

## Becoming Artography

### Movements of possibility in the art-making process of a Theatre-In-Education programme

Nina Dahl-Tallgren , Åbo Akademi University, Vaasa, Finland [dahltagren@gmail.com](mailto:dahltagren@gmail.com)  
<http://orcid.org/0009-0006-3389-2035>

#### Abstract

This study focuses on mapping Theatre-In-Education (TIE) practices through the research methodology artography. The study is inspired by agential realism, using diffraction as a way of reading different insights and discoveries with an artographic lens and how these multiple dimensions intra-act as an entanglement. The article provides an example of TIE artists co-labouring their practice as research by exploring the entangled intra-action between the positions 'artist, researcher, teacher'. This study aims to explore how the multiple perspectives offered by an artographer's lens contribute to significant knowledge in the art-making process of the TIE programme *The Clearing*. Learning for the TIE artists involves moving in and through spaces of possibilities folding and unfolding new understandings, a becoming intensity of an entangled artist, researcher, teacher. The process of becoming artography in TIE produced movements of possibility in four evolving spaces: Lingering in-between, Transformation and affect, Knowing and being, and Encouraging diffractions. The study also produced artistic and pedagogical principles regarding dramaturgical thinking concerning how to structure an aesthetic learning process and how it is facilitated.

**Keywords:** Theatre-in-education (TIE), Artography, Sustainability, Performative inquiry, Intra-action, Diffractive analysis

## Becoming knowledge and the context of the study

The aim of this study is to explore how the multiple perspectives offered by an artographer's lens contribute to becoming knowledge in the art-making process of a Theatre-In-Education (TIE) programme. This study explores artography<sup>1</sup> as a research methodology that emphasises the three positions of 'artist, researcher, teacher', and how these are intertwined in my ongoing research project about Theatre-In-Education at Wasa Theatre during 2020–2023<sup>2</sup>. The project explores educational and performative practice in close collaboration between me as a researcher and participatory theatre art practitioners, who are co-researchers in this study. Our curiosity is directed towards what might be becoming knowledge when we think artography through TIE using concepts from agential realism. How might folding the methodology and TIE produce artistic and pedagogical principles in the making of a TIE programme? TIE is an art form, that combines theatre and learning encounters and empowers participatory exploration (Jackson & Vine, 2013). In the making of a TIE programme, pedagogical principles are important. Dramaturgical thinking regarding how the programme is composed, framed, and facilitated, as well as structured as an aesthetic learning process, is focused on in the inquiry of this study. This is formulated by Cooper in the following way:

Learning in TIE is not instrumental but conceptual, using the power of theatre to resonate with our own power to reach new social understandings about the world and to explore the human condition and behaviour (Cooper, 2005, p. 50).

As my overall interest as a researcher is the teaching and learning opportunities offered by TIE this study can be framed within educational design research (Bakker, 2018). I explore the intra-action between the positions through the lens of artography within the practice of constructing a TIE programme. The research interest of this study thus concerns mapping the TIE practices through artographic positions and TIE practice: the relationship between research and performance and the research methodology of artography. The study examines the intra-actions<sup>3</sup> between the practice, and the connections between learning and teaching. This analysis provides an example of us elaborating on TIE practice as research and understanding the need for both theorising and practising to further develop TIE. In this study I remove the slashes between the positions to produce a more complex understanding of the possibilities as an artist, as a researcher, and as a teacher and to embrace the relationship among these identities. The dropping of the forward slashes in artography is connected to the theoretical positioning of this study, within a new materialist context to develop a more complex understanding of the identities, to rethink relations and to give attention to a multiplicity of speculative potentialities, connections, and discoveries with the artographic lens. The focus is turned towards how these multiple dimensions intra-act as

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<sup>1</sup> Artography can be spelled A/r/tography to mark three different positions, while artography underlines the connection between the positions, that they are woven together. This study embraces no forward slashes but opens up new ways of understanding of what emerges when there is a commitment to becoming.

<sup>2</sup> The TIE research and development project at Wasa Theatre can be found on this site:

<https://www.wasateater.fi/vara-tjanster/teater-i-undervisningen/>. The project is placed within a Finland-Swedish context and engages the audiences to participate within the art form by exploring the theme and learning objectives through collaborative meaning-making. Information about the TIE programme *The Clearing* can be found on this site: <https://www.wasateater.fi/feature/glanta/>.

<sup>3</sup> Intra-action is explained later in the Folding and unfolding theoretical perspectives section.

an entanglement. Exploring the tension of these in-between spaces enables new ways of knowing and doing.

There has been previous research work that explored dropping the slashes. Gouzouasis (2013, p. 4) has explored artography through a holistic perspective as a ‘musicianresearcherteacher’ and provided an understanding of possibilities of living as a musician, as a researcher, and as a teacher. The removing of slashes in the study declared the whole person in mind, brain, body, and spirit. Sinner and Irwin (2022) also explored dropping the slashes to focus on the fluidity of concepts between and among what embraces commitments to learning, creating, and becoming. According to Sinner and Irwin artography is open to change, reconceptualisation, and the fluid potential of these in-between spaces with various possibilities for rethinking relations.

### *The TIE programme The Clearing*

The backdrop for this study is a TIE programme called *The Clearing*<sup>4</sup>, as part of an ongoing research and development project at Wasa Theatre produced for Finnish students (17 to 19 years old) with the theme sustainability. In the TIE programme, the students explore (together with the actors and the teachers) what characterises a sustainable future in connection to a wide range of interdisciplinary curriculum subjects. A TIE programme is built around/out of the centrality of a performance. The playwright of the performance *The Clearing* is Chris Cooper<sup>5</sup>. The Clearing provided the context/content of the TIE programme, and the structure for the frame as well as guidance for the participatory parts of the programme. The TIE programme consists of three cycles (1) the pre-performance workshop, (2) the performance, and (3) the post-performance workshop. The performance is interactive, and the participants investigate how we as humans encounter global challenges, find ways to reduce current and future risks and learn new ways of thinking and working towards sustainable actions. The performance is placed in a forest clearing in the future, which has lost or shed its greenery. The participants in the performance observe two characters, a young man and a middle-aged woman and their encounter in the forest. The characters do not know each other, they have different backgrounds and conflicts emerge, but they realise that they must work together to survive. During the production process in the making of the TIE programme *The Clearing*, I gather research material through repeated conversations with the production team. My research interest is exploring how artographic perspectives are realised through a performative inquiry connected to co-creating the TIE programme *The Clearing*. The research material produces the entangled position of the ‘artist, researcher, teacher’ and what becoming artography implies in the TIE practice.

## **Folding and unfolding the theoretical perspectives**

This study adopts a relational materialist ethico-onto-epistemology<sup>6</sup>, Barad’s (2007) theory of

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<sup>4</sup> The synopsis of the TIE programme called *The Clearing* can be found in Appendix 1

<sup>5</sup> Chris Cooper is an author of several plays for TIE, youth and community theatre and has worked as an artistic director for Big Brum (TIE company in Birmingham). Cooper wishes to be acknowledged as the author of the manuscript *The Clearing*.

<sup>6</sup> The ontological turn is a process of becoming involved in our being in and of the world, coming to terms with a world-in-becoming. The ontological turn often simultaneously denotes an intertwined epistemological, ethical and political turn (Åsberg et al. 2012, p. 209).

agential realism, where knowing comes from a direct engagement with the world: the entanglement of being and knowing, viewing the world as matter, human and not human, in an intra-active becoming. Barad (2007, p. 33) describes intra-action as a key element of an agential realist framework that “signifies the mutual constitution of entangled agencies”, an interaction between the agents participating in an event where different intra-actions produce different phenomena. According to Barad (2007, p. 128): “a phenomenon is a specific intra-action of an 'object' and the 'measuring agencies'; the object and the measuring agencies emerge from, rather than precede, the intra-action that produces them”. We are ontologically being and becoming in the world<sup>4</sup> and the concept of an ethico-onto-epistemology framework provides an understanding of practices, where knowing is engagement as part of the world in its differential becoming (Barad, 2007). Juelskjær (2019, p. 177) describes doing and being as intra-activity, where something becomes a potential opportunity space that will open for new thoughts as part of the ontological turn, where connections, encounters, events, and intra-activity are underlined to obtain knowledge about us. Barad states:

(...) scientific practices do not reveal what is already there; rather, what is 'disclosed' is the effect of the intra-active engagements of our participation with/in and as part of the world's differential becoming (Barad, 2007, p. 361).

The notion of constant creation of difference is formulated as performative:

(...) knowledge-in-becoming as the constant creation of difference through researcher entanglement with the world. Learning/be(com)ing/knowing is performative, always in-becoming... (Østern, Jusslin, Nødtvedt Knudsen, Maapalo & Bjørkøy, 2021, p. 7).

Fels (2012) suggests that performative inquiry offers practitioners and researchers a way of inquiring into what matters as we engage in critical moments through reflection which informs practice and learning. “Performative inquiry embodies mindful consideration, creative and improvisational interactions, and reflection as a way of being in inquiry” (Fels 2012, p. 51). In this study, the performative inquiry invites me to reflect upon the questions articulated by Fels (2011, p. 342): 'what if, what is, what has been, what has yet to become, and what matters', as we co-create and re-create new ways of understanding, engaging audiences, and provoking new learning experiences. Lesley (2021) addresses how the performing arts integrate with research, learning, and teaching by focusing on the relation and the connections between research and performance practice:

(...) Thinking about the way in which research, learning and teaching is embedded in performance practice is hugely demanding as it requires a dynamic integration of cognitive and creative processes, informed by ethical considerations and awareness of relevant social and political contexts; but the rewards include enriched skills and knowledge, supporting our personal, professional, creative, and critical selves (Lesley, 2021, p. 11).

Lesley (2021) is reflecting upon the performance practice and learning outcomes from previous studies with emphasis on students as co-producers of knowledge, where teaching is interpreted as

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(...) two-way process allowing lecturers to think out loud with students, testing assumptions generated through collective research, using the seminar or theatre studio as a laboratory for experimentation with ideas relating to performance. Such an approach teaches students not simply what to think but, more importantly, how to think, harnessing their own active investigation as the medium for learning and teaching (Lesley, 2021, p. 4).

### **Diffractioning an entanglement of materials**

The study is, as mentioned, inspired by agential realism, using diffraction as a way of reading different insights and discoveries with the artographic lens, and how these multiple dimensions (artist, teacher, researcher) intra-act as an entanglement. Diffraction is a concept used by Haraway (1992) and further developed by Barad (2007, p. 29) and the diffractive method is respectful of the entanglement of ideas and other materials and "(...) provides a way of attending to entanglements in reading important insights and approaches through one another" (p. 30). Gullion (2018, p.103) describes reading diffractively as refocusing attention from what something means to how it works. Taguchi (2012, p. 265) comprehends diffractive analysis as an "embodied engagement with the material of research data: becoming-with the data as researcher". The diffractive method offers different suggestions concerning how a phenomenon can be described. By reading diffractively I am folding the theory and the research material through each other to generate innovative connections with the material (Jackson and Mazzei, 2012).

This study is an exploration of becoming artography. Irwin (2013, p. 199) defines artography as a research methodology, a creative practice, and a performative pedagogy. She writes about becoming:

Allowing a/r/tography to unfold in the in-between spaces among the identities, practices, and processes of artists, researchers, and educators, and in the conditions of learning to learn, opened the way to conceptualizing becoming (Irwin, 2013, p. 202).

The focus is turned upon what an art education practice set in motion does and how it attends to 'becoming-intensity, becoming-event, and becoming-movement' (Irwin, 2013, p 211):

Becoming-intensity is about the capacity to affect and be affected through the dynamic movement of events with learning to learn (Irwin, 2013, p. 206).

Following Irwin, the becoming is about remaining in these evolving spaces of possibility and exploring being and becoming between these identities, in learning to learn (as the practice develops new understanding and meaning). Irwin and Springgay (2008, p. xix) explain that artographic research is not subject to standardised criteria: it remains dynamic, fluid, and in constant motion. Exploring the in-between spaces, studying being and becoming by lingering in these evolving spaces of possibilities highlights the potential to examine how these identities intra-act as an entanglement. According to Lasczik, Rousell, Irwin, Mackenzie-Knowles and Lee

(2022), artographers have always embraced process-oriented ways of being engaged with the world, the process of engagement, 'the doing', and the multiple identities within the in-between spaces of coming to know. The conceptual structure of artographic work inspires me to distinguish what an art education practice set in motion does. Furthermore, co-labouring embraces how emergence in-between, as living inquiry, makes me understand ways for becoming in TIE practice.

### **The material produced for analysis and analytical question.**

The analysis of this study is a critical description of what emerges from the research material, guided by the overall analytical question: How are artographic perspectives realised through a performative inquiry connected to co-creating the TIE programme *The Clearing*?

In this study, TIE practice is folded through artography in a diffractive analysis of the research material. In the diffractive analysis neo-narratives are established and connected to the themes found to be prominent. Stewart (2010) has established neo-narrative as a concept. A neo-narrative consists of individual quotes that are glued together. The research material of this study consists of collective neo-narratives built upon fragments of individual quotes from different participants in the study. The neo-narratives emerge as different stories, which produce aspects of what emerges in and through the analysis and reflections in the conversations, allowing the participants to become co-creators of inquiry. All participants in the study were granted research permits and I gave assurance that the generated material would be treated in accordance with the guidelines for ethical research (TENK, 2019). The participants in the study granted their permission to participate in the research as part of the design team. The actors and the director did not want their names to be disclosed and I assured them their anonymity. The research material is collected from eleven conversations during six months in 2022, during the co-creation of the TIE programme. The overall design of the collected research material for this study is visualised in Table 1.

Table 1. The overall design of the collected research material.

Duration	Conversation	Participants	Content
<i>Rehearsal period of the TIE programme</i> The Clearing	a total of 11	total of 4 persons	Analysis and reflection on becoming artography
8-10.3.2022 20.4-21.4.2022	10.3.2022  21.4.2022	The director, the two actors, the playwright (and the researcher)	Analysis and reflection on the workshop's days.
12.5-25.5.2022	25.5.2022	The director, the two actors, the playwright (and the researcher)	Analysis and reflections on the first rehearsal weeks
16.8-19.8.2022	19.8.2022	The director, the two actors (and the researcher)	Analysis and reflection on the co-creation of the TIE programme
5.9-28.9.2022 first night 29.9.2022	10.9.2022  16.9.2022  24.9. 2022  28.9.2022	The director, the two actors (and the researcher)	Analysis and reflection on the co-creation, facilitation, diffractions, becoming artography
<i>The tour period</i> 28.9.2022-24.2.2023	7.10. 2022  14.10. 2022  17.10. 2022	The two actors (and researcher)  The playwright (and researcher)  The two actors (and researcher)	Analysis and reflection on diffractions, being and knowing, facilitation, movement and transformation, becoming artography

I organised and participated in the conversations together with the TIE production team (the director, the playwright and the two actors). In the conversations, we discussed the artographic dimensions of their work within the art-making process of the TIE programme *The Clearing*. All the conversations were transcribed and the conversations that were in Swedish were translated to English. The transcription and the translation were carried out with great care and effort in capturing the meaning and expression of the participants' thoughts. As researchers, we paid attention to the process, recognised and embraced the process, and consciously investigated the actual doing within the art-making and aesthetic practices. We as researchers are responsible for the ethical interpretations made in the research. The research and researched become-with each other in the ethical implication of this study, guided by applying a responsible pedagogy (following Bozalek et. al, 2018) on how we are actively learning-with, doing-with, making-with, and becoming- with each other tied together. In our research becoming-with, we adjust our thinking and doing to patterns of relationality. This approach encourages difference and produces new opportunities that move beyond traditional binary thinking. There is no getting away from ethics mattering; it is part of the ontology of the world and its possibilities for becoming are

reconstructed with each moment (Barad, 2007, p. 396), as Barad so poetically formulates it:

Meeting each moment, being alive to the possibilities of becoming, is an ethical call an invitation that is written into the very matter of all being and becoming (Barad, 2007, p. 396).

My role as researcher, as well as being a part of the TIE production team community, created a safe learning environment where the participants in the study felt that they could share their inner thoughts, be vulnerable, and at the same time articulate their requirements in the co-creating process of the TIE programme. The participants were not familiar with the concept artography and did not consider themselves researchers, but they recognised that artmaking is an explorative process and that they could be considered co-researchers together with me. The participants identified aspects of being artists, researchers, and teachers in both permissive and provocative ways. The participants collaborated in developing artistic practices and emphasised co-production and co-design of the TIE programme *The Clearing*. By becoming artography entangled with the participants' thoughts in the study, I wish to develop knowledge about the critical practice experience as an artographer in TIE practice, as a form of living inquiry and reflective practice. This is part of my changing position as an insider and outsider while talking with the participants, I am decentring myself as subject being on a threshold of inside and outside. Following Bohr, as quoted in Barad (2014, p.173), the key to understanding is that identity is not:

(...) fixity or givenness, but contingent iterative performativity, thereby reworking this alleged conflict into an understanding of difference as an absolute boundary between object and subject, here and there, but rather as the effect of enacted cuts in a radical reworking of cause/effect.

Furthermore, Barad explains that the moment the insider steps out from the inside she is no longer a mere insider: "(...) "she stands on that undetermined threshold place where she constantly drifts in and out." (Minh, quoted in Barad, 2014, p. 175). I consider myself an artographer with continuous shifts in positioning myself and thereby decentring myself as subject.

To develop knowledge about a critical practice experience as an artographer in TIE practice, I use Hughes and Nicholson et al.'s (2016) critical perspective on applied theatre as compassionate artmaking, which offers tools for thinking critically by:

(...) recognising that theatre-making is inevitably entwined in networks of power and exploration and encourages artists and researchers to seek out a presence in those networks that complements the resistant practice that is immanent there (...) (Hughes and Nicholson, 2016, p. 4).

### **Spaces of diffractions as analysis**

The research material underlines the entangled position of artist, researcher, and teacher and what it means to become an artographer in TIE practice. In the study, the participants are connected to the transformative TIE processes and practices of the in-between spaces of artography. The analysis engaged a variety of reflective practices, producing unexpected learning



in spaces of becoming. The diffractive analysis focused on the intra-actions between the artographic dimensions and how they are entangled in the process of artmaking, teaching and researching in the TIE programme *The Clearing*. Using an artographic lens to diffract the process of becoming produced movement in four evolving spaces of possibility through experimental practice. The movement in the spaces describes the obstacles of becoming artography and what the practice set in motion does in the TIE practices. The texts marked in italics are collective neo-narratives, individual quotes from different participants in the study from the diffractive analysis of the transcribed conversations through shared inquiry.

### *Space of lingering in-between*

Lingering in the space of the in-between recognises the tension existing and offers the possibility of understanding how the participants in the study relate to one another through their identities (artist, researcher, and teacher).

The contributors in the study express that it is challenging and demanding working as an artographer: learning how to facilitate, act, and explore the phenomenon through co-creation in the field of participatory educational theatre (TIE). Exploring the method as a way of working as an artist, researcher, and teacher creates an environment of co-creation in artistic choices and opportunities, as well as an extended expectation to contribute with how to convey the participants in the artistic content.

The role of an artist, teacher and researcher is to be a facilitator and have a clear dramaturgy: the art of asking questions and guiding the participants through the content, capturing the recipient's curiosity, attention, and commitment. You must have great curiosity in working with the target group and make use of what the recipients can contribute to the exploratory form of performance and have an interest in human behaviour. The pedagogy comes out of the need to want to connect with an audience and then you need to structure how it is we are going to explore the relationship with the material, and it must be deeply rooted in research. [Neo-narrative, individual quotes from different participants in the study]

Becoming artography requires mastering the in-between space of interacting with your audience, being genuinely curious to explore, believing that you can educate them and that you can guide them through the artistic process.

Facilitation is something you need to learn by applying both theory and practice. You need time and experience (to practice) to become a skilled, trustworthy, and authentic artographer. You need to understand the different roles and establish a balance and explore how to embed them into your practice.

The facilitator is a bridge between the external world and the participants and mediates through the story, which requires that if going to operate openly with the receivers you have to take responsibility for structure, for the centre, but you also have to be authentic, completely authentic for it to cause it to be situated in the story, and it's the story that gives it its purpose, not the method. The method itself will never give you purpose, it's the story, the drama, that gives the purpose, and the facilitator can make you access it because

the facilitator is being authentic and is working from the centre which is well-structure, and the facilitator understands that the receivers (participants) are co-constructors of meaning. [Neo-narrative, individual quotes from different participants in the study]

The role of the facilitator marks a complex and multifaceted role, and there are key aspects of what associates with the art of facilitation through the lens of artography. The facilitator acts as a bridge in-between these multiple roles. It requires that we, the team, think about our profession (relations and identities), and how we structure (co-construct) learning to become active agents of our own learning. As facilitators of a participatory theatre process the structure of the story (situation), the centre, and the relationship between form and content are important. Becoming co-seekers of the in-between spaces requires encountering the exploring and interaction between the dramatic tension and the educational orientation.

It's a mindset, a way of thinking an approach, but perhaps mostly a self-awareness. You need to be present and think at the same time, seeing, doing and learning. You need to be aware of everything you do and what you are exploring and how you interact/integrate with the participants. As an artist you are sensuously aware and open and have an ability; if you got that sense of the strong self-spectator, you could become a good teacher and researcher. There is a constant connection between the artist, researcher, and teacher, with quite a lot of improvisation in-between, but it must feel genuine; you need to embrace the balance between these roles, a bit like being a director. [Neo-narrative, individual quotes from different participants in the study]

The mindset of becoming artography is recognising self-awareness and disrupting binarities and embracing the possibilities that these multiple roles can offer. Self-awareness gives the ability to be present, sensuous, and open to perceive, act and discover while at the same time reflecting on what the participants are seeing, doing, and learning: a connection that enactment leads to seeing oneself reflected in the fiction one is making.

### *Space of transformation and affect*

The contributors in the study produced a space of transformative learning, a movement of complex learning as critical thinking of artistic inventions practice. The participatory learning of critical thinking and the entangled position of the artographer underlines the need to be clear about the structure (in the TIE programme). It is crucial how the framing is done to achieve substance and create security, trust, and the capability to share and co-operate. The role of the facilitator is to enable co-learning and structure dramatic experiences to make meaning.

You need to facilitate and frame the audience so that they feel safe in exploring, knowing what is expected of them regarding the interaction and that there is no right answer, but rather a co-construction of knowledge. It is demanding to balance discipline/structure to enable work while maintaining an open and permissive atmosphere. You need to be able to listen, take in the information you get and be able to use it. To have the ability to ask questions and follow-up questions, as well as to give time to deepen and connect with the topic. [Neo-narrative, individual quotes from different participants in the study]

Talking about the theory and practice and the relationship between them, how you engage, how

you create, and how you reflect upon what you have created is a constant process of becoming artography. Giving space for movement and transformation demands an open, permissive atmosphere where facilitation skills are required, such as listening, asking questions, and deepening and connecting with the information created. The Self becomes more of an active agent and therefore has the capacity to be more engaged in what it sets in motion. The entangled position of artist, researcher, and teacher creates a space where the function of teaching and learning in society and art is an affect of connection with our human experience, development, and co-construction of knowledge.

The entangled position in TIE participatory practice created for us as practitioners the ability to discover something new, to investigate the topic for the performance that creates new insights and renews human encounters.

We form, organise, and co-educate as research: how can we learn from this, and how we can draw some theoretical model on what learning is through our doing and being in TIE practice? Then of course you got to think about structure, then you got to think about your modes of representation as a facilitator and what kind of modes are we going to engage in this material and therefore, how do we frame them? How do we give them a task, a central task- that's going to have a purpose? So, you go through the sites, centre, frame, task and maybe even the role, having established the immediate connection to their own lived experiences (obviously you need to think about their age, that's necessary of course). [Neo-narrative, individual quotes from different participants in the study]

It is a relationship between research and practice, constantly folding and developing the entangled position of the artographer in the TIE participatory practice and at the same time creating a theoretical model of learning through doing and being. The sense of active agency sets in motion complex learning and critical thinking. The frame, the perspective from how you enter the event, provides meaning for the audience and dramatic tension. Adapting the frame to the audience's own lived experiences of affect and their age and presumptions creates a space for transformation and affect.

### *Space of knowing and being*

Ways of knowing and being navigated in/through/with understandings, interpretations, and analyses of what emerged regarding TIE in the performative inquiry of becoming artography.

The way we see the world is not separate from how we learn, so what the facilitator offers us is the entire model of epistemology, a facilitator gets the sense of co-constructing meaning. It's about the function of art in society: what is there in the world that disturbed you - it has to disturb you if you want to share it with anyone else because if it doesn't move you, how are you going to move anyone else? Co-constructing meaning is facilitates the structure: you've got the centre in your head, but actually, you're most concerned with what's in front of you, the audience with their lives and thoughts, and that's significant in terms of your interactions with them. [Neo-narrative, individual quotes from different participants in the study]

To navigate in/through/with the lens of artography you need to be connected with the world and

the sense of producing meaning, the knowledge in becoming and the entanglement of being and knowing, as Barad's (2007) theory of agential realism articulates viewing the world as all are part of an intra-active becoming. The focus is turned toward relations on what emerged in the TIE performative inquiry of becoming artography, and what is produced in the co-operating relations as a potential space of opportunity that opens up for new thoughts and knowledge.

As artographers, we seek material and do not start controlling too much. You don't ask questions you already know the answers to and give opportunities for the audience to engage with what they see. It requires an ability to quickly make connections, but it's important to know where you are going, and could take the contributions seriously and use them so that they fit with the centre and our story. Open body language and honest interest in the teenaged audience offers interaction and reflection. The facilitator structures the work, confirms what is offered, encoding the learning so that it deepens and adds to what has been offered. [Neo-narrative, individual quotes from different participants in the study]

Ways of knowing and being in the TIE performative inquiry of becoming *artography* navigate the audience and their understandings, and interpretations and create a space of affect for analysis. An important facilitation skill is asking questions, that invite the audience into the relationship between form and content. How the facilitator co-creates with the participants (the audience) is connected to how the facilitating is structured. The participants in the study emphasised that knowing and being is built upon how the facilitator encodes the dialogue with the audience by confirming what is offered, encoding the knowing, encouraging the participants to deepen, and adding to what has been offered, all are part of the process of becoming knowledge.

### *Space of encouraging diffractions*

The process of becoming artography requires that we as a team engage, and remain open to opportunities, possibilities, and difficulties to encourage diffractions.

It's difficult to give straight and constructive feedback in a good way and we practised it these conversations during the TIE production process. It was meaningful and inspired us encourage diffractions. Giving feedback by expressing, identifying, and confirming one's requirements is important and necessary in order to develop as an artist, researcher and teacher. possibility to influence the work by giving feedback is very important because you feel motivated and keep developing the work when someone listens and takes one's thoughts and feelings seriously. Everyone is so stuck with their own problems, with their own thoughts, and don't see what's around them. You should allow yourself to experiment and come up with unexpected solutions. You need the right mind frame, to be an open person and to be comfortable in being out of your comfort zone so that you can develop yourself: not being afraid of taking risks and being an open and very sensitive person. [Neo-narrative, individual quotes from different participants in the study]

The contributors in the study express that it is challenging and demanding to encourage diffractions, and it requires the ability to critically analyse, develop communication skills, and

provide critical constructive feedback in the process of becoming artography. The conversations opened opportunities to express their inner thoughts to free themselves and their thoughts, satisfy their requirements and dare to be outside their comfort zone, but at the same time feel safe and be motivated to explore the potential connections.

We have preconceived notions or thoughts about how the audience should behave and act in the TIE participatory practice. You need to trust that the participants (the young people in the TIE programme) have an interest in exploring the world in different ways and are open and curious, perhaps more than we adults, and accept that there are different types of people and open possibilities to use them in different ways to make them interact in the situation. In the schools where the performance was conducted even the teacher's attitude and approach affected how actively the students participated in the TIE performance. [Neo-narrative, individual quotes from different participants in the study]

The process of becoming artography requires that we actively encourage working with our prejudices, attitudes, and preconceived thoughts about the horizon of the participant/the audience. It is important that we engage, remain open to opportunities, and encourages diffractions in our living inquiry to develop the content of what we are exploring.

#### *Misfires that shifted and developed the practice of the TIE programme The Clearing*

Encouraging diffractions and misfires is how we shift and develop practice in the TIE field. The misfires revealed highlighted the learning from one TIE programme into the next a form of deconstructing what we have done into the next practice.

You need to know and understand the centre of what you're going to explore in a very clear way, then you begin to think about what's the angle of connection for the audience (the students), and how we make that world available to them, not only in the immediate sense that engages them but because it resonates with their own world, their own lived experience. This was not what we managed to do during the facilitation of the TIE performance. We did not clearly define together with the audience the centre and the frame of it so after a few performances we clarified what we are exploring and opened interpretations of meaning and significance, broadening perspectives and reflections. We developed our way of implementing and adapted the questions to be more open and focused on what is essential. [Neo-narrative, individual quotes from different participants in the study]

The contributors in the study noted that the facilitation of the TIE programme *The Clearing* shifted the artistic and pedagogical principles. They developed a way of implementing and adapting the questions to be more open and focused but connected to the audience. Open questions are also significant for broadening perspectives ethically. Ethical responsibility is about being able to make intelligent choices and justify one's actions. The facilitation of the centre was not clear, and the conducting of the question became influential in developing and deconstructing the programme into the next performance.

## Becoming-Becomings

This study explored the intra-action between the artographic dimensions and how they were entangled in the process of artmaking within the practice of constructing the TIE programme *The Clearing*. The aim of this article was to explore how the multiple perspectives offered by an artographer's lens contribute to significant knowledge in the art-making process of a TIE programme. The movement in the spaces describes what the practice set in motion does. The process of becoming artography in TIE produced movement possibility in four evolving spaces: lingering in-between, transformation and affect, knowing and being, and encouraging diffractions. Becoming artography in TIE is a progression of intra-action and entanglement and deconstruction in active practice and requires mastering interacting with your audience.

My analytical question was: How are artographic perspectives realised in performative inquiry in the artmaking of the TIE programme *The Clearing*? The process of becoming artography produces openings in the artistic choices and opportunities, as well as an extended expectation of contributing in terms of with how to communicate with the participants in the artistic content. The role of the facilitator produced key aspects through the lens of artography, acting as a bridge in-between these multiple roles. The becoming-becomings of this study produced artistic and pedagogical principles regarding dramaturgical thinking on how to structure an aesthetic learning process and how it is facilitated. The facilitator engages with the participants, constructing a relationship and exploring the centre that is entangled with the interaction between the dramatic tension and the educational orientation. The facilitator is working from the centre which is well-structured and intra-act with the participants in the meaning-making process. The facilitator remains open, dealing with prejudices and managing the skills of asking questions. Facilitating an aesthetic learning process is part of a dramaturgical performative inquiry navigating the participants and their learning and creating a space for analysis.

## Discussing the becomings

As an educational design<sup>7</sup> researcher, I was curious about how this theme was developed from the beginning to the end. I wanted to discuss the importance of artistic and pedagogical considerations in the creative process and invited the participants of the study to participate in conversations about how the project was designed and co-created. My pre-understanding was that a design process is chaotic and explorative of affect. In this study, I have taken a closer look at when and if the three positions in artography produced diffractions between the artographic dimensions and how they are entangled in the process of art-making in the TIE programme *The Clearing*. The role of becoming artography in TIE practice requires recognising self-awareness as critical thinking. The three entangled positions in artography produced exploration and interaction between the dramatic tension and the educational orientation. When the artist is foregrounded, a sensuous connection with our human experience provides dramatic tension for the participant. When the researcher is foregrounded, there is a genuine curiosity to explore and navigate in/through the process. When the teacher is foregrounded, there is scope to be more

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<sup>7</sup> Characteristics of educational research design are understanding and changing a situation and having perspective as well as reflective components (Bakker, 2018).

engaged in what it sets in motion and how it provides meaning for the participants. The exploration and interaction between the dramatic tension and the educational orientation require a mindset of self-awareness: a connection that leads to seeing oneself reflected in the fiction one is making. The work demands a mindset of recognising disrupting binarities, embracing the possibilities, and encouraging diffractions (working with prejudices, attitudes, and preconceived thoughts) in the living inquiry folding and unfolding in the content. The entangled position of artist, researcher, and teacher created a space where movement and transformation produced critical thinking, artistic inventions, and sensuous connection with experience and co-construction of knowledge.

The contributors in the study marked a becoming of transformative learning, where the role of the facilitator is to enable co-learning and structure dramatic experience in order to make meaning, especially dramaturgical thinking. The structure regarding how the programme is composed is of importance for the learning processes. The facilitator is a bridge between the multiple roles of artography, and facilitation skills are required to produce transformative learning as critical thinking. The purpose of the facilitator in the TIE programme *The Clearing* was to guide the participants through the tasks, making decisions and solving problems in an objective and focused way, entangled with the story of the performance. The relationship between form and content, framing and structure is crucial in order to make meaning and become active agents of our learning. It is a relationship between research and practice, constantly folding and creating a theoretical model of learning through doing and being. The analysis of this study embraced learning as a process of transformation considering pedagogical and artistic principles, which allowed a deeper understanding to emerge about the role of the facilitator. The contributors in the study state that it is challenging and demanding to encourage diffractions and it requires the ability to dare to be outside the comfort zone, develop communication skills and provide critical constructive feedback in the process of becoming artography. We shift and develop practice in the TIE field by encouraging diffractions, deconstructing what we learned and learning the important skills for the role of the facilitator.

Summing up the contributions of this study made possible by the choices made in the study, the multiple perspectives offered by an artographer's lens contributed to significant knowledge in the artmaking process of a TIE programme. The process of becoming artography in TIE produced movement possibility in four evolving spaces of: lingering in-between, transformation and affect, knowing and being, and encouraging diffractions. The becoming-becomings of this study produced artistic and pedagogical principles regarding dramaturgical thinking concerning how to structure an aesthetic learning process and how it is facilitated. The facilitator is a bridge between the multiple roles of artography, and facilitation skills are required to produce transformative learning as critical thinking. The exploration and interaction between the dramatic tension and the educational orientation require a mindset of self-awareness, recognising disrupting binarities and embracing the possibilities of encouraging diffractions.

Concluding this article has focused on the how of becoming artography as a process oriented performative inquiry and claims that the diffractive potential opens the field for a multiplicity of potentialities of knowing and being by encouraging the diffractions in the evolving spaces



recognising self-awareness as critical thinking. In this study the team has engaged in critical moments through reflection, the performative inquiry has offered a way of inquiring into what matters. Paraphrasing Fels:

what if we... recognise self-awareness as critical thinking.

what is... a mindset of recognising disrupting binarities, embracing possibilities, and encouraging diffractions

what has been... interaction between the dramatic tension and the educational orientation.

what has yet to become... deconstructing what we learned to shift and develop practice.

what matters is... how we facilitate the participants, their learning and thereby creating space for analysis and co-construction of knowledge.

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## Appendix 1

*A synopsis of the TIE programme The Clearing and content of the program.*

The TIE programme called *The Clearing* was produced for Finnish students (17 to 19 years old) as part of an ongoing research and development project at Wasa Theatre during 2020–23. The project is placed within a Finland-Swedish context, with the theme of sustainability. In the TIE programme, the students explore, together with the actors, what characterises a sustainable future.

### **Part 1**

#### **Pre-performance workshop**

The teacher conducts a workshop in the classroom.

During the pre-performance, the students are in the role of time travellers, and their time machine arrives in the year 2123 (100 years into the future). They are not allowed to go outside but they can see satellite images from different parts of the world. The students discuss the pictures from the future. Based on the discussions, the students work with various drama tasks and explore

what characterises a sustainable future. Before they go back to their own time, they get to write a message addressed to someone living in 2023. The pre-performance allows the student to express thoughts around the theme of sustainability, where young people are allowed to take responsibility for the environment and also create an overall understanding of global environmental issues.

## **Part 2**

### ***The performance of The Clearing***

The performance is carried out by the actors from Wasa Theatre in the school's gymnastics hall. In the performance, the students are in the role of time travellers, and when they enter the performance they are entering the year 2073 (50 years into the future). The performance is interactive, and the participants investigate how we as humans encounter global challenges, find ways to reduce current and future risks and learn new ways of thinking and working towards sustainable actions.

The performance is placed in a forest clearing in the future, which has lost or shed its greenery. The participants in the performance observe two characters, a young man and an older woman and their encounter in the forest. The characters do not know each other, they have different backgrounds, and conflicts emerge, but they realise that they must work together to survive. The performance is combined with dramatic scenes and discussions (where the actors are facilitators). The students explore and reflect on the story through various drama tasks to deepen the situations in the performance.

## **Part 3**

### ***Post-performance workshop***

The teacher conducts a workshop in the classroom.

During the post-performance, the students get to work on the following themes: renewable energy and green economy, circular economy, transition theory, internal sustainability and Agenda 2030. The purpose of the post-work is to investigate how the students can apply actions for a sustainable future. The students start by exploring what actions have been taken to promote a sustainable future and search for positive news in their environment and globally. They create a mind map of how they can navigate their way towards a bright future. Based on the mind map they create a pitch, which contains powerful rhetoric and well-thought-out lines that are convincing in their message. A pitch is an oral presentation with a convincing purpose. For example, the students can pitch an idea, a project, a product, or something else connected to the theme. The pitch can be done live in the classroom or recorded on video. The students choose to whom they will give the pitch, to for example the politicians in their local environment. The goal is for the pitch to inspire others to take the suggested actions to build a sustainable future.