	Year group BA 1, 2 or 3				
Mentor	1				
Total participants between 15 and 22					
EXPAND: Meeting professional field (External circle)					
	Number				
Management (Head of programme)	1				
Teachers and staff	Inner circle (6) and occasional others				
External guests	Between 3 and 5				
Total participants between 10 and 12					
SUCCEED: Closing interviews					
	Ballet	Modern and Contemporary			
Teachers	1	2			
Total 3 participants (2 female 1 male)					

Sub-Study 2 (Student level): *The Circle of Guides*

Table 2: Sub-study 2.

The Circle of Guides		
	Number	
Guides	7	
Students	Year group BA 4, 11 students	
Total participants 18		

Sub-study 2a (Student level): *Doing the M.O.V.E.(s)*

Table 3: Sub-study 2a.

Doing the M.O.V.E.(s)				
	Number	BA in Dance year 1	BA in Dance year 2	BA in Dance year 3
Students	15	11	2	2
Total 15 participants (14 females 1 male)				

Sub-study 1a (Team/ Organisation level): *Circular Valorisation*

Table 4: Sub-study 1a.

OFFER: Interviews Circular valorisation						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	21	5	3	7	4	2
Professors	2					
Total 28 participants (18 females 10 males)						
VALIDATE: Panel discussions						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	25	8	4	2	10	1
Professors						
Total 30 participants (19 females 11 males)						
EXPAND: Symposium						
	Number					
Artists (makers)	4					
Professors	5					
Total 9 participants (5 females 4 males)						
EXPAND: Panel discussions						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	5	1	1	1	1	1
Teachers	21	5	3	7	4	2
External guests	9	1	2	2	3	1
Total 35 participants (18 females 17 males)						
SUCCEED: Closing interviews						
	Number	BA Dance	BA Dance in Education	BA Theatre	BA theatre in education	Master in Performing Practices
Management	6	1	1	1	2	1
Total 6 participants (2 females 4 males)						

Appendix III

Interview B-Boy A

The interview starts with:

Explanation of rules and agreement

- Voluntary Participation
- Consent for interview and material will be sent after transcription
- Opt out possibility every moment
- We decided on English, transcript

My first question would be: How would you explain Urban dance?

A: Explain... okay... well Urban dance off course, the urban thing is an issue for a lot of people in the scene because it is an umbrella and it is not specific about one style of dance, so it a sort of outsider's term. Ehh street styles would also cover much the same essence, I think. So uhm, there is one thing that I always mention when I talk about the street styles or about urban dances, and that is when Toni Basel from the *Original Lockers* was one of the judges, during I think it was *So you think I can dance?* in England, and there was this dancer and he did some free style and whatever and the other judges didn't like it and she was like: 'No for me he embodies the essence of street styles of street dance', and then she said 'because, this dancer dances from the inside out and is raw and we can see him, instead of a trained dancer that is taught from the outside in'. And that basically stuck with me, and I use it a lot as an example also when I teach at academies where there is trained dancers who are terrified to freestyle, but their vocabulary is way bigger than all of the kids that normally come to my breaking classes because they think they can learn some cool moves. But they are not afraid, and I think it all has to do with being motivated intrinsically or being drilled and trained from the outside, like, for me that is the biggest difference. It doesn't have to do with the street or the big city or whatever, even though these are the environments where people have more of a tendency to compete on all levels, whether it is fashion, whether it is, your ehh, preference in music and whatever, because there is so much you are confronted with you

A

have to make a stand, and I feel that is the essence of all the urban dances and street styles. So, it is really a choice that comes from the individuals themselves, they choose a language that fits them, and that they feel is the best for them to express themselves with. So, do you remember the piece that I wrote for the Unpacking Performativity? That is when I already tried to get this essence out, that from the inside out, it feels like there is total freedom and we can do whatever we want because we already choose the language that we can express ourselves in, but from the outside it looks like it is just a jungle off rules. Because they are like, oh you guys all have codes, it is all like in a certain style, but that is the language, that is the language we choose, but if you look closely you see, we are all trying to say something different. Cause that is another essence. So, the first one is *inside out*, *outside in*, the second one is: in a normal dance class, where there is material taught, like a choreography, the person that doesn't do the same, he is wrong, you know, he should, like that is first one that you can see, so you are doing it wrong. The technique that we just learned: you have to do it the same as the others. Within street styles, it is the opposite, like as soon as we see somebody doing the same, there is a problem, because we are looking for individuality. Most of the time. It doesn't really go for classes, in classes off course we drill basics. Just like when you learn a language, you have to like, first learn the words, and then learn some theory about the grammar, and then you know, you probably have to repeat some sentences to get the language fluent, but after that always comes the moment of conversation, where it is like, okay now start talking by yourself. And if you don't train dancers to do this, use their material to come up with the wrong ideas, you kill their creative capacity somehow, or make them afraid, and eh I think that is a problem (sorry for the long answer)

G: no no great, ehm, a follow up question, because you speak about a basis, rules and... Is this basis universal?

A: Mmh , well there is a funny thing, in the history of breaking, ehm , when it first came out, it was all through the media. So, the worldwide splash of breaking was through a few movies, some video clips, and you know everything was going hand in hand, the fashion, the music. So, this was like two or three summers, that the world was confronted with this new hype from the states, from New York, and it was highlighted by some productions. But not necessarily in the right way, they took the moves that were new, people spinning on their heads, on their backs whatever. So, this was for everybody what they gravitated too, plus it was the first like, really mixed culture thing. So, a lot of people that were not from Dutch descent or, like, they were from Surinam, or Turkish descent, they gravitated to it, they felt like, this is for us. That doesn't really matter at this moment, but anyway. So, they just tried to imitate what they saw, without knowing anything, nobody explained them what they were doing. They just saw it and thought, okay, I only have to watch, and I repeat and then I got it, there was battles on who's better, so that is where the competition element started, and then they felt it was without rules. But then, when it made this comeback, and that is like in the nineties, mid-nineties, early two-thousands, then at one point the people from NY, who were really at the forefront, like *Rock Steady Crew*, especially *Rock Steady Crew*, they came back to Europe and they started dictating the dance. They actually made a lot of people mad because they said, well what are you guys doing? You are just a bunch of acrobats: you don't know the essence of this dance. You actually react to the music in a certain way, and it is about style just as much as it is about all those moves you do: you know? So, it is not only acrobatics, you guys are just... You ignore the music, you don't actually respect the rules, you do moves but don't understand the movement.

G: This is way they, RSC, said or did?

A

A: No, wat they said too, too Europe that was still in the illusion, that there was total freedom.

G: Yeah.

A: So they basically said, well to an certain extend, and I understand their vision because if you do that, if you for instance, example: we wanna have a conversation in a circle, we at least have to talk the same language or know the rules of this language. If you start talking Japanese, the only think I can say is well its sounds nice or it doesn't sound nice, but I have no clue what you are saying plus I cannot respond. And that was where it was going with this freedom. So, I feel, yes, there are certain rules, there is a build-up, there is a sort off essence, we are also moved by certain music! So, when theatre can into play, f.i. there was these experiments, how would it look when you have breaking on classical movement? Well, to be very honest, you take away the essence of the music, cause we react to the beats, we actually only need a guy who is stamping on a window of a subway or beatboxing to be actually able to break, cause that is what the essence was. That is what the DJ's would pick out of the records they were playing. Or just go to a James Brown song, wait till the drummer will do his solo and then have two turntables repeat that part, the whole time, and that is how the breakbeats go, that is like, pumpumpah, pumpumpah, and that activates a certain explosiveness in dances where they go all out. So, if you take that away and you have strings like, whoodolo, long lines, it fits with certain movements, and it even fits with power moves, but it is not the essence of breaking, so you can't go wrong, for as far as there is a right or wrong but like, it doesn't feel natural. Off course you can do it, you can freak whatever you want and call it art, but within the dance yes, ... I definitely feel... yes.

G: So, when there is this universal base, does it have a name?, I mean, how do you relate to it?

A: Well *there* is.... Let's say, in the mid-two thousand's, 2005 and up, there was a trend, it is really funny there was a trend, it was called foundation. So basically, everybody who didn't had foundation got attacked. And there was a distinction, between a B-Boy and a break dancer. This also came from the Rock Steady camp.

G: Can you explain me?

A: Yes, so basically what they discovered in Europe is there is a bunch of people, doing amazing moves, and they actually elevated the level of Power Moves. *Storm* for example is a person who really helped to make the difficulty level rise up, but in Europe, everybody was mainly focused on power moves, cause that was for them the most distinctive thing of the dance. Ehm, but then, some of them were totally lacking musicality, steps, footwork, and it was out of balance. So then was the *Rock Steady Crew*, *Crazy Legs* and *Wiggles*, they were at one point having a discussion in which they said, wait a minute... After we stopped, or from now on, all the time we refer to the dance as breakdance, but we never actually did that when we were, we really started, that is only started when people started interviewing us. And Crazy Legs blames a woman who is called Kool Lady Blue, from England, who said... 'o so you guys Break Dance...' (with a British accent) And they just responded like 'o yeah whatever, that is what we just did, that is what we do...?.... But this word Break-dance became the media term, so then thy flipped it. Basically, by saying 'Okay, we called ourselves B-Boys, when a break was on, we would go off, like going off was what we did, or.... we would just break, so or we did.... we are B-Boys, so we did B-Boying'. So, they made a new verb, called B-boying.

G: Exact.

A: But is a really weird verb, because it leaves out the B-Girls, so that became a problem later on.

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G: Yeah yeah yeah.

A: So I think about five years ago, maybe bit longer, they changed it back into breaking, breaking is now the middle term. So, it is not break dance, it is not B-boying, it is Breaking.

G: Breaking.

A: So if you look at the Olympics, they made a big thing out of it, to not use the Breakdance, because in the nineties or late nineties, it became like a... how do you say that? (In Dutch, een scheldwoord).

G: A swear.

A: Yeah, a swear. When you were called a break dancer, that meant that you are just an amateur, a toy, you didn't understand the concept. So, it was connected to... and the term B-Boy, became really big, so you had to deserve it, by winning battles, or really getting respect from the pioneers bla bla bla, you know, it became something for the elite, not the elite but for the insiders who really knew the deal. So, this is now all gone for the current generation. Now it is, we are basically all B-boys and B-girls, and we do Breaking.

G: Okay, so if I would now say, I relate to Urban dance, my previous question, how how, so that is Urban dance is no longer a term that is used or is that still a container?

A: No we never used it. No, that is the thing, like.

G: The outside people.

A: Urban dance is an umbrella, just like sometimes say, yeah breakdance, whatever... Because we talk to people who don't really care whether it is breaking..., or what do you break? Breaking??? They don't understand so, so it is like... yeah, we dance some breaks, oh we break-dance, so... There is like.

G: Super, okay, so that would lead me to the next question because if there is say, a foundation, ... Maybe we should just go back one sec, because you said in the mid-two thousand it was called Foundation.

A: Yeah yeah.

G: Is it re-named now, or is that term

A: No, they let it go, but it is was again needed, cause ehm something else happened, because of this philosophy or this idea that within breaking there is no rules, you can do whatever... People started trying to implement as many moves as possible, which is off course the essence of Hip-Hop, you always try to be fresh, which means you always try to be, ehh , innovative, and came with something that nobody ever done before. If you look also at the judges discissions during competitions, they usually vote for the person who has done something they have never seen before, or that is just new, its fresh. Off course they award people that do certain techniques really good, on the highest level, but as soon as they start repeating that same high technique, they switch over to the person that innovates (G: ja ja). So, what happened, people started implementing yoga moves f.i. a lot of lotus moves where there they fold their legs inside, and it became really abstract, they called it also abstract styles, not fluent, just really weird, you know, and they dressed up like circus arts, with mohawks and you know, there was a crew called *circus runaways*, which actually was an example of that, that style. In the states, there is a few people that blame a crew called *Circle of Fire*, ehmm because they were all house dancers and they didn't have a platform where they could compete, so they would enter breaking battles and win, because they were different than the other dancers. At this moment, everybody tried to be as different as the other one. Until one of the originators really started like protesting, okay, but what you guys are doing is just like, we can't relate, we can't have a conversation. Because you talk a total different slang or language even, so you excluded yourself at this moment. Because you don't show any knowledge

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of the foundation. (G: yeah, okay). J: This is always a problem when things become abstract, f.i. the same happened in art off course where eh, like outsiders would say, my, my three year old child can make a painting like that. Ehm, they usually talk about painters that went through a revolution. That were able actually to draw realistically and then were protesting against that whole tradition, by doing something that was totally against the grain. The generation after that never learned those original techniques, so yeah in a sense what they do you can imitate, cause it doesn't have so many substances, so, that is always a check that needs to be done. But are you able to do what it is about? The thing that you are protesting about. Are you able to do it, so is it a conscious choice that you are not doing this, the foundation, yah?

G: Yeah.

A: So anyway that was basically a thing but fortunately it was a trend, so in a sense, so now it is cool to be a foundation breaker. So, everybody started to dress up like seventies B-Boys from NY. Wearing the same fashion, doing the same sort of steps, and it looked super fresh!

I got to admit, I was like a, I still like that style, cause for me that is the raw essence of breaking (G: yeah), you know so, I am sort of a purist when it comes to that. But even Storm with his *Cazels*, you know, we all are affected by it and with the mock neck shirts that they wore in the seventies, because they were spinning... you know, there was this whole almost action pack that you could buy and you would look like a seventies b-boy, wearing a gang vest (jacket with cut off sleeves and your crew name on the back), but is also, it was always a way to show that you were aware of traditions, aware of lineage aware of where this dance came from. So, yeah and that is I think a movement you see in every art. People that stay into whatever it was, and people that wanna innovate. So, if you talk to Droscha, we always have this debate, he only wants to break rules, so his rule is to break rules. And we need that balance.

G: So if I understand correctly, then maybe, I would go in using terms as practice, and training. So, we spoke about basis, and then we spoke about that it is so much more than just following those rules, it is about the entire package as you say, so that the, if now I would refer to the term Urban Practice or free styling practice, or maybe first we have to go into training, because when you say that you cannot just copy moves, so you need to be able to relate to the history or show that you understand or at least capacitate this... So how then, what is urban or free style training? What is training?

A: Okay, here we go. Basically, this was a conversation that practitioners had within the scene. So, I am not talking about academies, I am not talking about performances, I am just talking about.

G: From the scene? So, from you?

A: So let's start, but we have to sort off, also have a definition for the scene, cause the scene is usually is really narrowed down only, only to competition.

G: Okay.

A: Which is weird in a sense because I feel there is other platforms where the dance can evolve, f.i. if you look at French theatre, there is breakers there, they have a long history in breaking but at one point they stopped competing because they were like over thirties or whatever, but they kept on developing with other breakers in theatre. Creating, making there dance more and more defined and you know... It is like good wine. But for most people they are not considered as part of the scene anymore, because the scene is where the new generation enters and where the old people are still around and where you basically have this conversation all the time and you can see where everybody is at. So, the scene somehow, and also for me, let's take it back to when I started in 96', it was a revival movement and an underground scene that was really limited access to, you know, you had too... I saw Storm dance in Paradiso because he was a lot in

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Amsterdam because of his ex-wife, and that was the moment that you would approach him and you know, have contact numbers and whatever and make sure you would find out where he was training so you would be able to have a glimpse of him training and then share information. So, I started basically collecting all my friends at parties, that were breaking, we would hook up and if they were all living in Amsterdam, we would find a training spot and then we would practice our art. And watch video's, that were also obscure, as there was this video sort of network going on where people would watch copies of copies and that is what we would watch, because the sources were super limited.

G: Yeah.

A: So, this is a total difference to the kids that are now starting at the age of six, so that already shows you that they didn't find it themselves, their parents found it, cause that's another shift, there are now parents that had, they used in the eighties, when they see their kids rolling on the floor, they don't think of judo or gymnastics, they say, you, you should be breakdancing. The kid has no clue what it is. And this is a big difference, like in the eighties you could see it on television, but still it was related to clubs and going out so you had to be lucky that your nephew would take you to some discotheque where somebody would break or a youth centre. And that was like, there were no schools, so was clubs and youth centres. So, when I started the same, there were clubs and then training spots that we would organise ourselves, we would go to the government and ask like is there a room where we can practice in, we only need a music and a good floor. And this was like this for years. Then, late nineties I was asked to teach. And I have to be very honest, that I didn't take my students serious. I was: why are you even looking for class? You have it all wrong, already there is the first mistake...This is not something you learn in a classroom with mirrors and where you pay for. No! This is free. This from the street. This is something that you pick up, you find the people that do it and you start practicing! So, I was okay, whatever, it was a way of making money for me,

so I teach you my techniques, and I did it all wrong in a sense, because I didn't create people like me, I created people that could do what I did. But they didn't have the source or the inspiration, that was the biggest thing that was missing to the, cause they didn't have the ingenuity to search for it and find it themselves. So that is what set up apart. To an extend where I basically got annoyed with my own students, cause they were not reacting to music when the music was on, they didn't have ideas from themselves, until I said, what did I do wrong??? Until I found out, o wait, I basically... and I always use this example, basically let them look at the rights answers in the back of the mathematics book but I never taught the math. So, they know what the perfect answer looks like, but they don't know how to get there. So, then only when I had classes from big names in the scene, like *Poe one*, then there were certain teachers that I took workshops from, and I didn't, mind you, I didn't. My first class was in 2009. I started dancing in 94/95. So, it was actually against all my principles to take class. And the first class I took, was of *Crazy Legs*, who was here in Amsterdam, so it was a really small step, and he was the one who was in every movie when I was a kid, but it was still then, and I was sensitive to it. People asked: 'Why do you go to his class? You can already do what he does'. I said ehh

G: One question...

A: Yeah, sorry but let me first finish this thing.

G: Yeah yeah.

A: So, classes, I did it all wrong until I leaned them how to actually search themselves. That when they started getting into, getting motivated by themselves. But I will go on about that later. So, the whole environment has been changing since then, so classes became more and more normal. To be motivated not by the culture, but by competitions became the second thing. The generation after me only saw competitions and that's why, was their motivation to the dance. I saw the culture with graffiti and music and with the rap and with the fashion, so for me it was the whole package. I wanted to be

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part of that obscure underground culture. But now people they skip the whole culture, they don't need the whole culture anymore. Because you don't need to find it to be able to find classes. Or to find a platform or events where you can start training. So, that is why now, we slowly moved from classes, a lot of classes and open practices, where people can just practice, and train their craft to academies, that want to learn these styles. So, dance schools already started adopting breaking classes, as like part of the curriculum, then urban academies starting to train urban dancers cause there is a work field that is expanding all the time, and the next step is now people are being trained for the Olympics! Which is happening at this moment. That this door is opened up cause in 2024 we can, like there is the Olympics in Paris and they added breaking into the, as one of the disciplines. This is crazy, because the next shift is, we have to expand our mind from always thinking of breaking as dance and culture and arts to sports, you know. And the weirdest thing I can already tell you, I was at a meeting just two weeks ago at the Urban dance days (again the word urban, gneh) and they had a meeting with all the top sports people that are involved, and the scene and they showed what is happening at the CTO's (that is the training spots for all the top athletes).

G: Yeah

A: And they show what they actually offer their athletes and all the facilities we need. All of them. It is basically, so it is housing, it is training facilities, it is nutrition advice, its ehm injury advise. That until now, we have struggled with this ourselves. We have no clue. Nobody has a clue. We just do. And we try to do the craziest moves and we see what happens with our bodies later. That made sense. But the transition in everybody's mind to make into something that you do to be a top athlete and get the best results, that still doesn't go hand in hand with, 'but I want to express myself to the full capacity'. You know we are athletic dancers: we are not dancing athletes. For most people. You know? But even though the competition level is always there, and it is so high, and we do train like athletes to be the best performer or artist. So, it totally makes sense. Plus, I

must say, in Holland we have a narrow vision of sports, sport is always something boring you do to become fit, and for us being fit is just a by-product of something we love. So, its. And then I spoke to *CrosI*, from *Freestyle Session*, a big promotor in the States and he said like, 'well I don't see your guy's problem. Like in the states everything that is competitive, we view as sports. And then I was like, mmm that made sense... cause chess is a thinking sport, people that fish and sit still all the time can be seen as a sport, as long as they are competitive and they have a sportsmanship about losing and winning, we are talking about a sport. So... that basically opened up for me the door a little bit like, okay. It is not a choice we have to make. We do not have to choose between this or that. It just fits both categories. And it doesn't really matter if the practitioner himself sees himself as an artist or as an athlete. You know, cause in essence we are both, you know? But so...

G: Oh, this is really... This sparks my mind to so many questions. I am not sure if we have time for all that today (giggle).

A: I am going to bring you back to your question, because you talked about practice. What is this thing about practice? You wanna frame it?

G: No, I just want to understand if for instance a difference between practice and training as you speak so much about culture and the holistic view on ..ehhh. ehhh.. freestyles or breaking. So many, for me to understand, as somebody not from the scene, ehmm you have explained a little bit how now training takes place or learning takes place. But how then, when you were searching, when you were going to these places, when you saw Storm, or when you approached him. How then did the exchange of information take place?

A: Oh okay.

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G: Like, would you ask him to, like ‘explain me a move’, or would you ask, How?

A: Okay cool, here comes the thing. So, I came from skateboarding. I was ten when I saw my first skateboarder and I was like, it was probably around the same time, the eighties. All the fashion, crazes came from the States to Holland, so we had this square outside of my house where I was living in Amstelveen, which had a wall, from cement and people were doing graffiti on it for I think like five, six summers in a row. It kept continuing. My brother got into graffiti, I got, we both got a skateboard, and we were doing all American culture. And you had to have a Levi's pants and bla bla bla bla bla. All these things were new. And this was just what these kids outside were doing. So, you bought a skateboard. And then my brother was like, no don't buy in it the local toy store, you have to actually go to a skate shop in Amsterdam because they have the American skateboards, and they are from good quality and bla bla bla. So, I got into skating culture with just a bunch of guys, who were just I think five or six years older than me, from quit some level. And that is wat we would do all summer, you know. We skateboard, and I would, you know, imitate what they did. Only learn visually. And then you would have a skateboard video, I would play them on the video recorder, around that time my father bought his first video recorder. We would put it on pause, and then slowly frame for frame, I would figure out moves. I did exactly the same when breaking caught my eye. Because my brother was getting, after a while he was getting these documentaries on how Hip-Hop culture came around in NY. He was looking for all the history of graffiti and I saw these little flashes of breaking in between and I thought ... whow, what's that? And they looked fresh and they had a nice fashion, and the skateboard world only focused on fashion. We always looked different cause I my brother had a subscription on a Transworld Skateboarding, a magazine in the States. It came in, every week. If you buy it in the *Rodolfo's* there is this thing inside that, you know, can subscribe. I asked my mum, she did and then every month I had a new graffiti or, a skateboard magazine. I would try to mimic their clothes and that was just it. So,

I could stand out within my social environment. Breaking was for me was totally the same. So, when I started it was jamming. It was all about jamming, because I had to skateboard every day. I never ever, the whole ten years that I skated I used the word practice or train. No, off course I wanted to master moves, but I was so motivated, I would dream of these moves. I made drawings of these moves in all of my schoolwork. And I would sleep and think of these moves, you know? Same happed with breaking. I was, I saw it, it burned into my (netvlies) and it just stuck there. And I had to master it and try to figure out how it worked. So, I did everything non-verbal. And off course, if you practice in a room with people that are better and they see you practice a move and make the same mistake all the time, at one point they will come to you and say, maybe try this. And that's it! And everybody, they know what you do, so there is this *Each One, Teach One* slogan?

G: Yeah

A: Which is like universal within Hip-Hop. And *Storm* pointed it out, it's a mediocracy, so it's not a democracy or nobody is on top. Everybody that has skills is at that moment is the teacher. So, the person with the most skills, the most skilled person, he has the most authority but on other fields he might not have certain other skills so he will be the student again. So, this student -master thing will switch all the time. It is super cliché, but it is really how it works. It is really open culture. Ahh I see you are practicing this, try this. You have good moves there, but you are missing this. Try and use this practice to ..., you know, drill it. That is also how I train my students. When there is an open practice going on, and I see what they are missing: and I am like, work and this... And I give them something and they can work it and improve. Then they come back to me and show that what it is improved. So, this is one thing, you know. And it was always for me mentally. I was officially, like I wouldn't even have names for it, I couldn't explain it. The first time I was asked to teach, was at the Rotterdam Dance Academy, really weird how I ended up there. I was teaching somebody a move in a discotheque and then a girl came

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up to me and she said: 'teach me, I can learn very fast'. So, I taught her and she couldn't do it and so she said: 'oh, it is pretty difficult'. Uhh, would you like to be a guest teacher at our academy, in Rotterdam? I was like ehh, (eh a guest teacher...) 'Because we have guest teachers and blab la blab la bla'. And then I met Ben Bergmans and taught at the leraren opleiding (Bachelor in Education). Anyway, I couldn't explain the moves! I didn't know how to count. I count, 1, 2, 3, 45. 1, 2, 3, 45. And they said, no, you have to count 1, 2, 3 and 4 and you have to go until 8. And I was like, Oookay.

G: Laughter

A: Okay and now we are gonna do this move, can you do that slowly. O wait, where do I put my hand? I didn't even know what I was doing! Like, how I would explain it to somebody else. So that was a whole process by itself. Like, I started understanding my own moves by explaining. I use that also backwards now when I teach with the rules. That kids don't do what you say but that they do what you do. And I am at the age where I talk a lot so and I don't demonstrate so much, so I feel for the young kids, they should have these young dancers that only practiced like for three years, four years, five years, have all the moves and can show the moves all the time. Because that is what kids need. They need to see the moves to get inspired. All the talking doesn't really interest them, they are not there yet. Plus, I feel you slow down, if you first learn it through your head and then into your body.

But so yeah, basically the, to come back to your question, practice and training, the average training of a breaker is a room, big ass room, with a good floor, where there is music playing, non-stop, and there is a bunch of people of all levels just practicing their moves. If the room is small, it might end up being that all the time you have to share the same centre, but it can also be that everybody takes its own corner and is just practising. It is just going through movements. It is not always looking complete: it is not always a whole dance with a beginning and an end. People just focus on one move and repeat that move the whole training. That is how we used to train. There is a shift, I

must say, no there is, I see in training rooms that there is more of a jam going on. There is people that are already during the training are trying not to repeat moves. So, there are always trying to train themselves to become good competitive dancers, cause when you are in competition you are not allowed to repeat moves. So, they wanna train their, like, their capacity to constantly change their moves, all the time. And find new ways of doing it. Cause there is a saying that *Poe one* is always saying in his classes, *Poe one* is from the States, from a crew called *Style Elements*, and he says: the way you practice is the way you perform under pressure. So, don't think that because you can TopRock, oh this is my extra sidenote: because you can dance like all that you want in your kitchen when you are doing the dishes and you feel, ahh I am super funky and free that you can activate that during a pressure moment, which is the competition. So, if want to be able to dance, to perform under pressure, you have to train like that. Free and look free and blab la bla. And have different entrances. Because you have starter moves that you will repeat every time under pressure or you will use the same entrance, the same go down to the floor, so, if you want to have a variety, train that variety.

G: Yeah.

A: So that is a different approach, I really trained moves and repeated that move the whole training till I felt there was progression. So.

G: Okay, super.

A: Hmm sorry, plus, we picked our own moves. Super important. That is something that is now, that I feel, teaching conflicts with. Cause f you say, the essence of this dance is individuality, and be creating your own style and, and making this style more and more you, to a point where they can put you behind a blanket with a lamp behind it and your shadow will already tell everybody who it is...that's, that's where we wanna go. The class environment needs to be set up in a specific way to create those kinds of students. Cause what happens now is a lot of people, even very good dancers, who have a very individual style, end up teaching their own trademark moves to their students and all making them

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look the same. So, the biggest challenge for us breaking or free style teachers, is how do you actually teach free style. Can it be taught? And another question is, is it the same as improvisation? Free Style. Cause, I talked to, two days ago, I talked to a student, who just finished and I said: 'yeah, I teach one class, I teach free style', he said: 'But how do you teach Free style?' and I said: 'well here is the thing. People think that when you free style, you do whatever. you are blanco, it is totally impro. But it's not. You usually already have moves, you just learn to master them, in a way that we know, o okay, you give yourself a certain order. I am gonna do and this and this, in the begin, middle, end, in between I see whatever, and that is also why I find people that never did that, they need to have a goal. So f.i. I give the whole class the same assignment: find the coolest move to touch the floor with your back, but nobody is allowed to repeat the move of somebody else. So, this is what happens, at that moment they all have a goal, they all have a reason to go, they all have, their mind is active, because that is another problem with people that are trained from the outside, they have a non- active mind, so their searching in their head, plus they get triggered visually. Because everybody has the same assignment'. And then he said: 'O but wait a minute... then it is just improvisation'. I said: 'What do you mean?' 'Well with improvisation there is no wrong or right. Then I would actually like free style'. So, I said: 'but wait a minute, what did you think free style was?' 'no, I think it show off.' I said: 'ahh wait a minute, that's right. The only people that usually enter during a free style are the people that already know what to do. And they are very good at it. But they have some tricks, they throw some salto's, something weird that is very impressive, and all the other people they become observers instead off people that are involved. That is super interesting, cause in my opinion, when I free style, cause it is a language that I already speak and I am comfortable with speaking it, I am just free. As free as in impro, I give myself the assignment. Like, ahh, I wanna try out this, ahh, I wanna try out that. And the only difference in my class is, I give you the assignments. So, you activate that searching mode, that creative mode. But after a while you are probably

able to search for yourself and say, okay I wanna show you this and I wanna show you that. And I was whoo, so I was actually, the last couple of days I was wondering, is there a difference between free style and improvisation? Or is it just a urban term vs a dance, whatever, trained dancers term? I have no clue, cause, I feel they are the same. If a jazz musician is improvising, he has a standard that the whole band is already playing during song and when he does whatever he feels, but al based on the techniques that he owns. Cause that the weirs thing from free style, people always think you are just going to do things from the top of your head or whatever. You are gonna do something crazy and then see what comes out. No.

G: Oh interesting question....

A: Just like talking.

G: Exactly, interesting.

A: We all use the same language, the same letters, but we all can say something else.

G: Okay.

A: Right.

G: okay.... Ohhhh, I am going to take you back if you don't mind too...

A: I don't.

G: To competition. It is a word you use a lot, battle, competition. Is this the heart of the practice, is this what the practice became or how would you relate ... because it is a term you use a lot.

A: Okay So, I would basically not, I come, one again from a period in which there was a revival of Breaking going on, which also means, I was confronted with the old documentaries, there was a few battles that we could see, like Beat Street, but in Style Wars there was hardly a battle, yeah there was a Up-Rock battle. Like, for me breaking was the whole culture. I just thought okay, it is a bunch of cool moves that people do

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because they look at each other and try to come up with cooler moves, but competition was not my main interest. It was the movement that I wanted to master. So, I didn't need a competitive setting to get the best out of myself. Feel that there is a big chunk of the people that break, probably 75 % that don't work like I work. You know, they actually need competition and someone that challenges them to activate this sort of almost aggressive attack mode that activates their pressure to do more crazy things. To come up with something that wasn't there yet. I had that intrinsic motivation already so... So, Ehhmm, so it became, the generation after me, like I already said, let's say early two thousand, they were all inspired by videotapes that only showed competitions. Battles.

G: So in that sense, it became part of the practice?

A: Eh well, when you back to when breaking started, it was also part of the culture. It was like, every element of Hip-Hop got better over time because there was competition. Like ... and that is really connected to an urban setting, cause there is so many people you are ...competing with, in a certain sense, when you are fighting for your identity as you.

You always compare. You always look at, what is my stands? Where do I position myself?

And if there are certain crafts, like rapping, graffiti, breaking, all of these things have in them that they are competitive by nature. Because you always want to know, who is the coolest? Who is the King? You know, who is the king of the trainyard? Who is the king on the floor? Like, and this is something, those are the people that are most inspiring, and you look up too. But at the same moment, because there is so little needed in Hip-Hop for these elements, you think, ahh I could also be this one. If you train harder, I could be that one. So, I feel this is something that motivates people... all the time.

G: Okay.

A: But for me was a little bit different, like I now end up judging a lot of competitions

but if you look at my track records of battles that I have actually done...You know, the people that I judge, have done way more... Because they grew up in competition.

G: Okay.

A: You know, but I make a difference between competition and battle, it is another terminology. Thing. Battle...

Competition let's say it like this...Competition is organised. Competition has judges, has rules. You usually end up against somebody that you didn't choose. Because there is a bracket, there is the names of all the people that registered and they are all put in a hat, they hustle them and then you end up against somebody and it is not personal.

The main difference that people in the scene use for the word battle is that used to be something personal. So, it used to be challenge on just a spontaneous moment at let's say in your local discotheque or social club, where somebody who heard that you were bragging about how good you were, wanted to test your skills. When this happened, somebody would open up a circle on the dancefloor and start dancing, looking you in the eye, you know, oh I have to answer. But you also know, there is no end to this battle until one of us gives up. And this can happen for a lot of reasons. This can happen because you run out of moves, you run out of breath, you run out of support from the people that are around you, whatever. All things can, you know, humiliate you, in a really bad way and, and, and in a raw setting this person can do whatever. I mean he can pull down your paints, throw away your hat, you know, give you gestures that humiliate you, you know like, this was something that was part of street culture. It was not nice. People would actually end up fighting if they lost in front of their friends, and their girlfriends. You know, so, now you see the polished reflection of this, in competition setting. So f.i. in the Olympic rulebook of the Olympics, there is rules like: no room for violent or obscene movements, gestures, during the battle. But if you look back in time, this was always part of breaking. That was one of the goals. *Burn*, is to make somebody look stupid. If you burn them and do a move in front of them that catches them off-guard, that's how

A

you get into their head you know, and make them perform worse, become emotional or whatever. So that's the difference. Like also we have judges now, there is the whole judging system and people are trying to make that more transparent, so we actually know why they made their choices and bla bla bla. This is science now, on.

Before it was just a bunch of people pointing a certain direction. You didn't even know if there were watching the whole competition and trying to balance everything, or whether they kept track of every round, like question answer, like people do now. It was all blur.

And these.

And that's why I think we really should make a distinction between battle and competition because they

You see, battle came from the nature of this dance. Competition is something we made it up to make it more, you know, digestible, more clear.

G: Is it then wrong to say that maybe that part of the practice has been institutionalised?

A: Yeah, that is not wrong. I think over the forty years that this dance has been around, that is off course the whole movement where are going, that is what is happening.

But it is, what is happening, there's more platforms that are being created. There is more options, there is also more career options. So, you still have a choice. If you are this dancer that wants to stick to the raw essence of this dance, you can still go to underground clubs, and still go to parties where the culture is first and all the elements are there and it is like raw and people actually appreciate style over moves more, you now, stuff like that.

G: So, it has expanded instead of been.

A: Totally, totally, we just have more options now.

G: Because one might think that the way it is been described and now goes to the Olympics, is that it is been institutionalised in a sense that maybe the essence off ...

A: No! way? Because the street is always free.

G: Okay.

A: The street is always free! From any kind of rules. And nobody will forbid people to dance in clubs and battle in their practice room and call out people in a discotheque because they are cocky and arrogant, you know that stuff will always be there. There is always people that won't even fit the profile of a competition dancer because they actually start hitting people and become emotional if you copy their moves, you know? Because that is there human being, that is who they are. So, nobody will forbid them to do that, and say no, now you have to play all by the rules of the Olympics, hell no. It is the opposite. There is only a small group that actually want to confirm to those rules. Or probably a bigger group when they see career chances, but you know: they have to do the drug test, there's limitations of what they can wear. They probably have to wear a tracksuit from their country, you know, all stuff like that. It is really, its concessions that are worth probably the benefits. Because there are fighting really hard to keep it, to present it as a culture. There has actually to be a live DJ on the floor instead of just a tape that is being played. To actually have the judges there. To have the MC on the floor, instead somewhere in a booth commentating like it is a football match, you know. Because that's our normal way of doing things. You know, and that is the good thing when we talk about the Olympics, they take the scene how we developed competitions, because they became bigger and bigger and bigger..., they take that of the blueprint instead of inventing it themselves and dictating us how we should do it. Because then it doesn't work anymore.

A

G: And is this expansion a good thing?

A: Eeeeeeeehm...well in my life, I have been breaking for almost thirty years (since 1994) and I can still make a living of it and I even feel that there are even more options opening to make a living of it.

It enabled me to do something I love, with the same passion to do till this day, which I think is super special, and from which I think we create, we totally have a better world that way. If people can actually continue with something they love and, you know?

So Yes! I, totally! From a purist point of view, there is just generations that get lost and don't recognised themselves in the big screen or like, when they see Olympics on the television, there's probably some people in the Bronx that were there from day one, that go: what is this? No clue... They don't feel related. They don't see the rawness: they don't hear the music that they used to dance to, they are like, wait a minute. They call it the same thing as what we used to call it but mmmm, you know? So, there always will be those gaps, people that feel like, mmm, I don't know.

G: So, when I am a starter let's say, when I am new to this, where do I, where could, where do I have to go to find the practice? As in.. Where is the true (urban) freestyling, or breaking or?

A: Well, I would flip it around. There is no true thing, it totally depends on who you are and what triggers you when you see it. Is it the guy with the golden medal around this neck? And you ask yourself how do I get there and who's the best coach that can train me to get the best results or is it like: waauh, what is this rawness and this style and these conversations there are having on the floor, or wat is that?

Are you triggered by the whole mystical sort of cultural sight of things, you know?

Because it is ... there are different students and we now live in a time where there is more followers then leaders. When I started there were only leaders somehow. It was a very small group, very purist, they didn't care about nobody else, they were not asking for

nobody to support them they was doing their thing. And they were on the top of their game and they inspired a lot of people to try and be like them. But if they were dancing in a circle, nobody would enter because the level was too high. So, this was like the elite! Now there is a bunch of people doing it and a lot of them they look sloppy, they have weird clothes, they don't care about any fashion or codes or whatever. They are just stretching in a club or. You know I saw people in a, walking in a discotheque with helmets and start stretching in a corner because they are break dancers, you know, they are not aware of the social thingie.

So, there is different type of people everywhere.

G: Yeah. So so, how are you a leader in the nowadays? How would you identify or typify, or how do you say that? A leader, not a follower?

A: Okay. Ehhh, there is again... two extremes. There is someone who wins all the competitions. That nobody can beat. On the competition dance floor. That is somebody who is looked up too because he apparently found a way to convince judges, that are well respected, every time that he wins over somebody else. So that's, those are leaders. Then there is a different type of leaders, in the free area. F.i. there is people that make it a sport to only do call outs, which means, they only attack people they, they look up too, in a circle environment. So, there is people warming up in a circle, they go up to you and say: 'you'. And then they go. And that is what they do. They don't enter the big competition with the big stage and the hundred thousand views every weekend because it is put on you-tube, everywhere. No, they just take the dark corners, and they call out all the people that they look up to and see if they can actually, you know, keep standing in an environment where there is no rules, where there is no time limits, where there is no judges, you know? So, and, when you navigate as a dancer, you will also enter a circle from time to time. And you will feel, ohh, there's different rules here, there is a different hierarchy about.... And maybe the competition B-Boy is not standing his ground as

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well as he does when the spotlights are on, you know? Cause there is another thing that happened with the material of dancers. There is dancers that are really good in free style and there is dancers who are really good in preparing themselves for competition. For competition you usually prepare your set. Your run. So, your sequence of moves, and you can repeat for as many times as you want. The same as you were rehearsing for a show. And this is really controlled. It feels really safe to have all your material till the final ready. Some people even have notebooks. A lot of people have notebooks with their runs and the material. These people might not be good in spontaneous situations. Because then, you know, they are getting attacked, because, yeah, you do your pre-meditated stuff. So.

G: Yeah, great. I am almost there. Ehh, so just so I understand. Because previously you spoke about authority, the each one, teach one as in, you know then at the moment on the floor you have the authority. How then, - because it also relates to leadership I guess, then you are a leader... How do you know?

A: Eh okay. So, first of all we all have to deal with reputation. Reputation within Hip-Hop, is like, was the only thing you always had. And this what you defend, and this is the thing you put on the line whenever you are in a battle situation. Because... when repping, with an e and not with an a, representing means basically that. So f.i., you would always put your name and yourself on the line, f.i. if I wear my crew name on my shirt that means I am ready to be tested and also ready to show everybody, why I am wearing my name on my shirt. You know, what I stand for. And this is something, it was usually the only thing people could hold on to, in Hip- Hop. So, if there is a word, if you build up a name, it basically means other people speak highly of you. Like okay, he is dangerous, he is really good or watch him! And there is a dynamic within the circle, when I am there, as a teacher and my students are there, and I see somebody that I know what he is already capable of about to enter and my student wants to enter, I will

grab him and hold him back and say, no let him go first. And watch. And this basically something that at a certain moment, you get a feeling for it. Like, a wait a minute. That is that guy that I saw a million times in all those video's competing and now he is here in the circle. Mwah, let him go first. You know, I don't wanna mess with him. I don't wanna step in front of him as showing as I wanna before him. Maybe he is cool and says, oh, you know, go and dance, but he also might, oh you are disrespecting me. Cool let's test and see, why do you wanna be first. You know and then.... So, there is this thing, where you basically tell people who.... Like there is a lot of talking in the community, a lot of teaching in that sense. Like they say, okay that is a very good dancer. He is good in kind of, he's good in that part of the dance, he is good in that part of the dance. We all have our examples, we all have our people we look up to, that is also what makes a community or what makes a scene. Is that there are certain figures, people in the scene, that earned their name, you know. So, that is where authority comes from basically, you know. And then at the same time you always have to be able to proof it. So, we have the funny situation in the scene at the moment where there is a person really involved in judging, but he came up as a DJ, he never really was like a big name in the dance itself. But he has so much experience that he is perfect for the job of judging. And he followed everything, but you feel there is this tension, with al lot of the dancers that are so used to only being judged by people that are better in dancing then they are. It is really weird. It is the mindset of Hip-Hop. We all have it. Like with boxing, you don't expect the judges of boxing to be able to stand in the ring and beat the guy they are judging. No, but with breaking somehow, it is still there. Like we don't have that much respect for knowledge, we only have respect for action and for actually showing what you can do, you know? Like, this is something that is useful, I think we rather have the champions of last weekend judge our competition without having a clue. He never observed the dance, he only trained like an animal, so we have weird outcomes of the competition, but we are happy that he is there because that is person, we look up too, you know? It is that strong.

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G: One last question. Because I am picking your brain. You introduced the term Hip-Hop, so I get confused. We talk about free styling, breaking... For me to understand as an outsider, what does Hip-Hop, where does. Is it the same, is it?

A: So then I have to take you back when the term was introduced, in the eighties when we first saw breaking it was introduced as a package. So, it was all youth culture coming from NY, and the documentaries and the movies that used breaking also were showcasing graffiti, also were showcasing rap, also were showcasing ehmmm DJ, DJ's that did something different with the music then before. So, they would take certain parts, they would scratch, chiqitiqiti, all these typical things, and it was done by the same sort of group of people. So, in the eighties all these elements were done. So usually when you would learn how to break, you would also try and make graffiti and you would also do some rapping, because all these things you saw them together as a package. So, this is me, for me it is really normal to also like have that connected. And it is funny that you ask this because a lot of kids, when they start now, they are totally disconnected, they just choose one element and they don't even know about graffiti, they don't know about rapping, they...

G: Yeah, so is this package Hip-Hop?

A: This package was created by Afrika Bambaataa, who was a DJ, who was interviewed and asked, so what are all these street cultures and what do you call them and he called them Hip-Hop. Which was then later on, between the nineties/two thousand was just the word that was left from Hip-Hop for rap music.

G: and what was his name?

A: Afrika Bambaataa. Afrika Bambaataa. DJ Kool Herc was predicted for having coined the term B-Boys, for the people that were dancing at his party. Cause he was back spinning the breaks and there is a few of these pioneers that always pop in

the history books as the founding fathers of this culture. But for me it is still sort of connected and I use it in the same mindset but in a way, it was already then fabricated to put them together. Because graffiti is way older than the youth cultures in NY. It was something that the soldiers already did, and it was some habit to write your name on stuff.

G: So these are the umbrella terms. Like Urban dance, Hip-Hop.

A: Hip-Hop in a way is an umbrella term, but I always talk about Hip-Hop as a *collective of cultures* instead of as a musical genre, cause that's where it gets super confusion. As a musical genre, Hip-Hop evolved and there are now types of Hip-Hop that nobody can dance to anymore and whatever and they kept on using Hip-Hop and intertwining it with rap. So, these things became one. For a lot of people Hip-Hop is just a musical preference. It is not something that has to do with youth culture from NY. Also with Hip-Hop dance, a lot of teachers started to. I teach Hip-Hop, but they do it to Celine Dion, so...

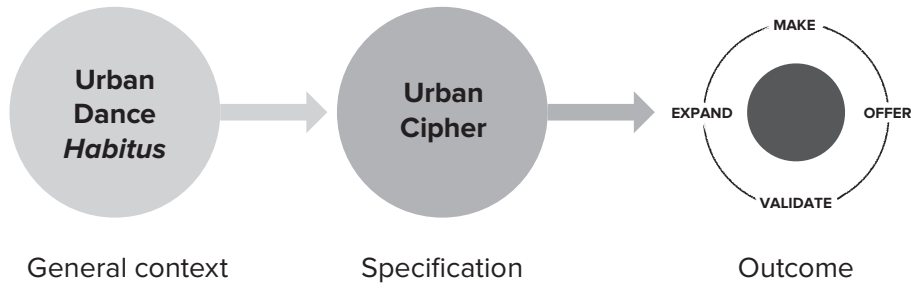
Hey, why is it Hip-Hop? Because of their material, that is what they grew up with. They started out as a Hip-Hop dancer and they feel they are still, because that is the only material they teach, they still teach you Hip-Hop material, but it is not even connected to the music anymore. So, there it gets super confusion. Anyway, we have to agree that when you use terms that started forty years ago, you still use them today, but at the same time, the essence of whatever you teach is growth and evolution and renewing itself, you get a problem. Cause in no way, what we do today looks similar to what it is, how it started out. So.

G: Thank you thank you! I will stop the recording now.

Appendix IV

Tables and figures

STUDY A



STUDY B : testing the M.O.V.E. model

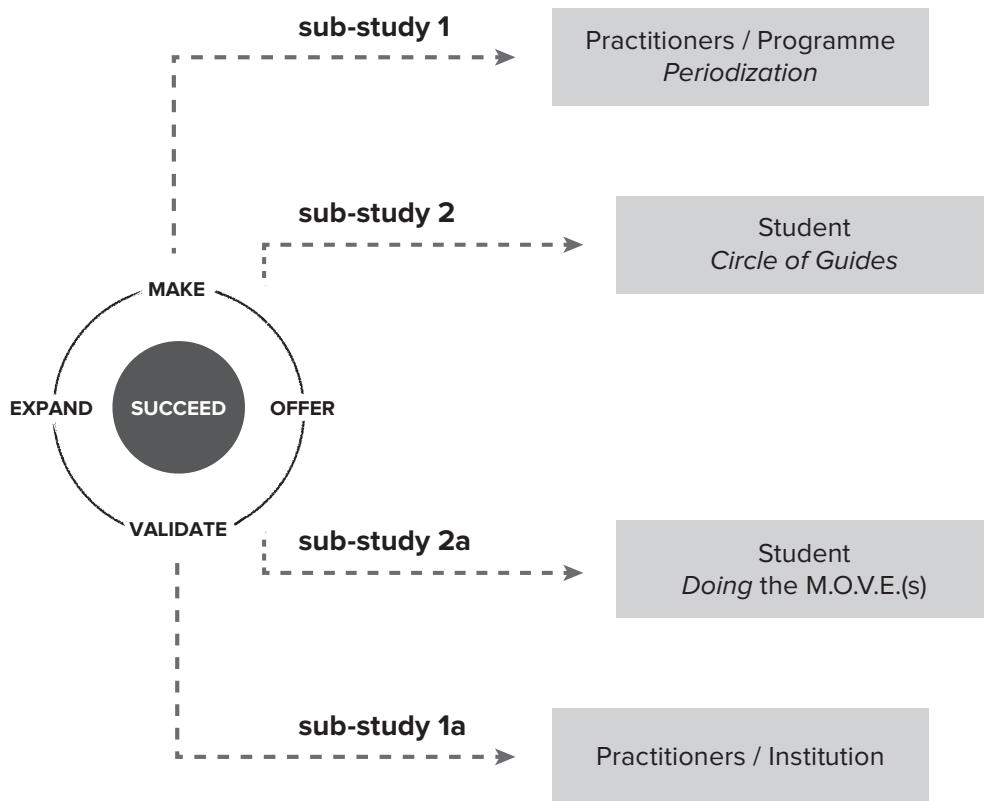


Figure 1: visual explanation of the thesis

Action Research model

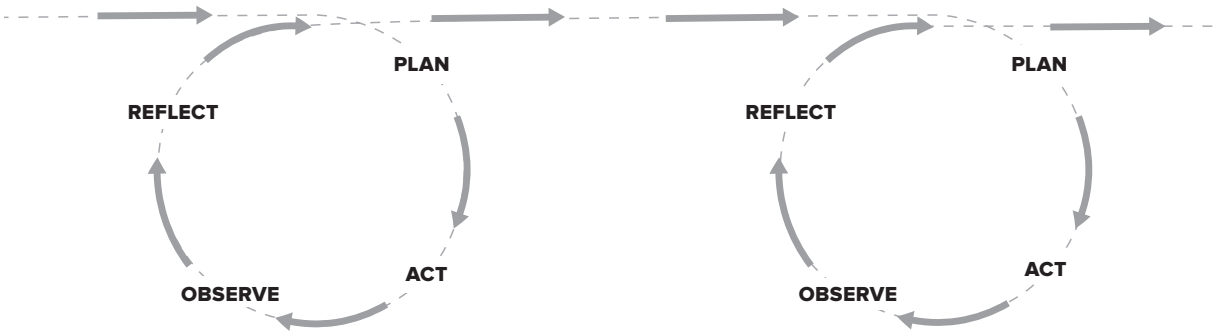


Figure 2: Kurt Lewin's model of action research 1964

RESEARCH EXPLAINED

Action Research : organisational level

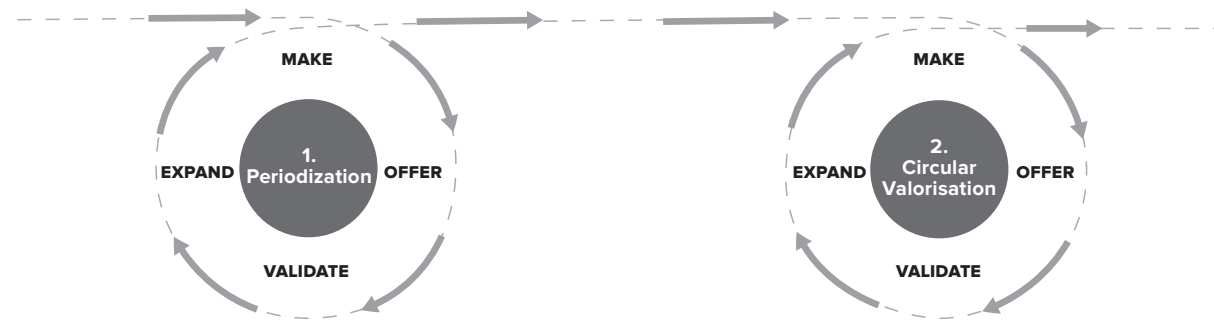


Figure 3: studies 1 and 1a

RESEARCH EXPLAINED

Action Research : student level

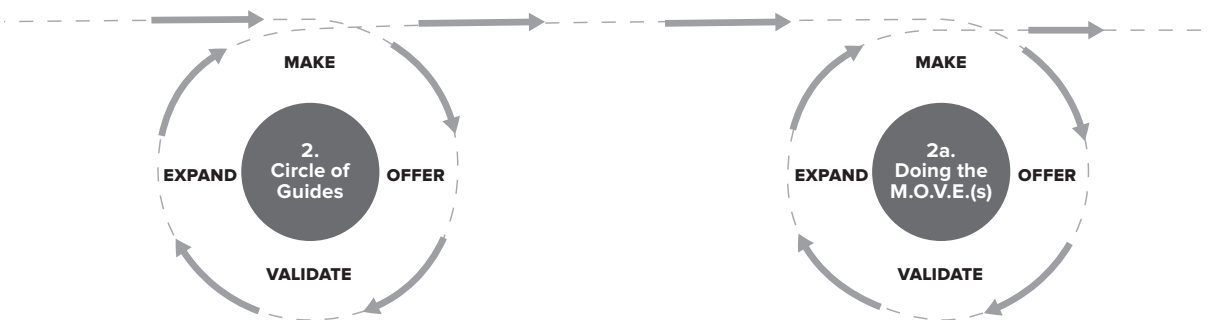


Figure 4: studies 2 and 2a

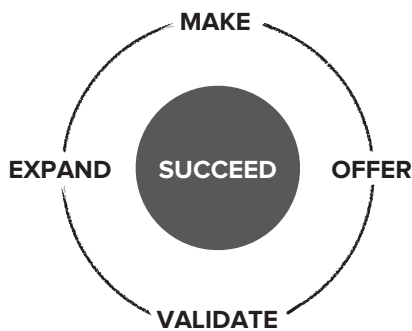


Figure 5: the M.O.V.E.(s) model

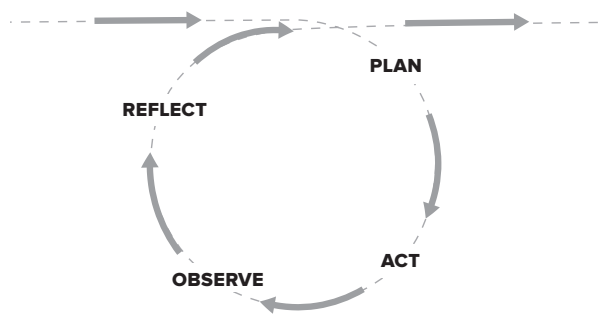


Figure 6: Kurt Lewin's model of Action Research

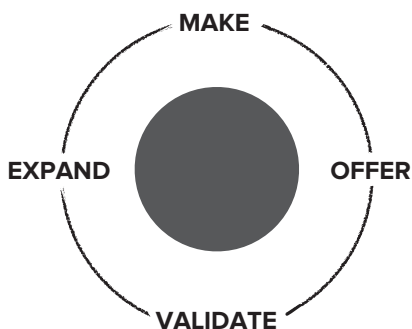


Figure 7: the M.O.V.E. model

1st year <i>Preparation</i>	2nd year <i>Crafting</i>	3rd year <i>Integration</i>	4th year <i>Transition</i>
1 Build the body up to prepare for technical learning	1 Develop craftsmanship: technical proficiency as a main target	1 Focus on artistic identity, Dancer/ Maker	1 Step out of the safe school environment
2 Create an open, flexible and strong mind	2 Focus on coaching of student as performing and creating artist	2 Integrate achieved skills in final presentation	2 Sharpen artistic identity through internship or independent Study
		3 Prepare to transit/ personal development plan	3 Fly out: transition towards being an independent artist

Appendix V - a

Workshop:

*Investigating the value of an artistic practice in Urban dance:
enhancing in(ter)dependent learning.*

Introduction to the workshop

In order for the current generation of students to meet the complex competence and skill set of the 21st century, they will need to require *adaptability and responsiveness*. This includes the development of coping strategies, flexibility to excel in the yet unidentified and upcoming professional demands influenced by globalisation and technical innovation, leadership over one's own learning trajectory, the ability to stimulate change, think beyond current structures, use opportunities for further developments and be in the moment. With the rise of new media and digitalisation, resulting in assessable 'knowledge' by internet search, learn to play an instrument via YouTube and students entering their education already participating in communities of practice, education and learning shift more and more towards the social domain.

Perhaps here we can learn from practices within the dance art itself, taking non-academic practice as an example for change and specifically *the value of an artistic practice in Urban dance, the Urban cipher*. Above all, the artistic practice of Urban dance already takes place in the social domain. Urban dance is popular, as it is a social form of dance based on inclusiveness, built on a participatory model of various levels of proficiency in the physical performance of the material. Any individual can participate by degrees, if they understand the conventions of participation. This participatory nature of Urban dance, offers an optimal learning, researching and development space both for the development of the school (*habitus*) and the students (its inhabitants).


Taking the *cipher* as a didactic model for the development of a *tool for reflection* could support a contemporary approach towards the didactical relationship between the teacher and the student. Moving away from the master-pupil model to an increased

A in(ter)dependence among all involved in educational processes as a base for high quality learning and teaching relationships in dance education.

This workshop focuses on the explanation of the didactic form of the Urban *cipher* and the transposition of the *ciphering* principles for reflection purposes. The session is suitable for students from the different performative BA courses.

Appendix V - b

Research Health and Safety Risk Assessment Form

DATE of Assessment:	27 / 03 / 2022	RD ETHICS APPLICATION REFERENCE No:	ETH2122-0037	
Assessed by :	Gaby Allard	SCHOOL/DEPARTMENT:	Performing Arts	
NATURE OF ACTIVITY:	Investigating the functionality of an workbook for reflection			
LOCATION:	School of Performing Arts	NEXT H&S RISK REVIEW DATE:	[maximum 3 years after date of assessment]	
REVIEWED BY*: <i>(for students only)</i>	Professor Angela Pickard	REVIEW DATE*: <i>(for students only)</i>	30-03-2022	
APPROVED BY**:	Professor Angela Pickard	APPROVAL DATE:		

RESEARCH HEALTH AND SAFETY - RISK ASSESSMENT

*For students: Your Academic Supervisor should review this form with you before it is sent for approval
 **Heads of School/Departments are ultimately responsible for Health and Safety Risk Assessments within their area, however, they may nominate senior members of staff (such as a manager or senior lecturer) who have undertaken the University Health & Safety Risk Assessment training to support them by approving risk assessments under their control.

Hazard/Risk	Persons at Risk & Nature of harm	Current Control Measures	Risk Rating (High /Medium /Low)	Additional Control Measures Required	Revised Risk Rating (High/Medium/Low)	Action by who	Action by when	Date action complete
Conducting the study in a too small, dirty or unsuitable location for sharing creative work	Participating students and their need for a safe educational environment	<ul style="list-style-type: none"> Inform the university of necessary location requirements Arrive early to check out location Safeguarding a clean and safe environment for dancing 	Low	Advanced booking of the studio/workspace	Low	Researcher	28-04-2020	At the start of the student participation
Unclear content of the study	Students voluntary participation	<ul style="list-style-type: none"> Information letter prior to the study explaining context and conditions Face-to-face explanation at the start of the study Possibility to attend as an observer and opt out during the session 	Low		x	Researcher	15-04-2022	<ul style="list-style-type: none"> 2 weeks prior to study After completion of the activity

Severity	Likelihood of Harm				
	1 Very unlikely	2 Unlikely	3 - 50 / 50 likelihood	4 - Likely	5 - Very likely / certainty
1 - Minor injury or illness	Low	Low	Low	Low	Medium
2 - Moderate injury or illness	Low	Medium	Medium	High	High
3 - "3 day injury" or illness	Low	Medium	High	High	High
4 - Major injury or illness	Medium	High	High	High	High
5 - Fatality	Medium	High	High	High	High

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Action to follow No additional actions. Ensure controls in place are maintained. Improve risk reduction measures within specified timescale. Stop or restrict activity and make appropriate improvements immediately	

Appendix V - c

Consent Form

CONSENT FORM

Title of Project: Investigating the value of an artistic practice in urban dance: enhancing in(ter)dependent learning.

Name of Researcher : Gaby Allard

Contact details:

Address:

Tel:

[Avoid the use of a personal mobile/telephone number. Use professional telephone number or for students the CCCU main number followed by your supervisors extension.]

Email:

a.allard737@canterbury.ac.uk

Please initial box

1. I confirm that I have read and understand the participant information for the above project and have had the opportunity to ask questions.
2. (If applicable) I confirm that I agree to any audio and/or visual recordings.
3. I understand that any personal information that I provide to the researchers will be kept strictly confidential and in line with the University [Research Privacy Notice](#)
4. I understand that my participation is voluntary and that I am free to withdraw my participation at any time, without giving a reason.
5. I agree to take part in the above project.

Name of Participant:	Date:	Signature:
Name of person taking consent (if different from researcher)	Date:	Signature:
Researcher:	Date:	Signature:

Copies: 1 for participant
1 for researcher

Appendix V - d

**Student reflections on the workshop,
Study 2a, *Doing The M.O.V.E.(s)***

A

Student A: *'Different to what I am used to. I want to take that away. There is ways to be creative, there's ways to help other people but then help yourself at the same time. I feel that was like a, it kind off opened my eyes. I didn't really realise that I could, help ... with hers and then open my mind to stuff for myself as well.'*

Student B: *'I found that by developing ... for somebody else, you cannot only look into, but some people really strip it back to like, have it like raw, so when you interpreted, you just used breath, I thought O, like that should be obvious but I don't actually do that, so I learned something.'*

Student A: *'I think a lot of us think overthink and think, O I am the only one panicking about a certain section choreography, it was nice that then as you said at the start of the session there is no right or wrong answer, if you feel someway your body does naturally does that for you. It is not right or wrong, just do whatever feels natural to come to you, whereas a lot of us go like, is this the right movement, or is it the wrong movement. It doesn't matter. It depends on how you feel in your body and emotionally.'*

Student C: *'I would say, this process made me realise that I need to observe movement and not just try to find things that I like cause If I find something weird or dislike that means something for me, like there is some reason for that and that could help develop my practice.'*

Student D: *'For me I think, showing like what I wanted to change, rather than speaking it, like when it came to move, for me it was easier. Cause when they tell me, I can think that they are saying one thing and then often they are doing something completely different than what I thought they said. So, when they show me, it is just quicker and easier and I get it.'*

Student E: *'I also observed that there are a lot of different styles of people, of dancers in here, and even given one piece, it was quite interesting to see how all different people interpreted into that one piece. So, some people really focused on the softness, cause they might be more attracted to that style or more forceful. they really picked on that. Took on that. It was quite interesting to see all different styles and how they were interpreted of that one piece.'*

Student F: *'I quite like how you can take one phrase of movement and there is so many possibilities that just a short phrase can inform so much of a piece rather than thinking of creating one after another. In motives you can utilize on that and expand on it that and you could kind off... And you can film yourself, then you can repeat the process and do it to yourself to try to create something else.'*

Student G: *'I appreciated the format, as well that we did it in as much like.....The fact that one person stood in the middle and did their phrase, It was like o like, I don't wanna go in the middle, but then we all had to do it at some point anyway to develop their piece. So we were all in the same vibe, so it was very much. It had to be a judgement free zone, a very open space, because we all had to go up and do a solo at some point anyway.'*

Student H: *'I would say that when we did the one with student name in the centre, we had time to think about her movement and that was like a restriction maybe for some of us. Cause when we did the circle in the beginning with just the small movements, we all responded faster and it was more like ehh, and it was more like eh natural for us, movement came up natural.'*

A

Student I: *'I would like to go back to not being able to talk to each other, it was really interesting. As dancers we use our body so, it makes sense to observe and then just give back, but that is not something I ever thought about. But it does make sense because we use our bodies for what we are doing so yeah it is interesting.'*

Student A: *'I was going to say... its, I noted how it is hard for me to observe without trying to make movement my own, even though it's from someone else, you know, I see something and .. O how would I do this and try to persuade other people to do my movement, eeh I noticed that. And it was really interesting to see how everyone interact with the movement that I did.'*

Student J: *'...of what each person has, I can like take elements of each ... rhythm into my work, as I do not normally like, I don't hear hard movement and seen harsh movement and I can take that into my work as well.'*

Student K: *'I feel like going round and doing it as the whole group is what is interesting to see, how everyone took it on but then how it was then taken back and what you manage to like to get out of everyone's own interpretation of your work.'*

Student B: *'I liked how you kept saying, we need to create this safe space. There is no judgement, there is no right or wrong, this space is the safe space and it's all ideas and take it away. That is what I really like, the safe space.'*

Student L: *'I think I preferred being able to give verbal feedback as well as actually doing it. Because I found it more informing about what people necessarily picked out and actually tell you what they felt was more important.'*

Student M: *'One thing I have learned and take out of this is, you see more physical means of showing improvements that people choose. Cause I never usually say or I talk about what could be improved but with as a physical movement, so we have to see clearer.'*

Student N: *'I like the mix, that combination of the physical and verbal, cause then you can take your own interpretation of what they said but then they are showing so you can like put it together and might create some.'*

Appendix VI

Contributions

List of Contributions

1) Research Seminar

School of Creative Arts and Industries, PhD Research Seminars, Spring 2022

Thursday 28 April 2022, 5:30 p.m. Pg09 - open to everyone

Title: *'Investigating the value of an artistic practice in Urban dance: enhancing in(ter) dependent learning'*

2) Performative Lecture

HKU, Festival MUSEWORK LIVE 2022

Friday 20 May 2022 10.00 a.m. Metaal Kathedraal, Utrecht

Title: *'School maken is school ontrafelen' (To 'Make' school is to 'Unravel' school)*

3) Publication

Bloomsbury Publishing Plc., London, UK 2022

Wyon, M. and Allard, G.

ISBN 978-1350194526

Title: *'Periodization, A Framework for Dance Training'*