

Analyses from an A/r/tographic Perspective  
of Maintaining Participatory Flow  
with the Intention of Enhancing Empowerment  
During a School-Community Art & Craft Project

By Zita Baracsi

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Department of Education

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**ABSTRACT**

***Research Question:***

***How can an artisan-facilitator maintain participatory flow with the intention of enhancing empowerment during a school-community art & craft project?***

This interdisciplinary research is focused on the facilitation of participatory flow during a school-community art & craft project, aiming to understand how an artisan-facilitator may maintain participatory flow (Lucas, 2018; Csikszentmihalyi, 1990), and conclusively contribute to empowerment. Reliance on trust as a synergist is explored further.

Being practice-led (Smith & Dean, 2009) and self-reflective (McIntosh, 2010), the research draws on my own 18 years of practice as an artisan-facilitator. This is considered within the context of a literature review. An a/r/tographic framework (Springgay et al., 2008) is applied to comprehend this wider art & craft practice as a process of living inquiry.

Interview data, in respect of the impressions of participatory flow, and video data of engagement in respect of the artisan-facilitator's role in the maintenance of participatory flow is processed, partially by multimodal analysis (Kress, 2010).

Contributing to the interdisciplinary fields of participatory art & craft and education, the documentation is comprised of the thesis, the interactive website ([www.wiseninggate.uk](http://www.wiseninggate.uk)), video footage (not publicly available) and a portfolio of artefacts. The research has concluded that the largely understated role of an artisan-facilitator requires profession-specific knowledge and skills for maintaining participatory flow through creating trust in the group.

The success of a participatory project depends more on the facilitator than it had previously been thought and this may require further acknowledgement of this role, which in turn, may necessitate expansion of the relevant training system. The research argues that engaging in haptic learning as a shared experience, is vital in a digital age and recommends enabling more opportunities for participatory art & craft in the school curriculum. It also suggests that initiatives, like the *Schoodio* ([www.schoodio.co.uk](http://www.schoodio.co.uk)), the successor to this research, have an important role in the society of today.

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## INTRODUCTION

This interdisciplinary research has been initiated to find out what the artisan-facilitator's role is in creating those often-unforgettable experiences that can be gained during a participatory art & craft activity. I have been facilitating participatory art & craft projects for 18 years in schools and only had vague ideas of the skills I used during a successful project. Consequently, most of my project facilitation was largely instinctive, and though very rewarding, also a surprisingly exhausting process. At the same time, the projects appeared to have been highly beneficial for the participants (often children with challenging behaviour). This was acknowledged by parents and colleagues. However, there was little acknowledgement of the benefits of such activities in curriculum time by the education authorities. I felt there was a discrepancy between the positive outcomes and the professional effort invested on one hand and the official status of such activities on the other hand. In order to be able to claim a better position for participatory art & craft in education, more understanding of its particularities was required. Therefore, I wanted to find out how an artisan-facilitator manages a project that achieves highly beneficial outcomes for the participants. Researching this subject also intended to contribute to a wider acknowledgement of this profession, in a socio-political time, when art & craft is being increasingly devitalised (CLA, 2019) in the academically driven, narrow national curriculum (CLA, 2016; Robinson, 2011; Fielding & Moss, 2010; Claxton, 2008). Therefore, this research is concerned with the process of facilitation of participatory flow that can lead to creative empowerment of the participants during a school-community art & craft project. The *Research Question* is formed out of this interest:

***How can an artisan-facilitator maintain participatory flow with the intention of enhancing empowerment during a school-community art & craft project?***

The research thoroughly examines the artisan-facilitator's role, which has similarities to an artist-in-school role (Vella, 2016; Daichendt, 2010; Galloway et al., 2006; Sharp & Dust, 1997). The main focus is to understand how an artisan-facilitator's creative flow (Csikszentmihalyi, 1990) may maintain participatory flow (Lucas, 2018; Pels et al., 2018; Boffi et al., 2016; van den Hout, 2016; Salanova et al., 2014; Sawyer,



2007), and conclusively contribute to empowerment. Contributing to the interdisciplinary fields of participatory art & craft and education, and the specialised field of ‘transpedagogy’ (Helguera, 2011), the research questions and challenges the process of empowerment in connection with the role of an artisan-facilitator in education. The *Aims and Justification* chapter of the thesis explains the motivations behind choosing this main focus for the research in more detail.

For a contextual background, the field of participatory art & craft (Shercliff & Twigger-Holroyd, 2016; Wilkinson-Weber, 2016; Hatch, 2014; von Busch, 2010; Schwarz & Yair, 2010; Risatti, 2009) is explored in the *Review of Literature, Practice and Key Principles* chapter of the thesis. Inspired by Kester (2013) and other significant theorists in the field of social practice (Jeffers & Moriarty, 2017, Finkelppearl, 2013; Jelinek, 2013; Bishop, 2012; Thompson, 2012; Harding, 2005; Matarasso, 1997; Lacy, 1995), the notion of empowerment as a new aesthetic is examined. Threshold awareness (Scharmer, 2009; Lievegoed, 1985) is recognised as a leading context for the art & craft activity embedded in this research, and therefore theorists (Hume, 2006; Tucker, 1992; Lipsey, 1988) and artists (Nash, 2012; Saint Phalle, 2002; Bailey, 2000; Beuys, 1965) of this specialised field of art are reviewed. Environmental artists (Byles, 2012; Konrads, 2007; Goldsworthy, 2004), who are inspirations for the same art & craft activity, are also explored.

Under the same literature review chapter, a section is dedicated to examining the role of creativity (Chappell, 2011; Craft, 2005) and emotional intelligence (Gardner, 2006; Goleman, 1996), as well as discussing academic underachievement, in the present education system and in the context of disaffection (Montgomery, 2009; Riley et al., 2002; Klein, 1999). Examples of alternative education, where creativity in the outdoors is highly valued, such as the *Coombes Approach* (Rowe, 2012), *Waldorf Education* (Steiner, 1924) and *Montessori Schools* (Montessori, 1936) are mentioned, whilst some practical aspects of this research have been directly inspired by the *Forest Schools* movement (Knight, 2011).

This section is followed by a summary on the principles of a/r/tography (Springgay et al., 2008; Irwin et al., 2006) as a process of living inquiry, which is the main framework of this research. Within this framework, my own 18 years of practice in

facilitating participatory art & craft projects is described, leading to the ongoing project of the *Schoodio* ([www.schoodio.co.uk](http://www.schoodio.co.uk)), which is the successor to this research. The complementary section of the research website exhibits images of the visual material of the participatory art & craft projects I have facilitated ([www.wiseninggate.uk/previous.htm](http://www.wiseninggate.uk/previous.htm)) and also concise information on the *Schoodio* ([www.wiseninggate.uk/schoodio.htm](http://www.wiseninggate.uk/schoodio.htm)), the successor of this research.

The exploration of my own practice leads to the examination of the current understanding of the role of artisan-facilitator and thus the new concept 'flow-scape' is formed to describe the particular circumstances of a participatory project. The theory of flow (Csikszentmihalyi, 1990) is useful for understanding participatory projects and the particularities of the facilitator's role. Therefore the theory of flow is thoroughly scrutinised, together with the evolved theories, such as group-flow (Sawyer, 2007). However, for this research the term 'participatory flow' is adopted. These considerations lead to investigating the link between participatory flow, trust and empowerment. The artisan-facilitator's reliance on trust (Covey, 2008; Simpson, 2007; Bryk & Schneider, 2003) as a synergist is explored further.

This research is practice-led (Mannay, 2016; Kara, 2015; Barone, 2012; Smith & Dean, 2009) and self-reflective (McIntosh, 2010; Kerchner, 2006) that is further described in the *Research Methodology* chapter. This chapter contains the overall design of the research, the criteria being applied to the selection of participants and the consequential ethical considerations. The design of the activity *Wisening Gate* and the successive process of making the gate being the core objective of the observations, are also defined with photographs and their detailed descriptions comprise part of the website ([www.wiseninggate.uk/making.htm](http://www.wiseninggate.uk/making.htm)). The *Wisening Gate story* that inspired the activity for the children can also be found on the website ([www.wiseninggate.uk/story.htm](http://www.wiseninggate.uk/story.htm)).

In the second half of the *Research Methodology* chapter, the methods used for data collection are explained. The main methods are observation and the collection of video data of engagement (Harris, 2016; Heath et al., 2010; Knoblauch, 2009). The multimodal data analysis framework (Bezemer & Kress, 2016; Jewitt et al., 2016; Machin, 2016; Norris, 2004), which having been used during the substantive review of

data, is also outlined, alongside other matters that concern the design of the data analysis, to gain an insight into the artisan-facilitator's role in maintaining participatory flow. A detailed explanation of the analysis processes for both the interview and activity video data is set out, followed by a discussion on the truthfulness and trustworthiness of the research.

In the consecutive chapter on *Findings in Single Datasets*, summaries of the outcomes of both the interview and activity video data analyses are presented. This culminates in the drawing of two graphs, which describe a pattern in the actions of the artisan-facilitator as part of her efforts to maintain participatory flow. This process identifies fluctuating flow and its extreme occurrences, such as rupture and repair of the balance of flow.

In the chapter *Findings Across Datasets*, both the interview and video data are cross-examined in the context of Csikszentmihalyi's (1990) theory of flow. The eight key principles of group flow across the data are investigated and presented in detail.

In the synthesis and consolidation chapter, the outcomes of the study are reviewed in the light of the previously discussed literature, with special emphasis on agency in participatory craft, the 'wounded shaman' metaphor and its implications for the study and the three-level empowerment of the *Wisening Gate* activity through flow and enjoyment. Reverberations on the flow-scape as part of an a/r/tographic practice-led research and on learning from the multimodal analysis process are also presented. Possible contributions by art & craft based participatory flow to mainstream education and teaching theories are contemplated on. The research concludes that the largely understated role of an artisan-facilitator requires professional-specific knowledge and skills for maintaining participatory flow. The facilitator orchestrates trust in the group that is instrumental in creating participatory flow. The facilitator also alternates between the setting of challenges and teaching of skills at all times, in response to the perceived fluctuation of participatory flow. The success of a participatory project depends more on the facilitator than it had previously been thought and this may lead to a greater acknowledgement of this role, which in turn, may necessitate expansion of the relevant training system. The research recommends enabling opportunities for the inclusion of participatory art & craft experiences in mainstream curriculum. It also

recognises participatory art & craft projects as unique opportunities for community empowerment and shared 'wow' experiences, which should be the topic for further research. Engaging with manual creative skills and haptic learning experiences is exceedingly vital in a digital age, especially as a shared experience. Therefore, relevant research and projects like the *Schoodio* ([www.wiseninggate.uk/schoodio.htm](http://www.wiseninggate.uk/schoodio.htm)) have an important role in today's society.

In the *Conclusive Discussion*, the key findings ('excesses') contributions of the research to the interdisciplinary fields of participatory art & craft and education are summarised. Possible future directions of the research are also discussed.

*Selected Bibliography* is comprised of further readings as well as the references. *Appendices 1-7* contain examples of data analysis that accumulated during the various steps of the data analysis process. In *Appendix 8*, administrative documents have been collected, whilst in *Appendix 9*, the graphs can be viewed on large printout inserts.

The combined documentation of this a/r/tographic research comprises of the thesis, the interactive website ([www.wiseninggate.uk](http://www.wiseninggate.uk)) that contains the visual material of the research, video footage (not publicly available) and a portfolio of artefacts (examples of which are included in the *Appendices* and on the website of this research). The website is an important component of this research, as far as it contains all my own practical work and projects that are related to this research, as further discussed and illustrated by photographs.

## AIMS AND JUSTIFICATIONS

The main aim of this research is to contribute to the field of 'transpedagogy' (Helguera, 2011) by gaining an understanding on the process of how an artisan-facilitator can maintain participatory flow (Lucas, 2018; Csikszentmihalyi, 1990), with the intention of enhancing empowerment and relying on trust as a synergist, during a school-community art & craft project.

Exploring the attributes of an involvement that is particular to an artisan-facilitator's role with similarities to an artist-in-school role (Sharp & Dust, 1997), is a crucial issue of this research. The artist-teachers' role in education is widely debated (Selkrig, 2017; Vella, 2016; Hickman, 2010; Daichendt, 2010; Pringle, 2009). However, the distinctive differences between the role of an artist-teacher and of an artisan-facilitator is less discussed possibly due to the often-confused boundaries between art and craft in education. Addressing this gap in research is needed because understanding the particularities of an artisan-facilitator's role has consequences not only for the evolving field of collaborative art & craft in schools but also for the wider notion of creativity in education (Craft, 2005). The range of creativity being developed in many state-funded schools has been on a continuous and dramatic decline at least since 2010 (CLA, 2019). However, in line with Steers (2009), this research considers this current creative education as conveniently comfortable and unsupported by the structure of the curriculum.

Sufficient creative engagement time in a supportive explorative environment is an essential component for developing a wider range of creativity (Robinson, 2011; Gerver, 2010; Abbott, 2010). Nurturing creativity in education contributes to the development of emotional intelligence, is essential for academic learning, workplace collaboration (Nilson, 2013; Montgomery, 2009; Claxton, 2008; Gardner, 2006; Goleman, 1996; Marjoram, 1988; Swassing, 1985) and innovation (Sawyer, 2007; Csikszentmihalyi, 1997). One of the possible ways of including more creative engagement for students is expanding the existing artists-in-school scheme to include more artisan-facilitators of participatory art & craft projects. There are successful current examples, in particular in the field of personalised education that welcome

intensive participatory art & craft projects, such as the *Coombes Approach* (Rowe, 2012), the *Grange University* (Gerver, 2010), *Blue School* (Blue Man Group, 2006), *Room 13* (Fairley, 1994), and *Reggio Emilia* (Malaguzzi, 1994). These experimental education providers could be considered role models for a creative education of the future.

Indirectly, this study recommends introducing more art & craft in schools, in line with Robinson (2011), Abbott (2010) and Claxton (2008), in a socio-political climate, where the national curriculum (DfE, 2014) has become less favourable to skill-based creative subjects (CLA, 2019; NSEAD, 2017) due to the increasing pressure on academic attainment (DfE, 2016; 2015; 2011). The study supports the view that expanding the arts in schools could reduce some of the adverse effects of a target-oriented, one-sided education curriculum, whilst a progressive new education system that nurtures wonder and critical questioning, based on cultural democracy, is introduced (Fielding & Moss, 2010). However, at present, the national arts education appears to be moving in the opposite direction as the engagement hours of arts continue to decline in mainstream schools (CLA, 2019).

The researcher also adopts an advocacy role for participatory art & craft and aims to bring about change. The research is designed to inspire artisans and educators facilitating participatory art & craft projects in schools, whilst also encouraging education, public and financial organisations to support the providers offering such projects.

## REVIEW OF LITERATURE, PRACTICE AND KEY PRINCIPLES

This review maps a less defined area of knowledge, namely the interdisciplinary field of participatory art & craft and education. There is a significant amount of literature within each independent field, yet there is a relatively small amount concerning the interconnections between them.

### I. Participatory art & craft

The activity project embedded in this research, belongs to the field of participatory art & craft (Harding, 2005). Throughout its progression, the project alternates between participatory art and participatory craft processes. The division between art and craft can be argued to be artificial (Risatti, 2009), therefore this research uses the terminology of art & craft, implying their equal contribution to creativity in education and the research's affiliation with both fields, thus transcending categorisation (Burgess & Schofield, 1998 as in 2000). Consequently, relevant principles from both the field of socially created art and the field of socially created craft are to be investigated.

In this thesis, the definition of creativity is based on a scholarly article by Steers (2009) whereby he quotes Pope (2005: xvi) that creativity is the “capacity to make, do or become something fresh and valuable with respect to others as well as ourselves”. To become ‘fresh’ compels experimentations through risk-taking, mistakes, playfulness, time-wasting and daydreaming (Chappell, 2011). It is also in-line with definitions of ‘small c’ creativity (Kaufman, 2009; Craft, 2001; Csikszentmihalyi, 1997) and as such, can be applied to education.

Artworks created in a social interaction are discussed under many different names. Many represent the ideology of cultural democracy and agree on art being a socially shared process aiming to empower the participants. They may originate from visual performance art practices, such as Beuys' (1965), who stated, “everyone is an artist” and outlined the theory of social sculpture based on his definition of “expanded

conception of art” by recognising that the real material of sculpture is invisible, such as thought, speech, and discussion. The idea that artwork can induce healing and change in society evolved further by recognising social empowerment as an objective of art & craft. Artwork, enacting social change, is process-based and the outcome is often delayed in time. Artists may want to make a social/economic difference, adopting the role of the facilitator. In this scenario, ethical values such as balanced group dynamics, enhanced collaborative energy, raised consciousness, and community enrichment are often prioritised (Bishop, 2012).

The main differences between the various terminologies are due to the degree and the modes of sharing and where the emphasis of the main interaction is placed. The applied terminologies aim to express the reformed position of the various agencies in the art world. For example, Lacy (1995) identifies art with an interest in shared creativity as ‘new genre public art’, Matarasso’s (1997) terminology is ‘participatory art’. Bourriaud (2002) calls it ‘relational art’; a creative process that takes place in a relational sphere, where individual and social transformation may transpire. Ranciere (2009) names the participants ‘emancipated spectators’, whilst Thompson (2012) calls for recognising ‘life as an (art) form’ that can be debated and expressed in the language of art. Kester (2013) calls it ‘dialogical art’, where the focus is on the “interaction between the durational and the dialogical” creative processes. Jelinek (2013) uses the term ‘lifelike art’ and Finkelpearl (2013) acknowledges the quality of engagement as a criterion of definition, distinguishing between ‘social cooperation’ and ‘social collaboration’. This is similar to Lacy’s (1995) differentiation between ‘participatory’ and fully ‘collaborative art’ processes. ‘Socially engaged art’ and ‘social practice’ are perhaps the most widely used terms in the UK (Tate, 2016).

Helguera (2011) defines socially engaged art as “a hybrid, multi-disciplinary activity that exists somewhere between art and non-art, and its state may be permanently unresolved”. Helguera (2011) also coined the term ‘transpedagogy’ to describe artworks within the interdisciplinary fields of socially engaged art and education. Possibly this is the definition, alongside the term ‘participatory art & craft’ that may be the most appropriate to use in this research. The term participatory art & craft highlights the notion of participation whilst considering the importance of the role of agency (Finkelpearl, 2013).



Clarity on distribution of accountability is key to a meaningful relationship between the various agencies of a project (Wheelan, 2014). In this research, with a skill-based craft activity at its core, the participants have limited accountability, whilst the facilitator is the sole agent of the required skills. The term participation represents this structure of accountability as opposed to collaboration that is based on a more equal responsibility. As this structure of accountability is a consequence of the strong emphasis on the craft element, it necessitates further investigation of the terminology of participatory craft.

Socially created craft as a self-determining cultural phenomenon is still under revision, partially due to craft being less well defined in its relationship to art, and partially because the inherent boundaries of applied techniques often segregate the various disciplines of craft (Wilkinson-Weber et al., 2016; Anderson, 2013; Schwarz & Yair, 2010; Risatti, 2009; Burgess & Schofield, 2000). Participatory craft projects, compared to art, generally have more socially motivated goals (Shercliff & Twigger-Holroyd, 2016) as opposed to political goals, with some notable exceptions, such as the makers-movement (Hatch, 2014) and craftivism (Gauntlet, 2018; von Busch, 2010). The main motivation of craft is existential, creating an extension of the humane during encounters with the resistance of material and the environment (Risatti, 2009). This may nurture the feeling of reliance on each other, fostering interpersonal skills and thus becoming a platform for social processes.

Participatory craft, often distinct from art, as a shared experience of 'intelligent making' (Johnson, 1998) is based on an orderly process. The facilitator is the gatekeeper of this process, controlling the domain of skills and tools. The participants have to waive large parts of their own control of the making process and trust the facilitator. Such a process has a clearly identifiable accomplishment in the form of a finished physical object (Ravetz et al., 2013), therefore it is considered to be a more telic activity than a fine art process. Working towards identifiable goals may disturb participatory flow at times (Csikszentmihalyi, 1997), however, it offers comparably more opportunities for developing some areas of emotional intelligence, such as resilience (Goleman, 1996).

Proportionally, more haptic and tacit learning (Fuchs, 2001; Polanyi, 1966) happen during a skill-based manual project and it nurtures silent observational periods

(Burgess & Schofield, 2000). The manipulation of the craft material often instigates profound tactile experiences (Risatti, 2009). This may lead to less verbalisation of personal experiences during the process. This tactile nature of craft is particularly important in a digital age, when a growing portion of creativity is computer based and opportunities for tactile experiences are reduced to typing on a keyboard or drawing lines with a finger on a screen.

It appears that participatory art & craft has been receiving greater publicity abroad, particularly in the US. However, this lack of recognition does not devalue the British socially engaged art & craft scene. As an overview, in the UK, the initially revolutionary community art movement that emerged in the 1970s, aimed to involve the public in the arts, advocating that everyone can be creative. It challenged the social injustice and inequality in access to the arts and called for social change (Jeffers & Moriarty, 2017). It often merged with grassroots political activism and was a “blueprint for participatory democracy” (Bishop, 2012). However, it became a tamed movement by the 1980s, due to financial constrictions, existential pressure and a failure to objectively evaluate the artistic outcomes (Thompson, 2012). In some respects, community art became an instrument of the same cultural power system that was being opposed at the birth of the movement (Kelly, 1984). However, its ethos lived on, for example in the work of artist groups such as ‘anti-Thatcher’ Mutoid Waste Company’s (1984) salvage art performances.

As a later example, in 1992, Leeson (2017) co-founded the *Art of Change* with Dunn and then went on to found *cSPACE* in 2002. In about the same period, Sacks’ (1996) social sculpture installations continued the original theoretical framework of Beuys (Beuys & Harlan, 2004). *Weaver’s Long Table* (2004), a place for conversational art has been on tour since 2004. Ross’ (2008-13) collaborative performance art, *An act of memory*, Davies’ (2013) ongoing nail salon project, called *Influences*, Bean’s (2007) feminist participatory art projects, such as *Bells of Shoreditch* (2007) and the completion of the *Social Art Map* (Druiff & Hope, 2015) are more current socially engaged art achievements. Most recently Deller organised the *Catwalk in Manchester* (Youngs, 2017), enabling the general public to artistically represent their city. Inclusive practices are also an important branch of art collaboration in the UK, such as the Rockets Artists Group (Fox, since 2003).

There is a reinvigoration of craft (Adamson, 2009; Dormer, 1997), due to the growing awareness of its therapeutic effects (Pöllänen, 2011), as a tool of social identity (Wilkinson-Weber et al., 2016) via traditional *Craeft* workmanship (Frayling, 2011; Crawford, 2009; Sennet, 2009; Pye, 2007; Langlands, 2007) and as a 'hip craft' cultural experiment (Price & Hawkins, 2018). Representatives of the field of collaborative crafts can be involved to various degrees in education. Some, like Pechal (2010) in ceramics, Massey (2000) in textiles and Butcher (1996) in basketry, provide regular workshops for deepening craft skills. Others offer holistic 'making' experiences, such as and Abbott (2013), the green woodworker of *Living Wood* and Williams (1994), *The Flying Potter*. During an intensive project, skills need to be adapted to the circumstances (Schwarz & Yair, 2010). Most craft workshops are considered to be collaborative emphasising the social side of craft, although, many of them are not more than individual projects created in parallel in a relational space. It is less common for artisans to facilitate shared projects, like Rhodes' (2013) cross-ceramic collaborations, Lloyd's (2011) cob ovens, Tomlinson's (2009) complex environmental projects and Whiterod's (2002) recycling craft sculptures.

At the beginning of the new millennium, the impulse of the community arts movement revived in a sudden outburst of pedagogic projects globally (Bishop, 2012). However, projects like mural paintings facilitated by artists-in-schools, such as Rehman (Redbourn Junior School, 2017) are less well acknowledged, largely due to art being a 'deregulated market' where mostly only economically viable art production is recognised (Jelinek, 2013). Sholette (2011) compares the unrecognised practitioners of art to the 'dark matter' of the universe that is, according to Sholette (2011), 'getting brighter', meaning that the creative masses of the art world are becoming more active and noticeable.

This research is concerned with contributing to more visibility of this democratic cultural phenomenon and necessitates the evaluation of my own practice within the relational sphere (Bourriaud, 2002).

## II. Empowerment as a new aesthetics

The art world has identified the need of new principles to define socially engaged artworks. The main criterion of a new 'dialogical aesthetic' (Kester, 2013) should be the consideration of the extent to which the artist is able to catalyse emancipatory insights enabling knowledge formation in the community that leads to empowerment (Helguera, 2011). It is a new conceptualisation of the artist-role that Tucker (1992) parallels with those of the shamans, building creative bridges with their art to access invisible worlds. However, such roles should be based on interconnectedness and interdependence as opposed to being based on an image of an aloof prophet of a mysterious world of art (Kester, 2013). The artist's role needs to incorporate empathic listening and critical thinking, informed by personal encounters.

Gablik (1992) argues that these inner qualities of an artist should be nurtured by re-mythologising consciousness through rituals and re-enacting shamanistic healing in order to reconnect with nature and reclaim the gift of vision that may lead to 're-enchantment of art'. Such re-energised art may become 'useful art' and capable of solving social issues (Gablik, 1992). This extreme stance of Gablik (1992) may be considered more applicable for artworks with a primary relationship to nature, however, the metaphor of the shaman can easily be associated with an artist-maker's or an artisan's role as a facilitator of a participatory art & craft project.

Akin to a shaman, the facilitator connects the past, present and future for the community. The project becomes a shared history linking up with the community's own narrative. The shared enjoyment of social flow reverberates in the present (Csikszentmihalyi, 1990). At the same time, it also plants a seed of social efficacy and confidence that may manifest in further projects (Salanova et al., 2014; Bassi et al., 2007; Bandura, 1977). As a contrast, the facilitator's own disenfranchised position may need to be considered (Matarasso, 1997). This expands the metaphor as the 'wounded shaman' (Tucker, 1992) becoming an image for the socially engaged artist.

This argument leads to positive risk-taking (Furedi, 2009; Gill, 2007). To become 'wounded' is a risk that a socially engaged project inherits. Both the artist and the participants, following the wounded shaman's example, are willing to take risk in

multiple ways. This embedded element of shared risk necessitates trust through the interconnectedness and interdependence of the process (Whelan, 2014) and signifies a grassroots activity. It becomes the most essential tool of empowerment that can lead to expanding the collective creative potential of a community.

Positive risk taking reflects in the evaluation of socially engaged artworks. Kester (2013) outlines two main approaches in the field. The first approach explores the artwork's potential impact on the current society. In this understanding, the artwork offers a platform for unique (often politically loaded) discussions that could not happen in other contexts. The second approach looks at possible effects on future generations while representing interconnected systems of existence using collaborative artistic methods. This second approach is highly important for this research. During facilitating art & craft projects for children, there is an opportunity of positive modelling by creating an image of an art process that may positively affect their future relationship to art & craft, teamwork and social consciousness.

To date, the most extensive study on the role of participatory art & craft in education is over 20 years old. Matarasso (1997) explored 60 projects, involving about 600 participants. In the questionnaires, the top five experiences the participants mentioned were: making new friends, trying new skills, building self-confidence, enhanced health and enjoyment, cooperative and supportive atmosphere. Based on these responses and his further observations, Matarasso (1997) concluded that participatory art & craft projects with educational context may result in educational benefits, such as increased creativity, well-being and social skills. Matarasso (1997) also listed a variety of skills required from the facilitator to enable a participatory process. However, these skills are largely generalised offering little insight into the process of facilitation and therefore necessitate further research in the field.

Participatory art & craft is in a stage of delineation, and the potentials of its components, such as the role of the facilitator in the process of empowerment, need to be analysed and described.

### III. Threshold awareness

An important contribution to empowerment by this research is the topic of the project 'change' under the title *Wisening Gate*. It introduces the concept of 'portal' and other related metaphors of 'change' in a pseudo-traditional manner, such as 'transitional space' and 'threshold experience' (Scharmer; 2009; Lievegoed, 1985). The project of making a 'portal-like gate' was chosen to support the students in a newly established school, by discussing change, growing up and getting wiser.

In an emblematic meaning, portals are 'in-between' spaces and they may carry the quality of infinite possibilities; 'the end and the beginning' at the same time. Ray (2008) offers the following interpretation: "Portals are inter-dimensional openings... between different environments, places of transition." Many theorists such as Hume (2006), Tucker (1992), Lipsey (1988), Lane (1988), Richter (1985), Kandinsky (1977), Jung (1968) and Campbell (1949) consider art as an instrument of transition or a journey between the mundane and the spiritual.

In our post-modern society, there is a 'renaissance' of portals (Hankiss, 2011). Parallel to the technical contextualisation in the virtual world (i.e. web portals), an interest in 'mysterious' portals, which are allegedly leading to 'worlds' that cannot be explained by science (Rowling, 1997; Pullman, 1995), has also become widespread. Consequently, the concepts of 'portal' and 'threshold' are easily understandable and can generate popular interest. In particular, this may apply to those students who struggle with academic challenges, as their difficulties often link to inner obstacles and thresholds they may find hard to cross (Montgomery, 2009). Also, students who come from a family background of radical changes, such as those migrating to a new country, may be particularly receptive to such a project (Klein, 1999).

In this context, portals closely relate to threshold awareness as they accommodate a transitional space. During a threshold experience people may possibly feel a clear sense of finality and a sense of a new beginning (Von Schwarz & Crowe, 2018; Hirsch, 2015; De Waal; 2011; Conforti, 2008). According to Lievegoed (1985), it is the main task of humanity to consciously deal with threshold experiences. They are

intense experiences, which may never be forgotten. Awareness of portals may draw attention to one's inner life and fosters the ability to deal with everyday problems.

In broader terms, any artwork can be considered as a portal of a unique world experience made visible by the artist. However, in this research, the portal is considered as a metaphoric art & craft project representing shared concerns and values by the members of a school community. Participating in the making of a portal may facilitate a more conscious crossing of inner thresholds due to its emblematic qualities. Standing in a doorway offers the possibilities of space at both sides, but once the threshold is crossed, decisions have been made. During the process of making a portal, students may become more aware of their inner thresholds, and consequently become better equipped to deal with problems in their environment. These interpretations may seem esoteric with their roots in spiritually founded alternative education systems, such as *Waldorf Education* (Howard, 1998; Steiner, 1924, 1919). However, similar awareness of portals can be viewed in mainstream artworks, such as the sculptures of Nash (as in Payne 2012), Koenig (2009), Saint Phalle (2002), Bailey (2000), Szervatiusz (1994), Smithson (1970), Shaar (1967); Magritte's (1933) and Morales' (1999) sculptural paintings.

Environmental artists who work with transitional spaces and threshold experiences in nature, are a particular interest of this research. The participatory art & craft project of the research aims to encourage the participants to create the *Wisening Gate* with a respectful attitude towards the natural environment and leave a small ecological footprint. The ethos of the project resonates with art installations in nature like van der Merwe's (2014) meditative sculptures and Piffard's (2013) circular compositions, Meyer's (2012) supernatural landscapes, Konrads' (2007) 'levitating' gateways, Goldsworthy's (2004) transient compositions, Drury's (2002) willow chambers and Udo's (1999) lyrical site-specific pieces. They mostly use materials found in-situ. Shilling & Brooklyn (2015) and Goodrick (2000, as in Holmes) merge similarly inspired artworks with art education. Byles sculpted his *Three Portals* (2012) out of sticks sourced at the location in a sensitive manner to wildlife and relying on the natural aging process to ground the artwork in the environment. The meaning of this artwork is relevant for this research, quoting Byles "The forest bears witness to a rite of passage that can symbolize whatever you wish." (Weatherstone, 2014).

#### IV. Creativity in education

Adaptability and collaborative skills are highly valued by employers. Nurturing creativity in education contributes to the development of emotional intelligence that is not only essential for academic learning, but also for workplace collaboration (CLA & EDGE, 2018; Robinson, 2011; Montgomery, 2009; Claxton, 2008; Marjoram, 1988; Swassing, 1985). As for pragmatic and social tasks, high emotional intelligence (EQ) can be more advantageous than having a high intelligence quotient (IQ) (Claxton, 2008; Gardner, 2006; Goleman, 1996). Discussing academic underachievement, Montgomery (2009) argues, “the Confederation of British Industry (CBI) estimates on a regular basis that 30-40% of their most successful industry leaders were school averse or school failures.” Considering the fact that successful entrepreneurs need exceptional levels of creativity and other ‘soft skills’, which are competencies based on EQ, it points towards the significance of recognising and developing these areas in education. This is even more clear in a survey by CBI & Pearson (2018): the top three overall priorities for 60% of businesses were resilience, communication and problem-solving skills, and the top three expectations of schools by 70% of businesses were teamwork, creativity and listening.

Well-being of students is also affected by creativity (CLA & Place2Be, 2018; All-party, 2017), especially when creative activities are practiced in nature (Gutman and Schoon, 2013). Louv (2005) calls the phenomenon of children’s alienation from nature and its related creativity ‘nature-deficit disorder’. Palmer (2007) calls the broader phenomenon of cultural deprivation that includes the lack of encounter with nature, ‘toxic childhood syndrome’.

For a long time, alternative schools have recognised the effects of extensive creative outdoor education on academic achievement, and they structured their curriculum accordingly. Froebel (1840, as in Bruce, 2012), McMillan (McMillan, 1904) and Isaacs (Isaacs 1952), pioneered outdoor education in early year settings, whilst the *Montessori Schools* (Montessori, 1936); *Waldorf Education* (Steiner, 1924) and *Krishnamurti Foundation* (Krishnamurti, 1974) expanded it to older age groups as well. A more current example is the *Coombes Approach* (Rowe, 2012), a culturally diverse,



nature-centred cooperative education that is emphasising the importance of direct learning through practical experiences in the outdoors.

It may seem that the private education sector is leading in the field of creative outdoor learning. However, there are excellent possibilities for maintained schools as well, provided they can negotiate their academically over-subscribed curriculum. Creativity “needs opportunity, time, flexibility and intrinsic motivation” (Montgomery, 2009). Since 1950, the *Forest School* program in maintained schools has encouraged positive risk-taking (Furedi, 2009; Gill, 2007) and hands-on learning in woodland environments (Pace, 2014; Gould, 2013; Constable, 2012; Knight, 2011; O’Brien & Murray, 2006). Various government agencies and other countrywide organisations offer resources, training and other support in imaginative and creative outdoor learning (IOL, EOC, FSC, LOtC, LtL, CETOL) for teachers of state-funded education.

Young people’s alienation from nature is not the only issue in the context of outdoor participatory art & craft activity. Alienation from rich tactile experiences is also a growing concern in a digital age, when the coordination between fine motor skills and the creative intellect is often reduced to typing on a keyboard. According to Mangen & Velay (2010), it is well documented in the field of haptic learning that the “use of hands for purposive manipulation of tools plays a constitutive role in learning and cognitive development”. Therefore, nature-based craft activities that encourage rich tactile experiences (Risatti, 2009) can be beneficial for academic learning and maintaining holistic well-being.

It is hard to discuss creativity without also mentioning the various discourses on the narrow curriculum of British and American education, which in this context, often paralleled (Robinson, 2011; Willingham, 2010; Claxton, 2008). The narrow curriculum in most state-funded schools in the UK does not encourage the development of creative capacities to the extent it would be required for personal well-being and a healthy society (CLA, 2016). Fielding & Moss (2010) developed a progressive yet utopistic educational model that is based on democracy, whilst at the same time being ethical, caring and personalised, instead of being competitive, standardised and controlled by market values. According to Fielding & Moss (2010), state-funded schools would become unique cultural centres of their local community, whilst creativity and

collaboration would become core values. Fielding & Moss' (2010) complex educational model is utopistic at present, as its implementation would require major changes in society. Meanwhile intensive participatory project providers in the private sector, such as *Artis* (since 2003) in performance arts, and schemes like *Artsmark* (2015), try to fill some of the gaps in the creative curriculum.

Expanding options to practice a wide range of creativity in the curriculum has even wider implications. For example, it could become an important part of a solution for improving the outcomes for disengaged students. If the focus of education would become more balanced toward the creative expressions of arts, many cases of disaffection could be prevented (Montgomery, 2009; Riley et al., 2002; McSherry, 2001; Klein, 1999). On the other hand, participatory art & craft has the capacity to enhance the participating students' creativity and motivate them to review any adverse relationship they may have with their formal education. The students may experience an inner transformation when they enter an artistic space of creative 'group flow', where playing is facilitated, mistakes are welcomed and communication is encouraged (Syed, 2015). The interactive approach amplifies the intra-human aspects and the alchemy of personal growth is enhanced by collaboration. It can help individuals to work through personal issues with the support of an inclusive group that in turn, can empower and strengthen the rest of the group.

Craft (2005) emphasises the importance of understanding the difference between various kinds of creativities and also differentiates between the ways of delivering them, such as 'creative teaching' and 'teaching for creativity'. In education, diversity of creativity is essential (Chappell, 2011), particularly because in a wider context, the values and forms of society are products of creativity. Artistic creativity has a decisive part in culture and without nurturing arts in education, culture will decline (Robinson, 2011).

## V. A/r/tography

The main framework of this research is a/r/tography (Springgay et al., 2008; Irwin et al., 2017; 2006), an arts-based research methodology (Leavy, 2017; Jokela et al. 2015; Nelson, 2013; Sullivan, 2005; McNiff, 2000). A/r/tography is applicable as an all-encompassing framework to this multi-layered research similar to Stevenson's (2013) methodological approach. A/r/tography is based on a holistic view of life, everything is interrelated and therefore ideas also formulate through various processes, actions, and multiagency exchanges (Irwin et al., 2017; LeBlanc et al., 2015).

Identifying with the three distinct roles of artist, teacher and researcher as 'contiguous entities' is the core of this practice. The short video, *A/r/tographer's Hat* (Baracsi, 2017) is concerned with visualising the three-in-one contiguity that becomes a new role in life. The film is available to view on the website of this research ([www.wiseninggate.uk/video-home.htm](http://www.wiseninggate.uk/video-home.htm)).

Extracts from the videoclip *A/r/tographer's Hat*. "I have unintentionally established a habit of wearing three different bakerboy hats for the three different professional situations": grey for being neutral as a teacher, black for being formal as a researcher and red for being energetic as an artist. "On a pragmatic impulse, I explored ways of wearing these three different hats at the same time, metaphorically focusing on the options of layering them in various orders. I eventually decided to make a fourth hat using the colours of grey, black and red in equal proportion as I found this solution symbolises most clearly my role as an a/r/tographer" (Baracsi, 2017).

Springgay et al. (2008) call this state of metaphorically focused and expanded mind as "being with a/r/tography". The inner collaboration between *theoria*, *praxis* and *poesis* (interpreted as knowing, doing and making) is paramount to the research methodology. Practicing a/r/tography means being in the present and aware of all aspects of life relevant to the research, including personal, professional, and socio-political events. However, this ongoing change and movement need not always be displayed or even acknowledged, it may work in a hidden, non-public realm of the research. The a/r/tographer strives to be aware of these underlying corollaries, observe them critically and indirectly includes them in the research.

The rendering of 'living inquiry' refers to a continuous living practice (Springgay et al., 2008) with an a/r/tographer acting in the present with an open, spontaneous and flexible mind (Coleman, 2017). The researcher has insight into both the artisan and the facilitator roles of herself. In this way, the sensitive notion of artistic creative flow may not only be observed but also experienced inwardly and the personal reflections and insights then recorded as faithful to the source as possible (for example, reflective journal, [www.wiseninggate.uk/making.htm](http://www.wiseninggate.uk/making.htm)). Engaging in 'reverberations', a concept that refers to a practice not dissimilar to intensive associations, allows the leading thoughts of the research to migrate to other contexts and return with surprising contributions (Springgay et al., 2008).

A/r/tography operates within the zone of the 'rhizome' (Deleuze & Guattari, 1988), an alternative model of space and time, emphasising interconnectedness. Deleuze & Guattari (1988, as in Springgay et al., 2008) describe rhizome, as "an assemblage that moves and flows in dynamic momentum". Neilsen (2003, as in Springgay, S., et al., 2008) suggests that the way to access the rhizome is through deep listening between the lines with an ongoing critical inquiry.

In multiple ways, a/r/tography weaves through the framework of this research. The flow-scape, as the encompassing structure of the participating art & craft project, is a rhizomatic space and as such, in constant flux. It is an alternative model of space and time, where interconnections are acknowledged and strive to be understood, as opposed to being considered as isolated ideas. Springgay et al. (2008) call it "an interstitial space open and vulnerable where meanings and understandings are interrogated and ruptured".

During the making of the *Wisening Gate*, there were various opportunities for rhizomatic experiences. The designs of the carvings emerged from the realm of shared imagination that was activated by a shared story. A rotational group arrangement was used for creating a shared artwork with the whole school community. The participants experienced the project being developed even when they were not present. The project used bark carving techniques to release the image from underneath, from below the bark, and these may be considered as being physical expressions of a rhizomatic exploration.

The rhizomatic experiences expanded to the research aspect as well. The main source of data was collected during non-timetabled periods, when the in-between narratives were observed and recorded where appropriate. Self-reflective research methods (McIntosh, 2010) were used, such as keeping a diary and using modes alternative to academic writing throughout the research, from project preparation to the presentation of the 'excesses'. 'Excess(es)' is an a/r/tographic expression that considers the original findings of a research in a continuum, as newly surfacing knowledge, the "as yet unnameable" (Springgay, 2008), with their own paths in the future.

Renderings, which are multimodal processes, based on a relational approach to knowledge sharing, are core applications of this research. Metaphors and metonyms, such as 'threshold experience', as building blocks of communication were used for expanding the inquiry to include the senses in knowledge making (Springgay, 2008). Some of these were explored in a sculptural form. The sculptures *Becoming* (2016) and *Discussion* (2016) were created to investigate thought creation processes at the beginning of this research. After the fieldwork, the build-up of energy during the project was interpreted as a series of wire sculptures. All the above mentioned sculptures can be viewed on the website ([www.wiseninggate.uk/artographicsculpt.htm](http://www.wiseninggate.uk/artographicsculpt.htm)). Using a visual metaphoric language as part of a multimodal approach is a legitimate way of producing knowledge. McIntosh (2010) suggests that an "act of symbolic engagement sets out a dialogical space. The imaginal object (...) is a form of otherness, (a form of) multi-voicedness" that can become a participant of a critical discourse.

The rendering of 'opening' implies the facilitation of conversations by activating a 'dialogical space' (Kester, 2013) or a 'relational sphere' (Bourriaud, 2002), where mutual creative learning can take place, which is also nurturing the community. The website ([www.wiseninggate.uk/discussion.htm](http://www.wiseninggate.uk/discussion.htm)) that is part of this research, aims to become a platform for such communication that may stretch far beyond the scope of this research.

Being a risk-taker is one of the key characteristics of an a/r/tographer. Positive risk-taking (Furedi, 2009; Gill, 2007) becomes particularly significant during a participatory art & craft activity. However, risk-taking manifests in a more

comprehensive way as well throughout this research. In a/r/tography, not unlike action research (McNiff, 2013), the a/r/tographer becomes a 'story character' as well as the 'storyteller' (Dana et al., 2003) by being engaged in a multimodal 'discursive' action, which re-evaluates the subject as an object in a self-reflective way. Being publicly self-reflective may be considered as a risky process. Moreover, a/r/tographers assist and support others to express thoughts on their own practice, for example, during unstructured interviews, which may present certain risks associated with honesty to the interviewees. Enabling change through empathic listening and critical thinking is part of a 'living process' and a core quality of participatory art & craft that is informed by personal encounters (Kester, 2013). According to McNiff (2013), "social change happens when people think for themselves and mobilise themselves for action". Such change cannot be forced but naturally happens when people are ready for it within themselves. Social change always starts in the mind.

By its nature, a/r/tography is a constantly changing process and consequently, an a/r/tographic research can never be completed, only decisively terminated, as it continues to empower people and orchestrate social change (Irwin & Sinner, 2013). It recognises that long-term commitment is needed for real empowerment and that is rarely available under research circumstances. It also endeavours to provide the best chances for 'excess' to become essential.

This a/r/tographic framework has been critically and continuously reviewed during the research (see mind maps: [www.wiseninggate.uk/practice.htm](http://www.wiseninggate.uk/practice.htm)). Maintaining consistency with its own inner logistics and coherence has been a challenge. However, it has encouraged the recognition of mistakes as a source of knowledge and the celebration of surprise, wonder and individual differences.

## VI. Own participatory projects

This research is supported and substantiated by 18 years' experience of facilitating participatory art & craft projects ([www.wiseninggate.uk/previous.htm](http://www.wiseninggate.uk/previous.htm)). In these previous projects the idea of the artwork has started from the school community, inspired by an issue that was relevant to that group of people in the given moment and time. They have been an act of listening between the lines, adopting the interest of the community, and working with a creative process that evolved in a rhizomatic way (Deleuze & Guattari, 1988).

I would argue that these projects have socially empowered the communities. They have contributed to developing a shared efficacy (Salanova et al., 2014; Bassi et al. 2007; Bandura, 1977; Branden, 1969) and as a direct consequence of the process, the communities were encouraged to see themselves as successful entities with an achievement far beyond their initial expectations. This is where the craft aspect of the participatory art & craft has its particular role: creating a quality outcome to be proud of through learning new skills.

Some of these projects, particularly the sculptures from recycled material had become fundraisers, even though they did not begin as fundraising projects. The idea developed in the process, alongside unplanned debates over issues, such as environmental pollution and sustainability. Inspiring and activating the inner gestures of social concern in participants should be part of the aesthetic evaluation (Kester, 2013) of these works. These projects have created a foundation for the current research in that they have opened up dialogic space for discussions on social issues. They paved the path towards understanding of the role of the artisan-facilitator that is the main concern of this research.

I also maintain, in line with Kester (2013), that participatory art & craft practices are not 'simplistic' just because they are understandable. Their aesthetic value that mirrors the process of nurturing a community. Furthermore, Csikszentmihalyi (2014) asserts that self-esteem becomes stronger after a 'flow' event. This may suggest the possibility of these projects contributing to the development of interpersonal confidence within the affected communities following their participatory flow

experience. These projects also challenge cliché and stereotypes through engagement with unique creative social experiences. The detailed explanation of how these sculptures have become part of this a/r/tographic journey and how the experiences they enabled have contributed to this research is shared on the website ([www.wiseninggate.uk](http://www.wiseninggate.uk)) that is part of this research.

On the website, there is also a page dedicated to the latest ongoing project, the *Schoodio* ([www.wiseninggate.uk/schoodio.htm](http://www.wiseninggate.uk/schoodio.htm)). This newly founded art & craft school, which is currently under refurbishment in rural Ryedale, is the successor to this research. It carries the ethos of making participatory art & craft available to the local community, and in long term, becoming a study hub and research centre of the field. The *Schoodio* also has its own website ([www.schoodio.co.uk](http://www.schoodio.co.uk)) that can be visited to see the current stage of its development.



## VII. The role of the artisan-facilitator

It is widely accepted to distinguish between (at least) 3 ways to be creative: being 'brilliant' without any contributions, 'personally creative' and 'culturally creative', such as "those who have changed our culture" (Csikszentmihalyi, 1997). The 'personally creative' is the way in which an a/r/tographer, like myself, operate. However, Csikszentmihalyi (1997) asserts that "(m)ost of the suggestions derived from the study of creative lives can be implemented by anybody".

Being an artisan-facilitator is a largely different role from that of an artist-teacher (Gibbs, 2016; Vella, 2016; Hickman, 2010; Daichendt, 2010; Pringle, 2009; Kind et al. 2007; Galloway et al., 2006) as the former involves limited educational responsibilities compared to the latter. An artisan-facilitator's role can be considered as being a variation on the artists-in-school role (Sharp & Dust, 1997; Dickson ed., 1995; Binch & Clive, 1994; Layzell, 1993; Taylor, 1991). However, an artisan-facilitator is concerned with creating and maintaining a participatory flow-scape, within which a telic activity (distinct from an autotelic art process) can progress.

'Flow-scape', as a construct, is used for describing a complex, contiguous, and intensive artwork that is comprised of a creative relational space (Bourriaud, 2002), a participatory art & craft project, a skill-based creative process and some operational variables. It enables a participatory experience that is affiliated with terminologies describing shared flow experiences (Lucas, 2018). An artisan-facilitator is continuously and intensively working on the art & craft project, whilst allowing the students to join in and contribute for various periods of time. During those contact periods, she passes on skills and art & craft focused thinking processes. The project is continuous although the participants change.

The flow-scape, the encompassing structure of the participating art & craft project is core to this research, is a rhizomatic space. It is an alternative model of space and time, where the existence of the interconnections is acknowledged and striven to be understood, as opposed to being considered as isolated ideas. Springgay et al. (2008) call such space as "an interstitial space open and vulnerable where meanings and

understandings are interrogated and ruptured”. This vulnerability of the space is observed and scrutinised during the research.

The flow-scape is an artwork that is comprised of:

- Relational space (Bourriaud, 2002)
- An art & craft project and related equipment
- The artisan-facilitator’s personal creative flow in relation to the project
- Actions of dynamic preparation that are inspiring, flexible and adaptable
- Logistics for maintaining the work environment
- Rhythm of structured and unstructured times
- Nurturing community awareness

The artisan-facilitator is the guardian of the flow-scape, including skills, tools and technical processes; sharing accountabilities only when the participants reach a level of competence. Meanwhile the participants need to respect the facilitator’s sole control over the project. The facilitator may also apply the strategy of modelling (Warnick, 2009) to initiate engagement with the flow-scape, based on the understanding that flow can be partially ‘contagious’ (Csikszentmihalyi, 2014; Culbertson, et al., 2014; Hatfield et al. 2013; Sy et al., 2005).

However, the artisan-facilitator also serves the project and the needs of the community. The project idea and its design are developed with the community and inspired by the interest of the community. Therefore, the facilitator has a reciprocal collaborative relationship with the participants.

### VIII. The theory of flow

The theory of flow was established by Csikszentmihalyi in 1975, stating that being in the state of flow is to be fully engaged with an activity in the present, in an enjoyable and creative way (Csikszentmihalyi, 2015, 2014, 1997, 1990). It is a neoteric “optimal experience”, leading to wisdom, which is a “manifestation(s) of complexity at the intrapersonal level” (Csikszentmihalyi, 2004) enabling a harmonious dynamic relationship with the environment. It is an intensive creative state of mind but without feeling tense or drained, due to the active balance between challenge and skills, described by the model of ‘flow channel’ (Csikszentmihalyi, 2014). This focused attention may proliferate mental and physical energy, particularly when people are engaged with an activity in their domain (Gardner, 2006). Having similarities with children’s play, the flow state may offer a feeling of happiness and connectedness to the wider environment, whilst losing the sense of time. Flow has become a central topic of interest in positive psychology (Harmat, 2016; Sheldon, 2011; Carr, 2011; Seligman, 1992) in the last 20 years. According to Waters (2017), it is the fastest growing field of psychology. Research concerning flow has shown that because of being in a flow state, self-confidence increases due to increase of self-efficacy (Adlai-Gail, 1994 and Wells 1988 as in Csikszentmihalyi, 2014) and self-esteem (Asakawa, 2004), whilst in a state of flow, because of the embedded positive feedback loop that is part of the flow state.

According to Csikszentmihalyi, wisdom is the aim of human development and flow is a tool for achieving it. Critically considering this premise, some ethical concerns may be raised. A tool is without an intrinsic value and may be used for any purpose. Csikszentmihalyi (2015) describes flow as a state of mind when the ego is withdrawn giving way to “a larger entity” and while, according to Csikszentmihalyi, it would be preferable that only innocent children and complex adults with ethical sensibilities enter the state of flow, this cannot be guaranteed. The subjective list of worthwhile activities for enjoyment, based on a pseudo-historical value order, do not compensate for the convenient understatement of ethical considerations elevating flow as a tool of ultimate happiness.

This oversimplification is a danger in the field of positive psychology. Positive education is a middle-class phenomenon (see list of schools: PESA, 2012) suggesting positive psychology has a socio-political agenda of mitigating economic injustice by placing personal happiness at the centre of interest. It is mirrored in economics by theories such as the Easterlin Paradox (Easterlin et al. 2011; Stevenson & Wolfers, 2008; Easterlin, 2004, 1973) and the World Happiness Report (Helliwell, 2018) that may seem to be alleviating the appalling inequality apparent in GDP indexes.

Being aware of the shortcomings, Csikszentmihalyi's theory of flow can be 'useful' for this research that is concerned with participatory art & craft and an artisan-facilitator's actions in maintaining the creative process.

## **IX. Participatory flow**

This research is concerned with participatory flow that is in close association with terminologies such as social flow, group flow and team flow (Pels et al., 2018; Boffi et al., 2016; van den Hout, 2016; Magyarodi & Olah, 2015; Salanova et al., 2014; Walker, 2010; Sawyer, 2007). It is an emerging field of knowledge within positive psychology and the distinctions between these different terminologies are under review (Lucas, 2018).

The terminology 'participatory flow' is used throughout this research because it is considered as being a socially receptive state of mind that is created and maintained by the a/r/tographer as part of a flow-scape for the students to participate in and interact with. It is an expansion of Csikszentmihalyi's (1990) theory of personal creative flow. Sawyer (2007) discusses creative 'group flow' as a collective state of mind. Using conversation analysis, he examines the similarities between the process of innovation and group improvisation and argues that most revolutionary innovations can be traced back to collaborations. Sawyer (2007) identifies 'group genius', a characteristic quality of a functional improvisation-based group, as being responsible for creation of surprising innovations through a process that cannot be explained by psychology of the individual mind.

Similarly, whilst personal flow is useful for explaining the focused engagement and enjoyment the participants experience during a participatory art & craft project, it does not explain the heightened energy level of such a process and the reason for remembering it later as an extraordinary experience that often have no parallel in a person's life. It is often an experience of extending capability far beyond the expectations of the participants themselves, whilst the result is far greater than any of the participants could have achieved on their own.

To better understand the exponential quality of this phenomenon, a close observation of the process is required, which is then compared to a flow process as described by Csikszentmihalyi (2015, 1990). He identifies the eight major components that produce enjoyable flow experience, based on over 8000 interviews

(Csikszentmihalyi, 1997) and other research. The theory has been found to be applicable for all ages, genders and economic status all over the world.

1. Clarity of goals
2. Feedback is immediate
3. The challenges match the skills
4. Focus of concentration
5. No worries about unrelated issues
6. Sense of control
7. Losing the defence-ego
8. Sense of time is transformed

Regarding the 7th component of flow, which Nakumara (2016) describes as “loss of self-awareness”, Csikszentmihalyi (2015) emphasises that during the after-event reflections, the self-esteem increases as “the self returns stronger”. This hypo-egoic state (Leary & Guadagno, 2011 as in Nakumara & Roberts, 2016) is “one of the paradoxes of flow” (Csikszentmihalyi, 2015) during which, “conscious intercession by the self is unnecessary” (Nakamura & Roberts, 2016).

The ‘loss of ego-defence’ experience can become deeper. “In the depth of the flow experience, (there is) a sense of transcendence of going beyond the limits of the ego, (...) the limits of the self” (Csikszentmihalyi, 2015). It is important to note that all the examples Csikszentmihalyi (2015) offers to support this latter statement are of group activities (choir, team sport and operation theatre). Consequently, this empowering sense of transcendence may happen because of being in a flow state as part of a group. Csikszentmihalyi clearly indicates that the sense of transcendence is not the basic flow state, but the ‘deepening of flow’, which is possibly a progression from the basic flow state in a group situation.

Sawyer (2007) identifies seven factors that are essential for successful ‘group flow’: time, deep listening, constructive collaboration, uncertainty, surprise, unexpected problems and acceptance of mistakes. It is a “subtle balance of planning, structure, and improvisation” (Sawyer, 2007).

## X. Flow, trust and empowerment

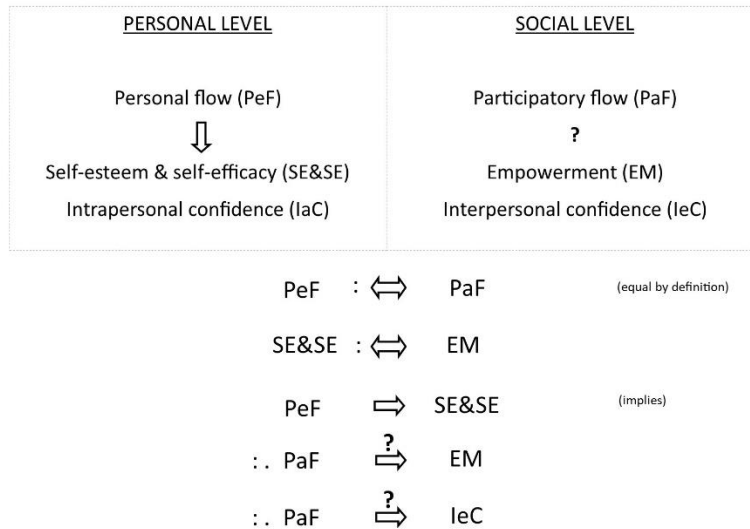
The argument that the experience of flow becomes a self-confirming process is evidenced by research on flow, which show that self-confidence may develop due to increase of self-efficacy and self-esteem (Adlai-Gail, 1994 as in Csikszentmihalyi, 2014), as part of an embedded positive feedback loop of the flow state. However, the observed upsurge is obvious only during the after-event reflections (Wells, 1988 as in Csikszentmihalyi, 2014). Moreover, it is conditional on favourable circumstances and meeting the needs of the participants, as described by Maslow (1943, as in Tay & Diener, 2011).

Major successful innovations are nearly always based on collaborative processes, which are susceptible to flow and as such, group flow can orchestrate a growth in self-esteem (Sawyer, 2007). Salanova et al. (2014) outline the process of group efficacy development after a flow process, whilst applying Bandura's (as in Salanova et al., 2014) definition of group-efficacy, based on social cognitive theory. The latter research suggests the equation ('by definition') of two distinct flow experiences, such as personal flow and participatory flow. Such equations, based on different levels of social structures, should not be accepted without thorough investigation, led by the following questions:

***If research proves that flow at a personal level can cause an increase in self-esteem and self-efficacy, would flow at a social level, as part of a flow-scape, cause an increase in empowerment?***

***Furthermore, if personal flow can increase confidence at an intrapersonal level, can social flow, as part of a flow-scape, increase confidence at an interpersonal level?***

The questions are summarised as follows:



To answer these questions, the hypo-egoic state (Nakamura & Roberts, 2016; Leary & Guadagno, 2011 as in Nakamura & Roberts, 2016) in relation to both personal flow and participatory flow states need to be examined. As discussed above, being a low self-awareness state of mind, the deepening of flow state necessitates to go ‘beyond the limits of the self’ and surrendering the ‘ego-defence’ (Csikszentmihalyi, 2015). In the process, the protective ego temporarily withdraws. However, the participants need to feel assured that it is safe to loosen their inner protection: their ego needs to be able to trust the process. The person who trusts, transfers personal control to the trusted person by replacing it with a long-term expectation (Ostrom et al., 2005).

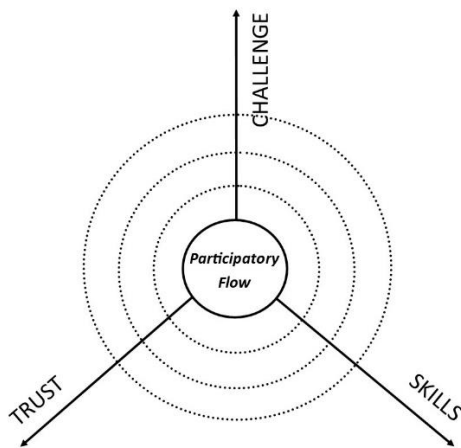
Even though it is possible to create mutually cooperative relationships without trust and benefit from them (Cook, 2005), lack of trust tends to hinder any creative process (Covey, 2008; Bryk & Schneider, 2003). Simpson (2007) suggests that trust “may be the single most important ingredient for the development and maintenance of happy, well-functioning relationships.”

During a participatory craft activity, the challenge is far bigger than the skills of an individual. To meet the challenge, the individual gives the control over to the group and/or the facilitator, based on trust in their competence. Sense of control, as part of the eight major components of flow, is replaced by trust. Subsequently, the eight major components of flow alter in a participatory flow (or flow-scape) in the following way:



1. Shared clear goals
2. Shared experience of feedback
3. Shared (team-size) challenge with a shared pool of skills (unclear extent)
4. Shared experience of focused concentration
5. Shared experience of relief from constraints of other events
6. Shared confidence and mutual trust instead of exclusive individual control
7. Shared non-inhibiting atmosphere, embracing diversity
8. Shared experience of sense of time transformed

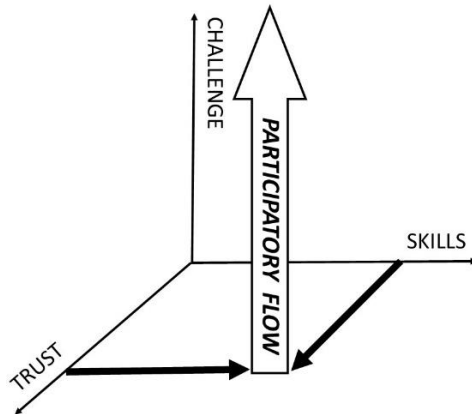
I would argue that the traditional flow model that describes the dynamics between challenge and skills for the individuals should be modified for teams in the following way (*Figure 1*):



*Figure 1*: The three major components of participatory-flow

Furthermore, for the participants to accept the risk of lowering their ego-defence, their own skills and the confidence in the collective pool of skills needs to be

comparable to the challenge. In a simplified way, the sum of the skills and trust needs to be in balance with the challenge (*Figure 2*).



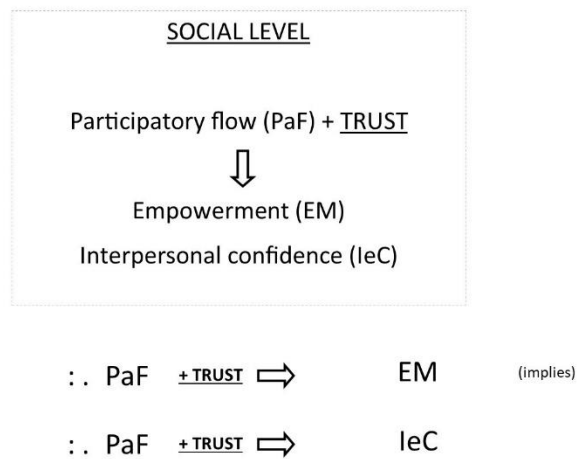
*Figure 2:* Participatory flow channel: the balance between challenge and the sum of the skills and trust

Various factors may aid the development of interpersonal trust, such as communication, respect, self-trust, commitment, competence, ethical integrity and in extreme situations, time pressure (Cook, 2005; Bryk & Schneider, 2003; Nesse, 2001, Rotter, 1967 as in Cook, 2005;). Covey (2008) suggests that the fastest way of building trust is fulfilling small commitments. Graduality and repetition may also have an important part (Ostrom et al. 2005; Bryk & Schneider, 2003) in generating trust.

Trust itself may develop interpersonal confidence in a community (Szcześniak, 2012; Evans & Krueger, 2009; Cook, 2005). From my own experience at Philpots Manor School, at first, both colleagues and students had to trust my proposals of the participatory art & craft projects. Later, they became confident in my energy, my 'never-giving-up' and 'not-taking-no-for-an-answer' personality and as such, the participatory flow became a self-confirming process. The growing number of regular participatory art & craft projects developed more confidence within the school community, which in

turn, supported the deepening of flow experiences, making the activities more enjoyable and thus encouraging greater participation in such activities.

Thus, one may conclude that a flow-scape of a participatory art & craft project can lead to empowerment and interpersonal confidence within a school community, provided that sufficient trust, as a synergist, is present in the participatory flow process. This inference of logical reasoning is accepted as an assumption in this research, summarising the connections between participatory flow, empowerment and interpersonal confidence, as follows:



*Figure 3: Participatory flow leading to empowerment and interpersonal confidence in the presence of trust.*

Moreover, as it has already been discussed, a participatory flow process based on trust may deepen further, ultimately leading to a 'wow' experience of social awe and bearing similarities to a sense of transcendence (Shaw, 2017; Konecni, 2011;). At the end of the art & craft projects I facilitated, the participants often reflected on their surprise of achieving such results. Sawyer (2007) observes that during a deep group flow process, the participants may remember the event as "if they belonged to something greater than themselves" (Sawyer, 2007). Sawyer identifies this phenomenon being the work of the 'group genius'.

## RESEARCH METHODOLOGY

### I. Research design

This interdisciplinary research is focused on the process of facilitation of a participatory flow-scape and related empowerment during a school-community art & craft project. Flow-scape, as a construct in this research, is used for describing a complex, contiguous, and intensive artwork that is comprised of a relational creative space (Bourriaud, 2002), a participatory art & craft project, a skill-based creative process and some operational variables. It enables a participatory experience that is affiliated with terminologies describing shared flow experiences (Lucas, 2018; Pels et al., 2018; Sawyer, 2007).

To understand the facilitator's role in maintaining the flow-scape, the facilitator's engagement during a participatory art & craft activity needs to be investigated. Therefore, the research embraces a participatory art & craft project that is filmed for data collection purposes. The data has been prepared for sustentative reviews (Heath et al., 2010) based on the selection criteria of initial engagement. Following this, the data is processed by two single data analyses:

- a) the impressions of empowerment by the facilitated project within the flow-scape as reported by the staff at the participating school (*Interview data analysis process*); and
- b) the a/r/tographer's role in the maintenance of the participatory flow-scape (*Activity video data analysis process*)

The former is built on the assumption that participatory art & craft can increase empowerment and interpersonal confidence within a school community relying on trust as a synergist, as discussed in detail in the previous chapter. Also, the project is designed to offer the possibility of an optimal experience (Csikszentmihalyi, 1990) for the participants through engaging in participatory flow. Various favourable environmental and organisational conditions that may perpetuate participatory flow are observed and reflected upon.

The latter is concerned with the attributes of a distinctive involvement that is particular to an artisan-facilitator's role, that is similar to an artists-in-school role (Sharp & Dust, 1997) and different from the role of an artist-teacher in a school community (Daichendt, 2010; Kind et al., 2007,). Furthermore, the facilitator's own flow can influence the participants receptivity to participatory flow, as flow is contagious to a certain extent (Csikszentmihalyi, 2014; Culbertson, et al., 2014; Hatfield et al., 2013; Sy et al. 2005). Therefore, the artist-facilitator's role is paramount in the development of participatory flow-scape.

Being practice-led (Mannay, 2016; Kara, 2015; Barone, 2012; Smith & Dean, 2009; Niedderer & Roworth-Stokes, 2007; Sinner et al., 2006) and self-reflective (McIntosh, 2010; Kerchner, 2006), this 'real world research' (Robson, 2001) draws on 18 years of practice in creating and facilitating flow-scape. This is considered within the context of an extensive literature review. An a/r/tographic framework (Springgay et al., 2008) is applied to comprehend the wider art & craft practice as a process of living inquiry.

Following transcription of the data, it is integrated and summarised in a written thesis (Silverman, 2014) that accompanies the practical research work. An interactive website ([www.wiseninggate.uk](http://www.wiseninggate.uk)) that contains the visual material of the research, video footage (not publicly available) and a portfolio of artefacts (examples of which are included in the *Appendices* and on the website of this research) are also included in the final documentation.

The new knowledge gained through this research will next be tested at a newly established experimental school of participatory craft ([www.schoodio.co.uk](http://www.schoodio.co.uk)), the successor to this a/r/tographic practice.

The research aims to question and challenge the process of empowerment in connection with the role of an artisan-facilitator in education, contributing to the interdisciplinary fields of participatory art & craft and education that may be called 'transpedagogy' based on Helguera's (2011) terminology.

## II. Participants and ethical considerations

Ethically, this research aims to empower the participating students, using a critical emancipatory approach. The process is based on the informed involvement of all participants. It does not only value participants' perspectives as a significant contribution, but also aims to extend their abilities, confidence and self-esteem.

The methods employed are strict and open to be scrutinised. Interviews are conducted in an ethical way and all written and photographic documents are handled according to the following code of practice: a) names are not mentioned unless it is pre-agreed; b) in most cases, pseudo names are used; c) photographs respect the anonymity of participants using non-recognisable images (blurred faces, protective angles, distant images with low pixels). The video recordings are not publicly available, and only a selected section of the footage may be presented for restricted viewing. These considerations are discussed prior to signing of the consent form where possible (*Appendix 8: Administrative documents of the research activity*). In any case, participants may opt out at any stage without the obligation to give an explanation. However, if a participant decides to terminate the process prematurely, the class teacher may offer to investigate the reasons in a confidential and nurturing way. Non-published video footage used for supporting the research data are kept secure on designated, password protected hardware and deleted later.

The project is facilitated under a weather-proof tent, being assembled in a resourceful manner, in the outdoor environment of the school. A comprehensive risk assessment (*Appendix 8: Administrative documents of the research activity*) is completed to cover all aspects of foreseeable risk during the activities. This risk assessment is reviewed and adjusted for the actual site before any activity begins. The school provides members of staff on call, who have knowledge and awareness of each participating students' personal limitations to accompany the groups. The activities are well balanced with appropriate rest periods, as the sessions aim to provide an enjoyable time for the participants.

The researcher is also vigilant to minimise the environmental impact the project may cause by using eco-friendly values, such as 'zero-waste' approach.

As a sampling strategy, authenticity is applied as a criterion of selection. The chosen school community is the Budapest British International Academy (BBIA). Regarding 'representativeness', the school is selected due to its unique position of being a newly established school that opened with 68 students a month prior to the research project. They follow the British national curriculum (DfE, 2014), but with less academic pressure than in British state schools. They do not have to prepare for exams and the students have generous amounts of play time. The school's ethos is to fulfil their students' personal goals, which is an ideal foundation for flow-scape to develop. Conclusively, it can be suggested that 'theoretical sampling' is being used in the selection process. On the other hand, this particular school is also chosen because it allows access and video recording and was prepared to allow positive risk-taking..

Through previous workshops, the researcher is also known and trusted by some of the teachers through previous workshops and this is a supportive circumstance of the research. Fairness, as a foundation for trust, being key to a successful partnership, is enabled by open and honest logistical processes. According to Matarasso (1997), it is vital to remain realistic when discussing socially engaged art with participating institutions, especially because empowerment can happen not only at individual and group level, but also at the institutional level.

The participants are primary age students from 5 to 11 years old, divided into classes from Reception to Class 4 with two of Class 1. The school has a high percentage of children showing special needs tendencies (in the range of 20%) even though many of them have not been officially stated due to the school's privileged position in the Hungarian education system. The chosen activities and other particularities of the research are tailored for the school and interactively modified during the process. The students are considered as willing participants in creating the *Wisening Gate* (2017).

### III. Activity design

The field research project, *Wisening Gate* (2017) and its pilot, *Portal of the Senses* (2016) are process-based projects that manifest through metaphors, such as 'transitional space' and 'threshold awareness' (Lievegoed, 1985). They aim to empower the participants by encouraging engagement with the creative flow-scape, initiating and challenging deep thoughts and offering excitement. The planning of these projects is based on the outcomes of a comprehensive literature review. The purpose of these projects is community empowerment, in line with art-based social practices, creating a metaphorical, emblematic and quasi-functional object for a tangible outcome. Matarasso (1997) suggests that even though the outcomes of socially engaged art projects cannot be determined due to their artistic nature, the conditions of success can be maximized by strategic planning and management that includes clear vision, objectives and evaluation.

The *Wisening Gate* (2017) project was designed as a curriculum enrichment activity over two intensive weeks and included four clearly distinguishable stages: designing, woodcarving, painting and presentation. However, considering its further effect beyond the research is fundamental. To prevent a community regressing after completion, a project needs to become the start of a growth process and the participating community needs to be enabled to expand the process from its own resources (Kester, 2013; Bishop, 2012; Dawes as in Coutts & Jokela, 2008). In the case of the *Wisening Gate* project, during the interviews, the staff at BBIA expressed their intention to continue maintaining the *Wisening Gate* and to incorporate various aspects of the process in their future curriculum. Considering these objectives, the physical structure of the gate was created with permanence in mind, whilst its solid construction also enables it to be used as an impromptu piece of play equipment by the students.



#### IV. The process of making the Wisening Gate

Please, view the images displayed on the website as part of this research ([www.wiseninggate.uk/making.htm](http://www.wiseninggate.uk/making.htm)).

Organising an a/r/tographic project requires logistical and personal preparation in all three fields, embracing the contiguity of the three roles of the a/r/tographer. 'Renderings' on ways of positive risk-taking that may lead to empowerment is a key element of this stage (Kester, 2013; Matarasso, 1997). Realising that the risk avoidance culture in education can conflict with an explorative approach which aims to teach practical skills (Furedi, 2009; Bennett, as in Coutts & Jokela 2008; Gill, 2007) and this factor needs to be taken in consideration when discussing the project with the various agencies.

Setting up the flow-scape is part of these 'renderings'. The a/r/tographer endeavours to provide an ongoing contact opportunity for the participants to randomly enter and exit the flow-scape during school hours, including non-timetabled periods. At times, because of its complexity, it can be a major challenge to maintain a creative social space, which by its nature is inherently unpredictable (Finkelpearl, 2013).

The processes that are employed could be considered as intermediary of art and craft. The making of the *Wisening Gate* began with artistic conceptualisation of portal as an empowering transitional space and resulted in unique images being created by the participants. The images, being the outcome of a process of shared imagination, were then used as decorative elements on the object. However, these conceptualised decorations are in *a-priori* relationship with the object's metaphoric function.

Throughout its progression, the project alternated between art and craft participatory processes. Alongside painting, craft skills of woodcarving were applied, particularly bark carving, during which the carver gesturally enacts the release of the image from underneath, from below the bark. This process was based on a rotational group arrangement of the school community, enabling a rhizomatic experience for both the participants and the facilitator.

The completed *Wisening Gate* was erected to mark an entrance to the garden. However, it is only quasi-functional and not needed as a gate. It is an object of desire that is emblematic of the students' experiences of transition and threshold experiences. As such, it is metaphorical as a portal and transitional space. However, it is also understood that this a/r/tographic project can never be completed, only decisively terminated as the continuity of the independent existence of the 'excesses' alongside process of empowerment, reach beyond the scope of this research.

## V. Methods

An a/r/tographic research is “always in a state of becoming and can never be fixed into predetermined and static categories” (Carson et al. as in Springgay, 2008). Consequently, the methods used were also dynamic and fluid, supported by wide-angle action video cameras:

- Facilitator observation
- Keeping a reflective journal during fieldwork, with the purpose of reflecting on both activity and the facilitator’s insights
- Recording a comprehensive video footage. The in-between-sessions narratives are also recorded if appropriate
- Taking photographs of the participants during activity and keeping photographic records of their drawings
- Conducting unstructured and open-ended staff interviews
- Collecting miscellaneous letters, timetable etc.

The items produced during the research are kept in a portfolio of artefacts, including an evolving conceptual framework diagram (mind maps: [www.wiseninggate.uk/practice.htm](http://www.wiseninggate.uk/practice.htm)) that has been regularly reviewed by the researcher to identify the key factors and constructs, concepts, assumptions, intuitions, beliefs, theories and other variables to unfold their complex causative interrelationships for thorough interrogation. Some examples of these artefacts are included in the *Appendices* or displayed on the website of this research ([www.wiseninggate.uk](http://www.wiseninggate.uk)).

During the fieldwork, the research design was continuously adjusted. The field notes were consulted at the end of each day as they formed the basis for optimising the activities for the subsequent day. The video camera had an acknowledged but subtle presence at all times. There had been a concern that video recording could be counter-intuitive towards a process based on trust as the participants might feel vulnerable at times (Simpson, 2007), and this might hinder development of a deeper level of participatory flow. At times, it appeared to be a challenge of preventing the research interfering with the artwork and with its ‘relational sphere’ (Bourriaud, 2002). However, any interference was more due to the facilitator being aware of the presence of the

video camera rather than the participants feeling disturbed by it. The participating children were used to being photographed frequently by the classroom assistants during lessons for their progress records.

## VI. Design of data analysis

The research question of ***“How can an artisan-facilitator maintain participatory flow with the intention of enhancing empowerment during a school-community art & craft project?”*** is investigated in separate analysis of two sets of data that are merged in a process of cross-examination.

The first analysis, mainly based on the recordings of interviews with the staff at BBIA, aims to investigate the phenomenon of empowerment by the *Wisening Gate* project, and how the artisan-facilitator enhances this by maintaining the participatory flow. The interview analysis focuses on the interviewees’ observations of the process during the intensive art & craft project, to determine the extent to which (if any), they confirm the presence of a flow-like process both at individual and group level. These interviews have been subject to verbal content analysis. Raw verbal transcription has been applied to the interviews as the content of the interview analysis is considered as a cross-reference only for the second (activity video data) analysis.

The second analysis is based on video footage of voluntary engagement during lunchtime on the 4th day of the fieldwork. Consulting the reflective journal (extracts from the journal: [www.wiseninggate.uk/making.htm](http://www.wiseninggate.uk/making.htm)), this non-timetabled period was the most flow-intensive time of the woodcarving part of the project. This choice of an ‘in-between’ period is in-line with the a/r/tographic nature of this research. This second analysis aims to gain an understanding of how an artisan-facilitator maintains the participatory flow.

As the next stage of data analysis, the two (single) datasets, extracted from the interviews and the activity video footage, are cross-examined. This process aims to gain further understanding of the complex relationship between the facilitator’s actions and the conditions of flow experiences. This inter-cross analysis is carried out by interrogating transcript and the multimodal information that is traceable in the video footage in the context of the interview quotes that are relevant for the selected activity period.

In describing the outcomes of data analysis, the term ‘excess(es)’ is the conceptual language used by a/r/tographers to communicate their findings. This

language is applied throughout this research. 'Excess' is a newly surfacing knowledge, that exists in a continuity and has the potential to become essential (Springgay, 2008). In this understanding, 'excess' is an original finding, which is considered to have its own continuous future development, independent from the research.

## VII. Interview data analysis process

Five video recorded interviews were conducted during the last few days of the project. These interviews, which involved five class teachers and the principal of BBIA together with an additional statement by a sixth class-teacher, altogether nearly 30,000 words of text. The verbal content of the interviews and statement has been transcribed and summarised through the following ten consecutive steps:

1. Repeated watching the video footages and transcribing the verbal interactions of each interviewee
2. Identifying the significant observations of each interviewee and highlighting them
3. Listing the highlighted observations
4. Selecting from the highlighted observations, focusing on the perceived differences between the normal school life and the two intensive project weeks
5. Condensing the selected observations
6. Merging the condensed selected observations from all interviewees (six staff interviews and a written statement) into a single list
7. Identifying four major groups into which the condensed selected observations fall:
  - Different personal development experiences for the participating students
  - Different social development experiences for the participating students
  - Different institutional experiences for all
  - Logistics to improve
8. Organising the condensed selected observations under the identified four major groups (*Appendix 1: Interview data analysis four major groups of experiences reported by the interviewees*)
9. Sub-dividing the observations under the four major groups into eight categories corresponding to the experiences in a state of flow, as identified

by Csikszentmihalyi (1990). This listing is created twice, as presented in the *Categorisation of the observations reported by the interviewees* (see overleaf). The first list is for non-systematic observations by the interviewees related to individual flow experiences (i.f.) and the second list is for non-systematic observations by the interviewees related to participatory flow experiences (p.f.)

#### 10. Summary of interview analysis

During this interview data analysis process, a list of observations emerged focusing on differences between the two intensive project weeks and normal school life as perceived by the staff at BBIA and described during the interviews.



### VIII. Categorisation of the observations reported by the interviewees

In the final round of analysis of staff interviews, the relevant condensed selected observations from *Different personal development experiences* and *Logistics to improve* (*Appendix 1: Interview data analysis of four major groups of experiences reported by the interviewees*) have been resorted into eight categories of experience of individual flow process (i.f.), identified by Csikszentmihalyi (1990) as:

- (i.f.) 1. Clear goals
- (i.f.) 2. Immediate feedback
- (i.f.) 3. The challenges match the skills
- (i.f.) 4. Focused concentration
- (i.f.) 5. No worries about unrelated issues
- (i.f.) 6. Sense of control
- (i.f.) 7. Losing the defence-ego
- (i.f.) 8. Sense of time is transformed

At the same time, the relevant items on the list of *Different social development experiences* and from the list of *Logistics to improve* have been sorted into the eight categories of participatory flow process (p.f.), identified earlier in this thesis as:

- (p.f.) 1. Shared clear goals
- (p.f.) 2. Shared experience of feedback
- (p.f.) 3. Shared (team-size) challenge and shared pool of skills (unclear extent)
- (p.f.) 4. Shared experience of focused concentration
- (p.f.) 5. Shared experience of relief from constraints of other events
- (p.f.) 6. Shared confidence and mutual trust instead of exclusive individual control

(p.f.) 7. Shared non-inhibiting atmosphere, embracing diversity

(p.f.) 8. Shared experience of sense of time transformed

The relevant observations by the interviewees have been sorted under these categories, often by quotes to represent their voices. Whilst it was important for the clarity of the process to investigate the occurrences of both individual and group flow, only the findings of group flow will be carried forward to the next stage of data analysis, during which, the findings of the single data sets of interview and video data analysis are cross-examined.

## IX. Activity video data analysis multimodal framework

In the activity video data analysis, how the intention of maintaining the participatory flow manifests in the facilitator's wider means of communication, is observed. Also, the activity is craft-based and manipulation of craft material often instigates tactile experiences (Risatti, 2009) that may be less verbalised. Therefore, a range of interactive modes need to be analysed, such as gaze, body movement and position, gesture, touch, verbal responses, and sounds, without prioritising speech. These various modes complement each other as tools of communication in any given situation. However, each can be separated out for the purpose of analysis, creating a framework for analysing the facilitator's interaction with the participatory flow-scape.

As such, this research is processed by a framework of multimodal data analysis, based on the indications by Bezemer & Kress (2016), Machin (2016), Jewitt et al. (2016), Kress (2010), and Norris (2004). Multimodality considers communication as a complex multi-layered system of symbols that is underpinned by the following three assumptions: a) communication is always multimodal; b) the modes are cultivated by community; c) the communication modes are selected according to the task. 'Modal affordance and constraints' describe the characteristics of a mode that determine its uses.

The video footage has been transcribed using an adapted multimodal interaction analysis framework. The investigations aim to go beyond what words may communicate, as many aspects of the facilitator's relationship to the flow-scape are not communicated verbally. This is a consequence of art & craft activities as they encompass a layer of practical actions and tacit learning situations, during which important interactions may unfold non-verbally.

The framework comprises of (1) conversation analysis (Sacks as by Silverman, 1998), applying Jefferson Notation System (Jefferson, 2008) with modification, for transcribing the video footage (*Appendix 3: Verbal transcript of activity video in Jeffersonian script*); and (2) additional analysis of associated stills, as a multimodal expansion of conversation analysis. The transcript includes both sequence of conversation and verbal descriptive mode. The additional analysis of stills expands the

data by three further modes, being body posture, gesture and facial direction. The three additional modes were extracted from the stills through a process of annotation and manual coding specifically developed for facilitating this particular woodcarving activity. There are similarities with Aoki's analyses of "Some Functions of Speaker Head Nods" (Streeck et al., 2011). Aoki counts the occurrences of the various ways the speaker's head nods are distributed and summarises the findings as percentages as part of her preliminary analysis. In a similar way, in this analysis, the body position, gesture and gaze of the facilitator are sorted under three main categories of teaching skills, setting challenge and organising logistics. Their occurrences are summarised as percentages before proceeding further to complete the inter-cross analysis.

By categorising and coding the multimodal data, the process looked for frequencies in the use of various modes by the facilitator. This process aimed to gain insights into the facilitator's ways of 'meaning making' (Bezemer & Kress, 2016) by looking for general principles solely in the facilitators' modes of communication during interactions, and their frequency of occurrence. This coding process is based on an "appreciation of 'smallness'" (Jewitt et al., 2016), which is maintained by analysing the stills in one still per second intervals, despite the considerable length of the video footage.

## X. Selecting the episodes

The direct observations by the facilitator and the review of the reflective journal led to the identification of the 4th day of the activity as the most participatory flow intensive day. This was also represented visually with the *Eight Days* (2017) sculpture. ([www.wiseninggate.uk/artographicsculpt.htm](http://www.wiseninggate.uk/artographicsculpt.htm)). Relevant extracts from the reflective journal forms the text of the *Making of the Wisening Gate* can be viewed on the website ([www.wiseninggate.uk/making.htm](http://www.wiseninggate.uk/making.htm)). Of the selected day (4th day), the most active section of lunchtime was chosen for detailed analysis, being a period of voluntary attendance. Motivation to voluntarily engage with an activity is part of the eight major components of flow (Csikszentmihalyi, 1990) and therefore, voluntary sessions could be the most representative of the build-up of participatory flow at a school-community level. The choice of an 'in-between' period is also in-line with the a/r/tographic nature of this research. Therefore, the activity video analysis is based on the 23 minutes and 37 seconds footage of voluntary engagement during lunchtime on the 4th day of the fieldwork.

This multimodal analysis of the video footage of the activity during voluntary engagement time describes only a section of the process and therefore, it needs to be considered along with the *Interview data analysis process*.

In order to investigate the facilitator's interaction with the flow-scape, the video footage of the 4th day lunchtime that is considered to be a representative period of voluntary engagement, has been repeatedly viewed and divided into episodes determined by the changes in the facilitator's engagement. In this way, 38 episodes, ranging between 30 seconds and 2 minutes have been identified for further data analysis.

## XI. Activity video data analysis process

Date: 12/10/2017, lunchtime (4th day)

Location: Budapest British International Academy

Footage: 7.1 MAH00099 lunch

Length: 23 minutes 37 seconds

Catalogue of stills: scenetime (1) - 23 (40)

Number of stills: 1466

### *i. Analysing verbal interactions*

1. Transcribing the verbal interactions, using Jeffersonian scripting (Applied notations as in *Appendix 3: Verbal transcript of activity video in Jeffersonian script*)
2. Numbering the conversations by the facilitator and measuring their durations and marking them on the printouts of stills (*Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 12: Example of sequence of episode stills*)
3. Calculating the durations of the conversations in seconds (*Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 14: Script of verbal interaction example Episode 10*)
4. Converting the seconds into percentages and considering each episode as a separate whole (100%). Converting seconds to percentage allowed all episodes to be considered as equal units and enabled their comparison (*Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 15: Verbal interactions summative form, last 2 columns*)
5. Marking each conversation according to content with 2-3 letter abbreviations. Giving new codes until there was no more new type of content identifiable (*Appendix 3: Verbal transcript of activity video in Jeffersonian script*)

## ***ii. Analysing non-verbal interactions***

1. Transforming the whole footage into 1 second stills, creating 1466 stills. It is as near as possible to 1 second length stills with the technology available to the researcher. Approximately, there are 62 stills in each minute
2. The stills were sorted and filed according to the 38 episodes (*Appendix 6: The opening images of episodes*)
3. The facilitator's body position, gestures and the direction she is 'facing towards' (as this was more visible than gaze on the footages) were observed. Marking all stills under these three criteria with 2-3 letter abbreviations. Giving new codes until there was no more new type of content identifiable. (*Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 12: Example of sequence of episode stills*).
4. Recording the observed occurrences using the abbreviations on the relevant form (*Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 13: Form for recording occurrences of body positions, gestures and facial directions*)

## ***iii. Summarising the video data (verbal & non-verbal interactions)***

1. The next stage is to combine the analysis of verbal interactions with the analysis of non-verbal interactions based on the theory of flow: balance of skills and challenge (Csikszentmihalyi, 1990). Accordingly, two main categories of engagement of the facilitator (engagement in skills and engagement in challenge) plus two other subsidiary categories (engagement in logistics and non-engagement under the term 'other matters') were established for combining the two sets of data analysis:
  - a) Concerned with teaching skills/safety to individual participant(s)
  - b) Concerned with setting challenge to individual participant(s)
  - c) Concerned with organising logistics
  - d) Concerned with other matters

2. The multimodally coded number of occurrences of verbal interactions (expressed as a percentage of time) were sorted under the four main categories (*Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 15: Verbal interactions summative form*). Similarly, the multimodal coded occurrences of non-verbal interactions (also expressed as a percentage of time) were sorted into the same four main categories (*Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 16: Non-verbal interactions summative form*).
3. The next step is to combine the two data sets to determine the combined average percentage of time engaged in both verbal and non-verbal interactions under the four main categories for each particular episode. For an example of calculation for Episode 10, see *Appendix 7: Figure 17: Final calculation*.
4. The final figures represent the overall percentage of time spent with these four categories in a particular episode. This gave an understanding of not only what kind of conversations and activities the facilitator was involved in, but also how long each of these lasted proportionally when compared with other episodes. From the summarised data two graphs (*The graphs of the facilitator's engagement: Figures 5 and 6*) were created. Larger printouts of the graphs can be found as inserts in *Appendix 9: Large printouts of the graphs and the table of values*).



## **XII. Truthfulness and trustworthiness**

This a/r/tographic research is carried out systematically, critically and ethically. Shared cultural values are acknowledged, such as diversity and equal rights to education, whilst being vigilant to socio-political influences on knowledge and beliefs. Openness, receptivity and reflexivity of the researcher is paramount. In initiating social change, the researcher also has an advocacy role. Due to it being a real-time research, the truthfulness is tested by means of applying continuously revised strategies of facilitation of the participatory craft project during the research process.

The main challenge of this research is to avoid ‘anecdotalism’ (Silverman, 2014), when limited number of supportive examples are used without contradictory data being included. To meet this challenge, the researcher endeavours to avoid drawing quick and unfounded conclusions from data and presenting them as facts.

### ***i. Limitations***

A ‘depth rather than breadth’ approach is followed and from an epistemological point of view, the knowledge it may offer is descriptive of a particular process in a particular environment. However, it is supported by and within a wider pool of years of unique experience and technical adequacy of a participatory art & craft facilitator.

Though the art & craft practice that envelopes this research is UK-based, a Eurocentric approach has been followed in the sample strategy of the final fieldwork. The school that was selected for the project is a British international school in Budapest that follows the British curriculum but within the Hungarian exam framework. The school was chosen, because of the school’s relative level of liberty could better incorporate the two-week project in their curriculum and offer access for the research. This may question the direct transferability of the research to mainstream British education, however, direct transferability within the current education system has not been the objective of this research. The research acknowledges the necessity of changes in the British mainstream curriculum if it should wish to include such projects.

Due to the diverse international profile of the school (BBIA), many of the participating children's level of English could not be equated with their age-group in the UK. This, in some cases, may have lowered the level of comprehension of the participants. The analysis of the facilitator's engagement during the 4th day lunchtime is part of a longer process, during which relationships had already been established and foundations laid down. The facilitator has had the opportunity to get to know the participants to some extent and form some understanding of their individual capabilities and expectations. These aspects need to be taken into consideration when transferability is being considered.

This research does not venture into the field of group dynamics (Forsyth, 2009) as this research is solely concerned with the actions of the facilitator during group flow as opposed to processes and actions within the group and among its members.

### *ii. Credibility*

The internal validity is observed by seeking credibility. This a/r/tographic study of participatory art & craft is credible in the context of similar 'transpedagogy' projects (Helguera, 2011) described by practitioners and explored as part of the literature review of this research. Due to the nature of the combination of roles in an a/r/tographic research, the researcher is also the facilitator and the main subject of the research at the same time. This may reflect in the research's sensitivity to political concerns and socio-political factors influencing knowledge and beliefs.

### *iii. External validity*

The criterion of external validity is sought to be met by transferability within its own limitations as described above. The experiences and insights of this a/r/tographic process can be interpreted and used by both teachers working in the educational environment and artists for their own participatory art & craft projects.

Collaborative connectedness is recognised as a value of the participatory art & craft project embedded in this research. The project's aim is to be an instrument of

micro-empowerment, leading to some insights and enjoyment by expanding the participants' creative capacities and developing the participants' emotional intelligence. Its aim is also to initiate an appreciative and holistic relationship to creativity, thus contributing to a positive change in human consciousness as a hope for the future.

***iv. Dependability***

Being an a/r/tographic living inquiry, 'flux' is a disposition of this research, and therefore flexibility and the continuous changes of research design is encouraged. However, the way these changes affect the researcher's approach to the study, including the continuously perfecting methods and instruments of data analysis, is meticulously recorded, aiming to make the process of the research transparent.

***v. Confirmability***

Objectivity of this research may be met by confirmability of the 'excesses' by others. A thoroughly checked documentation process supports this, such that any bias or distortion is accounted for. To reduce observer/researcher bias and threats, a selection of methods for data collection is applied in the course of the research and the quality of data is constantly evaluated, looking for contradictions. The researcher uses 'low-inference descriptors' (Seale as in Silverman, 2014), such as directly quoting participants. The research is supported by continuous video recording, when appropriate.

## FINDINGS IN SINGLE DATASETS

### I. Interview data ‘excesses’

The findings of the interview analysis is further developed in the process of cross-examination with the video data, therefore only the summarised findings (‘excesses’) are included here. The full interview dataset can be viewed in *Appendix 2: Findings of interview data analysis based on the eight categories of experience of flow.*

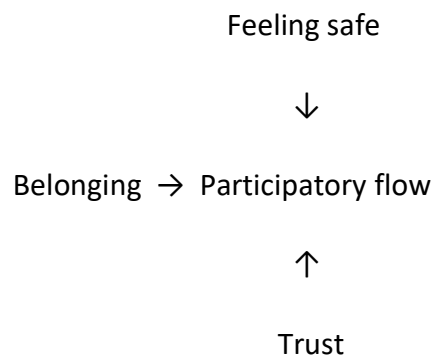
The interview data findings excavated through the process of categorisation (*Research Methodology: Categorisation of the observations reported by the interviewees*) indicate that the staff had observed the eight categories of individual flow (i.f.) and participatory flow (p.f.) during various sessions, involving various students. According to their observations, most of the aspects of flow were observable both in individuals and at the group level:

1. The participants received motivating goals
2. They received immediate feedback (due to the nature of the activity)
3. The set challenges they faced, and their acquiring of new carving techniques were in balance
4. They showed a great level of concentration
5. They demonstrated full involvement and interest
6. They reflected confidence in the project, they shared feelings of belonging and felt safe
7. They shared a non-inhibiting atmosphere that supported differences
8. They willingly embraced the changed schedules

An element of flow, namely ‘shared clear vision of outcome’, was not observed by the staff. However, it appears that this did not hinder the process of flow development. From the interviews it appears that the lack of shared clear vision may have been substituted by the participants’ enhanced enthusiasm for meeting the immediate goals of acquiring techniques in a field of craft that was new to them.

The lack of a well-developed strategy for dealing with depleting novelty factors, as mentioned by one of the staff, did not have a long negative effect on the process due to the short overall time of the project and its changing stages.

Based on the responses of the staff, trust, feeling safe and belonging have been identified as key concepts and underlying threads of most categories of the participatory flow process they experienced at their school.



*Figure 4: Feeling safe, belonging and trust as major components of participatory flow*

It is important to note that the expressed views of the staff were based on what they observed during lesson times and what they perceived as the project's effect on the students, their parents and the wider school community. In the main, the staff were not present during voluntary engagement times (i.e. break times and lunchtimes). Some of them (for example the principal) visited the tent on a number of occasions for a short time. Their lack of continuous presence meant that during most of the voluntary engagement times their assistance as an authority in charge was of no effect. Also, participation during voluntary engagement time may also differ from curriculum times in various other aspects and consequently, the views expressed by the staff may not be directly applicable to voluntary sessions.

The interviews were conducted a week later, on the last couple of days before the end of the project. Therefore, the interviewees tend to report on the whole process of the project as opposed to reviewing only the voluntary engagement time during lunchtime on the 4th day. For these reasons, and because the interviews are personal interpretations of events, the interview analysis is considered to be cross-reference only for the activity video data analysis.

## II. Video data ‘excesses’

The *Activity video data analysis process* shows a pattern of engagement by the facilitator that is in line with Csikszentmihalyi’s (1990) theory of flow. This analysis expands the understanding of how the process of facilitation operates as summarised below.

The findings of the activity video data analysis, gained through the process of multimodal coding, describes a highly dynamic balance (as opposed to a more stationary balance) between challenge and skills (*Appendix 5: Activity video data analysis by episodes*). This balance is continuously adjusted by the facilitator. During the episodes of flow the facilitator either works towards raising the skills or raising the challenge at any one time. These two interventions alternate and run in a contrasting way. Only during high tension situations, when the facilitator is challenged by a participant’s behaviour are, both skills and challenges raised or lowered at the same time. Episodes 1, 2, 27, 34, 36 and 37 are examples of such unbalanced trends.

This suggests that at any one time, the facilitator either raises the level of skills by teaching more skills or raises the level of challenges by setting more challenges. This applies to most situations, however, in stressful circumstances, the facilitator proceeds to engage with both teaching skills and setting challenges at the same time. In other words, teaching skills and setting challenges are alternate actions of the facilitator and they show an alternating trend on *The graphs of the facilitator’s engagement* (see overleaf) during more balanced times. This alternating trend may change to a parallel trend during a stressful situation.

According to Csikszentmihalyi (1990), the balance between challenges and skills during flow may fluctuate, during which, the activity may shift between extreme boredom (relatively low challenge) or extreme anxiety (relatively low skills). Csikszentmihalyi (1990) considers the thriving for an ideal balance as one of the fundamental conditions of flow state. It appears that the facilitator constantly adjusts this balance by introducing challenges and skills as needed.

Facilitating a participatory art & craft project is not only an ongoing highly active engagement but it can also be demanding for the facilitator. The facilitator is engaged

with three main ongoing activities most of the time: teaching skills, setting challenge and organising logistics, alongside and to a lesser degree, unrelated mental and physical activities. Organising logistics is an ongoing activity at various levels during the whole project.

For most of the duration of the project, the facilitator is fully engaged with teaching skills and setting challenge, thereby maintaining a dynamic balance between skills and challenges. During a harmonious flow situation, the facilitator focuses alternatively on teaching skills or setting challenges to the participants. When efforts of teaching skills are applied, communicating challenges (verbally or non-verbally) are lowered and vice versa. However, during situations when the facilitator is challenged by the behaviour of a participant, this harmony changes to a more anxious one, during which the facilitator either teaches skills and sets challenges at the same time or in the alternative, lowers both at the same time. These times are high tension situations for the facilitator that are reflected in the change of pattern of the facilitator's engagement.

These 'excesses' whilst confirming the theory of flow, describe the operation of the process, making it visible in a graphical form. Also, the developed data analysis method may also be applied to other similar process of engagement.



### III. The graphs of the facilitator's engagement

Two graphs (*Figure 5 and 6*; view larger images in *Appendix 9: Large printouts of the graphs and the table of values*) have been drawn up based on some of the outcomes of the video data analysis process (*Appendix 9: Large printouts of the graphs and the table of values: Graphs' entries*). As explained above, these graphs are visual representations of the 38 episodes on a scale of percentage.

Each episode is considered to be a separate unit and its actual length to be the 100% of time. The relative times spent by the facilitator are plotted on the graphs.

Please, view the process of activity video analysis (*Activity video data analysis process*) and example pages of calculation (*Appendix 7: Calculation example for the graphs of the facilitator's engagement*).

Four data sequence has been entered on the first graph (*Figure 5*), using the following colour coding:

Concerned with teaching skills/safety to individual participant(s): *dark blue*

Concerned with setting challenge to individual participant(s): *red*

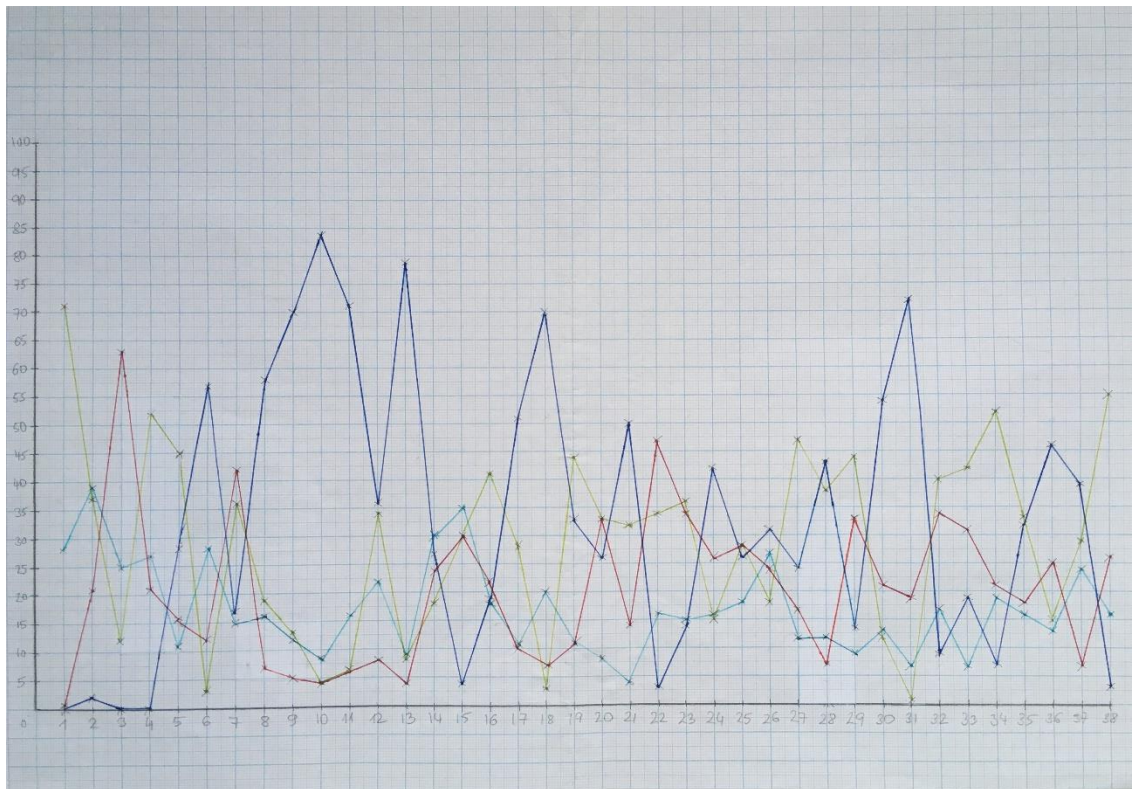
Concerned with organising logistics: *green*

Concerned with other matters: *light blue*

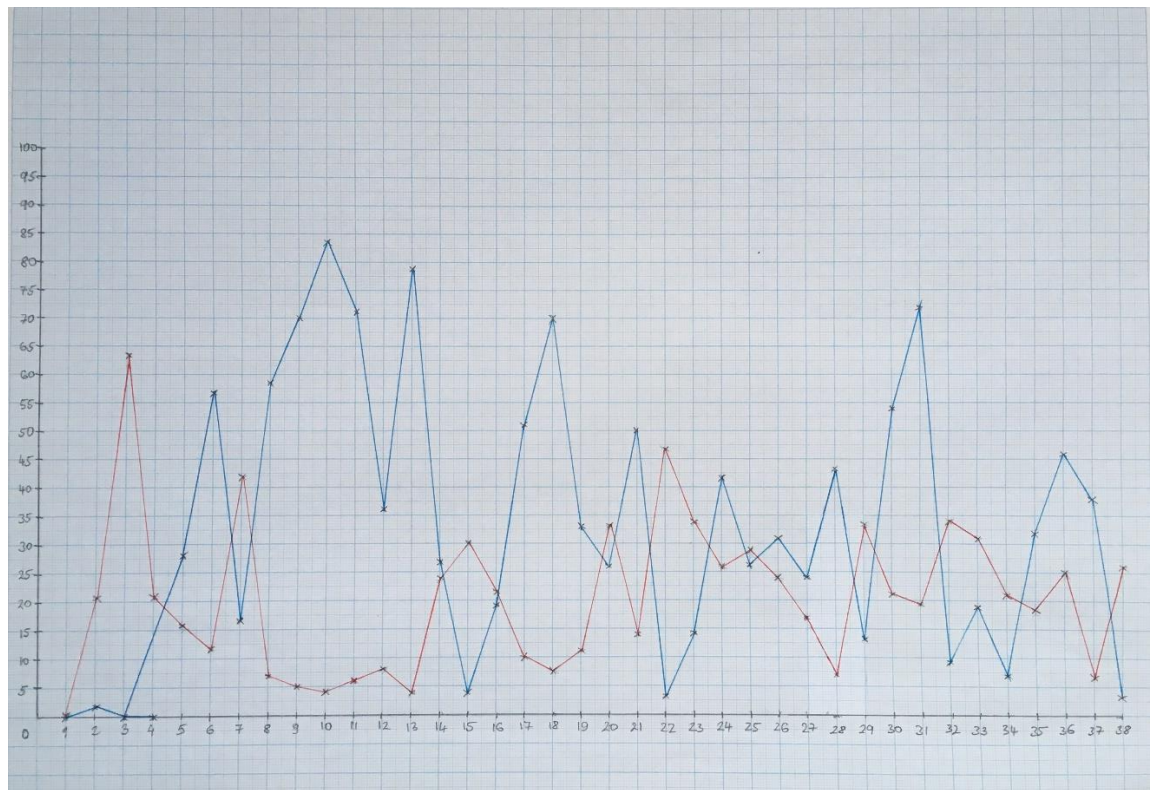
The alternating trend of teaching skills and setting challenge (dark blue and red lines) is clearly visible on the second graph, which is a simplified version of the first graph (*Figure 6*). During most episodes, the level of engagement with these two tasks of facilitation alternate; when one is rising, the other is falling and vice versa. However, during a number of episodes, due to clearly identifiable reasons, the trend is convergent. At these times, both trends are moving together at the same time either on the rise or the fall, the reasons for which are explained previously in the *Video data*

‘excesses’. The “trend breakers” are Episodes 1, 2, 27, 34, 36 and 37 as further described in the chapter on *The fluctuating flow*.

During most of the episodes, the visible trend is clearly indicating the actual relationship between teaching skills and setting challenges. When the project ‘flows’, teaching skills and setting challenges are continuously adjusted and addressed alternatively, bringing into focus one against the other from one situation to the next.



*Figure 5: The graph of the facilitator’s engagement with all four categories marked. (View larger image in Appendix 9: Large printouts of the graphs and the table of values)*



↑ ↑

↑

↑ ↑ ↑

(divergent trends shown↑)

*Figure 6: The graph of the facilitator's engagement with teaching skills (blue) and setting challenges (red). A (mostly) alternating trend is visible on this graph. Episodes displaying convergent trend (Episodes 1, 2, 27, 34, 36, 37) are marked with an arrow. (View larger image in *Appendix 9: Large printouts of the graphs and the table of values*)*

Consequently, it may be established that during participatory flow, the facilitator maintains the balance by adjusting either the level of skills or the level of challenges at any one time, and this alternating trend changes only when intervening events arise. This implies that the periods when the facilitator raises the level of skill and challenge simultaneously may be considered as less flow-like than during the periods when the facilitator needs to invest additional effort to maintain the participatory flow, by applying techniques of multi-tasking.

This detailed description of the facilitator's actions (*Appendix 5: Activity video data analysis by episodes*) in the first instance indicates that participatory flow is largely

orchestrated by the facilitator. It also suggests that the facilitator may have a crucial role in maintaining participatory flow and in turn, participatory flow can be considered as an outcome of the effort of the facilitator.

#### IV. The fluctuating flow

As discussed above, flow fluctuates. According to *The graphs of the facilitator's engagement*, four typical scenarios have been identified. These are:

- Simple balance of flow
- Extreme balance of flow
- Rupture of flow
- Repair of flow

From the analysis, it can be seen that when maintaining flow, the facilitator either raises the level of skills or the level of challenge. They both support maintenance of the balance of flow. However, on occasions, flow may rupture. As discussed previously, this can also be observed on the graphs, as can the rebalancing of flow following repair of the rupture.

In the following section, examples of episodes with identifiable patterns are explored further. The examples may also be viewed in Jeffersonian script (*Appendix 3: Verbal transcript of activity video in Jeffersonian script*). The abbreviations used for the dialogues can be found at the beginning of the same *Appendix 3*. The *Map of the activity tent* (*Appendix 4*) may also prove useful when reading the scripts.

The examples commence with the opening image of the episode. The multimodal codes used on these images can be viewed in *Appendix 7: Calculation example for the graphs of the facilitator's engagement: Figure 13: Form for recording occurrences of body positions, gestures and facial directions, 2<sup>nd</sup> column*.

## V. Simple balance of flow

Episode 7 is an example of 'simple balance of flow'. Everything is working in harmony. A new participant arrives with a positive attitude and receives a task that makes him feel special. St7 had fulfilled the conditions required to use the big chisels independently, whilst no other participant has reached this privileged status. St7 is trusted with using one of the largest carving chisels, which is considered to be high risk. Meanwhile, the principal walks through the tent in a leisurely way. The facilitator sets a challenging task to St7; however, she eliminates any anxiousness that receiving the task may generate. Not only does she offer to demonstrate the techniques, but also offers St7 the possibility of repudiating the task if it proves to be too difficult, saying "I'll show you how to do it... and I'd like you to maybe this to try. If it's too hard we can move on again". She also expressly states that the participant is not on his own with the task, but the responsibility is shared by saying "we can...". The participant follows the facilitator with interest to prepare the task.

This episode is about task allocation and therefore it is mainly concerned with setting challenge, whilst in comparison a small amount of teaching of skills takes place. However, the level of the challenge is moderate, which places this episode within the range of 'simple balance of flow'.

*Episode 7*

00:03:14 - 00:03:43



*Image 110: [3(18)] Opening of Episode 7*

*F turns to St7.*

*F: [to St7] Okay. You can carve there on your own.*

*P enters the tent and passes by F to CStn1.*

*F points to CStn3, where the big tools are used.*

*F: Only you, I don't want to give that to somebody else this lunchtime...*

*St5 looks up exchanging a quick glance with F.*

*F stands up still pointing to CStn3.*

*F: ...because it needs a lot of control and it is difficult because it is a very big tool... Ok?*

*F walks to CStn3 followed by St7.*

*P: [to Sts 2 and 3] Hello you two.*

*St3 looks up for a moment but continues carving.*

*P bends above the carving Sts 2 and 3 and looks at their carving.*

*F observes CStn3 bending over the tree trunk.*

F: I am going to put there a star...

P: *[to Sts 2 and 3]* Very good.

*F walks to TStn, followed by St7.*

*P turns away from CStn1 and looks in the direction of F.*

P: Ok?

*F passes by, hurrying to TStn, without paying any attention to P. P walks out of the tent.*

*A student looks into the tent momentarily at CStn2 but does not properly enter.*

*At FBStn, St4 returns and lays down the first pebble stones for the fire-ring. Soon followed by two other Sts, also carrying stones. They carry on collecting stones and building the fire-ring (until 00:11:20), when the activity progresses to collecting woodchips and St4 will re-enter the tent.*

F: *[to St7 at CStn3]* I'll show you how to do it... and I'd like you to maybe this to try! If it's too hard we can move on again. Yeh?

*F picks up a star shaped template, goes back to CStn3 and kneels down at the tree trunk. St7 follows and then stands beside F looking at the carving.*

Episode 10 is a second example of 'simple balance of flow', however, this time the flow is supported by the facilitator raising the level of skills. The scene starts with the entry of a new participant, but before the facilitator could induct him, she notices dangerous carving by another participant. She proceeds to teach correct carving to the dangerously carving participant by demonstrating carving techniques, modelling correct body position and verbally confirming the visual appearance of accurate carving, before she sets a task to the new participant.



This episode is somewhat opposite to Episode 7 to the extent that it is mainly concerned with teaching skills, whilst in comparison, a small amount of setting challenges takes place. In situations, when the participants find the task too challenging compared to the skills they have acquired, they apply incorrect and dangerous techniques to solve the task. Consequently, the facilitator teaches more skills to them in order to make the activity safe, eases anxieties and maintain the balance of flow. In this episode, teaching happens for a relatively short time only, therefore the contrast between teaching skills and setting challenge is moderate and the episode falls within the range of 'simple balance of flow'.

*Episode 10*

00:05:41 - 00:06:32



*Image 113: [5(45)] Opening of Episode 10*

*St8 enters.*

St8: (Can I carve?)

F: Yes...

*F steps to CStn2 looking for a carving place for St8. F notices dangerous carving by St5. At once she crouches down opposite St5.*

F: *[to St5]* No, no, no, no! Not that near.

*F takes the tools from St5 and demonstrates the correct technique and changing body position during carving.*

F: *[to St5]* Nice... clean (cuts).

F: (nice clean cuts... instruction during demonstration)

*During F's continuous demonstration at CStn2, St8 looks at the carving of St1, then walks to CStn3.*

St8: *[to St7]* That's a big one! Big chisel.

*St7 looks up for a moment then continues carving. St8 shuffles further away, watching St7 a little longer. At CStn1, St3 stops carving and points to St7.*

Sts 3: *[to St2]* Look Chi! That big one. Look at that big one! That!

*St2 lowers her tools and looks towards St7. St3 still looks towards St7. St8 goes to CStn2.*



*Image 1:* [3(47)] F prepares the carving for St7, whilst explains the carving techniques

## VI. Extreme balance of flow

Episode 31 and 32 belong together. The situation that starts building up in Episode 31 and culminates in Episode 32. Therefore, in order to understand Episode 32, Episode 31 needs to be briefly examined as well. However, the main concern of this chapter is Episode 32, which is an example of extreme balance of flow. In Episode 32, the facilitator maintains the balance of flow by raising the level of challenge in an extreme way. It is necessary, because the participant is dangerously independent with his newly acquired carving skills and the facilitator tries to direct his over-confident energies in a constructive way to benefit the project.

Previous to Episode 31, participant St12 had been engaged with carving a pattern that was not part of the design the group had created, and his action was destroying a carving made by someone else. The facilitator has tolerated his alternative project until it was interfering with another participant's work. As it has become invasive, the facilitator now has to intervene.

In Episode 31, the facilitator proceeds to contain the expanding pattern by reinforcing its outlines and thus setting recognisable boundaries. Realising that this carving is important to the participant, she begins with positive comments, "it's really, really good", followed by explaining the problem, "but I don't want to lose somebody's else work here". The participant immediately projects the responsibility to another participant, "this is Gerry's". The facilitator, seemingly accepts his explanation and continues correcting the pattern, meanwhile trying to further elaborate on the problem, using the projection initiated by the participant, saying "Gerry started to put for us diamond everywhere but that's not... I said to him we can do one". However, the participant decides to ignore the facilitator and walks away. The facilitator continues correcting the carving. When the participant returns to the carving place, the facilitator offers him an alternative task. The facilitator explains that the participant's contribution is needed, "so this one needs to be carved" and invites him to make a difference for the team, "so, if you really want to make- do something, carve this", referring to the shared ownership, "we are losing this figure". She tries to motivate him by endorsing his key

position, “so you can make this deeper” and confirming that his contribution is essential, “let’s start it needs to be carved.”

However, continuing in Episode 32, the participant behaves in a non-compliant and challenging way. He breaks the main health and safety rule by walking around with a chisel in hand. This foremost rule was introduced at the very beginning of the project and has been enforced regularly since, with the aim to prevent injuries by accidental cutting or stabbing. St12 decides to ignore this safety procedure and re-stations himself at the other end of the tree trunk. The facilitator tries to stop him by reminding him of this primary rule. When it fails, she follows him to the carving place, explaining that his efforts would be futile there, because that end of the tree trunk will be buried underground, “it goes in the ground, so you are not going to see anything of that”. St12 becomes puzzled and then becomes distracted by the arrival of his peers. When the facilitator asks his opinion of a ‘star’ pattern at the other station, he looks toward it and puts his chisel down on the ground. The facilitator picks his chisel up, “I take this one” and with determined steps, goes to the ‘star’ pattern at the other station. She re-enforces the appointment, saying “this one” and puts the chisel next to the carving place. After some hesitation, St12 accepts the new appointment, but on his own term. He moves round the tree trunk to carve the pattern from the opposite side of the recommended carving position. The facilitator decides to ignore this and when she moves away from the station, she encourages him once more, “let’s start, it needs to be carved”.

In Episode 31, the facilitator attempted to teach skills to St12, but it has only further aggravated his non-compliant behaviour. Realising her fruitless approach, in Episode 32, the facilitator changes her strategy and instead of teaching skills, she begins to set verbal challenges. The facilitator uses extreme challenges, such raised voiced command “please do not walk around with the chisel you (need to) put it down” and direct confrontational body position, when explaining the end of the tree trunk he is carving will be buried in the ground. She also appoints a new task to the participant. By these actions, the facilitator aims to maintain the balance of flow by raising the level of challenge in an extreme way in a problematic situation.

*Episode 31*

00:18:28 - 00:19:02



*Image 134: [18(31)] Opening of Episode 31*

*St12 returns his attention to CStn1 to watch the demonstration by F.*

F: It's really, really good,

but I don't want to lose somebody's else work here, right? Because it...

St12: This is Gerry's.

F: Yes, but not the bird... not the... not the figure above it. Gerry started to put for us diamond everywhere but that's not...

I said to him we can do one.

*F keeps carving. St12 moves to look at the other Sts' carving at the same CStn1.*

*St10, having left CStn1, steps towards TStn pointing to the equipment there.*

St10: Can I draw?

*F still doesn't look up from the carving.*

*At FBStn, CT1 joins the onlookers to the fire-building.*

F: He put a little too many here,

*St10 steps next to F.*

*St12 turns back looking at the carving F is still correcting. F looks up at St12.*

F: *[to St12]* So this one needs to be carved! So, if you really want to make... do something, carve this not the diamond. Okay? Because we are losing this figure here. Yeah?

*St12 shifts a little. F looks up at St12. St12 decides to return to his carving at CStn1.*

F: So, you can make this deeper.

*St12 takes the chisel from F.*



*Image 2: [19(1)] F challenges St12 to contribute carving for the team*

*Episode 32*

00:19:02 - 00:19:42



*Image 135: [19(5)] Opening of Episode 32*

*St12 holding the chisel walks down to the other end of the tree trunk at CStn1.*

F: Norr, please do not walk around with the chisel! You (need to) put it down!

*St12 sits down on the ground at CStn1. F stands up and walks over to St12. Sts 2, 10 and 14 look on curiously.*

F: That is going in the ground! It goes in the ground, so you are not going to see anything of that.

*Sts 11 and 6 enter the tent once more.*

St11: Norr! Norr!

*They stand next to F.*

*F points to the tree trunk at CStn2.*

F: So, what you think there is a star there?



*St12 put his chisel on the ground that F picks up quickly.*

F: I take this one.

*F goes to CStn2, followed by Sts 10, 11 and 12. St6 goes to CStn3, then changes his mind and turns toward CStn2.*

*Meanwhile, CT1 leaves FBStn.*

*F crouches down at CStn2 and points on the tree trunk.*

F: *[to St12]* This one here, okay?

*F stands up putting the chisel on the ground at the appointed carving place.*

F: *[to St12 about the chisel]* This one.

*St12 picks the chisel up from the ground and proceeds to prepare a kneeling place at the opposite side of the tree trunk from the appointed place, however in an acceptable position for carving the appointed star.*

*[to Sts 10 and 11]* Okay?

*F stands up still looking at the tree trunk.*

*St12 settles down to carve at CStn2.*

*F starts back towards TStn. On her way she looks toward St12 once more.*

F: *[to St12]* Let's start it needs to be carved.



*Image 3: [19(27)] F challenges St12 to take on a new carving at CStn2*

## VII. Rupture of flow

Episode 34 is an example of 'rupture of flow'. The facilitator drops both teaching of skills and setting challenges and the participatory flow becomes disrupted. Three returning participants approach the facilitator with various intentions at the same time. The first participant, St6 is asking for a mallet using a demanding voice. The second participant, St11 breaks the primary safety rules by carrying a chisel in his hand. The third one, St13 has an alternative agenda that is unrelated to the project. The facilitator sensing their approach, turns around to face them. First, she asks for the patience of the first participant, "just a moment", then she challenges the second participant carrying the chisel, "why are you walking around with a chisel?". St11 abruptly drops the chisel on the ground that the facilitator picks up at once, verbally re-enforcing the primary safety rule, "as far as I know I said we put the chisels down on the ground". Meanwhile, St6 makes an unsuccessful attempt to help himself to a mallet from the facilitator's hand. The facilitator ignores this and proceeds to continue with the preparations she had begun before being interrupted by the three returning participants. However, St13 still has an agenda related to the student-initiated fire building game running parallel with the woodcarving project. He is trying to acquire fire lighting equipment in a rather persuasive way.

All the three participants' behaviour present challenges that distract the facilitator from maintaining balanced flow. She deals with these behavioural issues instead of focusing on teaching skills or setting project related challenges. This causes tension and a temporary drop in the energy of the project that one may recognise as a rupture of flow.

Episode 34

00:20:01 - 00:20:34



Image 137: [20(3)] Opening of Episode 34

*F, standing at TStn, looks towards the approaching Sts. St11 carries a chisel. F turns around to face them.*

St11: Can I have a... balta? {axe?}

F: Just a moment.

F: Why are you walking around with a chisel?

*St11 drops the chisel on the ground. F picks the chisel up.*

*St6 stretches his hand towards the mallet in F's hand.*

St6: Can I have a...?

F: As far as I know I said we put the chisels down on the ground!

*She turns towards the tool-bag where she bends down.*

*Sts 6, 10, 11, and 13 stand around her.*

F: ...yeah, one second. I'm just setting up here!

*F picks up a piece of fabric and heads towards St2.*

St13: Do you have a magnifying glass?

F: What magnifying glass!

St13: Do you have a magnifying glass?

F: No, I don't! No!

*F bends down to put the piece of fabric on the ground at CStn1 for St2.*

St13: Do you have a szemuveg {pair of glasses} what you can see closer...

*St13 gestures the distance.*

F: No, I don't have that type of glasses, I'm afraid. I've got another type of glasses.

St13: What brings a tiny bit closer?

F: No, other away. Smaller.

*F stands up. St13 walks away toward CStn2.*



*Image 4: [20(28)] St13 is asking for a magnifying glass from F*

### VIII. Repair of flow

Episode 35 is an example of 'repair of flow'. After the rupture of flow in the previous episode, the facilitator attempts to reinstate the balance of flow. She does this by trying to encourage the impatient participants to set a positive example, which is compliant behaviour.

At the start of the episode, the facilitator agrees to St11's request to give him a chisel, however, she does not act on it at once. She goes to the carving place holding onto the tools, aiming to hand them over only after the participant adopts the correct carving position on the ground and after she has identified a carving task for him. However, the participants are impatient. St13 picks up a leaving participant's tool at CStn2, whilst St11 repeatedly asks for a chisel. The facilitator struggles to identify carving tasks under such pressure. Nonetheless, she wants to be sure that the participant is able to concentrate, so she asks him to confirm the place where he plans to carve, "where are you going to do (it)?" St11 points to a carving place, however before he could proceed to carve, two participants need to be reminded not to sit on the tree trunk. It is a vulnerable position to sit on the same surface that others are carving. Eventually, after completing all negotiations, St11 can join the carvers and St6 can have his turn to receive tools too. When all participants are engaged in a creative way, the balance of flow is restored once more.

In this episode, despite the difficulties, the facilitator is mainly engaged with setting new tasks and challenges that were necessary for the restoration and maintenance of flow after the temporary rupture.

Episode 35

00:20:34 - 00:21:08



Image 138: [20(38)] Opening of Episode 35

St11: Can I have a chisel?

*F moves toward CStn2 holding tools.*

F: Yes.

St8 stands up from CStn2 meeting F on the way.

St8: Can I go?

F: Yes!

*St8 leaves the tent, going to FBStn.*

*St13 sits down on the tree trunk at CStn2, picking up St8's tools and starts carving.*

*St10 slowly walks toward CStn2, stopping momentarily at CStn3, watching.*

St11: Can I have chisel?

*St11 puts his hand out for the tools.*

F: Where are you going to do (it)?

*St11 points to a carving on the tree trunk at CStn2.*

St11: This.

F: Here?

*St12 also sits on the tree trunk.*

F: Don't sit... don't sit on it, because (you can get hurt)!

*F kneels down at CStn2. St12 also kneels down.*

*St10 stands next to F.*

F: *[to St11]* So, this one. Finish this nice...

*P enters the tent near TStn. He looks at the Sts' carving at CStn1.*

F: *[to St11]* ... that's good...

*St11 kneels down next F.*

F: ...that's excellent...

then are you going to do (that)?

St6: Can I have a chisel?

*St13 stands up and walks out of the tent.*





*Image 5:* [20(54)] F reminds the participants not to sit on the tree trunk

These examples of episodes illustrate the alternating pattern of teaching skills and setting challenges that underly the successful maintenance of the balanced participatory flow. This pattern can be visually described by the graphs that has been explained in the previous chapter.

## FINDINGS ACROSS DATASETS

### I. Key principles of group flow across the data

As part of maintaining flow, the facilitator creates the conditions for flow experiences by organising logistics and setting the balance of challenge and skills. In order to understand the extent to which the facilitator's actions can stimulate the conditions of participatory flow experiences, further examination is needed. A comparative cross-examination of the activity video footage and the interviews may offer further insight into the process. Therefore, the recorded actions of the facilitator in the light of the interviewed staff's observations is reviewed here in context of the eight conditions of flow.

Whilst this section is based on the interviewed staff's observations of participatory flow, not all their observations are carried forward within the analysis. This is because the analysed activity video footage is only a part of the whole process. The video footage is representative of the middle stage of the participatory art & craft process and therefore some actions that have been mentioned by the staff, for example, setting the overall vision or choosing a suitable location were not addressed by the facilitator during the time period analysed. Here only those themes that were visible during the selected activity time are explored further.

An underlying theme of team consciousness is developing during the selected activity time. The basic approach of the facilitator is that 'we are a team; we have a task to solve together. We are all responsible, almost in a grown-up fashion.' This unique approach to the activity is clearly observable. It communicates that it is not merely a learning process for the participators or an enjoyable creative process that we all share, it is a task that was allocated to us, and we are the only ones who can accomplish this special mission and we are responsible for its completion. It is this 'special mission team' awareness that the facilitator conveys to the participants. However, this adventurous social developmental stage is new to most of the participants and the 'growing into' awareness goes through various encounters. Under each of the flow

categories, examples of such interactions are described. These interactions may be viewed as glimpses into the 'becoming' process, showing the way 'social interaction buds' may grow into their parental categories, represented here as the eight major components of participatory flow.

The dialogues below may also be viewed in Jeffersonian script in *Appendix 3: Verbal transcript of activity video in Jeffersonian script*. The opening images can be viewed in *Appendix 6: The opening images of episodes*. The map of the tent is in *Appendix 4: Map of the activity tent*.

## II. Instructing objectives: clarity of consecutive steps

### *Shared clear goals*

The facilitator aids the process of developing participatory flow by giving clear instructions of the next step of the process without being specific and therefore allowing individual choices to be made in selecting the actual task. This approach allows individual accountability to develop.

The interviews reflected that the immediate tasks were clear, despite encountering some confusion regarding the final goals. According to the Class 2 teacher, the participants were “more focused on the actual work, end product is not so much on their mind”. During the session of the selected video footage, the participants were pleased to practice their new craft skills in a unique situation.

In scene A1), the facilitator first explains that the next step of carving is “making it deeper”, then she demonstrates a selection of carvings that this next step could be applied to, offering choices, “this one needs to be cleared and then this”. She concludes the instruction with enforcing the common vision for this stage, “we are making it better”. The facilitator clearly applies the sentiment of shared responsibility, by saying “we”.

(From Episode 12)

A1) *F walks to TStn adjusting her cap. St8 follows her. F bends down to pick tools up. Holding the tools, she returns to CStn2. St8 follows her.*

F: *[to St8 on the way back to CStn2]* So, what we do is we are making it deeper now. So...

*F goes around the tree trunk leading St8 to the same side as Stn5. She kneels down, St8 kneels down next to her. F studies the tree trunk and points to various carvings.*

F: *[to St8]* There. This one needs to be cleared and then this...

*F demonstrates dynamically whilst St8 watches.*

F: ...We are making it better.



*Image 6: [7(16)] St8 copies the F's pattern of walk, adopting "we, the special team" awareness.*

In scene A2), again, the facilitator 'initiates' the newcomer into the process by "we try to...", "we are trying to...". The fact that the 'outsider', who abruptly interrupts with an unrelated matter is ignored, shows that the situation has a weight. The new participant is not only given the example of a task that he can complete with accountability but also invited to uphold the shared vision of the task "We are trying to make it as deep as that".

(From Episode 19)

A2) *F looks at the tree trunk all of the time as she explains.*

F: So... there is here for instance... We try to...

*F kneels down and bends forward to turn her head towards St16, who has not joined her at CStn1 yet. St14 kneels down next to F.*

St4: Where do the...? Where is the...?

F: [to St4] Don't worry

F: [to St16] Come over here! (to St 14) We are trying to make it as deep as that...

*St16 hurries to F to stand behind her. St4 looks for a moment at CStn1, then goes back to collect woodchips at CStn3.*



*Image 7: [11(33)] With an emphasised forward bending, F establishes a direct contact with St7, whilst avoids the approaching St4*

### III. Instructing carving techniques and tool use: giving feedback

#### *Shared experience of feedback*

Immediate feedback is embedded in the process of woodcarving. For a beginner, using a wrong technique, such as carving against the grain, is hard work that may feel impossible for the carver. Misdirected cuts are also visible at once alongside the successful cuts. The Class 3 teacher noted the need of this aspect in connection with one of his students, “he needs to see instant results and the carving you can see is instant”.

Therefore, the facilitator’s demonstration of carving techniques and tool use contains a process of feedback. However, the facilitator also offers additional appreciative and motivational feedback to the participants.

In scene B1), the facilitator teaches the participant how to observe the material to get technical feedback. She indicates that the first two patterns are straightforward carving and can show him how straightforward carving feels. However, he might get a less positive feedback from the third pattern and in that case, he needs to apply the recommended process. “If it is difficult, you just have to turn it over”.

(From Episode 9)

B1) F: When you done here, you can work the other side. So, when you done them you might want them [*turning gesture*]. This one is probably all right, that is probably all right... If it is difficult you just have to turn it over. Ok? Meanwhile, you can start with it.

*F stands up and St7 kneels down to carve.*



*Image 8:* [5(25)] F points with both of her pointer fingers on the pattern emphasising the obstructed location of the carving that St7 needs to address

In scene B2), the facilitator teaches the technical feedback process using haptic methods. After appreciating the participant's (St1's) work, "this is better" and giving a verbal feedback, "Though they are slightly too deep", she offers a strategy for improvement, "You need to go a little bit less". However, she expands this further by teaching the participant to decode haptic feedback. By placing her fingers on the metal shaft of the chisel, she stabilises the tool whilst the participant continues carving. During this process, she verbally interprets the movement so that the participant may learn how correct carving feels and develop an understanding of technical feedback, "like that... This is good... This is good. Yeah? That's nice." Only then does she hand over the tool to the participant.

(From Episode 13)

B2) *F shifts to face St1 at CStn2.*

F: *[to St1] This is better!*

*St10 enters and stops behind F, watching.*



F: *[to St1]* Though they are slightly too deep.

*F drops a quick glance at St10, then continues helping St1.*

F: You need to go a little bit less. (Carve) this one...

*F picks St1's chisel up to stabilise it for her.*

F: Where is your mallet?

*St1 picks up her mallet and starts knocking at the chisel that F helps to guide.*

*St10 shifts around trying to get F's attention.*

F: *[continues instructing St1]* Like that... This is good... This is good. Yeah? That's nice!

*F hands the tool over to St1 and stands up.*



*Image 9: [7(54)] F teaches St1 how good carving “feels like” by helping her to guide her chisel that she also holds*

In scene B3), the participant requires verbal confirmation only of correct carving. She already has a well-developed understanding of the imbedded feedback system, (perhaps from engaging in other craft activities, from which, strategies to familiarise

with a new craft's feedback system were learnt). For her, verbal strategies of familiarisation are sufficient.

(From Episode 17)

B3) *St10 starts assisted carving and St2, sitting opposite, stops her own carving and watches. F verbally encourages St2, whilst continuing to help St10 by supporting his chisel.*

F: *[to St2] It's very, very good. Really good. And it's nice and neat. Well done!*

*F points to the next design.*

F: *[to St2] You can move over here.*



*Image 10: [10(20)] F verbally instructs St2, whilst continue physically supporting St10*

Shared pride of achievement was observable among the participants. The principal explained, “the fact that they were so proud to show their parents what they had done is indicative of how they enjoyed doing this”. Even though their parents were

not present during lunchtime, some of the participants showed their work with pride to a classroom assistant.

In scene B4), two participants are competing for the attention of the classroom assistant, who arrived shortly beforehand to take photographs. The first, an older student, shows the carving he is doing at that moment. The second, a younger student, shows a wide range of work, including some that he did not work on himself, whilst displaying an attitude of an assessor, “very, very good chisel. I carved this (...and...) that...”. The classroom assistant is incredulous of the range the younger student claims, but he is not affected by her disbelief. He says, “that’s what we are doing”, indicating an internalised shared ownership of the achievements. The classroom assistant misses this latter subtlety of the response and her puzzlement remains, “you-you carved that? That’s why you are here. Yeah, that’s amazing. Really.”

(From Episode 24)

B4) *St3 re-enters the tent and goes straight to CStn1.*

*St3: [to CA] Miss Orsi! (...)*

*At CStn1, St12 looks up from his carving talking to CA.*

*St12: [to CA] En gyemantot csinalok. {I’m making a diamond.}*

*CA: Wow.*

*CA looks at St12’s carving.*

*St12 continues carving. St3 steps right next to St2, who stops carving. CA looks at St3. St3 explains his achievements to CA pointing at the chisel of St2 and then, at CStn3.*

*St3: ...Very, very good chisel. I carved this... (and) that...*

*CA nods. St7, still standing at CStn2, watches St3 carving at CStn1.*

*CA: Yes...?*

*St3: Yeah... That’s what we are doing.*

*CA: You-you carved that? That’s why you are here. Yeah, that’s amazing. Really.*

*St10 returns to his carving at CStn1. St3 meanders to TP2, stooping there momentarily, then walks out of the tent to join the four Sts at FBStn.*



*Image 11: [14(37)] St3 shows the team's work to the assistant*

#### IV. Setting challenges, motivating and appreciating: encouraging voluntary immersion

##### *Shared (team-size) challenge and shared pool of skills*

The staff observed that the participants learnt unique new skills and also received age-appropriate, positive motivational feedback. According to the Class 4 teacher, the facilitator “was able to engage all the age-groups taking into account the age-related needs”.

In scene C1) and C2), participant St7 is a Class 3 student, whilst in scene C3), St2 is three years younger. The facilitator expects more independence in carrying out self-assessment and making choices from the nine-year old by asking open-ended questions, “How is it doing?”, “Are you happy with it?”, “So what’s now?”, whilst making a more specific carving project proposal to the six-year old “maybe this rabbit head here”. Also, she checks the level of challenge regarding the size of the pattern but nothing else with the nine-year old, whilst she asks the six-year old whether she was able to do the carving at all.

(From Episode 14)

C1) *F walks to CStn3 where St7 is standing looking at his own carving.*

F: How is it doing?

*F steps beside him looking at the carving with him, bending down to his height.*

F: That’s not so bad... Are you happy with it?

*F looks at St7’s face.*

(From Episode 25)

C2) *F steps to CStn3 followed St7.*

F: It's lovely, well done! So, what's now? Are you going to do another one? (or smaller one?)



*Image 12: [8(7)] F and St7 are assessing the carving together as a collaborative team, standing in a casual observing position*

(From Episode 33)

C3) F: *[to St2]* Very nice!

Now (hhh) these ones- there is still things here to carve, I'm afraid... Dogs, birds...

*F points to the tree trunk. St2 crawls over to the appointed place. F crouches down next to St2, touching the carving on the tree trunk.*

F: ...maybe this rabbit head here if you could do it. Yeah? Do you think you could? I put there something underneath...



*Image 13: [19(59)] F assesses the carving for the participant by pointing on the details*

In scene C4), even though equal participation is supported, a varied approach to appraisal of the different aged participants is observable.

(From Episode 18)

C4) F: *[to St10]* It's really lovely.

St6: *[to St12]* En csinalom azt amit mar csinaltam. {I do what I have already done.}

St6: En mar faragtam egyet magamtol... {I have already carved one by myself...}

*St6 does a dangerous carving move, with a potential near-accident. This is not commented on by F and both Sts 6 and 12 adopt a safer carving position beside each other.*

*F looks up at the approaching P then back at St10.*

F: *[to St10]* Very, very, very good!



*Image 14:* [10(24)] F notices the approaching St6 and his self-allocated carving place



*Image 15:* [10(34)] St6 and 12 are far too close to each other, but F ignores this, trusting the ability of the older students to negotiate their position

The facilitator uses role modelling to address the consequences of depleting novelty factor. In scene C5), St3 stopped carving. It is likely that the muscles in his arms



became tired or he became bored as he left his carving place and started to do stretching movements that culminated in banging the tree trunk with his mallet. As his action was unsafe, the facilitator proceeded to intervene. Seeing the approaching facilitator, St3 stopped banging the tree trunk and began to wave at the facilitator, who in turn, decided to leave this behaviour unchallenged. She progressed to collect his abandoned chisel, whilst expressed appreciation to the participant next to St3's deserted carving place. Seeing this, St3 joined in with the appraisal of St2.

(From Episode 15)

C5) *F steps to CStn1. St3 waves at F.*

St3: Hi, hi! (see this)

F: *[smiling]* Did you do this? Very good!

*F steps over the tree trunk looking at the carving of St2 and 3, at the same time, picking up St3's mallet and chisel abandoned on BL behind him.*

St3: Chi did do this?

F: Very nice!



*Image 16:* [8(42)] St3 performs extreme stretching gesture with the mallet

The staff recognised the experience of large-scale teamwork that they had not previously explored with the students. The Class 1A teacher expressed her opinion that “it will carry forwards, especially the community aspect”. According to the Class 1B teacher, learning to be “part of a larger whole” and realising that “their individual effort affects the entire group” are the most important lessons to learn.

At this stage of the project the final outcomes were not visible yet, so the staff’s reference regarding the projects beneficial contribution towards understanding that effective workshare results in greater outcome than individual effort cannot be traced in the transcripts of the selected video footage.

In scene C6), the carving station is reset by the facilitator involving the visiting principal as well. Here, the participants could witness the necessity of collaboration, because the tree trunk was too heavy for one person to move. After assessing the risks, the facilitator decides to ask adult help instead of trying to manage the task with the participating students only, even though some of them would be inclined to help. The facilitator clearly states her limitations to the principal, “(tried) but I couldn’t move (it alone)”.

(From Episode 27)

C6) *F gives instructions to Sts6 and 11 as well, whilst bending over the tree trunk so the three Sts have to stop carving. She calls out to P, who is looking at the carving of St10.*

F: MR HART, could I have your moment here please? We have to turn this round...

*F takes the Sts6 and 11's tools and puts them out of the way. Sts 6 and 11 stand up.*

F: *[to P]* (tried) but I couldn't move (it alone).

P: Yes.

*F gesturing the Sts to move back a little, she holds onto the tree trunk and draws it back towards her.*

*St11 takes a step backwards, St8 shifts backwards a little.*

*St6, carrying his mallet with him, walks away.*

F: *[throwing the kneeling blanket back]* So, this one goes (there).

*P bends down to move the anchoring pieces of wood, then they proceed of turning the tree trunk at CStn2. They stabilise the tree trunk once more. St8 also helps by holding onto the rolling tree trunk and placing a piece of wood under it.*



*Image 17: [16(59)] Securing the tree trunk in a new position, together with the principal*

The staff observed that the children faced unusual challenges, such as they were “allowed to do adult (manual) work” and it much motivated them. According to the staff, the different classes could equally participate in the project and despite their different ages, they “really got sharing among themselves” (Class 2 teacher). The facilitator supports the younger students, whenever possible, to enable their successful participation. In scene C7), she helps one of the younger participants (St10), offering her support, “do you want to try this? ... I can help you”. At this stage of the session one on one assistance was still possible. Later on, in the interest of the group, the facilitator declined a request of a possibly lengthy one on one assistance.

(From Episode 15)

C7) *F turns back to St10, extending her hand towards him.*

F: *[to St10] Do you want to try this?*

I can help you...

*F steps to CStn1, whilst making a gesture towards St10 to follow her.*



*Image 18: [8(50)] The facilitator invites St10 to join her with a gesture*

In scene C8), after receiving one on one assistance, St10 had begun to carve semi-independently, however, he still needs an exceptional amount of attention due to his difficulties in remaining focused on the task. The facilitator tries to direct St10's focus on the sharp tool in his hand by adjusting his chisel, whilst making encouraging comments.

(From Episode 26)

C8) *F goes to St10 at CStn1 and crouches down beside him.*

F: That's lovely!

*F adjusts the chisel of St10.*

F: There... Ok?

St10: (What can I carve?)

F: ...Anything you like I would say. You can do a...



*Image 19: [16(11)] F adjusts St10's chisel position on the carving*

In scene C9), St7 appears to be proud of working with the large chisel. Even though he finds it somewhat difficult, he would not want to swap it for a smaller chisel, when one is offered. St7 is an older participant from Class 3 and his task seems to challenge and motivate him at the same time.

(From Episode 14)

C9) *F looks at St7's face.*

F: Do you want to do small ones? ...or do you want to do more of this size?

F: I bring you *[meaning: a smaller chisel]*.

*St7 sits back to the carving and points to one of the patterns for instruction.*

St7: Can you help me?



*Image 20:* [8(22)] St7 timidly asks the help of F, as preferred alternative to swapping the big chisel to a smaller one

The participants attended the lunchtime session voluntarily, offering opportunities for differentiated intensity of engagement. According to the Class 1A teacher, a “sort of layering of the project” was embedded. The layering manifested through choices of various tasks the participants could make, such as in scene C10). In scene C11), layering is clearly verbalised by the facilitator, saying “making it deeper” is the current stage, i.e. carving over the already carved patterns, and as part of this stage, the new participant had the choice to carve any of the existing patterns.

(From Episode 25)

C10) F: *[to St7]* Do you want to work with this? Do you want another one of that?

*St7 nods.*

F: Okay!



*Image 21: [15(33)] St7 is indicating his choice by pointing on the tree trunk*

(From Episode 19)

C11) F: Ok we are making it deeper now that's the job we are doing right now. Ok?

*F stands up and carrying two sets of tools, going around the tree trunk, heads to CStn1. St14 follows behind her.*





*Image 22:* [11(26)] F describes the current stage of carving, whilst St14 keeps looking at the tools in her hands, the inward facing position of the participant's feet shows some uncertainty regarding the potential task

Even for parents, "feel being needed" is a strong incentive to join in, according to Class 1A teacher. However, the opportunity to join in is only available to participating students during the selected part of the video footage. The Class 1A teacher explained that the students felt welcomed to get more involved as "there was always something they could add to it".

In scenes C12) and C13) the facilitator explains to St12 that his contribution is needed, "so this one needs to be carved". She also offers him the possibility of being a person who makes a difference, "so, if you really want to make- do something, carve this". She says that it is important, because "we are losing this figure", thus empowering the participant by endorsing his key position. Eventually, finishing the participant's orientation by restating the task, "so you can make this deeper". In scene 14) (40 seconds later in the next episode), the facilitator confirms that St12's contribution is a need for his school community, "let's start, it needs to be carved."

(From Episode 31)

C12) *St12 turns back looking at the carving F is still correcting. F looks up at St12.*

F: *[to St12]* So this one needs to be carved. So, if you really want to make- do something, carve this not the diamond. Okay? Because we are losing this figure here. Yeah?

*St12 shifts a little. F looks up at St12. St12 decides to return to his carving at CStn1.*

F: So, you can make this deeper.

*St12 takes the chisel from F.*



*Image 23: [18(56)] F indicates the pattern where the participant's contribution is "needed". However, the body somewhat detached standing position of St12 indicates his reluctance.*

(Episode 32)

C13) *F starts back towards TStn. On her way she looks toward St12 once more pointing on his carving.*

F: [to St12] Let's start it needs to be carved.'



*Image24:* [19(44)] F points on the carving of St12 emphatically

## V. Organising logistics: creating focused environment

### *Shared experience of focused concentration*

During his interview, the Class 2 teacher reflected on “remarkable focus and concentration during the beginning and the middle of the project”. The Class 1A teacher observed, the facilitator “got them all together and interested and focused on one thing”. The facilitator maintained this level of concentration by creating an environment in which all aspects of the work were carried out in a focused way. One of the most important elements was the handing out the tools, as it was one of the first actions the new participants encountered. The sharp tools themselves made the participants more aware of expectations, as the Class 2 teacher suggested, “trusted with the really sharp tools (it made them) really focused”. Additionally, receiving the tools in a focused way communicated to them that they entered a focused environment, where they were required to be equally focused themselves.

In scene D1), by carrying the tools one by one to the new participants, the facilitator demonstrates that the sharp tools need to be respected, they should not be jumbled together, and they should be carried in a safe and controlled manner. She also hands them over with a clear emphasis of their importance “here you go”.

(From Episode 4)

D1) *F picks some tools up, goes to St3 to hand the tools over. F goes back to TStn.*

F: *[to St3] Here you go! Here you go!*



*Image 25: [1(38)] F hands the tools over, leaving the chisels' handle free for the participant to take it over safely*

In scene, D2), when St6 arrives flustered and over-eager, the facilitator proceeds to induct him at a slow pace that allows him to gain a level of concentration that is required for safe carving. She holds back the selected carving tools, whilst at the same time, collects some abandoned tools. Despite the impatience of St6, even though “St6 puts his hand over the handle of the chisel F still holds with the intention of taking it”, she does not hand the chisel over to him.

(From Episode 23)

D2) *She turns to pick some tools up from TStn. St6 follows her and bends down to the tool-bag as well.*

St6: Can I have one? ...chisel...

F: Yeah... chisel, mallet?

*F holds onto the tools; modelling recommended safe holding and does not hand the tools to St6 yet. St6 wipes his face on the sleeve of his t-shirt twice.*

*F looks around then goes to CStn3, followed by St6. F, shifting the mallet under her arm, bends down to pick some abandoned tools up.*

*F: [to St6] There is a chisel here... Ok.*

*Holding all the tools, F returns to CStn1, with St6 following her.*

*F: Come on, here!*

*St6 puts his hand over the handle of the chisel F still holds with the intention of taking it. St7 stands up and walks to the centre of the tent waiting for F.*



*Image 26: [14(18)] St6 trying to take a chisel from F, but she holds onto it, assessing the situation*

In scene D3), the participant is very young and needs support with both carving techniques and concentration. However, the facilitator has to hand tools out to newly arrived participants, so she utilises the per chance presence of the principal. By asking him to take over the supervisory role, she decides to sacrifice the technical support of the participant. She uses language of positive enforcement to explain her requirements to the principal “this young candidate is very-very interested (just cannot focus and needs to be supervised)”. Once the principal takes up his position, she stands up and

leads the newly arrived participants around the carving station in a fully controlled manner to start the equipping process.

(From Episode 19)

D3) F: Mr Hart, would you mind to stand here and just watch a little bit?

*P moves to watch St10 carving at CStn1.*

*St16 enters and also stops behind F.*

*F stands up, whilst continuing to inform P about St10.*

F: This young candidate is very-very interested (just cannot focus and needs to be supervised).

*P steps in to supervise.*

*F leaves St10, who can handle the chisel on his own now, and she walks around the tree trunk in order to equip the two new arrivals pointing to the ground indicating where to step safely. She walks to TStn followed by Sts14 and 16.*

F: *[to St14 and 16]* I give you tools guys.

*F bends down to the tool-bag. St14 watches her moves.*



*Image 27:* [11(10)] F points on the ground to indicate where to step safely for the participants

The unusual outside location was significant for the process of participation in various ways. Among other benefits, it contained (safe) space. Quoting the Class 2 teacher, the tent “managed to keep (the children) in a concentrated level”. The tent was also a platform for observational learning. The Reception Class teacher explained that her students “went to the tent when we were out there in playtime (...) and they were really interested in looking and seeing what (the older classes) were doing”.

In scenes D4) and D5), two participants arrive in two different manners and both settle to observe, without expressing any intentions to participate. Additionally, in scene D6), the newly arrived participant clarifies that his intention is to observe only “I watch what you guys are doing”. The facilitator seems to be pleased with this solution, saying, “yeah, you can, that’s good”, as it was a busy time and she was stretched to her helping capacities. St19 proceeds to act out a supervisory role saying to his peers, “oh, that’s good. Good job.”



(From Episode 18)

D4) *Meanwhile, St15 enters and sits down on the tree-trunk of CStn5 that has remained unused, out of the sight of F, observing the scene in the tent.*

*St18 arrives nearly tripping over a couple of the guide ropes of the tent.*

F: Somebody is not watching there!



*Image 28: [16(1)] St18 arrives falling over the tent rope*



*Image 29: [16(11)] St18 settles in a “low observational” crouching position behind the carvers*

(From Episode 26)

D5) *St18 smirks and remains at the edge of the tent.*

*F looks around trying to identify carving place for St19.*

F: Umm

St19: *Megnezem mit csinaltok* {I watch what you guys are doing.}

F: *[to St19]* Yeah, you can, that’s good...

*F does not look up at St19 but continues supervising the Sts at CStn2.*

*St19 looks over the shoulder of St12, then meanders towards CStn1.*

St19: *[to St16]* Oh, that’s good!

*St19 touches the heads of Sts14 and 16 on his way out of the tent and he throws a quick glance at St2.*

St19: *[to St2, appreciatively]* Good job. Bye!

*St19 leaves the tent near the TStn.*



*Image: 30: [21(42)] St19 stands in a more involved observational position than St18*

According to the staff, heightened awareness of, and interest in the actions of others was observable. The Class 1B teacher recalled that the participants “were very aware of what their friends are doing, they were organising each other.” In D6), one of the older participants spontaneously tries to help another participant.

(From Episode 14)

D6) *St11 heads for the TStn. F stands up from CStn3 and walks over to CStn1.*

F: *[to St11] Come on!*

St8: *There is a chisel right there!*

St11: *Where?*

*St8 points at St1’s abandoned tools with his mallet at the opposite side of CStn2, looking at St11.*



*Image 31:* [8(33)] St8 points on the abandoned tools with his mallet for the attention of St11

## VI. Negotiating continuation of carving: creating a liberating atmosphere

### *Shared experience of relief from constraints of other events*

The project had a self-ruling environment and it was supported by the playground's proximity in the outside location. It helped to shift the emphasis from unrelated bothersome issues to the project, therefore associations with pleasing times were readily adopted. This contributed to the students' voluntary participation and enjoyment and was aided by the fact that it gave "them a proper brain break" from academic lessons (Class 1B teacher). According to the Class 3 teacher, "there was no emphasis for them to do it, speaks volumes about how they felt about it".

The staff reported shared feelings of enthusiasm and the Class 2 teacher reflected that "the energy level was definitely enhanced." The principal explained, "you see the enthusiasm from the children, the fact that they were coming down in break time, in lunchtime (...they...) had plenty of other things to do."

The arrival of the first two participants is captured in scene E1), immediately after the woodcarving lunchtime session 'opened'. The facilitator is still dealing with the last item of preparation, namely, her untied shoelace. The students are clearly highly excited to participate. In scene E2), an excited impatience, be mingled with pride in the achievement of the previous session is visible "I can see my cat. I made this".

(From Episode 2)

E1) *Sts1, 2 and 3 arrive.*

*St1: Woodcarving!*

*St2: Woodcarving!*

*St1 has a book about London in her hands.*

*St2 walks up to TStn, St1 remains at TP1 holding onto it, St3 stops at TP2.*

*F bends down to adjust her shoelace not looking up at the Sts.*

F: Yes, yes, yes... Just a sec.



*Image 32: [(51)] The first enthusiastic participants arrive, skipping happily*

(From Episode 4)

E2) St5: Can I make?

F: Yes... but those guys are waiting there, so I do them first?

*F picks some tools up, goes to St3 to hand the tools over. F goes back to TStn.*

F: *[to St3]* Here you go... Here you go.

*St5 goes to CStn2 and St1 follows him. They look at the carvings there.*

St5: I can see my cat!

St5: *[to St1]* I made this.

*F picks some tools up, goes to St2 to hand the tools over at CStn1.*

*St5 goes to CStn1 and stands next to F.*

St5: Can you giving me... carving?

F: Yes.



*Image 33: [1(43)] St5 shows off his previous carving to St1 with pride*

According to the staff, they noticed some more peer to peer communication during the two weeks, like sharing an adventure, the participants were encouraging each other. According to the Class 1B teacher, the students influenced each other to participate, she said, “their friends could do it, and it gave them the courage to try”. This mainly happened outside of the sessions. However, an example of this trust-based peer influence was captured on the video E3).

(From Episode 16)

E3) *F goes to CStn2 where St13 just arrived. She is followed by St10.*

St11: Ian!

St13: Itt vagyok. {I'm here}

St11: Ezt nagyon jó csinálni! {It is very good to do!}

*St13 kneels down next to St11. F, noticing the arrival of St13, hurries to TStn to equip him.*



*Image 34: [9(27)] St13 arrives and St11 invites him to join carving*

Intercommunications across all age groups was encouraged during the project. Many students were new to each other, being of different nationalities and belonging to different age groups. The Class 1A teacher described the project as an opportunity for social encounters, saying the students “could talk to the kids in the older classes, getting-to-know-you.” The role of the unusual (outside) location was also emphasised by the staff. The principal said, “the advantage of being out there, on the playground was that all the other children could go and have a look (...) they would talk about it”.

Throughout lunchtime, a fire-building game, being a complementary activity entirely initiated by students, was running parallel to the woodcarving in close proximity to the tent on the playground. The game was inspired by the woodcarving project and the fire building students regularly entered into the tent to collect woodchips and ask for fire-lighting equipment. Some of the carving participants were supporting their game and when taking a break from carving, they also joined in the activity. The activity was a platform for informal inter-class communications. A part of this activity is illustrated here by scene E4).



(Episode 19)

E4) *St16 hurries to F to stand behind her.*

*St4 looks for a moment at CStn1, then goes back to collect woodchips at CStn3.*

*St15 stands up from CStn5 and goes up to St4.*

*St15: [to St4] Can I help?*

*F stands up from CStn1 and carrying a set of tools, heads to CStn2, followed by Sts16 and 17. She throws a quick glance at CStn3 and clears her throat but does not stop there. At CStn3, St4 carrying the collected woodchips in his palms, leaves the tent accompanied by St15. They go to FBStn to proceed with building a play fire with the woodchips. Now four Sts are engaged with the fire-building game.*



*Image 35: [11(41)] St4 collects woodchips at CStn3*

The Class 1A teacher also explained how the parents directly benefitted from the intercommunication opportunities. These intercommunications did not take place during lunchtime, so the project's possible influence on future communications cannot be traced on the lunchtime footage.

## VII. Instructing safety: equipping with knowledge for a sense of control

### *Shared confidence and mutual trust*

The participants' willingness to take responsibility was emphasised by the staff. The principal reflected that the participants were "taking responsibility for what they create, (...and...) to an extent, of their safety". According to the Class 3 teacher, they even took responsibility for the work of other students. He said they would "pick up some of the younger kids work and make it better, improve it...and they were very happy to do that".

In scene F1), the facilitator asks an older student to rework a younger student's carving by communicating sentiments of shared ownership, "sort out this one for us", then challenging him, "can you do this?". The participant also receives a bigger, more dangerous tool to complete the task. He is trusted to work out how to use the tool by himself. He is only reminded of being sensible "just not like... hammering in there, just deeper."

(From Episode 16)

F1) *F bends down and points closely to a pattern on the tree trunk.*

F: Sort out this one for us. Yes? Can you do this?

*F points very closely to the tree trunk guiding St12's attention.*

St12: This?

F: Yes, and deeper. You can go in so much deeper with this.

*St12 sits down at the appointed carving place. F points to a carved pattern and puts a medium-size chisel in his hand. F straightens up and walks away, calling back to St12 on her way.*

F: Just not like... hammering in there, just deeper.



*Image 36: [9(19)] F makes direct eye contact with St7, emphasising her trust in his willingness “to sort this one out for us”*

In scene F2), an older student is handed the responsibility on deciding where and what to carve within the limitation of one side of a tree trunk. In scene F3), the same student is offered ‘unlimited’ responsibility in choosing a suitable carving place.

(From Episode 28)

F2) *Meanwhile, at CStn2, F still adjusts and stabilises the tree trunk.*

*St11 sits back to his carving.*

*F points out a couple of designs on the tree trunk for further carving.*

F: *[to St11] Yes, absolutely... This as far as you can see... This side here.*



*Image 37: [17(31)] F points on one of the potential carving tasks for St8*

(From Episode 35)

F3) St11: Can I have chisel?

*St11 puts his hand out for the tools.*

F: Where are you going to do (it)?

*St11 points to a carving on the tree trunk at CStn2.*

St11: This.

F: Here?



*Image 38: [20(51)] St11 points on a carving pattern he chose for himself*

The Class 3 teacher described one of his students' participation, "he's a very quiet boy and this is something he can take real ownership of and have complete control of...". In scene F4), the facilitator consigns control of the whole of his carving process to him.

(From Episode 9)

F4) *F adjusts the tree trunk again.*

F: When you done here, you can work the other side... So, when you done them you might want them [*turning gesture*] This one is probably all right, that is probably all right. If it is difficult you just have to turn it over. Ok?

Meanwhile, you can start with it.

*F stands up and St7 kneels down to carve.*



*Image 39: [5(23)] F demonstrates the turning of the log to St7*

According to staff observations, safety awareness was repeatedly enforced by the facilitator. The Class 2 teacher remarked “you somehow enforced that (it was dangerous) and... literally, really sunk in with them”.

However, only incorrect or dangerous carving techniques were considered as mistakes and corrected accordingly, not the outcome. In scene F5), where the facilitator is concerned about the handling of a chisel by the participant, even after she looks at his carving closely. She tries to encourage the participant to move and adopt a safer carving position by requesting his help with a new carving “I’ve got here a little bird, which needs to be done”, whilst emphasises “if you are very careful”. Mistakes in the carving pattern is irrelevant.

(From Episode 23)

F5) *F corrects St12’s dangerous carving position.*

F: *[to St12] Towards you? ...Not towards you! Away from you!*

*F looks closer at the carving of St12.*

F: *Away from you!*

*After St12 shifts his position, she points to the tree trunk again.*

F: Ok. I've got here a little bird, which needs to be done. If you are very careful you can do it there.



*Image 40: [13(51)] St12 carves dangerously towards himself*



*Image 41: [13(59)] F trying to offer an alternative project to St12*

At the beginning of the project, the staff expressed concern about the use of sharp tools this was later recalled in the interviews in the context of being surprised at the level of responsibility the participants demonstrated. For example, according to the principal, “sharp chisels to six-year olds is a potential area of concern but they took responsibility”. The class 1B teacher explained about one of her students with a surprise, “every time he remembered to put (the chisel) down then move”. According to the Class 2 teacher, it “made (the participants) feel bigger, trusted with the really sharp tools”. The Class 2 teacher also expressed his view on the beneficial effects of this unusual trust toward developing the participants’ self-confidence.

In scene F6), St7 is in a privileged position, because so far only he has fulfilled the conditions required to use the big chisels unattended. During a previous carving lesson, St7 demonstrated a high level of self-responsibility and ability to apply woodcarving skills independently. As using the large carving tools was considered to be high risk without an assistant present during a lunchtime session, the facilitator decided that only St7 could carve with the large tools during the session. This privilege is communicated to St7 on his arrival, confirming a high level of trust.

(From Episode 7)

F6) F: *[to St7]* Okay... You can carve there on your own.

*P enters the tent and passes by F to CStn1.*

*F points to CStn3, where the big tools are used.*

F: Only you, I don’t want to give that to somebody else this lunchtime...

*St5 looks up exchanging a quick glance with F.*

*F stands up still pointing to CStn3.*

F: ...because it needs a lot of control and it is difficult because it is a very big tool... Ok?

*F walks to CStn3 followed by St7.*





*Image 42: [3 (24)] F offers St7 to work with the big tools independently, pointing towards CStn3. Another participant, sitting opposite the facilitator, momentarily looks up from his carving at St7 with awe*

Scene F7) is an incident during the lunchtime session, when tool safety awareness had to be re-enforced. When reminded, St11 remembers the agreed tool safety protocol at once and he acts on it without hesitation, perhaps even too fast. After picking the dropped chisel up, F verbally affirms the agreed protocol once more.

(From Episode 34)

F7) *F, standing at TStn, looks towards the approaching Sts. St11 carries a chisel. F turns around to face them.*

St11: Can I have a... balta? {axe?}

F: Just a moment.

F: Why are you walking around with a chisel?

*St11 drops the chisel on the ground. F picks the chisel up.*

*St6 stretches his hand towards the mallet in F's hand.*

St6: Can I have a...?

F: As far as I know I said we put the chisels down on the...ground...

*She turns towards the tool-bag where she bends down.*

*Sts 6, 10, 11, and 13 stand around her.*



*Image 43: [20(3)] Three participants approach with varied intentions: St6 (on the right) is looking at his previous carving place. St11, carrying a chisel, is determent to start a new task. St13 is looking at the ground, possibly checking for woodchips for the fire-building game*

According to the staff, being part of the whole school community (belonging) was a somewhat new and significant experience for the participants. The principal observed that the project “enabled the children from different classes to get to know each other”. The Class 1A teacher confirmed this, saying, “we don’t often do this kind of collaborative project where everybody works on the same material”. During the lunchtime session, students from all classes shared the project, save for those from the Reception Class as they were too young to carve independently.

According to the Class 3 teacher, the older students “were very happy just to pick up a year one’s slightly cack-handed (work) and make it better (...they...) felt a

sense of ownership". The Class 1B teacher suggested that it was a shared ownership, saying, "the words they used was 'our project'".

Scene F8) demonstrates how the facilitator's use of language contributes to the developing sense of shared ownership. In the following interaction during allocating a task to a participant, the facilitator uses the word 'we' three times (see underlined), in connection with expressing a necessity, "this one needs to be cleared". Similar use of language can be observed during the teaching of the first carving skills to a very young participant in scene F9).

(From Episode 12)

F8) *F walks to TStn adjusting her cap. St8 follows her. F bends down to pick tools up. Holding the tools, she returns to CStn2. St8 follows her.*

F: *[to St8 on the way back to CStn2]* So what we do is we are making it deeper now... So?

*F goes around the tree trunk leading St8 to the same side as Stn5. She kneels down, St8 kneels down next to her. F studies the tree trunk and points to various carvings.*

F: *[to St8]* There. This one needs to be cleared and then this...

*F demonstrates dynamically whilst St8 watches.*

F: We are making it better



*Image 44: [7(34)] F is watched by participants during demonstration to St8, whilst her choice of words implies shared ownership*

(From Episode 17)

F9) *F guides St10, who has been following her all along, touching him on the shoulder and leading him to CStn1. F goes around the tree trunk to the carving place, bends down and uses a calling gesture to St10.*

F: *[to Sts at CStn3] Ok? [to St10] Come here!*

*F kneels with the tools in hand facing the tree trunk, modelling an example for St10 to follow. St10 kneels next to her. She demonstrates the carving to him.*

F: *Come here! We are going to fix this... [brief instructions]*

*F hands the mallet over to St10, whilst continuing to support the chisel.*

F: *Ok? And now we're carving.*

*St10 starts assisted carving*

*After St12 shifts his position, she points to the tree trunk again.*



*Image 45:* [9(60)] St10 kneels together with F, indicating his internalisation of being a team



*Image 46:* [10(9)] F carves together with St10 as ‘one carver’ (“we”) giving an additional support to his chisel

According to the staff, the participants showed a heightened awareness of others’ well-being. The Class 2 teacher emphasised that trusting the participants with sharp tools made them “serious to each other”. He described that he heard some

participants saying, “be very careful... a little bit like lower it”. The Class 1A teacher remarked, they were “thinking about how they could work together”.

In scene F10), a young participant shows a carving technique to another young participant.

(From Episode 5)

F10) *At STn1, St3 demonstrates the striking of the chisel to St2.*

St3: Chi, like this... look!



*Image 47: [1(60)] St3 demonstrates to St2 how to hold the chisel*

In scene F11) two participants are captured showing interest in each other’s ideas. St6 has been observing St12’s energetic carving for a while, then he asks for the chisel to show an idea to him. St12 is curious, however, he decides to maintain a role of responsibility as a self-appointed leader, “just be careful, because it’s very sharp”.

(From Episode 18)

F11) St6: Mutathatok valamit? {Can I show you something?}

*St12 stops carving.*

St6: Gyere. Megkaphatom? {Come. Can I have it?}

*St12 shifts his position towards St6. St6 takes the tools from St12.*

*Meanwhile, P stops at CStn1 bending above the Sts.*

P: [to Sts at CStn1] Very good... Yeah? All been very careful?

St12: [to St6] Csak vigyazz, mert nagyon eles. {Just be careful, because it's very sharp.}



*Image 48: [10(43)] After St6 takes the tools over from St12, the latter is reluctant to resign from controlling the carving space and remains interested in the other participant's carving*

In scene F12), a young participant inquiring in a concerned way about another young participant's well-being when he seems unhappy because he has to leave the tent.

(From Episode 38)

F12) *Carrying tools in her hands, F walks out of the tent to CT2, who supervises the playground. Both CT2 and F look towards St10.*

F: ...this little lad so much wants to do it but because (I am on my own, I can't help him enough, he is too young to focus fully, and he needs one-on-one) Whose class is he?

*St10 turns and meanders to the TStn looking at the equipment.*

*St2 stands up from her carving at CStn1 and steps to St10.*

St2: [to St10] Ok?

*St10 does not reply. St2 sits down again.*

*CT2 extends a hand towards St10 and calls him. St10 goes to CT2.*



*Image 49: [22(61)] St2 stands up from her carving to check if St10 was feeling alright*

In scene F13), the facilitator uses a wide range of communication (raised voice, bilingual wording, dominating body and hand gestures) to underline the necessity of being aware of safety distance from the carving tools. The facilitator's use of communication emphasises the non-negotiable importance of this safety awareness.



(From Episode 17)

F13) *She negotiates a safety distance around St7 with outward sweeping hand gestures.*

F: Arrebb kell menni gyerekek. {You need to go further out, children.} Everybody gives a bit of space to Tris [St7] That's a very big tool!



*Image 50: [9(50)] F negotiates safe distance with a sweeping hand gesture around St7, who uses a big chisel*

According to the staff, being seen as a responsible person was an important benefit of the process. Class 1A teacher said, “showing that they could do... it was great, (...and...) it's good for (the parents) to see.”

In scene F14), an older student receives admiration for carving with a big chisel from other participants. In F15), a participant is reminded by a classroom assistant to project an image of responsibility for the photograph.

(From Episode 10)

F14) *St8 looks at the carving of St1, then walks to CStn3.*

St8: [to St7] That's a big one! Big chisel.

*St7 looks up for a moment then continues carving. St8 shuffles further away, watching St7 a little longer. At CStn1, St3 stops carving and points to St7.*

*Sts 3: [to St2] Look Chi! That big one. Look at that big one! That!*

*St2 lowers her tools and looks towards St7. St3 still looks towards St7.*

*St8 goes to CStn2.*



*Image 51: [6(21)] St3 points out the 'big tool' to St2 with admiration*

(From Episode 24)

F15) *At CStn1, St12 talks to CA.*

*St12: Kijavitom Gerry's gyemantjat. {I correct Gerry's diamond}*

*CA: Make sure your position is right for the photos... Ok?*

*St12 nods and shifts his position. CA continues taking photos.*



*Image 52: [14(30)] The assistant paying special attention to St12*

The participants also had opportunities to develop their skills of negotiation. According to the principal, the participants “were negotiating amongst themselves the conditions under which they were working.”

Scene F16) is an example of such negotiation between two boys (speaking Hungarian). St12 has energetically been carving a pattern that St6 started as a ‘private scheme’ (i.e. not part of the outlined designs). St6 abandoned the carving earlier and St12 took it over. When St6 returns, he sits down beside St12, trying to reclaim his carving.

(From Episode 28)

F16) St6: *[to St12]* Hagy probaljam meg? {Let me try?}

St12: *[to St6]* Mit? {What?}

St6: (...)

St12: En hagy csinaljam... nagyon szep lett. {Let me do this, it has turned out to be very beautiful.}

St6: De ez az en munkam. {But it is my work.}

St12: (...)

St6: En megmutatom en mit tudok. Jo? {I show you what I can do. Ok?}

St12: Majd ha... majd, majd, majd... megmutatod. {Later when... later, later, later... you can show.}

St12: *[to St6]* De Gerry... csinálj egy ujat! Csinálj egy ujat! {But Gerry... do a new one! Do a new one!}

*St12 lifts up and looks at his chisel.*

St12: Hol van ez? {Where is this?}

St6: Chisel.

*St6 walks back to CStn2 looking for a chisel.*

St6: Chisel...



*Image 53: [17(17)] St6 interferes with St12's carving by putting his hand, where St12 carves during their negotiation*

**VIII. Instructing body position, negotiating continuation of carving: modelling non-inhibiting/adventurous position**

***Shared non-inhibiting atmosphere, embracing diversity***

The facilitator arranged the tent up in a way to encourage non-inhibited actions, for example carving in a kneeling position on the ground. It was not only a technical and safety necessity but also a contribution to a non-inhibiting atmosphere. According to the Reception Class teacher “it made them feel like they were part of an adventure that they got sit on the floor and that was really good”. The principal also reflected, the tent “liberated the children ... in a room, the children would have been inhibited”.

In scene G1) kneeling on the ground, as a unique standard of this non-traditional environment, is encouraged by the facilitator modelling the position.

(From Episode 18)

G1) F: *[to St10]* ...This way (we carve) Go down on your knees as I do!

*F taps her own knee. St10 changes the crouching position to kneeling.*



*Image 54: [10(37)] F taps her own knee to model correct kneeling position to St10*

The principal observed that “the children weren’t in tears if they chip that bit too much wood out, which I think is a credit to you in terms of the atmosphere which was created.” He added, they “were confident enough to chisel little bit too much and then put it right”. This was a general principle during the process. The participants were encouraged to rework and redesign the patterns.

In scene G2), the facilitator proceeds to draw a star on the wood for St7 to carve. The participant kneels down next to the facilitator and tries to help. Despite the shared effort, the star template slips on the wood. The facilitator expresses an easy-going attitude towards the matter, “never mind you can carve it there”.

(From Episode 8)

G2) *The star slips slightly. St7 kneels down to help.*

ST7: A little bit more

F: (...) Never mind you can carve it there... yeah?



*Image 55: [4(16)] St7 supports F with drawing a star on the tree trunk*

In scene G3), St12's arrival challenges the facilitator's sense of flexibility. St12, though enthusiastic, is somewhat agitated and restless at the same time. The facilitator realises that the sooner St12 sits at a carving the better and so she quickly rearranges her plan of carving with a younger student at CStn1. She offers to St12 the carving place that had been selected for St10, "come over here, you can try this one here", whilst saying to the other student "I'll go with you somewhere else". Such possibility of flexibility is embedded in this creative environment.

(From Episode 16)

G3) *F looks at the approaching St12.*

St12: Zita, Zita! Can I do this?

*St12 points to the tree trunk at CStn1.*

F: Yes, you can. Certainly.

*F looks at the tree trunk and points to a pattern.*

F: Okay. You could try-

*F looks up at St12, but he has already gone over to CStn2 to look at the carving of St11. F observes him.*

*F: [to St12] Come over here! You can try this one here...*

*[to St10] And I'll go with you somewhere else with that.*



*Image 56: [9(15)] F offers a carving place to St12 that been originally intended for St10*

The participants had opportunities to explore their talent. The principal suggested that the students were more aware of their “talent as a woodcarver” after this experience. In scene G4), a participant, impatient and eager to start, expresses his joy with his newly acquired skills, “I am really good at this”. However, the arrival of the classroom assistant interrupts the process of induction.



(From Episode 23)

G4) *St6 puts his hand over the handle of the chisel F still holds with the intention of taking it.*

*F proceeds to model the correct carving position before she is prepared to hand over the tools to St6. She bends her knee to start St6 at the carving place. St6 expresses impatience.*

St6: I-I am really good at this!

*CA enters with her mobile phone taking photos. She crouches right opposite the carving place appointed for St6, far too close to the tree trunk.*

*F straightens up from CStn1.*

F: No, we can't get this because we can't (carve there safely) We just have to move.

*F turns to look for other options for a carving place.*



*Image 57: [14(21)] St6 explains that he can control the tools*

As there was limited assistance, unfortunately students with special needs could not be accommodated during this selected lunchtime session. However, inclusive approach remained a commitment during the rest of the project. The Class 1B teacher observed, “the special needs kids could be involved as well, which I think was good for the teachers to see”.

According to the staff, the project supported the participants overcoming language barriers. Class 1B teacher observed that one of her students, “new to English, struggles to participate in class but was doing the carving the same as the others”.

In scene G5), St16 has weak English, however, apart from his initial self-absorbed standing position, he does not show other signs of non-comprehension. F uses various subtle pointing gestures alongside her verbal explanation when allocate him a carving task.

(From Episode 21)

G5) *St16 stands, somewhat self-absorbed at CStn2. F goes to CStn1, and after some hesitation, St16 follows.*

*F stands pointing on a carving place, and calls St16’s name. St16 stands behind F, closely followed by St17. F crouches down opposite St10 at CStn1 and starts explaining the task to St16, using various pointing gestures with the tools.*

F: *[to St16]* Ok, Sam! There is one here to finish off with nice, clear carving... You have to be careful, very careful with that there.

*St16 kneels down at the place appointed by F at CStn1. F hands the tools over to St16, who starts carving.*



*Image 58: [13(7)] F points with the chisel to demonstrate the task to St17*

The Class 1B teacher also observed that some of the more insecure participants also felt supported. She said, “I think, yeah, those kids probably did benefit internally a lot more than it was necessarily obvious on the outside”. In scene G6), a timidly approaching student is invited to join with a welcoming smile.

(From Episode 18)

G6) *St14 enters from behind F’s back. F turns towards her.*

F: Hello! Are you coming carving? Yes?

*St14 nods gently and stands behind F watching.*



*Image 59: [10(45)] F invites a newly arrived shy participant to carve*

According to the staff, the project encouraged creative solutions and offered a platform for experimentation. The Class 1A teacher explained that the shared ownership was beneficial for those, who are “afraid of trying” and making mistake. “The fact that they didn’t have to own an individual piece (so) they could try and do, and then move on.”

In scene G7), two participants are engaged with experimentation. The two participants clearly appreciate the outcome of their action. Unfortunately, their experimentation was not encouraged further as it was inconsiderate of the work of other participants.

(From Episode 21)

G7) *At CStn1, St12 bends over St6’s carving.*

St12: *Azta de szepet csinatsz! {That’s very nice!}*

*At CStn1, St6 continues carving. St12 bends a bit closer, picking some woodchip out of the groove.*

St:12 *De nagyon szepet csinaltal! {Yeah you have done a beautiful thing!}*

*St6 stops carving and drying the sweat from his forehead with the sleeve of his t-shirt, shifts from his carving place to the end of the tree trunk.*

*Sts 6 and 12 move around the edge of the tree trunk. St12 stretches over and pats BL that is reserved for Reception Class.*

*St12: [to St6] Faragjal egyet ide bele. {Carve one here into this.}*

*St12 sweeps the woodchips off BL with his hand. St6 places the chisel and mallet in readiness for carving BL. They both look in the direction of F at CStn2.*



*Image 60: [12(57)] St6 & St12 look towards F, checking whether they are safe to continue experimenting*

According to the staff, encouraging patience and tolerance was embedded in the project. The participants often had to wait for their turn. The Class 1B teacher considered this a positive input, saying “anything that helps them learn... waiting to take turns, because that chisel is being occupied or... It’s really important for them at this age still”.

In scene G8), St5, whilst at CStn2, is carving energetically and his chisel slips. The facilitator, who demonstrating at CStn3, notices this incident and makes a quick

assessment that St1 is working dangerously close to St5. The facilitator asks St1 to stop carving and wait until she finishes demonstrating and becomes free to deal with the situation at CStn2.

(From Episode 9)

G8) F: *[to St1]* Lulu, you are too near to that one (it will) not work. Wait a moment. Give me a moment please.

*St1 stops carving for a moment then continues carving.*

*F proceeds with the demonstration at CStn3.*



*Image 61: [4(30)] F is gesturing to St1 to put the tools down*

The principal emphasised the importance of enhanced cross-cultural experiences the project offered. He said, “you could see Muslim children working with a child from Israel, and you could see all cultures coming together and no possible suggestions that the world is different to theirs”. During the selected video footage, Hungarian, Polish, Japanese, Italian and British students carved together in the tent.

## IX. Concerned with other matters (or lack of): time transformed

### *Shared experience of sense of time transformed*

Participating in an intensive creative process was a new experience for most students. The Class 1A teacher was surprised at how well her students were coping with the process, “time intensive, they could still do it”, later adding that “I wish we could have devoted more time to it, because the kids were enjoying it so much”. However, the intensive process required a flexible schedule that some of the staff found challenging. The principal emphasised the benefit of the process, saying “intensity of it is very good because ... giving children different experiences”.

Scenes H1)-H4) are scenes of participants leaving the tent on their own term in a flexible manner. The arrival and departure of the participants is fluid, making a relatively small impact on the process.

(From Episode 12)

H1) *St5 puts his tools down and stands up to leave.*

St5: I am going now.

F: *[to St5]* Okay!

*F does not look up from the demonstration.*

(From Episode 14)

H2) *St1 steps to CStn3 holding her book.*

F: *[to St1]* Are you going now?

*St1 nods.*

F: *[smiling]* Yes. Thank you for turning up! Any time. Best Luck!



*Image 62: [8(30)] F thanks St1 with a smile for participating*

(From Episode 30)

H3) St6: Can I go?

F: You can go, yes...

*F does not look up from carving.*

*St6 leaves.*

(From Episode 35)

H4) *St8 stands up from CStn2 meeting F on the way.*

St8: Can I go?

F: Yes...

*St8 leaves the tent.*





*Image 63: [20(44)] St8 announce of his leaving to F*

However, there were some disappointments due to the unusual circumstances and confusion in scheduling during the selected lunchtime session. The Class 2 teacher commented, “it could have been planned a little bit better”. However, according to Class 3 teacher dealing with timing issues and confusion was worthwhile, “the rewards far outweighed... any sort of lesson time loss”.

In scene H5), St4 hopes to work with the big chisel. However, his request cannot be met due to lack of supervision being available during the lunchtime session. Even though an alternative time was negotiated, he leaves disappointed. A similar situation happens in scene H6), when a participant, who missed her introductory session wishes to join the carvers during lunchtime. However, the facilitator does not have an assistant to hand over the supervision of the group in order to dedicate her full attention to a complete beginner and so she has to negotiate an alternative timing for an introduction with the disappointed participant.

(From Episode 3)

H5) St4: I want to do... the big one. The big one.

*St5 arrives.*

St5: Thank you!

*St4 looks at the tools.*

*Sts 2 and 3 sit down at CStn1.*

*F adjusts her cap. She turns fast, stepping next to St4 and looks at the tools.*

F: Not the big one just only the small ones, only one pupil can do it today this lunchtime... but you can do it later when you have another lesson.

St5: Can I?

St4: But today's now... no more with you this lesson.

F: *[to St4]* In lunchtime you cannot do the big one... the big one there. You cannot do in lunchtime because I cannot be with you, but later when you have a lesson with me again... you can do.

F: Yes?

St4: That's tomorrow.

*F nods.*

F: Tomorrow.

*F adjusts her cap.*



*Image 64: [1(24)] F negotiating with St4 to come back next day*

(From Episode 22)

H6) F: Your name is?

St17: Mia.

*F nods.*

F: Yes, Mia.

F: Mia, have you done carving with me at all?

*St17 hesitates.*

F: You haven't done yet, have you? (come back tomorrow...)

*St17 blinks agreeing. F explains that she cannot teach now as no other adults around, but she will have a chance during her lesson, when she will definitely do some carving. St17 nodding repeatedly, leaves the tent.*



*Image 65:* [13(30)] F explain to St17 that she could induct her only in the next lesson

## CONCLUSIVE DISCUSSION

### I. Summary of 'excesses' (original findings) across the two datasets of interview and activity video data analysis

After thoroughly examining the process of participatory flow during a whole-school art & craft activity, and in particular the ways the facilitator maintains participatory flow, the following conclusions may be drawn based on this research.

The data analysis has been built on two main sources: staff interviews and activity video footage that have been thoroughly cross examined. The staff at BBIA reported their observations of various beneficial aspects of the project for their school community, both at individual and group participatory level. Their general observations have been summarised in the context of Csikszentmihalyi's (1990) theory of flow, and many of them traced further in the selected voluntary activity time, during which the actions of the facilitator have been scrutinised, using multimodal methods, in order to gain an insight into the facilitator's actions of maintaining participatory flow.

The outlined process sorted the data under eight categories in the following way:

1. Shared clear goals: the participants received motivating objectives, instructed by the facilitator, during which, the facilitator frequently appealed to the sentiment of shared responsibility, using the word 'we'.
2. Shared experience of immediate feedback: the participants received immediate feedback (due to the nature of the activity) and shared a pride of achievement during the process. The facilitator instructed carving techniques and tool use. Using haptic methods, she taught the participants the way of getting technical feedback from the material through vigilant observation.
3. Shared (team-size) challenge with a shared pool of skills: the participants' acquiring of new carving techniques were in balance with the challenges

the facilitator set. The project was layered, catering for varied extents of engagement. The facilitator motivated and appreciated the participants, by asking age-appropriate open-ended questions. Her approach encouraged voluntary immersion of all age-groups, by often offering one-on-one assistance with learning their skills. She verbally emphasised that the participants' contribution was 'needed' for the group and they were making a difference to the project.

4. Shared experience of focused concentration: the participants showed a high level of concentration. The facilitator created a focused environment purposefully set up in a semi-enclosed outdoor space. She maintained the focus by exemplary actions (such as handing tools out in a focused manner) enforced by relevant comments, whilst emphasising the importance of safety and focused behaviour around sharp tools. The focused environment also became a platform for learning through observation and becoming aware of other participants' actions.
5. Shared experience of relief from constraints of other events: the participants demonstrated full involvement and interest. There were no other concerns (for example academic tasks) mentioned. The participants engaged voluntarily, expressed their enjoyment, enthusiasm, and even encouraged their peers to join the project. The participants chose the activity over other optional leisure time engagement and play.
6. Shared confidence and mutual trust instead of exclusive individual control: the participants were equipped with the necessary knowledge to feel a sense of control over their own actions. However, as it was a large-scale project, the control of the whole creative process was shared, based on trust between the other participants and the facilitator. The participants reflected confidence in the project and trusted the facilitator's actions. The adults in charge trusted the participants (students between the ages of five to twelve) to use sharp tools and in return, this caused the participants to act more maturely and responsibly. The participants felt safe, cared for each other's well-being and shared feelings of belonging. The facilitator delegated

responsibilities to the older participants to correct younger participants' work, emphasising teamwork, shared ownership and responsibility of the project, frequently using the terms 'you can' (being a problem solver), 'we' (the team) and 'for us' (for the team). It was an opportunity for the participants to be seen as responsible by others. As part of teamwork, the participants also engaged in more intercommunications across all age groups, practiced positive skills of negotiation, which the facilitator supported by her non-involvement, whilst still remaining vigilant.

7. Shared non-inhibiting atmosphere, embracing diversity: The initial set-up by the facilitator encouraged the participants to carve in a non-inhibiting, adventurous position, sitting and kneeling on the ground. The facilitator also modelled the same kneeling position, being also the safest position for carving. The facilitator had an easy-going attitude about carving mistakes by encouraging creative re-carving of the patterns. This created an atmosphere where the participants were less anxious of making mistakes and their considerate experimentations were accommodated. Patience and tolerance were encouraged, when the participants had to wait for their turn, whilst they witnessed the facilitator's positive approach to accommodating the individual needs of others. The facilitator supported the participants to overcome language barriers by using gestural demonstrations. She also delegated one-on-one assistance to special needs students, supporting their personal assistant by teaching them carving techniques and showing convenient body positions for the task.
8. Shared experience of sense of time transformed: the participants willingly embraced the changed school schedules, with their intensive and flexible engagement. The facilitator encouraged the participants' engagement on their own terms with her positive accepting attitude.

One may conclude that the facilitator actively contributed to maintaining participatory flow, acting through all the eight major conditions of flow, applying a variety of identifiable social skills and techniques. Through the facilitator's actions, her

personal flow, supported by the participants' personal flow, has expanded to become a shared experience. All participants are included in this sphere of shared energy within the participatory flow-scape.

Reciprocated 'trust', alongside 'feeling safe' and 'belonging' have been identified as conditions of participatory flow. They are also key concepts, as they underline many of the other conditions, and in particular, contribute to the balance between challenge and skills. These three sentiments are often amalgamated, and it is not the objective of this thesis to elaborate on their complicated relationship. Therefore, these three sentiments are considered together under the word 'trust'. The following conclusions derive from the introduction of 'trust' in the discussion on participatory flow.

- I. During a largescale participatory craft activity, the enormity of the project is beyond the capabilities of the individual participants and their only hope of achieving the task is to place their trust in the group and the facilitator. Therefore, the participants release their personal control in favour of the united competence of the group. Consequently, the 'sense of control', as part of the eight major components of flow, is replaced by trust. It is often considered to be a risk of lowering the ego-defence, therefore the participants need to feel confident that the collective pool of skills is comparable to the challenge. In other words, the sum of the skills and trust is in balance with the set challenge.



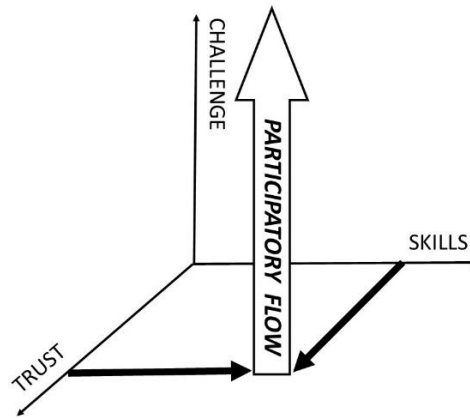


Figure 8 (same as Figure 2): Participatory flow channel: the balance between challenge and the sum of the skills and trust

- II. Additionally, trust is instrumental in developing interpersonal confidence and is also a contributor to empowerment during a participatory flow process.

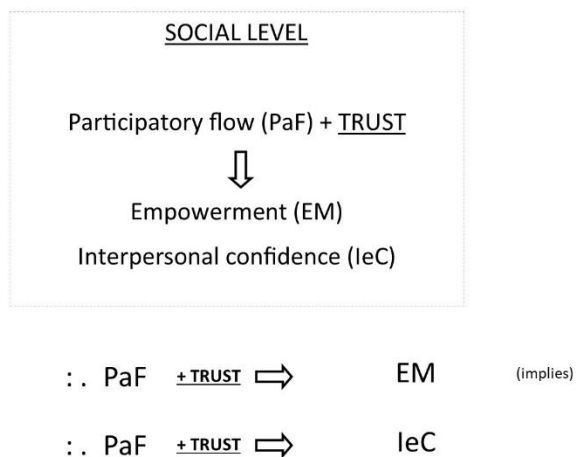
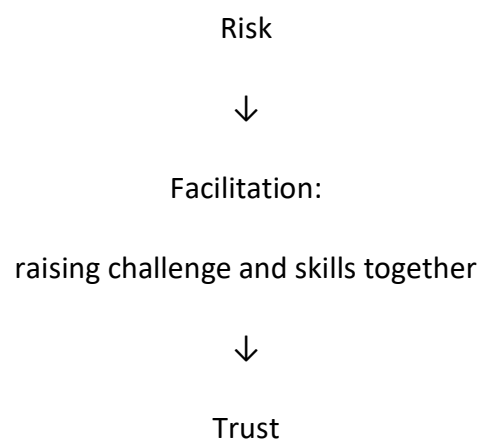


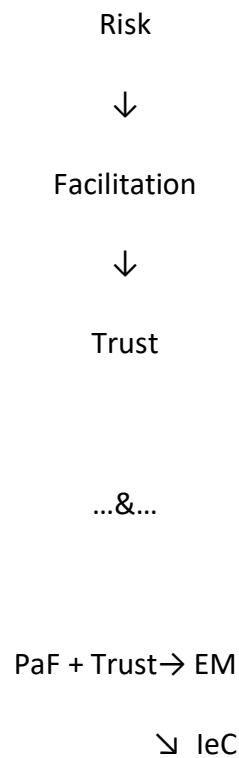
Figure 7 (same as Figure 3): Participatory flow leading to empowerment and interpersonal confidence in the presence of trust

- III. The facilitator aims to maintain the conditions for trustful relationships to develop.
- IV. The facilitator alternates between the setting of challenges and teaching skills during the periods of balanced flow, based on the trust she receives for her expertise from the participants.
- V. During rupture of flow, the facilitator sets challenges and teaches skills intensively, at the same time. The balance of participatory flow may rupture, when reciprocated trust is defied by a participant. The facilitator reinstates trust by setting challenges and teaching skills to the defiant participant at the same time. By providing both of these necessary components of flow without any delay in the delivery between them, the facilitator regains the participants' trust in the process. She re-enforces trust by highlighting the shared ownership of the project and emphasising the plural pronoun 'we', and thus repairs participatory flow.
- VI. The above implies that as the risk of a process grows, more intensive facilitation is required to maintain trust if the process should remain in flow. Keeping balance between risk and trust is orchestrated by the facilitator in raising challenge and teaching skills intensively at the same time.



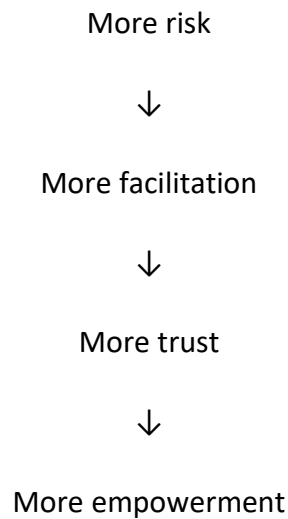
*Figure 9: More risk may lead to more trust through adequate facilitation*

- VII. Therefore, during a participatory art & craft project, one of the facilitator's major roles is to influence the level of trust by continuously adjusting the level of skills and challenges (and thereby risk) in order to aid the participants' empowerment and development of their interpersonal confidence (*Figure 10*).



*Figure 10:* Risk may lead to empowerment and interpersonal confidence through adequate facilitation that generates trust

- VIII. The above may also imply that as the level of risk and trust grows, so does the level of challenge and skills, and ultimately, the intensity of the resulting empowerment as well (*Figure 11*).



*Figure 11:* More risk may lead to more empowerment and interpersonal confidence through more (or higher standard) facilitation

- IX. However, it may also mean that as the risk grows during a participatory flow process, the actions of the facilitator enabling the process, inevitably become more hectic and require ever more energy being invested. Facilitating art & craft participatory flow processes, which can lead to empowerment, is hard work that requires profession-specific skills and knowledge of the facilitator.
- X. As a practitioner, one should also consider that the most empowering process of art & craft facilitation, may not necessarily be the most enjoyable process for the facilitator. It can be intensive and tense, particularly for the facilitator. From my own experience, these situations often occur when time is at a premium and are often recalled as the most flowing period of the process. This may pose the questions, whether enjoyment is a valid descriptor of the state of flow and whether the traditionally accepted relationship between flow and happiness should be further reviewed. However, answering these questions are not the objectives of this research.

- XI. When reciprocated trust, and consequently participatory flow deepens, the process may lead to a 'wow' experience. This social awe has similar roots to a sense of transcendence (Shaw, 2017; Konecni, 2011). Sawyer (2007) observed this process more prominently among the groups he studied. According to him, the participants often recalled feeling as "if they belonged to something greater than themselves". Sawyer (2007) called it the work of the 'group genius'. This aspect was less prominent during the project at BBIA, perhaps due to the use of the video camera as a research tool. 'Wow' experiences often link to a less self-aware state that can be harder to achieve in front of a recording camera. However, the staff when interviewed, expressed their surprise at the unexpected social processes they witnessed and the impressive achievement of the school community.

## II. **Synthesis and consolidation of the outcomes of this study in context of literature and current research**

This interdisciplinary and transpedagogical study (Helguera, 2011) has contributed to both fields of education and socially engaged art & craft. It aimed to gain clarity on some aspects of the artisan-facilitator's actions of maintaining participatory flow with the intention of enhancing empowerment during a school-community art & craft project through applying a comprehensive research design within an a/r/tographic framework (Springgay et al., 2008; Irwin et al., 2006). Being real world (Silverman, 2014; Robson, 2011), practice-led (Leavy, 2017; Kara, 2015) and self-reflective (McIntosh, 2010) research, methods of observation, interview and video data (Knoblauch, 2009) were used for collecting a combination of naturally occurring and researcher provoked data. The fieldwork of the research was conducted at the Budapest British International Academy (BBIA), where over ten intensive days, an ambitious participatory art & craft project involving the whole school community was completed. The facilitator created a 'flow-scape' based on Csikszentmihalyi's (1990) theory of flow and its most current analogical re-interpretations as social or group flow in the field of positive psychology (Lucas, 2018; Pels et al., 2018; van den Hout, 2016; Walker, 2010; Sawyer, 2007), including latest research on contagiousness of flow (Csikszentmihalyi, 2014; Culbertson et al., 2014); flow's contributions to efficacy, supported by trust as an antecedent (Salanova et al., 2014; Bassi et al., 2007); and flow as a hypo-egoic phenomenon (Leary & Guadagno, 2017; Nakumara & Roberts, 2016; Csikszentmihalyi, 2015).

### ***Particularities of agency in participatory craft***

The subject of the research, the making of the *Wisening Gate* ([www.wiseninggate.uk/making.htm](http://www.wiseninggate.uk/making.htm)), being the participatory art & craft activity the research focused on, aimed to empower the participants at three different levels. The interviewees reflected on the way participation in the project empowered individual children, their classes, and the larger school community. Through shared ownership, the project encouraged development of interpersonal confidence and novel interconnections within; and in time, in the extension of; the flow-scape. This outcome

is in line with the work of socially engaged art related thinkers (Leger, 2019; Jeffers & Moriarty, 2017; Finkelppearl, 2013; Jelinek, 2013; Kester, 2013; Bishop, 2012; Thompson, 2012; Helguera, 2011; Ranciere, 2009; Bourriaud, 2002; Matarasso, 1997; Lacy, 1995; Gablik, 1992; Kelly, 1984; Beuys, 1965) who claim that artworks advocating cultural democracy and aiming to make a social/economic difference through empowering the participants, are created in a social interaction, with the artist in the role of a facilitator. During such process based artwork of “expanded conception of art” (Beuys, 1965), ethical values, including enhanced collaborative energy, raised consciousness and community enrichment are prioritised (Bishop, 2012), whilst its outcome of social change is often delayed in time.

The variation in the role of agency leading to shared ownership, is a key aspect of socially engaged projects. This is observed in the variety of terminological expressions used to describe artworks created in a social interaction: Kester (2013) uses the term of ‘dialogical art’; Jelinek (2013) ‘lifelike art’; Finkelppearl (2013) ‘social cooperation’; Thompson (2012) ‘life as an (art) form’; Ranciere (2009) ‘emancipated spectators’; Bourriaud (2002) ‘relational art’; Matarasso (1997) ‘participatory art’; Lacy (1995) ‘new genre public art’. However, ‘socially engaged art’ and ‘social practice’ are the most widely used terms in the UK (Tate, 2016).

This study follows the term of ‘transpedagogy’ (Helguera, 2011) because it informs the interdisciplinary field of socially engaged art and education, “that exists somewhere between art and non-art, and its state may be permanently unresolved” (Helguera, 2011). The notion of the role of agency is challenged within this interdisciplinary context. According to Wheelan (2014), distribution of accountability is crucial for the success of socially engaged art projects. However, accountability can be problematic in the education of children, yet empowerment does happen during transpedagogic projects. I would argue that the extent of agency and accountability do not determine the scope of shared ownership and empowerment. Kester’s (2013) main criterion of a new ‘dialogical aesthetic’ that incorporates the extent to which the artist is able to catalyse emancipatory insights, enabling knowledge formation in the community and leading to empowerment, could still be considered as valid for participatory craft activities such as mine. Providing intrinsic knowledge formation through haptic and tacit

learning and their empowering capacity through building a notion of shared ownership, is incorporated into my practice.

Furthermore, compared to a socially engaged art project, during a skill-based participatory craft activity, participants have limited accountability as the facilitator is likely to be the sole agent of the new craft skills. The variation in the role of agency is a consequence of the strong emphasis on the craft element. This complicates the notion of empowerment through craft, requiring the differences between socially engaged art and socially engaged craft to be further investigated. The aim of such distinction is to preserve and metamorphose traditional crafts, the existence of which can be threatened in an increasingly digitalised culture (Crawford, 2009; Langlands, 2007) albeit this notion is highly debated (Hatch, 2014; Anderson, 2013; Sennett, 2009). Separating art and craft disciplines is mostly a western preoccupation. Additionally, children may have a natural holistic approach to creative expression and use art and craft in an often inexorably interconnected way. Alternative education, for example the Reggio Emilia model, emphasise this by offering the children a mixed range of art and craft material during creative sessions (Edwards et al., 2011). Consequently, the merging of art and craft disciplines has been a long-term practice in education. However, this combination does not justify craft's subordinated position as 'applied art', presuming craft having originated from art or even being second to art, ignoring craft's unique human gesture that is largely opposite to art's. In consideration of the above, this study uses the terminology 'art & craft', but with the understanding that the *Wisening Gate* is an ambitious skill-based project and has more affinity with craft than art. In technicalities, it shows similarities to Lloyd's (2011) creative cob ovens, Tomlinson's (2009) complex environmental collaborations, Whiterod's (2002) recycling craft sculptures and the ice sculptures of Tulikettu (Hiltunen, as in Coutts & Jokela, 2008). Nevertheless, for clarifying the process of empowerment, distinguishing between art and craft may be necessary.

Whilst there is general agreement that craft needs to be approached on its own term, the ongoing debate and revision of critical theories, segregating the various disciplines of craft based on applied techniques (Wilkinson-Weber, 2016; Anderson, 2013; Schwarz & Yair, 2010; Risatti, 2009; Burgess & Schofield, 2000), whilst trying to source from the roots of traditional 'craft' workmanship (Frayling, 2011; Crawford,



2009; Sennet, 2009; Langlands, 2007; Pye, 2007) has delayed the definition of socially engaged craft. Therefore, this study had to unfold socially engaged craft's particularities, with the help of the more evolved socially engaged art field.

Craft activities have a naturally embedded potential efficacy process, through immediate feedback from the material. It is a self-creation process through shaping the object and the environment. This empowering process of craft can be further emphasised during a participatory craft activity, as engagement in social craft is inclined to support communication (Shercliff & Twigger-Holroyd, 2016). Compared to socially engaged art, most socially engaged craft practitioners have a tendency to focus on social concerns, for example, Women's Maker Movement, hip craft (Price & Hawkins, 2018) and the online social network based craft collectives (Gauntlet, 2018), whilst even fewer represent political objectives, for example craftivism and makers-movement (Gauntlet, 2018; Hatch, 2014; von Busch, 2010). Craft is inherently a tool of social identity (Wilkinson-Weber et al., 2016), focusing on social objects at a humane scale (SECC, 2017), and this 'social sharedness' is an essential part of the making process. This positions craft as a tool of empowerment by nature of its existence.

Sennett (2009) defined the core quality of craft as being a 'desire to do the job well'. This widely accepted interpretation of craft as an 'artisanship of integrity and accountability' (craft's etymological origin is proto-Germanic, meaning strength and virtue) presumes that craft's ultimate goal is to create as perfect an object as possible under the circumstances. Craft must be shared otherwise this 'craftedness', i.e. the momentary encapsulation of an envisaged perfection (or a perfect imperfection, as for example, in the wabi sabi objects of Zen craft) is challenged. In the eternal process of entropy between material and time, craft becomes less craft from the moment of completion. The artisan's separation from the object through emphasising its utilitarian and/or decorative purpose is a natural response to this Pygmalion dilemma.

This embedded characteristic to empower is even further developed in socially engaged craft, where the interactive qualities of a craft object reach beyond purposefulness. Through becoming a relational object, it becomes an agent of connection between the maker and the user (SECC, 2017). Participating in the creation of such an emblematic object can be empowering not only for individuals at a personal

level but can also lead to cohesion of communities by contributing to formation of their public image as creative communities. I repeatedly experienced this aspect of participatory craft during my 18 years of practice as an artisan-facilitator ([www.wiseninggate.uk/previous.htm](http://www.wiseninggate.uk/previous.htm)).

The facilitator may aim to create a conversational space and an opportunity for social empowerment through conversation within the flow-scape. Shercliff & Twigger-Holroyd (2016) found through their research involving textile crafting groups that craft supports conversation. However, it is somewhat different during woodcarving, when half a dozen mallets are knocking at the same time. Yet, a number of profound conversations both with and between participants took place during the ten days of the *Wisening Gate* project.

Nevertheless, conversation is not the major source of empowerment during an ambitious participatory craft activity. In this sense, a socially engaged craft process largely differs from a socially engaged art process, where empowerment happens through dialogue. Whilst making objects can be part of the socially engaged art process, it is secondary to the process of conversation in a relational space. In a socially engaged craft activity, there is a significant physical object in progress and a shared goal of completion. Whilst the object can be social to varying degrees and the crafting process encourages conversation (Shercliff & Twigger-Holroyd, 2016), the primary focus is on achieving a well-made object. I suggest this is a fundamental difference between socially engaged art and socially engaged craft. Whilst the extent of empowerment should be part of the evaluation (Kester, 2013) of both socially engaged art and socially engaged craft projects, socially engaged craft has different approaches for empowering participants.

### ***The 'woundedness'***

Despite identity confusions, socially engaged craft has a visible historical path. Ambitious participatory craft projects, expanding the 'artisanship of risk' approach to social settings, have been present in education and community settings in particular since the zenith of the community art movement (Jeffers & Moriarty, 2017; Kelly, 1984) in the 1970's. As an example from more than 40 years ago, every stage of Leyh's (1978,

as in Croft & Higgs, 2016) *Concrete Cows* was created together with local volunteers and disabled children in Milton Keynes. It was described as a social process without a political agenda. Leyh called these “useful structures (that people created) for their own neighbourhood”. The process was described by one of the original participants, saying “participation relies on her energy and encouragement, her ability to enthuse and motivate” (Harding, 2010). These descriptions suggests the presence of a participatory flow process, maintained by the artisan-facilitator during an ambitious participatory craft activity.

However, few of these projects have been documented because artisan-facilitator (alongside with other socially engaged artists) were largely falling into the category that Sholette (2011) metaphorically described as the invisible ‘dark matter’ of the artworld. The position of socially engaged practitioners falls between the ‘deregulated market’ of the art world (Jelinek, 2013) (where mostly economically viable art production is recognised) and unpaid voluntary arrangements (La Berge, 2019; Bishop, 2012; Matarasso, 1998). Unfortunately, the recognition of artisan-facilitators has not improved over the years, despite Sholette’s (2011) suggestions that the dark matter is ‘getting brighter’, meaning that the creative masses of the art world are becoming more active and noticeable. Whilst collections of socially engaged art projects are published (mostly in the US with significantly less visibility in the UK) in comparison, socially engaged craft collections are minimal indeed. This apparent invisibility contributes to the under appreciation of the role of the artisan-facilitator.

The feeling of being undervalued is a vocational pain that committed practitioners carry, often throughout their entire practice. This ‘woundedness’ is part of the contemporary role of an artist-artisan that Tucker (1992) compared to the role of a shaman. The metaphoric image of ‘wounded shaman’ (Tucker, 1992) is akin to the image of initiator of ‘social sculpture’ (Beuys, 1965), who can induce healing and change in the society, except the former achieves this through personal ‘woundedness’. In this context, art and craft are largely opposite unique human gestures. If art is an expression of human search for the unknown, craft can be human effort to express the unknown. My practice sees craft as an expression of the homo faber, the locum-maker with an unquenchable yearning to shape the environment. Art is created by gestures longing to interact with something unreachable whilst craft is created by gestures attempting to

manifest something unattainable for the benefit of humanity. However, both of these gestures are equally part of the 'wounded shaman', the 'participation mystique' (Gablik, 1992; Tucker, 1992). Approaching it from the socially engaged art world, the artists as 'wounded shamans' have the role of exploring unknown territories and creating bridges out of their own woundedness to enable others to follow to this new world of creative expressions. However, approaching it from the socially engaged craft world, shamans have an equally important task in society, namely, healing others through their own familiarity with pain and woundedness. This latter is a task of repairing, perfecting, renewing and ultimately, creating. An artisan is the second, complementary aspect of the 'wounded shaman'. This role is based on interconnectedness and interdependence and incorporates empathic listening that should be nurtured by remythologising consciousness (Gablik, 1992). This is a process of 're-enchantment of art', through which, art (and craft) can become 'useful art' (and craft), and capable of solving social issues (Gablik, 1992).

However, becoming 'wounded' is positive risk taking (Furedi, 2009; Gill, 2007), and as such, risk is inherently part of a participatory project at all levels. Facilitators aim to mitigate these risks by carrying them as part their shamanic 'woundedness' for the community. In a pragmatic way, this task may manifest in long hours of logistic preparations for the participatory craft project. The first graph (*Appendix 9: Large printouts of the graphs and the table of values*) of this research visually describes the pattern of this engagement of logistical preparations. The graph shows the continuous attention the artisan-facilitator commits to logistics at all times during the making process.

The *Wisening Gate* project ([www.wiseninggate.uk/making.htm](http://www.wiseninggate.uk/making.htm)) introduced concepts relating to 'change' in a pseudo-traditional manner, such as 'portal' and 'transitional space' (Scharmer, 2009; Lievegoed, 1985). By reverberating the notion of 'threshold awareness' and making visible the sense of transition the school community experienced, the project aimed to further empower the individuals and the school community. The story ([www.wiseninggate.uk/story.htm](http://www.wiseninggate.uk/story.htm)) that accompanied the project offered the possibility of contemplating the meaning of transition and expectations of the future in an imaginary way. Additionally, in line with the intrinsic qualities of craft, based on a metaphoric yet easily accessible narrative of shared imagery heritage,

archetypal images were prompted in a mythopoeic manner to inspire the creation of mnemonic merged creatures ([www.wiseninggate.uk/merged.htm](http://www.wiseninggate.uk/merged.htm)). According to the interviewed staff, most children could relate to these visual clones, which in turn, were used for decorating the gate. This emblematic meaning of the project was inspired by mainstream artworks (Nash (as in Payne, 2012); Koenig, 2009; Saint Phalle, 2002; Bailey, 2000; Szervatiusz, 1994) and theorists, who consider art as an instrument of transfer between the mundane and the spiritual (Hume, 2006; Tucker, 1992; Lane, 1988; Lipsey, 1988; Richter, 1985; Kandinsky, 1977, Bachelard, 1964), revoking the imagery of the 'wounded shaman'. Additionally, due to an inherited connection between nature and shamanism, environmental artists often emphasise transitional spaces, mostly using site-specific materials, whilst upholding the respect of nature and sustainability in their often transient artwork (Shilling & Brooklyn, 2015; Merwe, 2014; Piffard, 2013; Byles, 2012, as in Weatherstone; Meyer, 2012; Konrads, 2007; Goldsworthy, 2004; Drury, 2002; Udo, 1999). This choice of a participatory art & craft project may seem esoteric, however the roots of such approach can be found in spiritually founded alternative education systems, such as Waldorf Education (Howard, 1998; Steiner, 1924, 1919).

### ***Three-level empowerment through flow and enjoyment***

The collected and analysed data challenges the current understanding of a participatory flow process. Additionally, it may also lead to questioning the position of any social flow process on a scale between being evolved by itself and being created by the facilitator. The data asserts that participatory flow is a fluctuating process that is largely and actively maintained by the facilitator (who alternates setting challenges and teaching skills to the participants during balanced participatory flow times). The facilitator sets challenges and teaches skills at the same time, during rupture of participatory flow and the repair of the flow state only. Conclusively, the facilitator's actions to maintain participatory flow within a flow-scape is an alternating activity. This has been illustrated by two graphs (*Appendix 9: Large printouts of the graphs and the table of values*) that are visual representations of the analysed data. This means that participatory flow does not just "happen", and in this sense, it is a different process than the self-constructing group flow process described by Sawyer (2007). During a

participatory art & craft activity, it is the result of an active and skilful profession-specific effort by the artisan-facilitator. Flow-scape creation is a major logistic, artistic, and teaching task that is supported by implicit knowledge and experience. The artisan-facilitator is the guardian of the flow-scape, the caretaker of skills, tools, and technical processes; sharing accountabilities only when the participants reach a level of competence. The research also demonstrates why participants need to respect the facilitator's sole control over the project. This rather intense and complicated process can lead to shared enjoyment and empowerment at three levels: individual, group, and school community.

The notion of researching participatory flow is rooted in the field of positive psychology. Since its establishment (1998) as an independent and fast growing branch of psychology (Waters, 2017), positive psychology has an eclectic nature, due to it originating (in part) from cognitive and educational psychology (Seligman, 1992; Csikszentmihalyi, 1990) as well from in humanistic (Maslow, 1971) and differential psychology (Peterson & Seligman, 2004). Positive psychology amalgamates findings from various other branches, however its unique approach to psychology, namely, focusing on happiness of ordinary people living a good life, distinguishes it from the other branches. In line with these principles, this study also refers to theories by psychologists from the other distinct branches of psychology, for example, social psychology (Boffi et al., 2016; Szczesniak, 2012; Evans & Kruger, 2009). However, I argue there is a danger of over-simplification in that positive psychology is becoming a middleclass phenomenon (PESA, 2012), which places personal happiness at the centre of interest, whilst mitigating social and economic injustice (Helliwell, 2018; Easterlin et al. 2011; Stevenson & Wolfers, 2008; Easterlin, 2004, 1973).

Enjoyment of the activity during the fieldwork was reflected by the participants and reported by the interviewees. The fieldwork ensured that the participants could voluntarily engage with the activity during the data collection period, and in correlation with this, the research found that the participants expressed their enthusiasm, in encouraging their peers to join the project. It is important to emphasise that the participants chose the activity over other optional leisure time engagement and play in stunning weather conditions, as it may suggest that a participatory art & craft activity can offer a desirable and exceptionally deep experience for the participants.

This characteristic of participatory art & craft may lead to empowerment of a group, provided that sufficient trust, as a synergist, has been developed between the participants and the facilitator. The degree of enjoyment in the activity is underpinned by trust, because without trust, anxiousness may hinder the development of flow stage as during a social flow process, participants may feel vulnerable. Therefore, trust is recognised as an antecedent of social flow (Lucas, 2018; Pels et al., 2018; Salanova et al., 2014; Bassi et al., 2007; Sawyer, 2007). The artisan-facilitator encourages the development of interpersonal trust, whilst steadily guiding the group toward the shared goal of the project. Having established interpersonal confidence with the staff during previous encounters, this was built on during the making of the *Wisening Gate*. It was successfully extended to the children and developed further as ‘shared trust’ throughout the process. Trust is also a foundation for teaching through modelling (Warnick, 2009) that is a core technique of the facilitator to initiate participants’ engagement with the flow-scape, and thereby, an important tool of empowerment (Kester, 2013). Furthermore, the idea of flow-scape posits that flow can be partially ‘contagious’ (Csikszentmihalyi, 2014; Culbertson et al., 2014; Hatfield et al. 2013; Sy et al., 2005) and consequently, being in a state of flow can be modelled to the participants. Using these techniques, the artisan-facilitator enables the flow-scape to empower the participants and their enveloping group. This is key to my practice.

As a social empowerment at the second level, ambitious craft based participatory projects can lead to a shared ‘wow’ experience, when the group’s achievement is beyond the scope of the skills of the individual. Sawyer (2007) describes that participants may remember a group flow event as “if they belonged to something greater than themselves”, calling it the work of the ‘group genius’. In the presence of growing interpersonal confidence and trust, this sense of ‘wow’ may deepen further leading to a social awe experience that bears similarities to a sense of transcendence (Shaw, 2017; Konecni, 2011). This hypo-egoic phenomenon is “one of the paradoxes of flow” (Csikszentmihalyi, 2015) and is a current subject of investigation in positive psychology (Leary & Guadagno, 2017; Nakumara & Roberts, 2016). Harding (2005) also recognises this occurrence during participatory art & craft projects, calling it ‘magic moments’, when ‘something...shifts (...and...) an awakening occurs’, whilst also suggesting that it can develop efficacy and confidence.

During the ten days of the making of the *Wisening Gate*, through learning new skills, receiving challenges in an atmosphere of companionship, sharing responsibilities for the progress of the project, and supporting others, a sense of shared ownership continuously evolved. Interconnections developed between participants of different classes, due to sharing the making process and common goals. The participants were visibly interested in the changes that happened to the project during the times they were away from the flow-scape. According to the interviews, this prompted conversations with students from other classes, with whom they do not usually communicate, and the same applied to the visiting parents. Expanding the interconnectional sphere of the flow-scape, based on interpersonal confidence, became further empowering at a third level, involving the whole school community.

Based on 18 years of experience in facilitating art & craft projects ([www.wiseninggate/previous.htm](http://www.wiseninggate/previous.htm)) and corresponding research (Salanova et al., 2014; Adlai-Gail, 1994 as in Csikszentmihalyi, 2014), it may also be suggested that regular ambitious participatory art & craft projects can deepen the flow experience and empowerment by becoming self-confirming processes through developing more trust, confidence, esteem, and efficacy within a school community.

In line with these prospects, the interviewed staff expressed their intent to continue maintaining the *Wisening Gate* and transmit the process of making, imprinted in the shared memory of the school community, into their future curriculum. These objectives were supported by creating a solid structure for the gate with permanence in mind, allowing it to become an impromptu piece of play equipment over time. This suggested that shared enjoyment of social flow can reverberate not only in the present (Csikszentmihalyi, 1990) but can also plant seeds of social efficacy and confidence that may manifest in further projects in the future (Salanova et al., 2014; Bassi et al., 2007; Bandura, 1977). Within the flow-scape, past, present, and future of the community may become interlinked, fulfilling the artisan's role as a bridge builder 'wounded shaman'. Ultimately, the *Wisening Gate* project has the possibility become a shared history uniting with the community's own creative narrative.



***Reverberations on the flow-scape: an a/r/tographic practice-led research***

The 'flow-scape' is a construct that the researcher of this a/r/tographic study created for describing a complex artwork that is comprised of a creative relational space (Bourriaud, 2002), a participatory art & craft project (with all the relevant logistics and timeframes), the artisan-facilitator's creative flow, and a supportive community. The concept of flow-scape was born out of experiences during my 18 years of practice that led to recognising the need for identifying a concept that expresses the all-inclusive complexity of a participatory project. The aim of this study is to deepen the understanding of this complexity and the facilitator's role in creating and maintaining it during a participatory art & craft activity.

The artisan-facilitator's intensive and continuous interaction with the open-access flow-scape, supports voluntary engagement of the students. It offers an alternative model of space and time, with its own values system. From an a/r/tographic point of view, it is a rhizomatic space (Deleuze & Guattari, 1988) that enables unexpected interconnections and metaphoric uses of language. It enables unusual conversations to take place between the participants, and with the facilitator. Therefore, approaching from the socially engaged art field, the concept of flow-scape is a physical manifestation of an interpersonal space, where empowerment by creative flow may take place.

The flow-scape is also an interdisciplinary idea, a bridge between positive psychology and the socially engaged field within an a/r/tographic framework. In positive psychology, the notion of flow-scape may contribute to the current debate on shared flow experiences (Lucas, 2018; Pels et al., 2018) by offering the concept of an all-encompassing social structure that supports the development of social flow by modelling it, based on the understanding that flow can be partially 'contagious' (Csikszentmihalyi, 2014; Culbertson, et al., 2014; Hatfield et al., 2013; Sy et al., 2005). This makes a flow-scape different from other organisational structures, being a space where flow likely to happen due to flow's nature of contagion and the facilitator's purposeful and role-specific actions.

Being an inclusive organisational structure containing physical space with extensions, artwork, logistics, agencies, and occasional visitors, the flow-scape contains all preparatory activities, even if they take place in another physical location or time.

For example, kitchen staff preparing special snacks for the hard working participants are part of the flow-scape. In fact, flow-scape starts with forming the first concept and outlining the first draft plan of a potential activity. However, during the making stage, the flow-scape is largely contained within a clearly-identifiable, confined space. This supports the facilitator's actions of maintaining flow within the flow-scape.

During the *Wisening Gate* activity, the flow-scape was physically represented by a tent, under which the classes took turns in participating, including during 'rhizomatic' break times and lunchtimes, when the independent and voluntary attendees mixed with other participants from across the school. The tent served as a physical containment of the activity space that formed an open and flexible boundary at the same time. For example, the flow-scape also included a complementary activity (entirely initiated by students, outside of the tent on the playground) of pretend fire building, utilising the woodchips from the carving. This activity served as an extended platform of informal inter-class communications.

The artisan-facilitator regularly maintained the flow-scape within this open physical boundary, whilst remaining receptive to the participants' continuous alternations between engagement and disengagement on their own terms. Providing this level of adaptability for the participant requires constant vigilance by the facilitator, ongoing positive risk assessment and logistical arrangements, in order to be able to set achievable and enjoyable tasks for the participants. Additionally, the facilitator also aims to further enable the participants by teaching them skills, and as far as possible, empower them with a sense of growing independence and responsibility. During the making of the *Wisening Gate*, where it was possible, this empowerment expanded further by delegating supportive roles and social responsibilities, building up towards awareness of teamwork and shared ownership. Encouraging development of interpersonal trust is one of the most important skills of the facilitator. At the same time, the facilitator constantly upholds the goal of the project, gradually leading the process toward completion. During balanced participatory flow times, the facilitator in maintaining the flow scape alternates between setting challenges and teaching skills. Only when flow ruptures and needs to be repaired, does the facilitator set challenges and teach skills at the same time.

### ***Learning from multimodal analysis***

Being real-time research based on the openness, receptivity, and reflexivity of the researcher, truthfulness was tested by continuously revising strategies of facilitation, data collection and analysis. The research was constructed systematically, critically, and ethically at all times, respecting shared cultural values, such as diversity and equal rights to education,

The 10 days of the activity of making the *Wisening Gate* were video recorded, and out of it, a 23-minute footage was selected for analysis by a combination of multimodal (Jewitt, 2016; Kress, 2016; Bezemer, 2011; Norris, 2004), and conversation analysis (Jefferson, 2008). The selected footage was recorded during lunch time on the 4th day, when voluntary attendance of the participants could further confirm the presence of flow (Csikszentmihalyi, 1990). This first data analysis was cross-examined by a second data set gained from interviews with the principal and five teachers at the school. These interviews contributed to describing the flow-scape, in identifying the flow characteristics of the participatory activity, based on an analogous use of the eight key principles of flow, with critical examination of the applicability when transferring principles from individual to group level.

The in-depth multimodal data analysis that was chosen as being the closest legitimate analysis method to gestural sculpture-based data analysis, compensated for the relatively narrow scope of the research and its Eurocentric approach. It was also supported by 18 years of experience in the field of participatory art & craft facilitation in the UK. Due to the low interference data collection and detailed step-by-step multimodal analysis process (marking 1466 pictures with three code groups that are meticulously recorded with high transparency (Silverman, 2014)), the research is dependable and confirmable. Even though the availability of the video recording is restricted due to data protection, the documentation process has been thoroughly checked and is fully available.

An a/r/tographic research introduces limitations of bias. Whilst endeavouring to be vigilant to socio-political influences, such bias could not be ruled out, causing unnecessary lengthy side-tracks into the politics of education.

Drawing on the experience of this research, it should be mentioned that similar studies may benefit from a different research framework. Being a facilitator and a researcher at the same time and using a video camera as a more objective ‘observer’, may have hindered the development of a shared ‘wow’ experience in the participating groups during the process. These experiences often link to a less self-aware state that is harder to achieve in front of a video camera, being the presence of an ‘eternal’ public eye. Education does not have spectators, only participants (Bishop, 2008), and educating children in front of the camera felt artificial. It is possible that being an adult, I was more conscious of their presence than some of the participating children, as they were used to being photographed frequently by their teaching staff.

For future research, better positioned cameras and microphones would be advisable. Data on ‘facial expression’ would have been useful instead of ‘facial direction’ if it were available. Taking language barriers more into consideration, could have aided better clarity during the introduction of the process. Also, due to their diverse international profile, the children’s level of English could not be equated with their age-group in the UK and this poses uncertainties regarding facilitation of a similarly themed art & craft activity with the same age-group in the UK. Opportunities for more active parental involvement could have been beneficial, by offering an even more ambitious project for the school community, where parents could have felt ‘being needed’, as was suggested by one of the teachers.

### ***Participatory flow in the context of mainstream education***

The practical implications of this research are that the new understanding of the role of the facilitator and the model of the flow-scape can be transferred (with the identified limitations) to educational settings where there is openness and flexibility within the curriculum. Being an a/r/tographic process, the outcome of the study can be used by teachers, artisans/artists, and researchers. There is a value in the study’s intellectual and pragmatic collaborative connectedness at various levels between education and participatory craft, becoming an instrument of micro-empowerment. This was detected repeatedly during the *Wisening Gate* project. The interviewed staff emphasised their observations of shared enthusiasm, shared pride of achievement and

enhanced energy level. They recognised the educational value of learning that effective sharing of work can result in a greater outcome than that achieved by individual effort. The appreciative and holistic relationship to creativity that was embedded in the flow-scape was especially empowering for the participants.

Learning creative skills, process of skilful making, and related craft vocabulary is significant in an anti-climactic educational era (Robinson, 2011; Abbott, 2010; Willingham, 2010; Claxton, 2008) when art & craft is continuously whittled away in a mainstream curriculum that is under attainment pressures and one-sidedly overloaded with academic subjects (CLA, 2019; NSEAD, 2017; Fielding & Moss, 2010). Whilst widening the range of creative subjects would be essential, it is also unlikely under the current mainstream Ebacc requirements. Under these circumstances, advocating the commissioning of artisan-facilitators in mainstream education in the UK appears sadly idealistic, yet no less urgent. Creativity has an essential and irreplaceable role in child development (Chappell, 2011; Craft, 2005), leading to the development of imagination and expressiveness. In special education, creativity can significantly contribute to overcoming underachievement and disaffection (Montgomery, 2009; Klein, 1999). The current trend of reducing opportunities for artistic expressions in education will have negative consequences not only for individuals' academic development (Abbott, 2010; Willingham, 2010; Claxton, 2008) and well-being (CLA & Place2Be, 2018; All-party, 2017) but for society as a whole (Robinson, 2011).

However, special schools and alternative education (*Coombes Approach, Waldorf Education, Montessori Schools, Blue School, Reggio Emilia, Room 13*) based on personalised curricula are receptive to such participatory craft projects, due to their flexible curriculum and motivation rooted in recognising an alternative value system of holistic well-being, collaborative skills, and lifelong learning. For a long time, the benefits of creative outdoor education on academic achievement have been recognised by alternative schools and reflected in their curriculum. Direct learning through practical experiences in the outdoors has a central focus in such nature-centred cooperative education. Consequently, it may appear that the private education sector is leading in the field of creative outdoor learning, even though there are initiatives and funding opportunities for mainstream education (IOL, EOC, FSC, LOtC, LtL, CETOL). Also, the *Forest School* program has offered haptic learning in woodland environments to

mainstream kindergartens and primaries in the UK since 1993 (Pace, 2014; Gould, 2013; Constable, 2012; Knight, 2011; O'Brien & Murray, 2006). The differences in approach to outdoor education was one of the main arguments for undertaking the fieldwork at a British curriculum following international school in Budapest that embodied sufficient flexibility and interest to accommodate such a project.

### ***Contributions to teaching theories***

This study advocates that the role of the artisan-facilitator needs to be recognised for the important and unique contributions it offers to children’s education. Also, the role requires profession-specific skills and knowledge that need to be taught. This may require expansion of relevant training opportunities.

Craft activities, as intelligent making, are unparalleled opportunities for kinaesthetic learning and fine motoric development through harmonising making gestures with making processes (commonly referred to as ‘thinking hands’). A craft process enables acquirement of implicit knowledge through haptic and tacit learning, and (resistant) material specific tactile experiences (Risatti, 2009; Fuchs, 2001; Addison & Burgess, 2000; Polanyi, 1966). According to research in the field of haptic learning, “use of hands for purposive manipulation of tools plays a constitutive role in learning and cognitive development” (Mangen & Velay, 2010). Extensive opportunities for learning through practical experience, observing demonstrations and receiving guiding gestures for motoric imprint, places craft in a unique position in education. It is particularly important in a digital age when hand movements are increasingly being reduced to gestures of typing on a keyboard. This importance further supported by the notion of contagious flow (Csikszentmihalyi, 2014; Culbertson, et al., 2014; Hatfield et al., 2013; Sy et al., 2005) that supports effective learning. By modelling (Warnick, 2009) actions, encounters, correct tool use, body position, spatial awareness, and other interactions within and with the flow-scape, the facilitator inducts the participants into a potentially empowering flow state.

Also, particularly in the case of an ambitious craft activity, there is a tendency towards nature-related themes that can use locally sourced material. This choice originates from craft’s innate relationship with the environment and its resources. Nurturing relationship with the environment is crucial for healthy and harmonious child development (Gutman and Schoon, 2013; Palmer, 2007; Louv, 2005) especially when the incentive for spending time outdoors seems to decrease with the expansion of digital entertainment.

However, ambitious art & craft as a participatory activity has further benefits for children’s education in a more generic way, thorough encouraging authenticity,

cooperation, teamwork, shared ownership, perseverance, and resilience. It is an intensive, enjoyable, and unique way of developing soft skills, which are important not only for academic learning but also for creative innovations in vocational life (Robinson, 2011; Abbott, 2010; Gerver, 2010; Claxton, 2008; Gardner, 2006; Goleman, 1996). An ambitious project is beyond individual capacities and therefore requires students to practice and utilise skills of emotional intelligence that they may not otherwise readily use. Feeling supported by a shared pool of skills and shared responsibility can further motivate individuals' learning of specialised art & craft skills. The shared success can also contribute to developing the participants' capability of trust and feeling of belonging, alongside their self-esteem and self-confidence, which are all essential components for academic learning.

### ***Skills of facilitating flow-scape***

This study has found that during a participatory art & craft activity in education, the characteristics of individual flow can be applied to social flow with some alterations. These alterations were mostly due to trust being a synergist during the process. The eight categories of flow were identified as shared experiences of goals, feedback, challenge with a compatible pool of skills, focused concentration, relief from constraints, mutual trust, non-inhibiting atmosphere and transformed sense of time. In these shared categories, the sense of control was replaced with trust, which was necessitated by the ambitious nature of the task. Only by working together could the group meet the objective, by trusting each other and their facilitator, and the competency of the shared pool of skills. This understanding of social flow can be applied to similarly ambitious skill-based social flow projects in education.

Some of the pragmatic findings of this study are widely transferable and can also be applied to less skill-based participatory projects that intend to develop participatory flow. These projects can be from other areas of education besides art & craft. With creative teaching (Craft, 2005) social flow can be facilitated in any curriculum subject (Harmat et al., 2016; Magyarodi & Olah, 2015) without the necessity for the facilitator to be at the centre of the work. The central role of an artisan-facilitator being guardian of the flow-scape arises out of the requirement of being the carrier of skills, which has



not only technical consequences but also risk factors. In other types of social flow projects, the facilitator's role and position may vary. However, as follows, discussing some of the general findings on the characteristics of a social flow process can become useful for any social project in education.

The clarity of immediate task and feedback is possibly even more important for children than the clarity of shared vision. Containment by a tent can offer a safe space and a platform for observational learning. Such an unusual outdoor location also supports productive intercommunications between different age groups. During a flow process there is a heightened awareness of, and interest in, the actions and well-being of others that can lead to more peer to peer communications. Being needed, feeling trusted and welcomed to get more involved, are powerful motivators, leading to willingness to take responsibility. Trust may lead to feelings of belonging and shared ownership. In a non-inhibiting atmosphere, where mistakes are creatively incorporated, there are more opportunities for the participants to explore their talents, experiment and develop their skills of negotiation. An inclusive approach supports participants to overcome insecurity and language barriers and enhances their cross-cultural experiences. An intensive creative process requires a flexible schedule and open mindedness to deal with any disruption that may arise.

Due to its exciting and beneficial characteristics at both individual and social levels, participatory art & craft could become part of a school curriculum, as an intensive community enrichment activity, a week to ten days a year. Educators should have the power to schedule it, based on its meaningfulness for the school community. Such event would be a visible progression towards a well-balanced and harmonious education system. It could even be accommodated by the notion of transpedagogy (Helguera, 2011) that is merging pedagogical and artistic processes with the aim to democratise the process of art creation and enjoyment. Transpedagogy, being a pragmatic approach, responds to complicated theories by actively initiating collaborations between educators, practitioners, and learners (for example, *Room 13*, Fairley, 1994).

An artisan-facilitator's role is different to that of an artist-teacher's (Selkrig, 2017; Gibbs, 2016; Vella, 2016; Daichendt, 2010; Hickman, 2010; Pringle, 2009; Kind et

al., 2007; Galloway et al., 2006) and an artists-in-school's role (Sharp & Dust, 1997; Dickson, 1995; Binch & Clive, 1994; Layzell, 1993; Taylor, 1991). Unlike the other two roles, an artisan facilitates a large-scale telic activity within a maintained flow-scape, as opposed to an open ended autotelic art process. Consequently, the artisan-facilitator needs to be exempted from contributing other teaching and education tasks, in order to be able to prioritise an intensive focus on the flow-scape, which is the core of an ambitious participatory art & craft activity. Of course, art & craft can be taught in many different ways and a wide range of flow-related experiences are offered in education, delivering various educational benefits. However, an ambitious participatory art & craft project offers a unique three-level empowerment, and it requires specialised knowledge and skills that are pre-requisites for the role of the expert artisan-facilitator. I would argue that the needs of this role is largely not understood, compared to the role of the artist-in-school. The latter was promoted by the Arts Council England for National Lottery funding in 1996, contributing to the sudden outburst of pedagogic projects at the beginning of the millennium (Bishop, 2012).

Introducing ambitious participatory craft activities into the curriculum would require an intensive period of a week to ten days per year to be made available for this intensive activity, enabled by a flexible timetable. At present, choices in education are informed by an overtly demanding assessment system and lack of resources (DfE, 2016). Even though, according to government statistics (DfE, 2018), half of primary and secondary age students attend a school (independent, academy or non-maintained special), where the school's governance can choose not to follow the national curriculum (DfE, 2014), in reality, many of these schools (especially among the academies) do follow it, because they have to meet the rigorous exam and attainment targets set by the DfE. Consequently, there has been a continuous and dramatic decline in the engagement hours of art subjects at state-funded schools since 2010 (CLA, 2019). It is the polar opposite direction in education that this research advocates.

To liberate the decision making capacities of educators in state-funded schools, similar to educators in independent schools, education policies outlining the current exam and assessment system will require reforming, in a way described under the term of 'radical education' (Fielding & Moss, 2010). Of course, such reforms are complicated as they link to many other far-reaching issues within the fields of academic and

employment policies. However, there is hope that interest in alternative and personalised education models will grow, so that the models contribute toward finding a new direction in mainstream education in the UK. A growing number of education foundations advocate these alternative directions in education (CLA & ASCL, 2018; CLA & NESTA, 2017; STEAM, 2006; EDGE, 2003; ACA, 1998). For many years, there has been a general dissatisfaction among educators countrywide regarding the current state of education, and especially, the situation of arts in the national curriculum (Baker, 2019; Skidmore, 2019).

Meanwhile, ambitious participatory art & craft projects operate through unconventional routes. My contiguous practice, the project of the *Schoodio*, is a home of participatory craft that is based on the theoretical foundation outlined in this study. The *Schoodio*, advocates a vision of 'cultural democracy' (Wilson et al., 2017) contributing to more visibility of the democratic cultural phenomenon of participatory art & craft whilst empowering the community.

### **III. Contributions by this research to the interdisciplinary fields of participatory art & craft and education**

#### ***Summary of the key findings***

This a/r/tographic research has been concerned with exploring participatory art & craft, which due to its distinctive interest in skill-based projects, may be considered as an identifiable sub-field of social practice. The particularities of the role of artisan-facilitator working within the parameters of participatory art & craft is not widely researched and therefore, it has been undertaken by this research.

The research has concluded that the role of an artisan-facilitator of (in particular ambitious) participatory art & craft projects requires profession specific knowledge, technical and social skills, and developed personal qualities. In wider society, the role is largely unrecognised, understated and often ambiguous. There is low awareness of its true nature even within the practice of arts and crafts education. This is not surprising, considering the unfavourable position of participatory art & craft in the UK, and the arts and crafts in general, in mainstream education.

As new knowledge in the field, this research has identified and analysed some of the most important social skills that a facilitator needs to learn and develop. The research uncovered that the facilitator actively contributes to maintaining participatory flow, by acting through all the eight major conditions of flow and applying a variety of identifiable social skills and techniques. One of the most important skills of a facilitator is to create trust in the group, by being trustable. Based on this trust he/she receives for his/her expertise from the participants, the facilitator continuously alternates between the setting of challenges and teaching skills during the periods of balanced flow. The balance of participatory flow may rupture, when the level of risk is increased, or the reciprocated trust is challenged. By investing further energies and altering the proportion of challenge and skills teaching, the facilitator may be able to reset the balanced state of flow by setting challenges and teaching skills more intensively, at the same time, and thus continue facilitating the project towards a state of flow. The success of a participatory project is perhaps even more dependent on these skills and presence of mind of the facilitator than it had been previously thought and the limiting

notion of social flow being self-constructed by the group (Sawyer, 2007) may need to be revised. These findings may challenge any considerations that deem group flow as passively developing during a participatory art & craft project.

The question may also be asked whether all group flow processes are on a scale between self-constructing and created processes. From the facilitator's point of view, it is a highly important question for determining the investment of effort necessary to maintain the participatory flow process. Therefore, posing such a question should become part of an analysis of any group flow process.

The need to increase the group's capacity to engage in flow, may require an increasing input from the facilitator and the project may become exhausting to manage. Due to the conflicting nature of the facilitator's role, the most group flow induced times may not be the most enjoyable processes for the facilitator. This is an important new insight into this role that needs to be taken into consideration when preparing to facilitate a project. The process of continuous action in maintaining balanced participatory flow by the facilitator necessitates profession-specific skills, knowledge, and practice.

It is important to acknowledge that facilitating participatory projects is a professional occupation, and schools and other institutions need to finance well trained professionals to fill the roles of the participatory art & craft facilitator. Furthermore, organisations should consider hosting participatory art & craft projects more often, even on a regular basis due to the numerous benefits of the projects to the participants and their community. However, assessing these benefits beyond their preliminary description was not an objective of this research.

The awareness of the necessity of professional preparation also needs to be further enforced. At present, these needs are addressed by a small number of university courses in the UK. If the awareness on the professional role of the facilitator grows, as it should, further expansion of the current training system will become necessary.

### ***Contributions to the fields***

This research contributes to a wider acknowledgement of the particularities of craft-based project facilitation within the socially engaged field, where skill-based projects are often underrated. The distinct characteristics of such engagement, should be considered when evaluating such projects' aesthetic qualities (Kester, 2013). The artisan-facilitator's intensive contribution to developing emotional intelligence, soft skills and the opening of a new field of craft skills, can deeply affect the participants and can be empowering at three levels: individual, social and institutional.

Due to its embedded individual and community benefits and its unique characteristics, ambitious participatory art & craft could become an exciting and highly beneficial subject in mainstream education, subject to flexibly in the timetable. It should be personalised to the needs of the participants and the school communities as part of a well-balanced and harmonious education system. Additionally, even though this study has mainly been concerned with craft based participatory art processes, some of the conclusions can also be applied to other, less skill based social flow activities. This may underpin the transferable outcomes of this research.

At present, choices in education are informed by an overly demanding assessment system and lack of resources (DfE, 2016). Consequently, there has been a continuous and dramatic decline in the engagement hours of art subjects at mainstream schools since 2010 (CLA, 2019) and that is the polar opposite direction to education that this research advocates.

Meanwhile, children are growing up and they need opportunities now to experience a wide range of practical and social skills in addition to their academic learning. Engaging in the use of manual creative skills is exceedingly crucial in an age when the coordination of hands and creative brain functions are often limited to digitally enabled experiences. Therefore, research concerned with manual creativity and especially with participation in shared manual creative activities is necessary, and projects like the *Schoodio* ([www.schoodio.co.uk](http://www.schoodio.co.uk)) that is the intellectual successor of this research, have an important role in the society of today as part of a wider vision of 'cultural democracy' (Wilson et al., 2017).

### ***Possible future directions of the research***

Further research possibilities are suggested by this study. Foremost, understanding of ‘participatory flow-scape’ could be developed as part of a future research, alongside with the facilitator’s role in creating shared flow and organising logistics. Research is needed into the connections between empowerment and contagiousness of flow on one hand, and participatory flow, interpersonal confidence, trust as a synergist on the other and the way they become self-confirming processes, leading to self-efficacy of a school community (Adlai-Gail, 1994 as in Csikszentmihalyi, 2014) in the longer term. Also, the role of ‘wow’ experience, social awe and hypo-egoic processes of social flow, such as a sense of transcendence during ambitious participatory art & craft activities, should be investigated.

With the introduction of the Ebacc, the declining position of art in education affecting students’ well-being, should be further and thoroughly researched and as part of it, a more detailed understanding of the ways ambitious participatory art & craft projects could contribute to education.

Due to the coronavirus, major changes are affecting not only the field of education but also the field of socially engaged art & craft. The haptic and tacit learning based facilitation techniques used during participatory art & craft is in contradiction to recent social distancing requirements. As an a/r/tographic expansion of my PhD thesis, I have completed a study (Baracsi, 2020) that elaborates on the contradictory position of socially engaged field in the COVID-19 afflicted world. Collecting and analysing mass media data during the first 27 days of lockdown in the UK, this study raises questions for further discussions on motivations of contributing to the “coronavirus kindness” phenomenon; and concludes risk aversion caused by virus awareness may have long-term consequences for the field of socially engaged art & craft necessitating major revisions in the field. However, considering that creative art & craft activities are not only important to child development, but also beneficial for health & well-being, artisan-facilitators can remain positive that people will continue participating in haptic art & craft engagements, especially in social settings, where they can share their experiences with other participants sharing similar interest.

Considering all of the above, in the time of overwhelming necessity to keep art & craft alive at schools, it would be vitally important that participatory artistic processes become implemented in the school curriculum and integrated under the notion of transpedagogy (Helguera, 2011), with the aim to democratise art & craft education and their enjoyment, due to their potential benefits at individual, social and school community levels.



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## APPENDICES

### Appendix 1: Interview data analysis of four major groups of experiences reported by the interviewees

#### *Different personal development experiences for the participating students:*

- Experience of an intensive creative process
- Captivating presentation
- Activated creativity and curiosity
- Unusually flexible schedule
- Unusual location:
  - Outside of classroom
  - Adventurous location
  - Comfort of playground's proximity
  - Contained space in the tent: helps to focus
- Non-inhibiting atmosphere:
  - Encouraging confidence
    - to engage
    - to make mistakes
    - to explore their talent
- Using sharp tools:
  - New skills
  - Receiving unusual trust
  - Intensive self-confidence development
- Heightened personal safety awareness, repeatedly enforced
- Heightened focus, encouraged by trust
- Enjoyment
- Voluntary participation
- Inclusiveness:
  - Special needs are being accommodated
  - Individual choices of engagement are being respected

- Feeling supported in dealing with language barriers
- Feeling supported to overcome initial insecurity
- Being in control of own contribution
- Instant feedback craft techniques
- More interest in practicing the new skills (craft) than in image creation (art) due to lack of clarity

***Different social development experiences for the participating students:***

- New experience of large-scale teamwork
- Break from academic lessons
- Unusual challenges
- Unusual (outside) location:
  - Supportive to social encounters
  - Supportive to observing the progress of the project by all
- Initially enhanced energy level
- Heightened age-group related skill appraisal, repeatedly enforced
- Heightened awareness of age-group related responsibilities
- Heightened awareness of others' well-being, encouraged by trust
- Non-inhibiting atmosphere of shared creativity:
  - Encouraging creative solutions
  - Encouraging experimentation outside their comfort zone
  - Encouraging patience and tolerance
  - Encouraging flexibility of participators
- Experience of being part of the whole school community
- Experiencing equal opportunities across the school
- Optional voluntary differentiation through ongoing expansion and layering
  - Opportunities to experience social contribution
  - Feeling welcomed to get more involved in the whole
- Experience of sharing a project equally with other classes
- Heightened awareness of and interest in the actions of others
- Opportunities to learn from observation of older classes

- More peer to peer communication about the project
- Shared clarity of the consecutive steps of the process
- Shared experience of instant feedback by the applied techniques
- Shared feelings of enthusiasm
- Shared ownership of the project (lack of possessive behaviour)
- Shared excitement of progress
- Shared achievement and pride
- An opportunity to gain an understanding of the relationship between effective work share and outcome
- Encouraging uncommon intercommunications across all age groups to adults
- Encouraging developing skills of negotiation
- Opportunity to be seen by others as being responsible
- Enhanced cross-cultural experience

***Different institutional experiences for all:***

- Curriculum enrichment:
  - Intensive art activity
  - An experience of manual labour
  - An experience of observing successful project management
  - An experience of working with another adult for Reception Class
- Impressive lasting artefact
- Lasting memory of participation in community arts
- Creating enthusiasm for the school
- Bringing all stakeholders of the school community together
- Opportunity for adults to see students as being responsible
- Opportunities to see surprising levels of the participation of individual students
- Challenging ideas:
  - On structure and purpose of the curriculum
  - On level of reasonable risk
  - On students' capability
  - On prejudices of achievable outcomes

- On necessity for more communication
- On necessity for more cooperative projects
- Transferable skills the participants gained in forming interrelationships
- Opportunities for networking, sharing images on Facebook
- Inspiring teachers to do art & craft teamwork projects
- Creating opportunities for future re-engagement:
  - Reflections on individual contributions
  - Maintenance
  - Art-process references
- Creating history for the school
- Creating future attachment references for the participators
- Setting an example for future collaborative school projects
- Participating in a project with academic credibility
- Participating in a new approach to education

***Logistics to improve:***

- Lack of clarity of visual imagery
- Lack of clear vision of outcome
- Confusion in scheduling
- Some sessions were too short/long
- Lack of strategy for novelty factor
- Lack of instant gratification
- Larger project could practically involve parents, if “they feel being needed”
- The ideal overall length/structure of the project is questionable
- Follow-up strategies need to be developed



## **Appendix 2: Findings of interview data analysis based on the eight categories of experience of flow**

Following the process of categorisation (*Research Methodology: Categorisation of observations reported by the interviewees*), the findings from the interviews are summarised as follows.

### ***Non-systematic observed elements of individual flow (i.f.) by the staff at BBIA:***

#### ***(i.f.) 1. Clear goals***

The teachers reflected on the captivating presentation. The introduction “activated their creativity and curiosity” (Class 4 teacher) and “how you presented the project with a story captivated them, right away they were already in the world” (Class 2 teacher). However, some of the interviews drew attention to the presence of ambiguity in the clarity of goals. Whilst at all times, the immediate tasks were clear to the participants, some of the younger students did not understand the conceptualisation of the project. Recalling their observations, the teachers explained that this did not seem to hinder the process. According to the Class 1B teacher, “they got it that it was the gate from the story. I’m not sure if they got how it makes you wiser and older”. The Class 1A teacher reported that “once they got it, they were really keen on it”.

#### ***(i.f.) 2. Immediate feedback***

The inherent nature of woodcarving and decorative painting, craft techniques being applied during the project offered immediate feedback to the participants. The Class 3 teacher explained talking about one of his students, “He needs to see instant results and the carving you can see instant”.

At the same time, the Class 3 teacher also mentioned the lack of instant gratification, due to the length of the process. He said, “there was a dip at the end of the first week at the end of the carving. And I think it was just the right time to change and take it to a completely different direction (...) they were waning in their enthusiasm for it, some of them not all of them (...) but you know what children are like, they need instant gratification”.

### ***(i.f.) 3. The challenges match the skills***

The participants learnt unique new skills during the project. According to the Class 1B teacher, the project “gives them different skills that we can give them in a classroom setting”. However, the adults in various roles of responsibility were initially concerned about the students using sharp tools. Consequently, all the staff interviews reflected on this aspect of the project. For example, the principal said, “sharp chisels to six-year olds is a potential area of concern but they took responsibility”. The Class 1A teacher also remarked, “...chisels and the hammers, kids were trustworthy with them it was awesome for the teachers to see”.

Some of the staff mentioned the necessity of being aware of the novelty factor of the project. The Class 2 teacher pointed to the lack of sufficient strategy for depleting novelty factor during the project, “after the novelty of it, fell a little bit”. The principal viewed the subject of novelty factor in a longer-term context, “the danger a one-off and that it’s forgotten about it within a week”. However, he also offered solutions, saying the students “can revisit it (i.e. the *Wisening Gate*) again in six months-time and say ‘okay, you are now six-month older, anything you could change?’ And it’s my intention that it becomes (...) part of the curriculum”.

### ***(i.f.) 4. Focused concentration***

The teachers reflected that they observed a heightened focus and concentration during the project. According to the Class 2 teacher, there was a “remarkable focus and concentration during the beginning and the middle of the project”. He also added, “trusted with the really sharp tools (it made them) really focused”. The Class 3 teacher

reflected on one of his students that she “was there a lot... that surprises me actually, in the class she can’t sit still for more than five seconds, surprised that she could stay focused”. The same teacher described a changed behaviour of another of his students during the project week, “he started to focus, and he produced the best work by million miles this week”, then he said, “I’m just wondering, how I could now use some of the experiences and bring it into the classroom to help them learn better, to help keep them more focused”.

The unusual level of focus was also encouraged by trust-based example. The Class 1B teacher observed, “their friends could do it and it gave them the courage to try”.

The unusual location also contributed by offering a contained (safe) space in the tent. The Class 1B teacher called it a “enclosed place outside”. She added, “you created the space, and in this space, we are doing this project and we are here, we are focusing, we work with sharp tool with messy paints and we are concentrating”. The Class 2 teacher explained, “even though it was in the middle of a playground and kids were playing around them and managed to keep them in a concentrated level for most part of the activity, which would have been impossible if that tent would not have been there”.

***(i.f.) 5. No worries about unrelated issues***

All the interviewed staff confirmed that the participants much enjoyed the activity. The principal emphasised the “intrinsic pleasure of doing”. The Class 2 teacher described it as “...little happiness euphoria: that’s what made the confidence grow”.

The students were participating voluntarily in their free time. The Class 3 teacher remarked that “throughout the two weeks most of my kids were busy painting and chiselling in their own time. There was no emphasis for them to do it, speaks volumes about how they felt about it”.

The activity location being outside also supported the participants’ enjoyment. According to the Class 1B teacher, “just being outside, more exciting... whatever project outside, they would love that”.

***(i.f.) 6. Sense of control***

The teachers observed that the participants felt being in control of their tools and their contribution. The Class 3 teacher made an observation on one of his students, “he’s a very quiet boy and this is something he can take real ownership of and have complete control of...”.

The participants seemed to adopt a behaviour showing heightened personal safety awareness. The Class 2 teacher explained that “they were told it was dangerous (...) The way you somehow enforced that (...) literally, really sunk in with them”. The Class 3 teacher voiced his feelings on health and safety “no point did I ever feel that the children were in any sort of danger. Really not. You made it very clear to them the expectations of them and how they should behave around such equipment”.

The interviews reflected that the participants received an unusual level of trust during the process. The Class 2 teacher remarked, that it “made them feel bigger, trusted with the really sharp tools”. The Class 1B teacher explained, “they were very aware that the chisels were sharp, so they were very careful”. Then she added, “I find difficult to trust them with a crayon (...but...) every time he remembered to put (the chisel) down then move, something he wouldn’t do with the crayon”.

However, building self-confidence could be considered as a result of this unusual trust. The Class 2 teacher explained that for him, the most important aspect of the project was that the students “were building confidence and concentration because this is the true point that is the hardest to teach them in a school setting”.

***(i.f.) 7. Losing the defence-ego***

The interviewed staff reflected that there was a non-inhibiting atmosphere, where the participants felt safe during the process. The Class 4 teacher observed that even for her “it was liberating to participate. Creating together, freely...” The Class 1A teacher also observed that this permissive atmosphere was enabled right at the start of the project. She said, “you can get something right when you imagine accommodation between a snake and a lion, it’s whatever your mind makes, it is not right or wrong, so I think that was really cool for them”.

The principal commented that “something about tents the children quite enjoy, liberated the children ... in a room, the children would have been inhibited”. The atmosphere was “giving the children the confidence to get it wrong”, the principal explained. He observed, “they could get it wrong and it wasn’t a calamity, they were confident enough to chisel little bit too much and then put it right”.

According to the principal, the permissive environment not only offered possibilities to experiment for the participants, but also an opportunity to explore their talent. He said, “If I was three weeks ago to mention any of the children what’s your talent as a woodcarver like, they probably wouldn’t know, but whereas now, I think they do”.

The staff reported observing a highly inclusive approach during the project. Individual choices of engagement were respected, and special needs were accommodated. The Class 1B teacher recalled that “the special needs kids could be involved as well, which I think was good for the teachers to see”, then added, “when you sit them at the desk they might run away but if you sit them at a piece of wood outside on the playground, where they are perfectly comfortable, then they might sit and work on it for 20 minutes”.

The above comment also suggests that the proximity of the playground contributed to feeling safe. The Class 4 teacher described the situation, “two of our special needs students participated, fully engaged and with curiosity. One of them, being lifted out of his wheelchair, was sitting on the ground and carving, with the help of either his father or his personal assistant”. The principal commented that “art overcomes physical barriers”. He also explained that the school has “a number of children who are autistic spectrum and they have been enjoying being part of it”.

The Class 1B teacher suggested that the participants felt supported in dealing with language barriers. She said, “one of the much smaller ones, new to English, struggles to participate in class but was doing the carving the same as the others”.

The Class 1B teacher also recalled observing that the participants felt accepted with their insecurities. She said, “couple of them still don’t have the skills to get as involved as some of the others but they were enthusiastic for going out, in a way that they are not, when we are sitting down to do a drawing (...) So, I think, yeah, those kids

probably did benefit internally a lot more than it was necessarily obvious on the outside”.

***(i.f.) 8. Sense of time is transformed***

For the participants, it was a new experience of an intensive creative process. This was confirmed by the Class 1A teacher. She said that it was “time intensive, they could still do it”. She also added, “I wish we could have devoted more time to it, because the kids were enjoying it so much and (...) some of them would have definitely liked to stay there for a lot longer. (...) we have a lot of luxury of a lot of flexibility in our scheduling as well, so they were really able to make up for any time that they missed”.

However, the staff also reported about confusion regarding the flexible schedule. As the Class 1B teacher described, “there were last minute schedule changes that were happening, because some classes took longer, and other classes took less time especially with the little ones”. Even though there were some negative consequences of the schedule flexibility, the principal recognised the benefit of such process, saying “intensity of it is very good because again it’s different... giving children different experiences”.

The experience of unusual timing was complemented by the unusual location. As the Reception Class teacher described it, “it made them feel like they were part of an adventure that they got sit on the floor and that was really good”.

***Non-systematic observed elements of participatory flow (p.f.) by the staff at BBIA:***

***(p.f.) 1. Shared clear goals***

As a group activity, the project was mildly affected by lack of clear vision of outcome. However, at the same time, there was a shared clarity of the consecutive steps of the process. The lack of clarity of the final aim did not seem to impede the process as the emphasis shifted to interest in practicing the new skills (craft) as opposed to image creation (the art) during most of the project. As the Class 2 teacher explained, the students in his class “haven’t talked about (the *Wisening Gate* story), more focused on the actual work, end product is not so much on their mind (...) it was too abstract for them”, but he also added, “I think it doesn’t matter because it’s going to be even cooler for them to see what it actually is at the end and go ‘wow’”.

***(p.f.) 2. Shared experience of feedback***

There was a shared experience of feedback by the applied process and techniques. The principal explained this aspect, “children started with a tree trunk and they can see what they ended up with. They can see that if you follow a process you get to an end result. (...) it went through safety discussions, drawing, planning, cutting, painting, varnishing and erecting it. I think their understanding of what an artistic process is has been enhanced by this”.

The staff observed a shared achievement and pride among the participants. The principal said, “the fact that they were so proud to show their parents what they had done is indicative of how they enjoyed doing this (...) the other thing is of course that it is a sense of achievement there’s something to show at the end of it.” Then he added, “the arts is the one thing that I think children want records of it, and certainly the one thing the parents like to see (...) it is central to the experiences of children.” The Class 1A teacher explained that “it gives them a window into how to work together how to be proud of what they all achieved together”. The Class 1B teacher suggested that the students will be “able to think back or feel back to what it was like and the pride they

took in working on something together”. The principal also considered this, saying “some of them will remember, a permanent reminder, show it to the future generations, or next years and say we did that I did that, and I did that... There will be a sense of pride in it.”

***(p.f.) 3. Shared (team-size) challenge and shared pool of skills (unclear extent)***

The staff recognised that the project was a new experience of large-scale teamwork. The Class 1B teacher emphasised this by saying, “they would not do something in this scale together as a team ever”. She also emphasised the necessity of it, saying, “they need a lot more teamwork to work together so that they really learn that their individual effort affects the entire group”. The Class 1A teacher expressed her opinion that experience of sharing skills as a community will be transferable. She said, “skills they develop are a lot more specific, but I think it will carry forwards, especially the community aspect”. The principal seemed to approve this, saying “these skills and children working together that is going to be essential in the future”. The Class 1B teacher confirmed this, describing teamwork as the most important aspect of the project because, she said, it helps the students to “get the idea that they are each individuals part of a larger whole and not just within their own class but within the whole school community, that they built it together with all of them”.

The participants faced unusual challenges, according to the staff. The Class 1B teacher explained that participation in the project involved “acquiring new knowledge that is above and beyond what they should be able to do at this age”. She was referring to the skills of using woodcarving tools. She said, that the students were “allowed to do adult work”. Both she and the Class 2 teacher praised the uniqueness of this aspect, saying that it was an “experience of... manual labour.... they really wouldn’t get anywhere else”.

According to the staff, appraisal of skills was age-related and positively enforced. The Class 4 teacher observed, the facilitator “was able to engage all the age-groups taking into account the age-related needs”. The teachers were surprised at the level participation of the younger students. The Reception Class teacher said, “they were able



to engage more than I thought they would be able to...". The Class 1A teacher seem to confirm this, saying, "I was really surprised at the capability of the younger kids".

The staff reported that the participants experienced equal opportunities across the school, and they were feeling safe. The Reception Class teacher said that it was "giving them something to look up to, and something for them to feel that they were doing equally as the others". The Principal observed, "the younger children have not been overwhelmed by the older children".

Voluntary differentiation was supported throughout the process with ongoing expansion of the project. The Class 1A teacher explained how differentiation was embedded in the process to "go back and add more details, sort of layering of the project". The principal said, "those children who been hugely enthused by it all, have been able to go there quite regularly and work along".

There were opportunities to experience social contribution. According to the Class 1B teacher, it was an important feature of the project, because the students whom she worked with "would get very little other opportunities during their childhood or in the younger years to work in community projects, just because the family is in a way isolated, they don't have a community around them, (as they) move to a new place in a couple of years".

The participants felt welcomed to get more involved in the whole. The Class 1A teacher confirmed this, "there was always something they could add to it, they were welcome to do more I think it had them to feel more involved".

The participants experienced equally sharing the project with other classes. The Class 2 teacher recalled that his students "really got sharing among themselves". The Class 1A teacher described her observation, "especially in my class I've got some of the nervy kids as you know and they are really like super excited, they could talk to the kids in the older classes about the bits they contributed to the project like 'you worked on that bit and I worked on that bit too'". The Reception Class teacher reported that the "second week they were able to understand the concept that you were doing a project altogether".

According to the Class 1A teacher, an even larger project could involve parents, if “they feel being needed”. She said, “I try to do is develop an educational community where the parents are involved, which is very difficult (...) would absolutely love something that could actually bring the parents in (...) it’s the scope of the project would just have to be that much significantly larger, a dauntingly difficult task, or a dauntingly large task, like, we need you”. However, there were elements of adult participation on a smaller scale. The principal observed, “it been a nice experience for the teachers to work with children, you know. The teachers got down and dirty, chipping away and helping, and we have (...) a boy in a wheelchair, for example. He finds it difficult to take part in some activities. He got a lot out of it, talking to (his) mum and dad. They were really delighted that he could do that”. This boy’s hands, whilst holding the tools, were guided by either his father or his personal assistant. The Class 4 teacher also described how she assisted another of her special-needs students, “an autistic girl, also very motivated and engaged, carved and painted with my help”. She also adds, “that I am also part of it, is an indescribable good thing”.

The staff also observed that the project was an opportunity for the participants to gain an understanding of the relationship between effective work share and outcome and the need for collaboration. The Class 1A teacher responded to a question on transferability, “the product is better when work together... that could carry forwards”. The Class 1B teacher said, “we really appreciated that it was a team effort for them, and it was something (they) could not achieve on their own”. The Class 3 teacher described this aspect in that the students were “part of an initially a smaller team, they were seeing different stages of the process, a progression but not all of their own doing”.

***(p.f.) 4. Shared experience of focused concentration***

The staff observed that the participants displayed a heightened awareness of and interest in the actions of others. It may be considered as an indication of developing belonging. The Class 1A teacher said, “you got them all together and interested and focused on one thing and thinking about how they could work together, especially the older kids with the younger kids”. The Class 1B teacher reported, “they were very aware

of who had gone and who hadn't gone yet, who had a turn, then who is going to go next".

There were opportunities to learn from observation of older classes. The Reception Class teacher, talking about her class, said, "I think for them it was actually a really good experience, because they could see the others doing it, they were doing the same thing".

According to the staff, the unusual (outside) location was a platform for observing the progress of the project by all. The Reception Class teacher described, that her students "went to the tent when we were out there in playtime or whatever, and they could see, especially in the afternoon playtime, it was the Year 4 doing their tapping down there, and they were really interested in looking and seeing what they were doing".

***(p.f.) 5. Shared experience of relief from constraints of other events***

The project offered a break from academic lessons. The Class 1B teacher emphasised this benefit, "for the older ones, gives them a proper brain break. Now we are doing something that doesn't involve sit in our chairs". The Class 2 teacher added "rare to hear that they were over-eager to sit at their specific work. They were just happy to do whatever part."

All staff observed shared feelings of enthusiasm in the whole school community. The Class 4 teacher said that the participants attended with "unbelievable excitement and enthusiasm". The Class 1A teacher recalled that "the kids definitely keen, they came in the morning and said when are we going out to the project... 'Can I go now?'" The principal described his observation, "you see the enthusiasm from the children, the fact that they were coming down in break time, in lunchtime and they were five- and six-year olds, who have no pressure on, had plenty of other things to do. It was a beautiful two weeks they could play football; they could run around, they could do all these things they normally could, but they chose to do this." Later he added, "you enabled them to push their enthusiasm to the limit." The Class 1A teacher reported that

even the parents were enthusiastic. She said, “the ones that got to see the kids doing it, they were like ‘wow’”.

The staff observed that the participants shared the excitement of progress. The Class 1B teacher described this excitement in her class, “every time going back and seeing what changed now, they were excited about that.” The Class 1A teacher expressed the same in the following way, “I think they were excited by it, none of them came away disappointed that ‘I painted that purple yesterday and now it’s got green spots on it’, none of them came away disappointed complaining about it. They were all excited about the fact like... ‘now it’s got this and now I can add this thing’”. The Class 2 teacher reported the same experience, “none of them, not a single one of them went ‘hey someone made my cat blue’ or ‘hey, one of my little stars is a not the way I wanted’”.

There was more peer to peer communication about the project observable. The Class 2 teacher described that “comparing to working in our projects in our class individually, (the children were) much more communicative regarding what they had made ... really talking to each other and asking each other ‘what did you do? Did you? I did a Sligon’... Like the community feeling was there, they were more interested in each other’s work”. He also added, “it did shift through the whole day which is good very good”.

The project was encouraging uncommon intercommunications across all age groups. The Class 1A teacher described that her students “could talk to the kids in the older classes, getting-to-know-you.” The unusual (outside) location was supportive towards these social encounters. According to the principal, “the advantage of being out there, on the playground was that all the other children could go and have a look and see what was going on (...) they would go and see what was going on and they would talk about it, and I heard them say ‘look this is the bit that I did’. Put it in the classroom and you lose quite a lot”.

The Class 1A teacher also explained how the parents directly benefitted from the intercommunication opportunities. She said, “for the parents as well was good. As they got to come in and see the stages of the work the kids were doing, and they talked to their kids about it. And see that other kids were involved as well, and they got to meet

kids in other classes. I think now (they are) a little bit more (...) aware of people in other classes, because I think the parents often feel isolated into their school class community. ...And so, it was good to see for them (...) that we are doing things like that branch classes and branch class age levels". She also added, "the biggest impact it probably had would be on our administration and staff, (...they are...) bubble wrapping the children and not exposing them to the elements... (and now) taking a risk". The principal also indicated that "all the parents asked about it, it's been a focus of discussion. I would imagine that every parent has been very enthusiastic."

The Class 1A teacher also elaborated on the project's influence on future communications, "I think the kids will come back to it next year and year after and tell the new kids". The Class 3 teacher seemed to confirm this, saying "gives the school a history, hopefully if it looked after, it will still be there (...) kids will always have a form of memory of it."

***(p.f.) 6. Shared confidence and mutual trust instead of exclusive individual control***

The staff observed that the participants had a heightened awareness of responsibilities. The principal reported seeing "children working together, talking about it, taking responsibility for what they create, taking responsibility to an extent, of their safety". The Class 3 teacher reflected that "in a number of occasions, you said, 'you are the older ones and as the top two classes in the school you're going to pick up some of the younger kids work and make it better, improve it'...and they were very happy to do that".

During the project, the participants experienced being part of the whole school community. The Reception Class teacher explained that "it helps them also to understand that they are part of the wider school". The principal reflecting on the project, said that it "enabled the children from different classes to get to know each other to see what others have done. Bringing the school community together." The Class 1A teacher commented, "we don't often do this kind of collaborative project where everybody works on the same material. (...) We should try to continue".

According to the staff, the participants displayed a sense of shared ownership of the project. The Class 1A teacher commented that “surprised me they were not more possessive they were very flexible and open to contribute”. She explained that “especially our demographics of kids (...) everything that in their life is theirs, only theirs. ‘Mine, mine, mine, mine, mine...’ They don’t often have things that they can actually share ownership of. So, I think this was... this is going to be very good for them because they can’t point to any one piece that this is ‘mine’.” The Class 1B teacher observed, “the words they used was ‘our project’. There was a lot of ‘our’, not ‘mine’ it was ‘our’”. About the students in the Reception Class, their teacher said, “they could see the other children work when they were out playing, they got the idea that it doesn’t just belong to them”. The Class 3 teacher reported, “you know a lot of children would be ‘that’s no good, I don’t want to add something, I want to start my own thing’, but they were very happy just to pick up a year one’s slightly cack-handed (work) and make it better (...they...) felt that they were the ones to put it right (...) felt a sense of ownership”.

The staff also observed that the participants showed a heightened awareness of others’ well-being. The Class 2 teacher explained, “I was worried for certain of my kids going into this project and how would you manage to actually leave them with the chisel alone... that was my biggest worry, (...but they were...) careful of each other saying ‘be very careful... a little bit like lower it’”. The principal recalled seeing the “children working and supporting each other”. He said, “I was hugely impressed with how the older children, were actually looking after the younger children”. The Class 4 teacher also said that she believed the project addressed the participants’ “awareness of looking after each other”. The Class 1B teacher observed similarly, “in my class they were very aware of what their friends are doing , they were organising each other.” The Class 1A teacher remarked, the students were “thinking about how they could work together”.

According to the Class 2 teacher, it was also encouraged by trust. He said, the students were “trusted with the really sharp tools, (it made them) really focused, serious to each other”.

The project was encouraging the participants to develop skills of negotiation. According to the principal, the participants were “working and supporting each other,

saying 'what about this' and 'don't come there I'm doing that little bit' (...they...) were negotiating amongst themselves the conditions under which they were working."

The Class 1A teacher emphasised the project being an opportunity of being seen by others as being responsible. She said, "Showing that they could do... it was great, because no parent at this level of privileges gonna put a sharp tool in their kid's hand and say, 'go at it'. So, it's good for them to see."

***(p.f.) 7. Shared non-inhibiting atmosphere, embracing diversity***

The staff reported a non-inhibiting atmosphere of shared creativity. For example, the principal observed that "you could see that that the children weren't in tears if they chip that bit too much wood out, which I think is a credit to you in terms of the atmosphere which was created."

The principal also implied that the atmosphere was encouraging creative solutions. He said, "I think it's good that they could say that 'okay I chipped a little bit too much out here what can we do to get the pattern back?'. And I heard them talking about that amongst themselves and others were suggesting 'why don't you just chip a little bit more and it comes to look like more like a giraffe'".

Shared ownership encouraged experimentations. The Class 1A teacher described her experience, "there is a couple of kids that are really sort of afraid of... lot of physical things ... and afraid of tools, and afraid of trying often, so I think, especially the fact that they didn't have to own the individual piece they could try and do and then move on. I think, it helped couple of the kids to see that they could accomplish something and didn't have to be afraid of trying. (...) In this particular project those kids did get more involved than I would have expected them to."

The project was encouraging patience and tolerance. The Class 1B teacher emphasised these aspects, "anything that helps them learn that it is a project that is not just mine, but sharing and waiting to take turns, because that chisel is being occupied or... It's really important for them at this age still". Regarding tolerance, she shared some of her thoughts on the subject that the project prompted, "I feel that a community project like this giving them community and teamwork skills, they worked

together at an early age will help them later when they are adults. They will remember the skills they used, remember the manual labour they did and not only work better as team but better as leaders, because then they can look at those people who they try to lead and say, 'I tried that once and I know how difficult that was, I remember it and I also remember enjoying it and I respect what you're doing there'".

The project was an opportunity for enhanced cross-cultural experiences at a school community level. The principal explained his ethos that "in an international school arts crosses culture and linguistic barrier", and within this context he placed the project, saying, "you could see Muslim children working with a child from Israel, and you could see all cultures coming together and no possible suggestions that the world is different to their world."

***(p.f.) 8. Shared experience of sense of time transformed***

The Class 3 teacher described how he and his class were affected by the unusual schedule during the two project weeks, "Just gone with the flow this week and in the last of weeks, just gone with the flow. I actually think my lessons been more fun and less sort of curriculum focused, which are probably subconsciously done, because this project has sort of taken over the school really for the last two weeks, which is a good thing, by the way, I don't mean it a bad way... So, I just gone with it and adapted my lesson to make it more fun".

There was some confusion in scheduling that primarily affected the staff, and the Class 2 teacher commented that "it could have been planned a little bit better". However, the students experienced only a mild, subsidiary effect of the confusion, due to the staff maintaining a level of flexibility. The Class 1A teacher commented about her colleagues, "they had to be more flexible and so it's structurally good for the teachers". There were various plans voiced for an alternative scheduling in the future, such as by the Class 3 teacher, "not with the same energy but would end up with the same thing in six weeks (...) Less intensive..." or the plan by the Class 1A teacher, "I would try to schedule it in a more spaced out way ... I would make it bigger, longer, don't have to rush to the end". However, the Class 3 teacher also added, "took up a lot of time of school curriculum (...but...) the rewards far outweighed (...) any sort of lesson time loss".



There was an initially enhanced energy level noticeable. The Class 2 teacher reported that when “it was now our turn that was like a burst of energy, they were still riding high on this story and excitement and of course making new things. So, the energy level was definitely enhanced.”

The principal described the students’ participation in creating the enhanced energy level during such a community project. He said, the participants “have to engage with each other, they do have to think for themselves, they create the energy and enthusiasm themselves, they are not dependent somebody producing a program.”

**Appendix 3: Verbal transcript of activity video in Jeffersonian script (with brief description of events)**

Date: 12/10/2017, 4th day, lunchtime

Location: Budapest British International Academy

Footage: 7.1 MAH00099 lunch

Catalogue of stills: scenetime (1)- 23 (40)

Number of stills: 1466

***Abbreviations***

St(s): Student(s)

F: Facilitator

P: Principal

CA: Classroom Assistant

CT: Class Teacher

CStn: Carving Station

TStn: Tool Station

FBStn: Fire-building Station

BL: Big Log

TP: Tent Pole

***Pseudonyms***

Where names are mentioned they are all pseudonyms to protect the identity of each participant.

### ***Convention of Transcript***

In this transcript, Conversational Analysis conventions are applied only to the verbal communication and not for body motion and gestures, as those are analysed later multimodally, using stills of the video footage. Consequently, descriptive sections are presented in normal grammatical conventions. For the verbal communication, Jeffersonian transcription notations have been selected and applied, as listed below. A special symbol for marking translation have also been added.

Even though all conversations are analysed as it been described, it is important to note that only the facilitator's speech is numbered, as her reactions have the main relevance for this research.

**Applied notations**

Selected Jeffersonian Transcription Notation (Jefferson, 2008) adapted and extended

Symbol	Name	Explanation
( text )	Parentheses	Unclear speech
(( <i>italic text</i> ))	Double parentheses	Author's notes
=	Equal sign	Continuation
(seconds)	Timed pause	More than 1.0 sec pause
(.)	Micro-pause	Less than 1.0 sec pause
.	Period	Falling pitch
?	Question mark	Rising pitch
,	Comma	Intonation
↑or↓	Up or down arrows	Sharp rise/drop in intonation
-	Hyphen	Self-interruption
>text<	Less than symbol	Fast speech
<text>	Greater than symbol	Slow speech
°text°	Degree symbol	Reduced volume
ALL CAPS	Capitalized text	Increased volume
underline	Underlined text	Emphasis
:::	Colon(s)	Prolongation of sounds
(hhh)	3H	Audible exhalation
(.hhh)	Dot-3H	Audible inhalation
[	Square bracket	Overlapping speech
£text£	Pound symbol	Speaking with a smile

Additional Notation:

{ }	Curly brackets	Translation to English
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<b>Episode 1</b> <b>00:00:01 - 00:00:40</b>	<b>Con- tent</b>	<b>Sec</b>
<p>1. F: Two minutes is (no) more than two. (2.0) Okay::↑</p> <p><i>((In a hurry, F proceeds with preparing the carving Stns.))</i></p>	NOS	2
<p>2. F: <i>((to St not visible on the video footage))</i> How are you doing?</p> <p><i>((F resets CStn2 by pulling the blanket that is used by carvers to kneel on, next to the tree trunk for the carvers to kneel on.</i></p> <p><i>Picking up a blanket from CStn3, F then resets CStn1. F hauls a large log away from CStn1 and leaves it next to TP1.))</i></p>	OIW	1

<b>Episode 2</b>			
<b>00:00:40 - 00:01:00</b>			
<i>((Sts 1, 2 and 3 arrive.))</i>			
St1: WOODCARVING↑			
St2: Woodcarving			
<i>((St1 has a book about London in her hands.</i>			
<i>St2 walks up to TStn, St1 remains at TP1 holding onto it, St3</i>			
<i>stops at TP2.</i>			
<i>F bends down to adjust her shoelace not looking up at the</i>			
<i>Sts.))</i>			
3.	F: >Yes, yes, yes< Just a sec.	NA	2
St1: Look at my London book.			
<i>((F picking up some pieces of wood straightens up, still chewing</i>			
<i>on her lunch))</i>			
4.	F: £Very nice.£	MA=	1
<i>((St4 arrives.))</i>			
St4: Did you started?			
5.	F: <i>((to St1))</i> £Very nice↑£	=MA	1
St4: Did you start?			
<i>((F does not look at the book. She puts the wood down from</i>			
<i>her hand on the floor. St1 puts the book down by the TStn.))</i>			
6.	F: Do you want to come and do it?	MIC	1
<i>((F steps towards CStn1. The four waiting Sts follow.))</i>			
7.	F: Okay:: We start here.	CIP	2

<b>Episode 3</b>		
<b>00:01:00 - 00:01:27</b>		
<p>St4: I want to do↑ (.) the big one. The big one.  <i>((St5 arrives.))</i>  St5: Thank you↑  <i>((St4 looks at the tools.</i>  <i>Sts 2 and 3 sit down at CStn1.</i>  <i>F adjusts her cap. She turns fast, stepping next to St4 and looks</i>  <i>at the tools.))</i></p>		
8. F: >Not the big one just only the small ones, only one pupil can do it today< (.) <u>this lunchtime</u> but you can do it later when you have another lesson.	ND=	6
	NOS=	3
<p>St5: Can I?  St4: But today's now (.) no more with you this lesson.  <i>((St1 meanders towards the tools, looking at them. St5 steps to F.))</i>  St5: Can I carve?</p>		
9. F: <i>((to St4))</i> In <u>lunchtime</u> you cannot do the big one (.) the big one there. You cannot do in lunchtime because I cannot be with you, but later when you have a lesson with me again↑ you <u>can</u> do.	=ND	6
	=NOS=	3
10. F: Yes?	=NOS=	1
<p>St4: That's tomorrow.  <i>((F nods.))</i></p>		
11. F: Tomorrow↓ <i>((F adjusts her cap</i>	=NOS	1

<b>Episode 4</b>			
<b>00:01:27 - 00:01:57</b>			
<i>((St4 turns away and walks out of the tent.))</i>			
St5: Can I make?			
12.	F: Yes:, (.) but those guys are waiting there, so I do them first?	NA	3
<i>((F picks some tools up, goes to St3 to hand the tools over. F goes back to TStn.))</i>			
13.	F: <i>((to St3))</i> Here you go (1.0) Here you go↓	EM	3(-1)
<i>((St5 goes to CStn2 and St1 follows him. They look at the carvings there.))</i>			
St5: I CAN SEE MY CAT			
St5: <i>((to St1))</i> I made this			
<i>((F picks some tools up, goes to St2 to hand the tools over. F goes back to TStn.))</i>			
14.	F: <i>((to St2))</i> £Here you go£	EM	1
<i>((Sts 2 and 3 start carving at once. St6 arrives and stops at CStn2 looking at the carvings. St5 goes to CStn1 and stands next to F. St6 leaves.))</i>			
St5: Can you giving me (.) carving?			
15.	F: Yes::	OAP	1
<i>((Meanwhile, outside the tent at FBStn, St4 observes the site that he will use for his fire-building game, then he goes to the</i>			



*bushes near the fence to look for stones. Soon followed by two other Sts. P watches them from further away. This game is a complementary activity, entirely initiated by Sts and runs parallel with the woodcarving. It is partially inspired by the woodcarving project and the participating Sts regularly enter the tent to collect woodchips and ask for fire-lighting equipment throughout lunchtime.*

*F goes to the tools and bends down to pick some tools up. St5 follows.))*

*St5: I did do ( ) most of the work?*

*((F straightens up.))*



<b>Episode 6</b>			
<b>00:02:37 - 00:03:14</b>			
<i>((F begins to demonstrate. St5 stands next to her.))</i>			
St5: OKAY↑(1.0) I know↑ (1.0) I make it↑			
20.	F: Yeah?	CIT	1
21.	F: <i>((to St1))</i> You better be (careful) Look↑ you're putting your finger there, ( )	CIS	6
<i>((F, moving to the other side of the tree trunk watches St5 start his carving.</i>			
St5: ( ) I'm glad I'm better now↑			
22.	F: ( ) Yes that's ok (1.0 ) Right↑ You guys can make this one (3.0) ( ) (5.0) ( )	CIT	21 (-9)
<i>((F helps St5 by guiding his chisel. St7 arrives.))</i>			

<b>Episode 7</b>			
<b>00:03:14 - 00:03:43</b>			
<i>((F turns to St7.))</i>			
23.	F: <i>((to St7))</i> Okay:. You can carve there on your own.	CIP	3
<i>((P enters the tent and passes by F to CStn1. F points to CStn3, where the big tools are used.))</i>			
24.	F: <u>Only you</u> , I don't want to give that to somebody else this lunchtime=	NA=	3
<i>((St5 looks up exchanging a quick glance with F. F stands up still pointing to CStn3.))</i>			
25.	F: =because it needs a lot of control and it is difficult because it is a very big tool. (2.0) Ok?	=NA	6 (-2)
<i>((F walks to CStn3 followed by St7.))</i>			
P: <i>((to Sts 2 and 3))</i> Hello you two.			
<i>((St3 looks up for a moment but continues carving. P bends above the carving Sts 2 and 3 and looks at their carving. F observes CStn3 bending over the tree trunk.))</i>			
26.	F: I am going to put there a star (hhh)	CIO	2
P: <i>((to Sts 2 and 3))</i> Very good.			
<i>((F walks to TStn, followed by St7. P turns away from CStn1 and looks in the direction of F.))</i>			

<p>P: Ok?</p> <p><i>((F passes by, hurrying to TStn, without paying any attention to P. P walks out of the tent.</i></p> <p><i>A student looks into the tent momentarily at CStn2 but does not properly enter.</i></p> <p><i>At FBStn, St4 returns and lays down the first pebble stones for the fire-ring. Soon followed by two other Sts, also carrying stones. They carry on collecting stones and building the fire-ring until 00:11:20, when the activity progresses to collecting woodchips and St4 will re-enter the tent.))</i></p> <p>27. F: <i>((to St7 at CStn3))</i> I'll show you how to do it. (.) and I'd like you to maybe this to try↑ If it's too hard we can move on again. (1.0) Yeh?</p> <p><i>((F picks up a star shaped template, goes back to CStn3 and kneels down at the tree trunk. St7 follows and then stands beside F looking at the carving.))</i></p>	CIT	8 (-1)
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<b>Episode 8</b>			
<b>00:03:43 - 00:04:55</b>			
<i>((F, kneeling at CStn3, adjusts the position of tree trunk then proceeds with fixing the star onto the tree trunk. F gives a quick glance towards CStn2.))</i>			
28.	F: <i>((to St7))</i> This slightly tricky.	MICH	1
St5: What is he doing with the face on? <i>((F fixes the star on the tree trunk and starts drawing around it.))</i>			
29.	F: He is going to make a star:  <i>((The star slips slightly. St7 kneels down to help.))</i>	CIO	1
ST7: A little bit more			
30.	F: ( ) Never mind you can carve it there (1.0) yeah?↑  <i>((F stands up to walk to use TStn. She keeps looking towards CStn2, where St5's chisel got momentarily stuck. She picks the big chisels up for St7 and walks back with the tools to CStn3. Meanwhile, St7 places fabric on the ground to kneel on. F kneels down next to St7 demonstrating with the big tools.))</i>	CIP	4 (-1)
31.	F: ( ) This one in here. Always with this one (2.0) go from (.) top↑ down↓ (.) top↑ down↓ Ok? Then also ( ) there. Ok? Then I'd like you to try it from this way ( ) You have to move.	CIT	21 (-2)

*((St7 stands up to create space for the demonstration. F moves fully into the space and position where she expects St7 to carve.*

*Meanwhile, at CStn2, St5 loses his grip on the chisel when striking it. It shoots over to the opposite side of CStn2, next to St1.*

*F looks up momentarily but does not react.))*

<b>Episode 9</b>		
<b>00:04:55 - 00:05:41</b>		
<i>((St1 shifts slightly away from St5's reach, clinching in an awkward carving position. F looks up and notices this unresolved dangerous situation at CStn2. Lowering the tools in one hand, and pointing with the other, she calls over.))</i>		
32. F: <i>((to St1))</i> LULU, YOU ARE TOO NEAR TO THAT ONE (it will) NOT WORK. WAIT A MOMENT. Give me a moment please.	CIS	5
<i>((St1 stops carving for a moment then continues carving. F proceeds with the demonstration at CStn3.))</i>		
33. F: <i>((to St7))</i> So, I like you to make it (3.0) This is a little more difficult, because something is in the way.	CIT=	6
<i>((F adjusts the tree trunk a little.))</i>		
34. F: Maybe we have to do slightly different way.	=CIT=	2
<i>((St7 observes. F carves a chip off.))</i>		
35. F: Okay? I want to see the white coming through.=	=CIT	3
<i>((F adjusts the tree trunk again.))</i>		
36. F: =When you done here↑ you can work the other side (.) So, when you done them you might want them <i>((turning gesture))</i> This one is probably all right↓ that is probably all right↓ If it is difficult you just have to turn it over. Ok?	CIP	15
Meanwhile, you can start with it.	CST	1



<p><i>((F stands up and St7 kneels down to carve.))</i></p> <p>37. F: The much deeper carving is more difficult.</p> <p><i>((F, adjusting her cap again, leaves CStn3.))</i></p>	CIT	2
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<b>Episode 10</b>		
<b>00:05:41 - 00:06:32</b>		
<i>((St8 enters.))</i>		
St8: (Can I carve?)		
38.	F: Yes?	OAP 1
<i>((F steps to CStn2 looking for a carving place for St8. F notices dangerous carving by St5. At once she crouches down opposite St5.))</i>		
39.	F: <i>((to St5))</i> >NO, NO, NO, NO< Not that near↑	CIS 2
<i>((F takes the tools from St5 and demonstrates the correct technique and changing body position during carving.))</i>		
40.	F: <i>((to St5))</i> Nice ( ) clean (cuts)	CIT 8
41.	F: (nice clean cuts... instruction during demonstration)	CIB 29
<i>((During F's continuous demonstration at CStn2, St8 looks at the carving of St1, then walks to CStn3.))</i>		
St8: <i>((to St7))</i> That's a big one↑ big chisel.		
<i>((St7 looks up for a moment then continues carving. St8 shuffles further away, watching St7 a little longer. At CStn1, St3 stops carving and points to St7.))</i>		
Sts 3: <i>((to St2))</i> Look Chi↑ that big one. Look at that big one↑ <u>That</u> ↑		
<i>((St2 lowers her tools and looks towards St7. St3 still looks towards St7.</i>		
<i>St8 goes to CStn2.))</i>		

<p><b>Episode 11</b></p> <p><b>00:06:32 - 00:07:03</b></p> <p><i>((F finishes the explanations to St5, then moves to help St1. St9 enters and holding something fragile in his hands, stands by watching the encounter at CStn2. At CStn2, Sts 2 and 3 still watch CStn3.))</i></p> <p>St3: <i>((to St2))</i> (Big chisel) (.) big one ↑</p> <p><i>((St2 returns to carving. St3 continues watching CStn3 for a little while more, then returns to his carving too.))</i></p>		
<p>42. F: <i>((to St1))</i> &gt;No, no, no, no, no, no&lt; ( )=</p> <p><i>((F takes the tools from St1 and demonstrates correct carving techniques. She gives lots of verbal instructions, but most of these are unclear. St5 picks up the same rhythm of malletting F demonstrates. F returns the tools to St1.))</i></p>	CIS	12
<p>43. F: <i>((to St1))</i> =( ) like that (.) you see? <i>((to St9))</i></p> <p>Can you step a little back for me?</p> <p><i>((St9 moves back from the tree trunk a little. F shifts her position facing St5 again. She puts her hands on the tree trunk to stop him carving.))</i></p>	CIT CIS	5 1
<p>44. F: &gt;GO FROM THERE&lt; You don't have to go around like (.) you're breaking your neck a bit ↑</p>	CIB	3

*((F adjusts St5's tools and by that she guides him into a freer and dynamic position. St10 steps momentarily in the tent and calls St9 outside.*

*F stands up.))*

45. F: ((to St8)) Come↑ I give you a tool.

EM

1

<b>Episode 12</b>		
<b>00:07:03 - 00:07:34</b>		
<i>((F walks to TStn adjusting her cap. St8 follows her. F bends down to pick tools up. Holding the tools, she returns to CStn2. St8 follows her.))</i>		
46. F: <i>((to St8 on the way back to CStn2)). &gt;So what we do is we are making it deeper now&lt; (.) So:↑</i>	CIO=	2
<i>((F goes around the tree trunk leading St8 to the same side as Stn5. She kneels down, St8 kneels down next to her. F studies the tree trunk and points to various carvings.))</i>		
47. F: <i>((to St8)) There. This one needs to be cleared and then this ( )</i>	=CIO=	6
<i>((F demonstrates dynamically whilst St8 watches.))</i>		
48. F: ( ) We are making it better.	=CIO	1
<i>((St5 puts his tools down and stands up to leave.))</i>		
St5: I am going now.		
49. F: <i>((to St5)) Okay↑</i>	OAC	1
<i>((F does not look up from the demonstration. St7 puts his tools down and walks to CStn2, then moves back to his Stn again. F finishes demonstrating to St8 and F hands the tools over to him.))</i>		

<b>Episode 13</b>		
<b>00:07:34 - 00:08:01</b>		
<i>((F shifts to face St1 at CStn2.))</i>		
50.	F: <i>((to St1))</i> ↑This is better↑=	MA 1
<i>((St10 enters and stops behind F, watching.))</i>		
51.	F: <i>((to St1))</i> =Though they are slightly too deep.=	CIT= 2
<i>((F drops a quick glance at St10, then continues helping St1.))</i>		
52.	F: =You need to go a <u>little bit</u> less. ( Carve) this one ( )	=CIT= 8
<i>((F picks St1's chisel up to stabilise it for her.))</i>		
53.	F: >Where is your mallet<	=CIT= 1
<i>((St1 picks up her mallet and starts knocking at the chisel that F helps to guide. St10 shifts around trying to get F's attention.))</i>		
54.	F: <i>((continues instructing St1))</i> ( )Like that. ( ) This is good. ( ) This is good. Yeah?	=CIT 8
	That's nice↑	MA 1
<i>((F hands the tool over to St1 and stands up.))</i>		

<b>Episode 14</b>		
<b>00:08:01 - 00:08:35</b>		
<i>((F walks to CStn3 where St7 is standing looking at his own carving.))</i>		
55.	F: How is it doing?	OIW 1
<i>((F steps beside him looking at the carving with him, bending down to his height.))</i>		
56.	F: That's not so bad↑ Are you happy with it?	MA 3
<i>((F looks at St7's face.))</i>		
57.	F: Do you want to do small ones? (.) or do you want to do more of this size?	MIC 4
58.	F: I bring you (a smaller chisel)	EM 1
<i>((St7 sits back to the carving and points to one of the patterns for instruction.))</i>		
St7: Can you help me?		
<i>((St1 stands up and walks to TStn to pick up her book. St11 arrives energetically and stops next to F at CStn3. Meanwhile, at CStn2, St3 carves into BL (that is reserved for Reception Class). F does not notice it.))</i>		
St3: Chi look at <u>this</u> ↑ Chi look at this		
<i>((St2 watches for a little while, then continues carving.))</i>		
St11: >Can I do?<		
<i>((F crouches down next to St7 holding his chisel, helping to guide it.))</i>		

59.	<p>F: ( ) Go from <u>there</u> ( )</p> <p><i>((St11 stands next to CStn3 observing.))</i></p> <p>St11: Can I have a chisel?</p>	CIT	2
60.	<p>F: Chisel?</p> <p><i>((F throws a quick glance towards St10, who is still standing at CStn2.))</i></p>	OAP=	1
61.	<p>F: <i>((turning back to St11))</i> Yes.</p> <p><i>((St1 steps to CStn3 holding her book.))</i></p>	=OAP	1
62.	<p>F: <i>((to St1))</i> Are you going now?</p> <p><i>((St1 nods.))</i></p>	OAC	1
63.	<p>F: £Yes:↑ Thank you for turning up↑ Any time. Best Luck↑£</p> <p><i>((St11 heads for the TStn. F stands up from CStn3 and walks over to CStn1.))</i></p>	OAC	4
64.	<p>F: <i>((to St11))</i> Come on↑</p> <p>St8: THERE IS A CHISEL RIGHT THERE↑</p> <p>St11: Where?</p> <p><i>((St8 points at St1's abandoned tools with his mallet at the opposite side of CStn2, looking at St11. St11 turns back from TStn and rushes back to CStn2. F quickly crouches down and picks the chisel up, moving it slightly to the place on the ground where St11</i></p>	CST	1



<p><i>is expected to settle down to carve, with her other hand pointing to a pattern.))</i></p> <p>65. F: <u>This figure</u> needs to be done.</p> <p><i>((St11 kneels down, picks the tool up and after some hesitation, starts carving.</i></p> <p><i>F stands up.))</i></p>	CIO	2
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<b>Episode 15</b>			
<b>00:08:35 - 00:08:57</b>			
<i>((Standing up, F smiles at St10 encouragingly and then looks towards CStn1 quickly checking carving options at CStn1.</i>			
<i>St3 has now stopped carving and keeps hitting lifting his mallet high above his head, grabbing it with two hands.</i>			
<i>F turns back to St10, extending her hand towards him.))</i>			
66.	F: <i>((to St10)) Do you want to try this? (.)</i>	MICH	1
	I can help you. ( )	NOA	2
<i>((F steps to CStn1, whilst making a gesture towards St10 to follow her.</i>			
<i>St3 waves at F.))</i>			
	St3: Hi, HI↑ (see this)		
67.	F: £Did you do this? VERY GOO:D↑£	MA	2
<i>((F steps over the tree trunk looking at the carving of St2 and 3, at the same time, picking up St3's mallet and chisel abandoned on BL behind him.))</i>			
	St3: [Chi did do this↑		
68.	F: [Very nice↑	MA	1
St10 shuffles next to F. St12 arrives going straight to F.			

<b>Episode 16</b>		
<b>00:08:57 - 00:09:34</b>		
<i>((F looks at the approaching St12.))</i>		
St12: ZITA, ZITA↑ can I do this?		
<i>((St12 points to the tree trunk at CStn1.))</i>		
69.	F: Yes, you <u>can</u> . Certainly.	OAP 1
<i>((F looks at the tree trunk and points to a pattern.))</i>		
70.	F: Okay. You could try-	CIP= 2
<i>((F looks up at St12, but he has already gone over to CStn2 to look at the carving of St11. F observes him.))</i>		
71.	F: <i>((to St12))</i> COME OVER HERE↑ YOU CAN TRY THIS ONE HERE	=CIP= 3
	<i>((to St10))</i> And I'll go with you somewhere else with that.	NOS 2
<i>((St12 goes back to CStn1.</i>		
<i>St3 stands up and goes over to CStn3 to watch St7 carving with the big tools.</i>		
<i>F guides St10 out of the way of St12 with a protective gesture, whilst pointing to the end of the tree trunk, near TStn. St10 tries to take the appointed carving place for a moment, but F stops him.))</i>		
72.	F: <i>((to St12))</i> Ok. I'd like you try-	=CIP 2
	<i>((to St10))</i> >No, no, no, no<	ND 1

<p><i>((St10 steps back a little. St12 stands next to him looking at the tree trunk.</i></p> <p><i>F bends down and points closely to a pattern on the tree trunk.))</i></p>		
<p>73. F: °Sort out this one for us. Yes? (1.0) Can you do this?°</p> <p><i>((F points very closely to the tree trunk guiding St12's attention.))</i></p> <p>St12: This?</p>	MIN	3
<p>74. F: Yes, and deeper. You can go in so much deeper with this.</p> <p><i>((St12 sits down at the appointed carving place. F points to a carved pattern and puts a medium-size chisel in his hand. F straightens up and walks away, calling back to St12 on her way.))</i></p>	CIT=	3
<p>75. F: Just not like- ( ) hammering in there, just deeper.</p> <p><i>((F goes to CStn2 where St13 just arrived. She is followed by St10.))</i></p> <p>St11: IAN↑</p> <p>St13: Itt vagyok. {I'm here}</p> <p>St11: Ezt nagyon jo csinalni↑ {It is very good to do↑}</p> <p><i>((St13 kneels down next to St11. F, noticing the arrival of St13, hurries to TStn, followed by St10.))</i></p>	=CIT	2
<p>76. F: <i>((to St10))</i> Ok and I'll try with you a little bit.</p> <p><i>((She picks up some tools.))</i></p>	NOA	2

<p><b>Episode 17</b></p> <p><b>00:09:34 - 00:10:20</b></p> <p><i>((St6 re-enters the tent and goes straight to F at TStn. He looks back at St7 at CStn3, who is using a big carving chisel and a heavy mallet.))</i></p> <p>St6: Csinalhatom a naggyal?↑ {Can I do it with the big?↑}</p> <p>77. F: Most azzal nem, azzal most csak Tris ((St7)) faraghat. ( ) Nem tudok ra figyelni. {Not now. Now only Tris ((St7)) can carve with it. ( ) I can't supervise it.}</p> <p><i>((St6 walks to St7 with a step ahead of F. F accepts the solution of St6 sitting down and observing St7. However, she negotiates a safety distance around St7 with outward sweeping hand gestures.))</i></p> <p>78. F: Arrebb kell menni gyerekek. {You need to go further out, children.} Everybody gives a bit of space to Tris ((St7)) (. ) That's a <u>very big</u> tool↑</p> <p><i>((F guides St10, who has been following her all along, touching him on the shoulder and leading him to CStn1. F goes around the tree trunk to the carving place, bends down and uses a calling gesture to St10.))</i></p> <p>79. F: ((to Sts at CStn3)) Ok? ((to St10)) °Come here↑°</p> <p><i>((F kneels with the tools in hand facing the tree trunk, modelling an example for St10 to follow. St10 kneels next to her. She demonstrates the carving to him.))</i></p>	<p>ND</p> <p>CIS</p> <p>CIP</p>	<p>6</p> <p>5</p> <p>2</p>
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<p>80. F: °Come here↑° ( ) We are going to fix this ( ) (brief instructions)</p> <p><i>((F hands the mallet over to St10, whilst continuing to support the chisel.))</i></p>	<p>CIO CIT</p>	<p>4 5</p>
<p>81. F: Ok? And now we're carving.</p> <p><i>((St10 starts assisted carving and St2, sitting opposite, stops her own carving and watches. F verbally encourages St2, whilst continuing to help St10 by supporting his chisel.))</i></p>	<p>MA</p>	<p>1</p>
<p>82. F: <i>((to St2))</i> It's very, very good. Really good. And it's nice and neat. Well done↑</p> <p><i>((F points to the next design.))</i></p>	<p>MA</p>	<p>3</p>
<p>83. F: <i>((to St2))</i> You can move over <u>here</u></p>	<p>CIP</p>	<p>1</p>

<p><b>Episode 18</b></p> <p><b>00:10:20 - 00:11:00</b></p> <p><i>((Meanwhile, St6, showing the signs of being hot and excitable, notices the approach of P and stands up to move over CStn1 on the opposite side of the tent, where St12 carves dynamically. The rest of the Sts do not appear to notice P's approach.))</i></p> <p>St6: <i>((to St12))</i> Tanuljuk a csuszast? Tanitasz?</p> <p>Tanitasz? {Shall we learn the sliding? Will you teach me? Will you teach me?}</p> <p><i>((St12 continues carving, dynamically and undisturbed. He does not take his gaze off his carving.))</i></p> <p>St12: Majd lesz (kesobb) Jo. {There will be (later) Ok.}</p> <p>St6: Mutathatok valamit? {Can I show you something?}</p> <p><i>((St12 stops carving.))</i></p> <p>St6: Gyere (.) Megkaphatom? {Come (.) Can I have it?}</p> <p><i>((St12 shifts his position towards St6. St6 takes the tools from St12.))</i></p> <p><i>Meanwhile, P stops at CStn1 bending above the Sts.))</i></p> <p>P: <i>((to Sts at CStn1))</i> Very good (2.0) Yeah? (3.0) All been very careful?</p> <p>St12: <i>((to St6))</i> Csak vigyazz, mert nagyon eles. {Just be careful, because it's very sharp.}</p> <p>84. F: <i>((to St10))</i> ( ) <i>This way (we carve)</i> Go down on your knees as I do ↑</p> <p><i>((F taps her own knee. St10 changes the crouching position to kneeling.))</i></p> <p>St6: En faragok magamtol egyet. {I carve one by myself <i>((i.e. not the design))</i>}</p>	CIB	4
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<p>St12: Igen ( ) {Yes ( )}</p> <p><i>((St14 enters from behind F's back. F turns towards her.))</i></p> <p>85. F: Hello↑ Are you coming carving? (1.0) Yes?</p> <p><i>((St14 nods gently and stands behind F watching. St6, moving opposite St12, starts carving at CStn1, St12 watches with interest. They both glimpse towards F, checking if they are being watched. F can hear their friendly encounter and decides not to get involved. The rest of the Sts now also notice the approaching P and look briefly toward him. As P walks further into the tent, the Sts start carving harder creating faster and louder knocking sounds with their tools, indicating tension. P walks around stopping at each Stn in turn, bending above the carving Sts.))</i></p> <p>P: <i>((at CStn3))</i> ( ) Are you looking after yourself? <i>((F continues to support St10.))</i></p>	MIC	3 (-1)
<p>86. F: <i>((to St10))</i> It's really lovely.</p> <p>St6: <i>((to St12))</i> En csinalom azt amit mar csinaltam. {I do what I have already done.}</p> <p>St6: En mar faragtam egyet magamtol ( ) {I have already carved one by myself ( )}</p> <p><i>((St6 does a dangerous carving move, with a potential near-accident. This is not commented on by F and both Sts 6 and 12 adopt a safer carving position beside each other. F looks up at the approaching P then back at St10.))</i></p>	MA=	1
<p>87. F: <i>((to St10))</i> Ve:ry, &gt;very, very&lt; good↑</p>	=MA	1



<p><i>((Then she turns towards St14, still supporting the chisel of St10.))</i></p> <p>88. F: <i>((to St14))</i> I give you a tool in one second.</p> <p><i>((P now stops behind Sts 6 and 12 at CStn1. While P stands behind them, St6 stops carving.</i></p> <p><i>Meanwhile, St15 enters and sits down on the tree-trunk of CStn5 that has remained unused, out of the sight of F, observing the scene in the tent.))</i></p>	EM	1
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<b>Episode 19</b>		
<b>00:11:00 - 00:11:44</b>		
<i>((F calls out to P.))</i>		
89. F: MR HART↑, would you mind to stand here and just watch a little bit?↑	OAA=	3
<i>((P moves to watch St10 carving at CStn1. St16 enters and also stops behind F. F stands up, whilst continuing to inform P about St10.))</i>		
90. F: This young candidate is <u>very-very</u> interested (just cannot focus and needs to be supervised)	=OAA	7
<i>((P steps in to supervise. F leaves St10, who can handle the chisel on his own now, and she walks around the tree trunk in order to equip the two new arrivals, pointing to the ground indicating where to step safely. She walks to TStn followed by Sts 14 and 16.))</i>		
91. F: <i>((to St14 and 16))</i> I give you tools guys.	EM	1
<i>((F bends down to the tool-bag. St14 watches her moves. St16 watches the Sts carving at CStn1. F speaks whilst picking tools up.))</i>		
92. F: Ok we are making it deeper now that's the job we are doing <u>right now</u> . Ok?	CIO	4
<i>((F stands up and carrying two sets of tools, going around the tree trunk, heads to CStn1. St14 follows behind her.</i>		

<p><i>St4 re-enters the tent looking for something, stopping for a moment at CStn3, then heads over to CStn1.</i></p> <p><i>St16 keeps looking at the Sts at CStn1 a little longer, then turns to follow F.</i></p> <p><i>F looks at the tree trunk all of the time as she explains.</i></p> <p><i>P, still supervising St10, shifts round the end of the tree trunk to make space for F.))</i></p>		
<p>93. F: So: (2.0) there is here for instance- (.) We try to- =</p> <p>St4: ( ) Where do the? (.) Where is the?</p>	CIO	6 (-4)
<p>94. F: ((to St4)) Don't worry</p> <p><i>((F kneels down and bends forward to turn her head towards St16, who has not joined her at CStn1 yet. St14 kneels down next to F.</i></p>	FBR	1
<p>95. F: ((to St16)) =Come over here↑ ((to St 14)) We are trying to make it as <u>deep</u> as that,=</p> <p><i>((St16 hurries to F to stand behind her.</i></p> <p><i>St4 looks for a moment at CStn1, then goes back to collect woodchips at CStn3.))</i></p>	CIO	3
<p>96. F: =so I'd like you to carve this moon↑ like that. (.) So you see this just has to go <u>much</u> deeper. Ok?</p> <p><i>((F hands the tools over to St14.</i></p> <p><i>St 17 arrives, coming in under the side of the tent, opposite F at CStn1. F does not appear to notice her.))</i></p>	CIT	9

<b>Episode 20</b>		
<b>00:11:44 - 00:12:38</b>		
<i>((F looks up at St16.))</i>		
97.	F: <i>(( to St 16))</i> Right Sam?↑	CIT 1
St15 stands up from CStn5 and goes up to St4.		
St15: <i>((to St4))</i> Can I help?		
<i>((F stands up from CStn1 and carrying a set of tools, heads to CStn2, followed by Sts 16 and 17. She throws a quick glance at CStn3 and clears her throat but does not stop there.</i>		
<i>At CStn3, St4 carrying the collected woodchips in his palms, leaves the tent accompanied by St15. They go to FBStn to proceed with building a play fire with the woodchips. Now four Sts are engaged with the fire-building game.</i>		
<i>F walks around CStn2, looking at the carvings of Sts 8 and 11. Then goes to the end of CStn2 nearest to CStn1.))</i>		
98.	F: <i>((to St 16))</i> Here on this side.	CIP 1
<i>((F moves a laying-about kneeling-fabric under her knee, then kneels down at CStn2. She suddenly notices some problems with St8's carving and bends over the tree trunk to stop St8 carving and starts giving instructions to him.))</i>		
99.	F: <i>((to St8))</i> Careful↑ >No,no,no,no,no,no↑<	ND 31
<i>(detailed verbal correction of careless carving)</i>		
<i>(detailed instructions to the end of the episode and further)</i>		
CIS= 4		
<i>((Meanwhile, at CStn1, St12 stops carving and bends over the tree trunk, talking to St6, who is carving energetically.))</i>		

St12: ( ) a figura? {( ) the figure?}

*((St12 is obviously too close to St6. P notices this. He throws a quick glance at F, who is busy helping St8, then walks over to the two carvers and bends above them looking at their carving.))*

P: Are you two being careful?

St6: Yes.

P: You shouldn't be poking it straight at Norr↑

*((P points to the place next to the tree trunk.))*

P: Come on the other side of Norr.

*((St12 moves to the appointed place.*

*P steps back to St10, whom he continues to supervise. Then he steps back to Sts 12 and 6, touching their shoulders with the intention to remind them, where St12 is supposed to sit.))*

P: ( ) That's a bit (too close). Can you just ( sit further away from the chisel)?

*((P steps back to St10 again.*

*Meanwhile, F demonstrates and instructs Sts 8, 11 and 13 at CStn2, watched by Sts 16 and 17.))*

<p><b>Episode 21</b></p> <p><b>00:12:38 - 00:13:08</b></p> <p>((F continues instructing at CStn2. At CStn1, St12 bends over St6's carving. ))</p> <p>St12: Azta de szepet csinatsz↑ {That's very nice↑}</p> <p>((At CStn1, St6 continues carving. St12 bends a bit closer, picking some woodchip out of the groove.))</p> <p>St:12 De nagyon szepet csinaltal↑ {Yeah you have done a beautiful thing↑}</p> <p>((St6 stops carving and drying the sweat from his forehead with the sleeve of his t-shirt, shifts from his carving place to the end of the tree trunk.</p> <p>Sts 6 and 12 move around the edge of the tree trunk. St12 stretches over and pats BL that is reserved for Reception Class.))</p> <p>St12: ((to St6)) Faragjal egyet ide bele. {Carve one here into this.}</p> <p>((St12 sweeps the woodchips off BL with his hand. St6 places the chisel and mallet in readiness for carving BL. They both look in the direction of F at CStn2.</p> <p>F stands up holding two sets of tools from CStn2. She takes St8's chisel with her and goes to CStn1. St8 starts picking at the design with his finger then proceeds to knocking the tree trunk with his mallet until 1.30 minutes later F returns to the CStn2.</p> <p>St6 makes a few knocks, but seeing the approaching F, he quickly puts the chisel down.</p> <p>Meanwhile, at CStn2, St13 crawls over on hands and knees holding a mallet and a chisel to CStn3.</p> <p>St3, noticing something outside of the tent, leaves CStn3 and goes out of the tent. St13 starts carving at CStn3, next to St7.</p> <p>St16 stands, somewhat self-absorbed at CStn2. F goes to CStn1, and after some hesitation, St16 follows. At Cstn1, F looks</p>	=CIS	12
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<p><i>at St10 and makes some comments about his kneeling tapping her own leg and pointing to St10's.))</i></p> <p>100. F: ( ) kneel ( )}</p> <p><i>((St10 kneels up properly. P makes his way out of the tent. F stands pointing on a carving place, and calls St16's name. St16 stands behind F, closely followed by St17. F crouches down opposite St10 at CStn1 and starts explaining the task to St16, using various pointing gestures with the tools. St6 steps to F but F does not pay attention to him.))</i></p>	CIB	5
<p>101. F: ((to St16)) Ok, Sam↑ There is one here to finish off with nice, clear carving. ( ) You have to be careful, very careful with that there.</p> <p><i>(( St16 kneels down at the place appointed by F at CStn1. F hands the tools over to St16, who starts carving. F throws a quick glance at St6 at BL but does not comment.))</i></p>	CIO CIT	4 4

<b>Episode 22</b>		
<b>00:13:08 - 00:13:34</b>		
<i>((F stands up but remaining in crouched down position at CStn1.</i>		
<i>St6 points to BL.))</i>		
St6: (Can I carve this?)		
102.	F: <i>((to St6, without looking at him))</i> >Two second<	NOS 1
<i>((F turns to St17.))</i>		
103.	F: Your name is?	OIW= 1
St17: Mia.		
<i>((F nods.))</i>		
104.	F: Yes, ↑Mia.	=OIW 1
105.	F: Mia, have you done carving with me at all?	ORP= 3
<i>((St17 hesitates.))</i>		
106.	F: ( ) You haven't done yet, have you? °(come back tomorrow)° °( )°	=ORP 15
<i>((St17 blinks agreeing. F explains that she cannot teach now as no other adults around, but she will have a chance during her lesson, when she will definitely do some carving. St17 nodding repeatedly, leaves the tent.</i>		



*Meanwhile, St7 stands up at CStn3 intending to go to F at CStn1. However, St13 picks up the deserted big carving tools and starts carving. St7 notices this and turns back to talk to St13, but he ignores him.))*

*St7: ((to St13)) (She said it's only me who can use the big tools.)*

*((St7 goes and stands next to F at CStn1, waiting for his turn to talk. Seeing this, St13 quickly leaves CStn3, and when he notices P approaching, he leaves the tent.))*

<p><b>Episode 23</b></p> <p><b>00:13:34 - 00:14:22</b></p> <p>St7: (St13 uses the big tools)</p> <p>107. F: ( ) oh that's ok doing a little bit of-</p> <p><i>((St7 goes back to CStn3. F moves to follow St7 to CStn3, but St6 catches her attention.))</i></p> <p>St6: Can I do something on here?</p> <p><i>((St6 points to the upturned tree trunk in front of him. The tree trunk has been prepared for Reception Class. F looks at St6 but does not answer at once. F follows St7 to CStn3.))</i></p> <p>St6: CAN I DO SOMETHING ON HERE?↑</p> <p><i>((F halts and turns back towards St6. P enters half-way in the tent momentarily then leaves. F steps back to CStn1 pointing with her index finger to the tree trunk.))</i></p> <p>108. F: Not there Gerry, NO↑ We are doing on this one here right <u>now</u>↓</p> <p><i>((F shows some irritation by using a hostile pointing gesture targeting St6 that she quickly modifies by turning her index finger towards the tree trunk as she moves towards it. F looks intensely at the outlined carving image offered as an alternative. F's gaze also thoroughly investigates the circumstances of CStn1. She corrects St12's dangerous carving position.))</i></p> <p>109. F: ((to St12)) TOWARDS YOU? NOT TOWARDS YOU↑ <u>AWAY</u> FROM YOU↑</p>	<p>ND</p> <p>ND</p> <p>CIS=</p>	<p>2</p> <p>3</p> <p>3</p>
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<i>((F looks closer at the carving of St12))</i>		
110. F: Away from you↑	=CIS	1
<i>((After St12 shifts his position, she points to the tree trunk again.))</i>		
111. F: Ok. I've got here a little bird, which needs to be done↑ If you are <u>very careful</u> you can do it there.	CIO	4
	CIP	2
<i>((She turns to pick some tools up from TStn. St6 follows her and bends down to the tool-bag as well.))</i>		
St6: Can I have one? (.) chisel		
112. F: Yeah: (.) Chisel, mallet?	EM	1
<i>((F holds onto the tools; modelling recommended safe holding and does not hand the tools to St6 yet. St6 wipes his face on the sleeve of his t-shirt twice.</i>		
<i>F looks around then goes to CStn3, followed by St6. F, shifting the mallet under her arm, bends down to pick some abandoned tools up.))</i>		
113. F: <i>((to St6))</i> There is a chisel here. (1.0) Ok.	EMC	3 (-2)
<i>((Holding all the tools, F returns to CStn1, with St6 following her.))</i>		
114. F: Come on, here↑	CST	1

<p><i>((St6 puts his hand over the handle of the chisel F still holds with the intention of taking it. St7 stands up and walks to the centre of the tent waiting for F.</i></p> <p><i>F proceeds to model the correct carving position before she is prepared to hand over the tools to St6. She bends her knee to start St6 at the carving place. St6 expresses impatience.))</i></p> <p>St6: I-I am really good at this↑</p> <p><i>((CA enters with her mobile phone taking photos. She crouches right opposite the carving place appointed for St6, far too close to the tree trunk.</i></p> <p><i>F straightens up from CStn1.))</i></p> <p>115. F: No, we can't get this because we can't (carve there safely) We just have to move.</p> <p><i>((F turns to look for other options for a carving place.))</i></p>	CIP	4
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<p><b>Episode 24</b></p> <p><b>00:14:22 - 00:15:15</b></p> <p><i>((Holding the tools, F walks over to CStn2. On the way, St10 tries to get her attention, but she does not stop there. St7 also goes to CStn2.</i></p> <p>116. F: ((to St6)) Ok, here↑</p> <p><i>St3 re-enters the tent and goes straight to CStn1.))</i></p> <p>St3: ( (to CA)) £( ) MISS ORSI↑£</p> <p><i>((After some hesitation, St6 follows F to CStn2. St10 stands up and carrying the tools, goes behind F. He absentmindedly waves the chisel around in the air. St7 also joins watching F at CStn2. St 6 settles down next to F at CStn2, copying the correct woodcarving position F initiates.))</i></p> <p>117. F: ((to St6)) So here ( )=</p> <p><i>((At CStn1, St12 looks up from his carving talking to CA.))</i></p> <p>St12: ((to CA)) En gyemantot csinalok. {I'm making a diamond.}</p> <p>CA: Wow.</p> <p><i>((CA looks at St12's carving. St12 continues carving. St3 steps right next to St2, who stops carving. CA looks at St3. St3 explains his achievements to CA pointing at the chisel of St2 and then, at CStn3.))</i></p>	<p>CIP=</p> <p>=CIP</p>	<p>1</p> <p>5</p>
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<p>St3: ( ) Very, very good chisel. I carved <u>this</u>↑ ( )  <u>that</u>↑ ( )</p> <p><i>((CA nods. St7, still standing at CStn2, watches St3 carving at CStn1.))</i></p> <p>CA: Yes? ( )</p> <p>St3: Yeah. ( ) That's what we are doing.</p> <p>CA: You-you carved that?↑ That's why you are here.  Yeah, that's amazing↓ Really.</p> <p><i>((St10 returns to his carving at CStn1. St3 meanders to TP2, stooping there momentarily, then walks out of the tent to join the four Sts at FBStn.</i></p> <p><i>At CStn2, F works with Sts 6, 8 and 11. She bends over the tree trunk, looking for carving possibilities.))</i></p>		
<p>118. F: <i>((to St8))</i> =Where are you carving?=   <i>((Meanwhile, at CStn1, St12 talks to CA.))</i></p> <p>St12: Kijavitom Gerry's gyemantjat. {I correct Gerry's diamond}</p> <p>CA: Make sure your position is right for the photos ( )  Ok?↑</p> <p><i>((St12 nods and shifts his position. CA continues taking photos.</i></p>	CIP=	1
<p>119. F: <i>((to St11))</i>= Ok? Where are you- show me, where are you carving?   <i>((F puts her mallet on the ground. St11 swaps his mallet with F's big mallet, then he points on a design on the tree trunk with his chisel.))</i></p>	=CIP=	4
<p>120. F: <i>((to St11))</i> There↓</p>	=CIP=	1

<p><i>((F places a chisel on a design on the tree trunk while looking at St8.))</i></p>		
<p>121. F: ((to St8) Then you can carve <u>there</u>. ( )</p> <p><i>((St6 takes the chisel from F.))</i></p>	=CIP	9
<p>122. F: ((to St8)) Where is another chisel? There must be one more chisel ↓ ( )</p> <p><i>((F picks up another chisel placing it in carving position on the same place on the tree trunk for St8. St11 carries on carving.))</i></p> <p><i>((St8 takes the chisel. F stands up.))</i></p>	CIT	3
<p>123. F: ( ) Is there a mallet there? ↑</p> <p><i>((St7 spots the free mallet on the ground next to St11. He points to it stepping towards it. F picks St11's mallet up, leaving her mallet with St11. St6 points towards CStn3 with his mallet.))</i></p> <p>St6: CAN I DO THAT?</p>	EMC	1
<p>124. F: :No ↑ ((to St7)) Let's go ↓</p> <p><i>((At CStn1, St12 stops carving for a moment and sweeps the woodchip off his carving, then continues carving.))</i></p> <p>St12: This is so easy ↑</p>	ND	2

<b>Episode 25</b>		
<b>00:15:15 - 00:15:57</b>		
<i>((F steps to CStn3 followed St7.))</i>		
125. F: It's lovely, well done↑	MA	1
So what's now? Are you going to do another one? (or smaller one?)	MIC=	5
<i>((St11 walks over to CStn3.))</i>		
St11: I want to swap the mallet with you.		
<i>((St11 swaps the mallets, giving back F's big mallet and returns to his carving place. F watches him.))</i>		
126. F: <i>((to St7))</i> Do you want to work with this↑(5.0) Do you want another one of that↑	=MIC	7 (-5)
<i>((St7 nods.))</i>		
127. F: Okay↑	NA	1
<i>((At CStn1, St12 continues talking to CA.))</i>		
St12: Last time I broke my finger with it.		
<i>((CA continues looking at his phone and does not react. St12 puts the tools down and shows his little finger to CA. CA looks up from her phone and creases her eyes.))</i>		
St12: Last time it looks sore like this.		
<i>((St12 picks up his mallet showing it to CA.))</i>		
St12: <u>This one</u> did it.		
CA: Are you (sure)?		
St12: It was in a ( )		



<p><i>((Meanwhile, F, clearing her throat and carrying her mallet, walks to TStn. F stops for a moment and looks back towards CStn2 on the way as Sts at CStn2 look out towards the playground.</i></p> <p><i>At TStn, F puts the mallet down and picks up a stick of white chalk. She goes back to CStn3 and crouches down to draw on the tree trunk. St7 stands by watching, then he crouches down too.))</i></p> <p>St7: (Ian did this)</p> <p>128. F: Yes::, I know they love doing ( ) Here you go↓ Ok?</p> <p><i>((F Stands up.))</i></p>	NA	5
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<b>Episode 26</b>		
<b>00:15:57 - 00:16:21</b>		
<i>((F quickly drops the chalk back at TStn. St18 arrives nearly tripping over a couple of the guide ropes of the tent.))</i>		
129.	F: SOMEBODY IS NOT WATCHING THERE↑	CIS 1
<i>((St18 smirks and remains at the edge of the tent. St10 keeps looking around, whilst continues carving and does not look at where he is actually carving. F goes to St10 at CStn1 and crouches down beside him.))</i>		
130.	F: That's↑ lovely↓	MA 1
<i>((F adjusts the chisel of St10.))</i>		
131.	F: There. (3.0) Ok?	CIT 4 (-3)
	St10: (What can I carve?)	
132.	F: ( )Anything you like I would say. You can do a... ( )	CIO 9
<i>((F tucks her shoelace in, whilst looking around and continuing talking to St10. St18 crouches down near CStn1 for a moment watching, then stands up and leaves.))</i>		

<p><b>Episode 27</b></p> <p><b>00:16:21 - 00:16:56</b></p> <p><i>((F stands up and hurries to CStn2))</i></p> <p>133. <i>((to St8)) CAREFUL↑ (The way you carve is dangerous. Do it this way.)</i></p> <p><i>((F crouches down next to St8, giving him instructions. P enters the tent, looking at the Sts carving. Outside the tent, at FBStn, St13 joins five other Sts, soon followed by a seventh student. F gives instructions to Sts 6 and 11 as well, whilst bending over the tree trunk so the three Sts have to stop carving. She calls out to P, who is looking at the carving of St10.))</i></p> <p>134. F: MR HART, could I have your moment here please?↑ We have to turn this round ( )</p> <p><i>((F takes the Sts 6 and 11's tools and puts them out of the way. Sts 6 and 11 stand up.))</i></p> <p>135. F: <i>((to P))</i> (tried) but I couldn't move (it alone)</p> <p>P: Yes.</p> <p><i>((F gesturing the Sts to move back a little, she holds onto the tree trunk and draws it back towards her. St 11 takes a step backwards, St8 shifts backwards a little. St6, carrying his mallet with him, walks away.))</i></p>	<p>CIS</p> <p>OAA=</p> <p>=OAA</p>	<p>16</p> <p>4</p> <p>2</p>
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<p>136. F: ((throwing the kneeling blanket back)) So, this one goes (there)</p> <p><i>P bends down to move the anchoring pieces of wood, then they proceed of turning the tree trunk at CStn2. They stabilise the tree trunk once more. St8 also helps by holding onto the rolling tree trunk and placing a piece of wood under it.</i></p> <p><i>Meanwhile, St6, after a quick look at CStn3, moves back to CStn1. F looks after him but says nothing.</i></p> <p><i>P and CA leave the tent.))</i></p>	EMC	1
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<p><b>Episode 28</b></p> <p><b>00:16:56 - 00:17:38</b></p> <p>St6: <i>((to St12))</i>: °Hagy probaljam meg?° (°Let me try?°)</p> <p>St12: <i>((to St6))</i> °Mit?° (°What?°)</p> <p>St6: ( )</p> <p>St12: ( ) En hagy csináljam... nagyon szép lett. {Let me do this, it has turned out to be very beautiful.}</p> <p>St6: De ez az en munkám. {But it is my work.}</p> <p>St12: ( )</p> <p><i>((F points to the tree trunk instructing St11 at CStn2. CA stands up and moves along CStn1 taking photographs with her phone.))</i></p> <p>St6: En megmutatom en mit tudok. Jo? {I show you what I can do. Ok?}</p> <p>St12: Majd ha (.), majd, majd, majd (.) megmutatod. {Later when (.) later, later, later (.) you can show.}</p> <p><i>((Meanwhile, at CStn2, F still adjusts and stabilises the tree trunk. St11 sits back to his carving. F points out a couple of designs on the tree trunk for further carving.))</i></p> <p>137. F: <i>((to St11))</i> Yes, absolutely↓(8.0) This as far as you can see (1.0) This side here</p> <p><i>((At CStn1, Sts 6 and 12 continue negotiating.))</i></p> <p>St12: <i>((to St6))</i> De Gerry↑ csinálj egy újat↑ csinálj egy újat↑ {But Gerry↑ do a new one↑ do a new one↑}</p> <p><i>((St12 lifts up and looks at his chisel.))</i></p> <p>St12: Hol van <u>ez</u>? {Where is <u>this</u>?}</p>	CIP	32 (-9)
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St6: Chisel.

*((At CStn2, F picks up a chisel and holds it for St8 to help him to re-start carving.*

*St6 walks back to CStn2 looking for a chisel.))*

St6: Chisel

*((At FBStn, five more students stand around the fire-builders, watching intensely.*

*St6, after some hesitation, settles back at his previous place at CStn2.*

*St10 stands up from CStn1 and steps to F, waving his mallet around in an uncontrolled manner, then tapping on the shoulder of F, indicates that he wants her to see his carving.))*

<p><b>Episode 29</b></p> <p><b>00:17:38 - 00:17:51</b></p> <p><i>((F turns towards St10, then slides on her knees from Cstn2 to CStn1, where St10 carving. She quickly takes the chisel out of St10's hand then stretches out for the mallet.</i></p> <p><i>Meanwhile, at CStn2, St6 stands up and leaves his carving place.))</i></p> <p>St10: Look at this↑</p> <p>138. F: Oh, yeah. OKAY. YOU DID <u>LOVELY</u>.</p> <p>Now, we have to <u>STOP</u> with you now↓ Koszonom. {Thank you.} Thank you very much now.</p> <p><i>((F takes the mallet. She throws a quick glance at the carving, then stands up.))</i></p> <p>139. F: Very nice one. Well done↑</p> <p>We have to pass this on to someone else. Very good↑</p> <p><i>((F moves around to look at the Sts' carving at CStn1.))</i></p>	<p>MA=</p> <p>ORP=</p> <p>=MA</p> <p>=ORP</p>	<p>2</p> <p>5</p> <p>2</p> <p>3</p>
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<p><b>Episode 30</b></p> <p><b>00:17:51 - 00:18:28</b></p> <p><i>((F bends above the carving of St14 at CStn1, looking intensively, then moves on looking at the carving of St16.))</i></p> <p>140. F: You finished? Lovely work ↑ Yes,</p> <p><i>((St10 follows F. Looking at F, he points on BL.))</i></p> <p>St10: I want to carving (this)</p> <p><i>((F moves on still looking at the carvings, then stops above the carving of St12 at CStn1. F looks puzzled.</i></p> <p><i>Meanwhile, St6 having returned to CStn2, picks a chisel and mallet up, then changes his mind puts them down and starts meandering back towards CStn1.))</i></p> <p>St12: I'm finishing Gerry's diamond.</p> <p><i>((F looks still puzzled about the bare patch she sees on the tree trunk.))</i></p> <p>141. F: Ok, but I have a <u>figure</u> above it and I don't want that figure to lose ↑ So, you have to be careful there.</p> <p><i>((F crouches down to save the carving of the figure.</i></p> <p><i>St6 holding his mallet comes back to CStn1 looking at the situation from the side for a moment))</i></p> <p>St6: Can I have a chisel?</p> <p><i>((St6 quickly kneels down next to F.</i></p> <p><i>St10 stands next to them observing the situation.</i></p>	<p>MA</p> <p>ND</p>	<p>1</p> <p>4</p>
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<p><i>Meanwhile, St11 at CStn2 puts his tools down and proceeds to leave the tent, but he stops at the edge of the tent and sliding back under it, looks back towards CStn2.))</i></p>		
<p>St6: Can I do (with a chisel)?</p>		
142.	F: ((to St6)) What are you making on it?↓	CIO 1
<p><i>((St6 points on the diamond.))</i></p>		
<p>St11: ((to St12 at CStn1)) [NORR↑ (2.) NORR↑ <i>((St12 continues carving.))</i></p>		
143.	F: [No more of that diamond there↑	ND= 2
<p><i>((St12 continues carving.))</i></p>		
144.	F: That's good enough, I think.	=ND= 1
<p><i>((F holds the chisel to stop St12 carving, then she takes the chisel.))</i></p>		
145.	F: >Wait, wait, wait, wait, wait<	=ND= 1
<p>St11: NORR↑</p>		
146.	F: Because then we lose the figure like (this)	=ND 1
<p>St11: Josz? {Do you come?} St6: ((to St11)) En megyek. {I go.}</p>		
147.	F: Uhm	OAC 1

<p>St6: Figura... {Figure...}</p> <p>148. F: Figure.</p> <p><i>((St11 leaves the tent. At CStn1, F proceeds to strengthen the figure that is getting lost next to the bare patch, called diamond.))</i></p> <p>149. F: I don't want to lose the figure so we have to finish off the bird now not the diamond.</p> <p>Ok, the diamond is there.</p> <p><i>((F keeps carving.))</i></p> <p>St6: Can I go?</p> <p>150. F: You can go, yes::</p> <p><i>((F does not look up from carving. St6 leaves. St12 stands up at CStn1 looking towards St11.))</i></p>	<p>CIO</p> <p>CIO</p> <p>NOS</p> <p>OAC</p>	<p>1</p> <p>3</p> <p>1</p> <p>1</p>
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<p><b>Episode 31</b></p> <p><b>00:18:28 - 00:19:02</b></p> <p><i>((St12 returns his attention to CStn1 to watch the demonstration by F.))</i></p> <p>151. F: It's <u>really, really</u> good, but I don't want to lose somebody's else <u>work</u> here↓ right? Because it-</p> <p>St12: This is Gerry's.</p> <p>152. F: Yes, but not the bird- not the- (.) not the (1.0) figure above it. Gerry started to put for us diamond everywhere but that's not↓- I said to him we can do one.</p> <p><i>((F keeps carving. St12 moves to look at the other Sts' carving at the same CStn1. St10, having left CStn1, steps towards TStn pointing to the equipment there.))</i></p> <p>St10: Can I draw? <i>((F still doesn't look up from the carving. At FBStn, CT1 joins the onlookers to the fire-building.))</i></p> <p>153. F: He put a little too many here,</p> <p><i>((St10 steps next to F. St12 turns back looking at the carving F is still correcting. F looks up at St12.))</i></p>	<p>MA</p> <p>ND=</p> <p>=ND=</p> <p>NOS</p> <p>=ND</p>	<p>1</p> <p>3</p> <p>9 (-1)</p> <p>1</p> <p>2</p>
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<p>154. F: <i>((to St12))</i> So this one needs to be carved↑ So if you really want to make- <u>do</u> something, carve this <u>not the diamond</u>. Okay?↑ Because we are losing this figure here. °Yeah?°</p> <p><i>((St12 shifts a little. F looks up at St12. St12 decides to return to his carving at CStn1.))</i></p>	MIN	9
<p>155. F: So you can make this deeper.</p> <p><i>((St12 takes the chisel from F.))</i></p>	CIO	2

<b>Episode 32</b>		
<b>00:19:02 - 00:19:42</b>		
<i>((St12 holding the chisel walks down to the other end of the tree trunk at CStn1.))</i>		
156. F: NORR PLEASE DO NOT WALK AROUND WITH THE CHISEL↑ YOU (NEED TO) PUT IT DOWN↑	CIS	3
<i>((St12 sits down on the ground at CStn1. F stands up and walks over to St12. Sts 2, 10 and 14 look on curiously.))</i>		
157. F: That is going in the ground↑ (.) It goes in the ground, so you are not going to see anything of that.	ND	6
<i>((Sts 11 and 6 enter the tent once more.))</i>		
St11: NORR↑ Norr		
<i>((They stand next to F. F points to the tree trunk at CStn2.))</i>		
158. F: So what you think there is a star there?	CIO	2
<i>((St12 put his chisel on the ground that F picks up quickly.))</i>		
159. F: I take this one.	EMC	1
<i>((F goes to CStn2, followed by Sts 10, 11 and 12. St6 goes to CStn3, then changes his mind and turns toward CStn2. Meanwhile, CT1 leaves FBStn. F crouches down at CStn2 and points on the tree trunk.))</i>		
160. F: <i>((to St12))</i> This one <u>here</u> (1.0) okay?	CIP	3

<p><i>((F stands up putting the chisel on the ground at the appointed carving place))</i></p>		
<p>161. F: <i>((to St12 about the chisel))</i> This one.</p>	EM	1
<p><i>((St12 picks the chisel up from the ground and proceeds to prepare a kneeling place at the opposite side of the tree trunk from the appointed place, however in an acceptable position for carving the appointed star.))</i></p>		
<p>162. <i>((to Sts 10 and 11))</i> Okay?</p>	NOS	1
<p><i>((F stands up still looking at the tree trunk. St12 settles down to carve at CStn2. F starts back towards TStn. On her way she looks toward St12 once more.))</i></p>		
<p>163. F: <i>((to St12))</i> °Let's start it needs to be carved.°</p>	MIN	1

<b>Episode 33</b>		
<b>00:19:42 - 00:20:01</b>		
<i>((F wades between the waiting Sts, throwing a glance at St6 and heading towards the TStn carrying two sets of tools.))</i>		
164. F: ((to St 6)) =(What do you think about there?)	CIP	1
<i>((She stops on the way at CStn1 looking at the carving of Sts 2, 14 and 16. She is followed by St10. At CStn2, Sts 6 and 11 stay standing next to St12, who starts carving.))</i>		
165. F: ((to St2)) <u>Very</u> nice↑	MA	1
Now (hhh) these ones- there is still things here to carve, I'm afraid↑ Dogs, birds=	CIO	5
<i>((F points to the tree trunk. St2 crawls over to the appointed place. F crouches down next to St2, touching the carving on the tree trunk.))</i>		
166. F: =maybe this rabbit head here if you could do it.	MICH	6
Yeah? Do you think you could?↑		
I put there something underneath-	EM	1
<i>((St13 re-enters the tent.</i>		
<i>F stands up stepping one step towards TStn, then turning back sees Sts 6, 11 and 13 approaching her.))</i>		

<b>Episode 34</b>			
<b>00:20:01 - 00:20:34</b>			
<i>((F, standing at TStn, looks towards the approaching Sts. St11 carries a chisel. F turns around to face them.))</i>			
St11: ( ) Can I have a (.) balta? {axe?}			
167.	F: Just a moment.	OAP	1
168.	F: Why are you walking around with a chisel?↑	CIS=	2
<i>((St11 drops the chisel on the ground. F picks the chisel up. St6 stretches his hand towards the mallet in F's hand.))</i>			
St6: Can I have a?			
169.	F: <u>As far as I know I said</u> we put the chisels down on the >ground<=	=CIS	3
<i>((She turns towards the tool-bag where she bends down. Sts 6, 10, 11, and 13 stand around her.))</i>			
170.	F: =yeah, one second. I'm just setting up here↑	OAP	3
<i>((F picks up a piece of fabric and heads towards St2.))</i>			
St13: Do you have a magnifying glass?			
171.	F: What magnifying glass↓	FBR=	1
St13: Do you have a magnifying glass?			
172.	F: No I don't↓ (.) No↓	=FBR=	1



<p><i>((F bends down to put the piece of fabric on the ground at CStn1 for St2.))</i></p> <p>St13: Do you have a szemueg {pair of glasses} what you can see closer...</p> <p><i>((St13 gestures the distance.))</i></p> <p>173. F: No, I don't have that type of glasses (1.0) I'm afraid. I've got another type of glasses.</p> <p>St13: What brings a tiny bit closer?</p> <p>174. F: No, other away. Smaller.</p> <p><i>((F stands up. St13 walks away toward CStn2.))</i></p>	<p>=FBR=</p> <p>=FBR=</p>	<p>4</p> <p>2</p>
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<b>Episode 35</b>		
<b>00:20:34 - 00:21:08</b>		
<p>St11: Can I have a chisel?  <i>((F moves toward CStn2 holding tools.))</i></p>		
<p>175. F: Yes:</p> <p><i>((St8 stands up from CStn2 meeting F on the way.))</i></p> <p>St8: Can I go?</p>	OAP	1
<p>176. F: Yes::↑</p> <p><i>((St8 leaves the tent, going to FBStn.  St13 sits down on the tree trunk at CStn2, picking up St8's tools  and starts carving.  St10 slowly walks toward CStn2, stopping momentarily at  CStn3, watching.))</i></p> <p>St11: Can I have chisel?  <i>((St11 puts his hand out for the tools.))</i></p>	OAC	1
<p>177. F: Where are you going to do (it)?</p> <p><i>((St11 points to a carving on the tree trunk at CStn2.))</i></p> <p>St11: This.</p>	CIP=	2
<p>178. F: Here?</p> <p><i>((St12 also sits on the tree trunk.))</i></p>	=CIP	1
<p>179. F: DON'T SIT (1.0) don't sit on it, because (you can get  hurt)</p>	CIS	4 (-1)

<p><i>((F kneels down at CStn2. St12 also kneels down. St10 stands next to F.))</i></p>		
<p>180. F: <i>((to St11))</i> So, this one. Finish this nice ( )</p>	CST	3
<p><i>((P enters the tent near TStn. He looks at the Sts' carving at CStn1.))</i></p>		
<p>181. F: <i>((to St11))</i> ( ) that's good=</p>	MA	1
<p><i>((St11 kneels down next F))</i></p>		
<p>182. F: =that's excellent</p>	MA	1
<p>then are you going to do (that)↑</p>	MIC	2
<p>St6: Can I have a chisel? <i>((St13 stands up and walks out of the tent.))</i></p>		

<b>Episode 36</b>		
<b>00:21:08 - 00:22:02</b>		
<i>((At CStn2, F stands up, holding the tools.))</i>		
183. F: <i>((to St6))</i> You can. But where are you going to work?↑ (All) I need to know.	CIP	3
<i>((P, leaves CStn1, and on his way out, he momentarily stops to observe the scene at CStn2.</i>		
<i>St6 points to the tree trunk at CStn2.))</i>		
184. F: No, there you <u>won't</u> ↑, because somebody else is working there.	ND	3
<i>((F moves around the tree trunk at CStn2.</i>		
<i>P leaves the tent and goes to FBStn.</i>		
<i>F crouches down and points to the tree trunk. St6 follows F.</i>		
<i>St19 enters the tent, stopping at CStn3 for a moment, then continues to CStn2.))</i>		
185. F: <i>((to St6))</i> So: you can (.) finish this making it much better. (.)	CIO	5
On this side. Yeah?	CIP	1
<i>((St6 settles at the appointed place at CStn2.</i>		
<i>St19 watches at CStn2.</i>		
<i>F hands the mallet to St6.))</i>		
186. F: Here you go (.)	CST	1
<u>No more</u> kite. Yeah? I don't want more kite. (as long as it's clear) Yeah?	ND	4

<p><i>((St6 gives a nod. F hands the chisel to St6, who starts carving. F looks around trying to identify carving place for St19.))</i></p>		
<p>187. F: Umm</p> <p>St19: Megnezem mit csinaltok {I watch what you guys are doing.}</p>	CIP	1
<p>188. F: <i>((to St19))</i> Yeah, you can, that's good</p> <p><i>((F does not look up at St19 but continues supervising the Sts at CStn2. St19 looks over the shoulder of St12, then meanders towards CStn1. At FBStn, CT1 joins and start talking with P, who is observing the fire-building game. At CStn1, St19 bends over Sts 14 and 16 for a moment.))</i></p> <p>St19: <i>((to St16))</i> Oh::: that's good↑</p> <p><i>((St19 touches the heads of Sts 14 and 16 on his way out of the tent and he throws a quick glance at St2.))</i></p> <p>St19: <i>((to St2, appreciatively))</i> Good job↑ Bye↑</p> <p><i>((St19 leaves the tent near the TStn, and once outside of the tent runs to FBStn. He stops there, watching the fire-building game. CT2 steps to FBStn taking photos. CT1 leaves, soon followed by P. St7 stands up and walks to CStn2. F looks up at St7.))</i></p>	NA	2
<p>189. F: <i>((to St11))</i> Here ( ) no ( ) yes ( )</p>	CIT	9

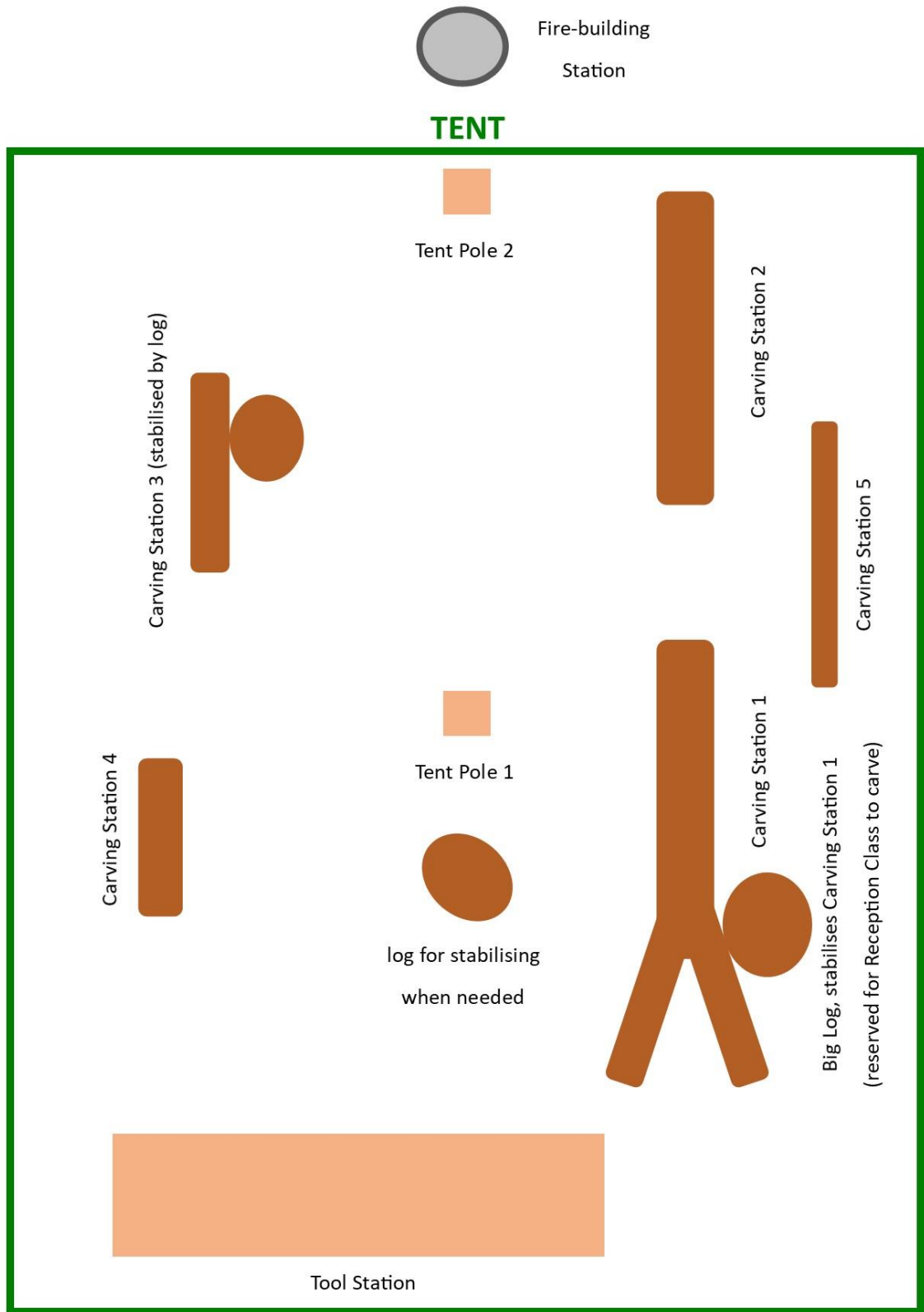
<b>Episode 37</b>		
<b>00:22:02 - 00:22:34</b>		
<i>((St7 points to his carving at CStn3.))</i>		
190.	F: Yeah. (2.0) Aya↑ (.) Let's go and have a look↓	NOA 3
<i>((F follows St7 to CStn3 carrying some tools with her. She crouches down to correct the carving. St10 follows her to CStn3. St12 puts his tools down and stands up and steps to CStn3 watching F for a little, then he goes back to CStn2.))</i>		
191.	F: <i>((to St7))</i> Ok. Better if I ( )	MA 1
<i>((St10 stands around CStn3. F throws a quick glance at St10 then looks out toward the playground spotting CT2, St10's Class Teacher. F stands up.))</i>		
192.	F: <i>((to St10))</i> (Just a moment)	NOS 1

<p><b>Episode 38</b></p> <p><b>00:22:34 - 00:23:37</b></p> <p><i>((Carrying tools in her hands, F walks out of the tent to CT2, who supervises the playground.</i></p> <p><i>Both CT2 and F look towards St10.))</i></p>		
<p>193. F: ( ) this little lad so much wants to do it but because (I am on my own, I can't help him enough, he is too young to focus fully, and he needs one-on-one) Whose class is he?</p> <p><i>((St10 turns and meanders to the TStn looking at the equipment.</i></p> <p><i>St2 stands up from her carving at CStn1 and steps to St10.))</i></p> <p>St2: <i>((to St10))</i> Ok?</p> <p><i>((St10 does not reply. St2 sits down again.</i></p> <p><i>CT2 extends a hand towards St10 and calls him. St10 goes to CT2.))</i></p>	OAA=	11
<p>194. F: ( ) if you find somebody (to help him one on one, he can continue carving)</p> <p>CT2: <i>((to St10))</i> Pat, come here sweetheart↑</p>	=OAA=	12
<p>195. F: ( ) if you find somebody who can-</p> <p>CT2: <i>((to F))</i> ( ) Will we have a lesson today... or when...?</p> <p><i>((St10 goes to F and CT2))</i></p>	=OAA	1


<p>196. F: ( ) Later. He is very- He is good ↑ And he is not (bad) with the chisels</p> <p><i>((When St10 arrives to CT2, she bends down holds him and talks to him gently explaining that he is not able to carve now. F walks back in the tent clearing her throat, as if being upset. She heads to CStn1, looking at the carving Sts, then turns around and heads toward St10 again. Then she halts once more and turns back towards TStn.</i></p>	MA	5
<p>197. F: <i>((to herself))</i> I need a-</p> <p><i>St6 calls out to her on the way and she stops at CStn2.))</i></p> <p>St6: I'M FINISHED WITH THE ( )</p>	EM	1



### Appendix 4: Map of the activity tent



### Appendix 5: Activity video data analysis by episodes

Epi- sode	Synopsis	Summary
1	Preparing carving stations.	<p>When preparing the carving stations, the facilitator (“F”) is largely concerned with organising logistics (71%), whilst no teaching of skills (0%) is taking place. Setting challenges (1%) is also negligible. <b>She actively moves the equipment around and she is in a fast transit</b> between the various stations.</p>  <p><i>Image 66: [(40)] Moving the propping up tree trunk out of the way</i></p> <p>She divides her focus between the equipment and the workspace, whilst gives a quick verbal response to an enquiry. Her presentation represents a full commitment to her preparatory actions.</p>
2	The first participants arrive.	<p>When the first participants arrive, <b>F is still mainly focused on organising logistics (37%),</b></p>






*Image 67: [(55)] Welcoming a participant*


however, she also starts to set challenges (21%) for the participants. For part of the time, F continues resetting the stations, placing some equipment on the ground. After securing her own personal integrity, F takes up an approachable communication position. However, her actions are largely dedicated to handling equipment and to a considerable proportion, self-maintenance. These actions are reflected in the targeting of her gaze: her attention is shared between the equipment and the stations, some on herself, and only third of it on the participants. Her verbal communication during one third of the episode is concerned with motivation, negotiation and instructing the participants in equal proportion.



***As this carving session has only just started, the trend that can be observed between skills and challenges later, is not established yet.***


3	Negotiations with a participant.	When negotiating with a participant, F is mainly concerned with containing the unnecessarily challenging situation (63%) in about two third of the time, whilst the rest of the time, her action and attention is divided between sorting out logistics (12%) and other non-directly related matters (22%). Initially, F tries to avoid direct confrontation and overpowering the participant. She keeps herself busy with preparations whilst discussing a request. However, when a participant keeps insisting, <b>she directly faces him, whilst using the</b>
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		<p><b>gesture of adjusting her hat as an expression of authority and self-assurance.</b></p>  <p><i>Image 68: [1(27)] Negotiating with a participant on use of tools</i></p> <p><b><i>It is the first episode when the alternating trend between skills and challenges can be observed. Most of the following episodes also show the same trend and this phenomenon is explained in more details in the introduction to the graphs.</i></b></p>
4	Setting carving tasks to waiting participants whilst a new participant arrives.	<p>When setting carving tasks to waiting participants, whilst a new participant arrives, F is mainly concerned with organising logistics (42%) and spends about a fifth of the time with setting challenges (21%). About half of the time she is silent. Therefore, the score on uncategorizable activities is high (37%) during this episode. F mostly <b>hands out carving tools</b> in the order of the arrival of the participants, whilst asking for patience from the new participants.</p>



		 <p data-bbox="1265 181 1449 353">BBT GTO FP</p> <p data-bbox="563 701 1031 734"><i>Image 69:</i> [1(48)] Handing tools out</p> <p data-bbox="563 819 1453 1025">By handing over the tools, she maintains a sense of challenge to the participants, which is also represented by the direction of her gaze alternating between the tools and the participants to nearly an equal extent.</p>
5	Demonstrating carving techniques to a new participant.	<p data-bbox="563 1055 1385 1088">When <b>demonstrating carving techniques</b> to a new participant,</p>  <p data-bbox="1281 1176 1449 1348">BCI GT FC</p> <p data-bbox="563 1695 1246 1729"><i>Image 70:</i> [2(15)] Demonstrating carving techniques</p> <p data-bbox="563 1812 1458 1962">even though F is still largely concerned with sorting out logistics, she starts teaching 29%) and setting challenges to him (15%). F tries to find a suitable carving place for him that is resolved only through</p>


		negotiation regarding safety, followed by her kneeling down to model the correct carving position.
6	Completing the induction of a participant whilst a new participant arrives.	<p>When completing the induction of a participant and a new participant arrives, F is mainly concerned with teaching skills (57%) whilst also setting challenges to the participants (12%). Organising logistics takes up a minimal time (3%). Challenges to the participants are set by <b>looking directly at them and by handing over</b> the sharp carving tools.</p>  <p><i>Image 71: [2(55)] Handing over sharp tool with special awareness</i></p>
7	Setting a more challenging task to a more able participant.	<p>When setting a more challenging task to a more able participant, F is mainly concerned with setting challenges (42%), whilst third of the time she also organises various logistics (36%). Teaching skills happens for less than fifth of the time (17%). The greater part of the introductory teaching skills happens verbally rather than in a tactile way. Physically, F is more engaged with creating the right environment for the participant's carving. She sets challenges, along with positive verbal negotiations by <b>gazing at the participant and meaningfully pointing to the object of work.</b></p>


		 <p><i>Image 72:</i> [3(24)] Allocating task to a participant</p>
8	<p>Demonstrating whilst ungainly carving happens at another station.</p>	<p>Whilst F is demonstrating and <b>ungainly carving happens</b> at another station,</p>  <p><i>Image 73:</i> [4(55)] Noticing an incident but without reacting to it, continuing to demonstrate</p> <p>F is mainly concerned with teaching skills (58%), whilst a fifth of the time is organising logistics (19%). Setting challenges is minimal during this episode. F is fully focused on instructing without being distracted by the ungainly carving at the other station. She is clearly aware of the situation, however, decides not to get involved just yet.</p>



9	Completing instruction whilst also responding to a potentially dangerous carving incident.	<p>When completing instructing whilst also <b>responding to a potentially dangerous carving incident,</b></p>  <p><i>Image 74: [4(60)] Responding to the incident</i></p> <p>F is largely concerned with teaching skills (70%), whilst other activities are minimal: organising logistics (13%) and setting challenges (5%). F is fully focused with her full body position, gestures, and gaze on completing the process of the teaching she began in the previous episode. At this time, she postpones dealing fully with the potentially dangerous carving accident by asking the relevant participants to pause carving and wait for instruction.</p>
10	New participant arrives whilst dealing with potentially dangerous carving.	<p>When a new participant arrives and potentially dangerous carving happens at the same time, F is almost fully concerned with teaching skills (79%), whilst both setting challenges (4%) and organising logistics (4%) are minimal. F kneels to instruct (79%), carves (75%) and focuses on carving (89%), whilst she talks mainly about body position (55%) and some about techniques (15%). Pays negligible attention to organisation (2%) or other communication. F offers <b>full attention to the teaching skills</b> to the participant, who was carving potentially dangerously,</p>






		 <p><i>Image 75:</i> [5(54)] Teaching skills to the participant with the incident before she proceeds to equipping the newly arrived participant.</p>
11	Instructing a participant whilst newly arrived participants watch.	<p>When instructing a participant whilst newly arrived participants watch, F still largely concerned with teaching skills, and just as in the previous episode, setting challenges (6%) and organising logistics (6%) are minimal. F continuous teaching skills with full focus, however, she <b>sets challenges to participating students by her gaze.</b></p>  <p><i>Image 76:</i> [6(53)] Setting challenges by looking at a participant intensively</p>


12	Demonstrating to a new participant whilst another participant leaves.	<p>When demonstrating to a new participant whilst another participant leaves, F is less concerned with teaching skills (36%) than before and organising logistics becomes more important (34%), whilst setting challenges is still low priority (8%). F's attention shifts to <b>organising tools</b>, whilst at the same time, she proceeds to teach skills.</p>  <p><i>Image 77: [7(13)] Organising tools</i></p>
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13	Assisting a participant whilst a new participant arrives.	<p>When assisting a participant whilst a new participant arrives, once again, F is largely concerned with teaching skills, and both organising logistics (8%) and setting challenges (4%) are minimal. Almost through the whole episode, F <b>supports one of the participants by physically guiding her tools on the carving.</b></p>  <p><i>Image 78: [7(50)] Guiding a participant's chisel</i></p>
14	Setting a task to a new participant whilst others wait for attention.	<p>When task setting to a new participant whilst others waiting for attention, F is nearly equally concerned with teaching skills (27%), setting challenges (24%) and organising logistics (18%). F begins with teaching skills verbally once more, whilst also focusing on raising challenge to the relevant participant by <b>directing her gaze towards him</b>. However, she has to change to physically support the tool on the carving.</p>

		 <p><i>Image 79:</i> [8(22)] Raising challenge by discussing the task and looking intensively</p>
15	Leading participant to a carving station and refocusing a bored participant whilst a new participant arrives.	<p>When leading a participant to a carving station and <b>refocusing a bored participant</b> whilst a new participant arrives,</p>  <p><i>Image 80:</i> [8(52)] Helping a participant to reconnect with his task</p> <p>F equally focuses on setting challenges (30%) and organising logistics (30%). Teaching skills is a very low concern (4%). F mainly focuses on raising challenge by offering positive feedback and appreciation to the participants.</p>
16	Settling a restless new participant	When settling a restless new participant whilst another participant waits, F is mainly concerned with organising logistics, whilst


	<p>whilst another participant waits.</p>	<p>spending nearly one fifth of her time on each of teaching skills (19%) and setting challenges (22%). Whilst organising a carving task for the new participant, F also engages with <b>setting challenges to him that is expressed by her body position and gaze.</b></p>  <p><i>Image 81:</i> [9(19)] Setting challenge by applying expressive body position and gaze</p>
17	<p>Refusing a proposal by a newly arrived participant and negotiating safety measures then inducting a participant and supervising another at the same time.</p>	<p>When refusing a proposal by a newly arrived participant and <b>negotiating safety measures,</b></p>  <p><i>Image 82:</i> [9(50)] Negotiating safe distance from the sharp tools</p>


		<p>then inducting an existing participant and supervising another at the same time, F is mainly concerned with teaching skills in half of the time (51%) and less than the third of the time with organising logistics (28%). Setting challenge is a relatively low concern (10%). F is fully involved with teaching skills, whilst resisting the distraction of the newly arrived demanding participant. However, at the same time, being highly aware of safe practice, she also communicates that to the participants.</p>
18	<p>Assisting a participant whilst unauthorised carving begins, and two new participants and the principal arrive.</p>	<p>When assisting a participant whilst unauthorised carving begins and two <b>new participants and the principal arrive, F's concern with teaching skills</b> grows further (70%),</p>  <p><i>Image 83: [10(47)] Welcoming a new participant whilst continuing guiding the chisel of another participant</i></p> <p>whilst both setting challenges (7%) and organising logistics (3%) become a low priority. F's main priority is teaching skills during this episode.</p>
19	<p>Handing over a supervision task to the principal in order to equip a new</p>	<p>When <b>handing over a supervision task to the principal</b> in order to equip a new participant whilst another participant waits, a third arrives and a fourth causes a distraction,</p>



	<p>participant whilst another participant waits, a third arrives and a fourth distracts.</p>	 <p><i>Image 84:</i> [11(4)] Asking the principle to assist</p> <p>F is mainly concerned with organising logistics (44%) and teaching skills (33%), whilst setting challenges is relatively lower concern (11%). F needs to create free time for handing out tools, allocating carving places and setting tasks to the new arrivals.</p>
20	<p>Unsuccessful attempt to induct a new participant as the correction of another participant is required.</p>	<p>In unsuccessfully attempting to induct a new participant as the correction of another participant is required, F is equally concerned with setting challenges (33%), and organising logistics (33%), one third of the time each. However, teaching skills is also nearly as important (26%). <b>F physically blocks some of the carvers from continuing to carve,</b></p>



		 <p>BOC GCP FC</p> <p><i>Image 85:</i> [12(7)] Blocking the participant from continuing carving using body position</p> <p>whilst she teaches skills verbally and sets challenges as expressed by frequently gazing at the participants.</p>
21	<p>Intervening in an unauthorised carving project, helping a participant to focus and setting a carving task for another participant whilst ignoring a third participant's request for attention and two other minor behaviour issues, as well as the</p>	<p>When <b>intervening</b> in an unauthorised carving project,</p>  <p>BBO GT FC</p> <p><i>Image 86:</i> [12(61)] Preventing misbehaviour from escalating</p> <p>helping a participant to focus and setting a carving task for another participant whilst ignoring a third participant's request for attention and two other minor behaviour issues, as well as the principal's departure, F is concerned with teaching skills 50% of time. Organising logistics (32%) is also a high priority, whilst setting</p>






	principal's departure.	challenges is less important (14%). F corrects the carving position of a participant and sets a task for another. However, apart from these short encounters, her gaze is on the carving most of the times.
22	Negotiating an alternative joining date with a new participant whilst another participant waits for an induction and a third performs minor misbehaviour, the principal re-enters.	<p>When <b>negotiating an alternative joining date</b> with a new participant whilst another participant waits for an induction and a third performs minor misbehaviour,</p>  <p><i>Image 87: [13(30)] Negotiating an alternative arrangement</i></p> <p>F's main focus turns to setting challenges (47%) alongside organising logistics (34%). Teaching skills (14%) is less of a concern. F arranges a supportive session for a participant, who does not have any carving experience at all. This episode is somewhat unnecessarily uncomfortable and challenging to the participant, partially due to the frequent gazes she receives from F.</p>
23	Dealing with a complaint, correcting dangerous carving techniques and negotiating about a carving	When dealing with a complaint, correcting dangerous carving techniques and negotiating about a carving project followed by <b>an unsuccessful attempt to set a new task due to the arrival of a classroom assistant,</b>


	<p>project followed by an unsuccessful attempt to set a new task due to the arrival of a classroom assistant.</p>	 <p><i>Image 88:</i> [14(19)] Setting a new task to a participant, but interrupted by the arrival of a classroom assistant</p> <p>F is nearly equally concerned with setting challenges (34%) and organising logistics (36%), whilst teaching skills (14%) is less emphasised. F deals with a demanding behaviour event and a dangerous carving practice during this episode. These causes her to focus on direct challenge and the offering of alternative tasks. She also tightens safety measures by controlling the tools.</p>
24	<p>Setting a task to a participant whilst instructing two others at the same time.</p>	<p>When setting a task to a participant whilst instructing two others at the same time, F is mainly concerned with teaching skills. In about a quarter of the time, she focuses on setting challenges (26%). Organising logistics (15%) is less significant. F is trying to create a safe carving place to a dynamic participant. Apart from organising logistics, it also involves <b>re-arranging the position of the participants</b> already carving at the station, through various challenging interaction.</p>



		 <p data-bbox="1278 192 1449 331">BKI BOC GCP FC FPO</p> <p data-bbox="563 701 1326 790"><i>Image 89:</i> [14(51)] Rearranging the carving position of the participants</p>
25	Instructing a participant.	<p data-bbox="563 880 1433 1144">When instructing a participant, F is nearly equally concerned with teaching skills (26%), setting challenges (28%) and organising logistics (28%). F instructs and sets challenges to a more advanced and independent participant whilst <b>drawing a new design for him</b> and assists him organising his carving place.</p>  <p data-bbox="1278 1193 1449 1332">BKI GCD FC</p> <p data-bbox="563 1693 1257 1727"><i>Image 90:</i> [15(56)] Outlining a new task on the wood</p>
26	Encouraging a participant to focus whilst a new participant	<p data-bbox="563 1816 1433 1906">When encouraging a participant to focus whilst a <b>new participant arrives in a dangerous manner,</b></p>

	<p>arrives in a dangerous manner.</p>	 <p><i>Image 91:</i> [16(1)] Reacting to a new participant's dangerous entry</p> <p>F is mainly concerned with teaching skills (31%), whilst also pays attention to setting challenges (24%). Only in a fifth of the time she is concerned with organising logistics (18%). F supports this less advanced participant by guiding his tool and verbally encouraging him before she offers a new carving task to him.</p>
27	<p>Instructing three participants until principal re-enters who then helps to reset a carving station, before leaving soon thereafter, followed by the classroom assistant.</p>	<p>When instructing three participants until the principal re-enters who then helps to <b>reset a carving station,</b></p>  <p><i>Image 92:</i> [16(59)] Resetting a carving station</p> <p>F is mainly concerned with organising logistics (47%), whilst also in the quarter of the time, she teaches skills (24%). Only less than fifth</p>


		of the time she focuses on setting challenges (17%). <b>Both teaching skills and setting challenges decrease in an unusual trend due to the necessity of increased effort of organising logistics and resetting Carving Station 2 during this episode (only).</b>
28	Instructing a participant after making final adjustments to a carving station, whilst at the other carving station, two students negotiate on an unauthorised carving project, and a third student leaves his carving place in a dangerous way.	<p>When instructing a participant after making final adjustments to a carving station, whilst at the other carving station, two students negotiate on an unauthorised carving project, and <b>a third student leaves his carving place in a dangerous way,</b></p>  <p><i>Image 93: [17(41)] Continuing teaching skills in conflicting situation</i></p> <p>F is mainly concerned with teaching skills (43%) and with setting only little challenge (7%). However, focusing on logistics continues to be important (38%). At the beginning of the episode, F still adjusts and stabilises the tree trunk, then offers new carving places and proceeds to help the participants to re-engage with carving. The principal leaves, soon followed by the classroom assistant.</p>
29	Preventing a dangerous carving action.	When preventing a dangerous carving action, F's concern with logistics (44%) increases, whilst setting challenge (33%) becomes a priority over teaching skills (13%). <b>F stops an unfocused participant from continuing to carve</b> without any negative feedback and proceeds to deal with safety matters by taking control of his tools.



		 <p data-bbox="1289 203 1422 315">BKI BWS GTO FT</p> <p data-bbox="563 701 1219 734"><i>Image 94:</i> [17(45)] Terminating unfocused carving</p>
30	<p data-bbox="371 819 528 1429">Challenging a participant with an unauthorised carving project whilst another participant keeps following F around and a third one leaves.</p>	<p data-bbox="563 819 1461 1144">When challenging a participant with an unauthorised carving project whilst a participant keeps following F around and another leaves, F is largely concerned with teaching skills (54%), whilst setting challenge is less than half as important (21%). Organising logistics becomes a low priority (12%). F proceeds to <b>actively carve thereby setting an example,</b></p>  <p data-bbox="1289 1245 1342 1357">BKI GC FC</p> <p data-bbox="563 1751 1310 1785"><i>Image 95:</i> [18(27)] Setting an example of focused carving</p> <p data-bbox="563 1868 1453 2020">whilst also giving verbal challenges and controlling handout of tools. However, she avoids direct confrontation and challenges by her gaze.</p>


31	Demonstrating carving correction techniques to a participant whilst ignoring an unrelated request.	<p>When <b>demonstrating carving correction techniques</b> to a participant whilst ignoring an unrelated request,</p>  <p><i>Image 96: [18(58)] Demonstrating techniques</i></p> <p>F is concerned with teaching (72%) nearly three quarter of the time, whilst focusing on setting challenge only fifth of the time. Organising logistics (1%) is negligible during this episode. She engages more intensively with carving than in the previous episode, whilst continue to challenge by verbally negotiating and appreciating the participant.</p>
32	Negotiating with a non-compliant participant whilst two other participants re-enter.	<p>When negotiating with a non-compliant participant whilst two other participants re-enter, once more, F becomes mainly concerned with logistics (40%), whilst setting challenges (34%) is also important. Teaching skills (9%) becomes rather minimal. F stops demonstrating and fully focuses on maintaining challenge and the level of safety by negotiating a carving task and <b>organising an alternative carving place.</b></p>

		 <p><i>Image 97: [19(27)] Organising a carving place</i></p>
33	Instructing a participant whilst another participant re-enters.	<p>When instructing a participant whilst another participant re-enters, F's main concern is organising logistics (42%), whilst setting challenges (31%) remains important. Teaching skills (19%) takes place only fifth of the time. F goes from station to station organising, makes appreciative comments and <b>suggests a further carving task</b>, thus raises the level of challenge.</p>  <p><i>Image 98: [19(61)]</i></p>
34	Confronting two participants and declining	<p>When confronting two participants and <b>declining a distractive request by a third participant</b>,</p>



	<p>a distractive request by a third participant.</p>	 <p><i>Image 99: [20(31)] Dealing with distraction</i></p> <p>F is concerned with organising logistics about half of the time, whilst setting challenge (21%) about fifth of the time. Teaching skills (7%) is a low priority. <b><i>The unusual trend of parallel decrease of both teaching skills and setting challenge is due to the distracting engagement by one of the participants. F needs to deal with these unrelated issues and safety measures.</i></b></p>
35	<p>Setting a task for a participant whilst another participant leaves and is briefly replaced by a third participant until the principal's re-entering prompts his leaving too.</p>	<p>When setting a task for a participant whilst another participant leaves and is briefly replaced by a third participant until the principal's re-entering prompts his leaving too, F is teaching skills (32%) and organising logistics (33%) about third of the time each, whilst setting challenge (18%) becomes less emphasised. The tensions of the previous episode eases and the participants re-engage with carving. F supports this by <b>handing out tools in a controlled manner</b> and demonstrating techniques, whilst making some appraisals.</p>

		 <p><i>Image 100: [20(56)] Handing tools out initiating controlled behaviour</i></p>
36	<p>Setting a task for a participant whilst a new participant arrives briefly and then leaves again.</p>	<p>When setting a task for a participant whilst a new participant arrives briefly and then leaves again, F 's concern with teaching skills (46 %) increases, whilst organising logistics (15%) is less of a priority. <b><i>However, F's focus on setting challenge also increases as an unusual trend. The flow of action is still unbalanced due to Episode 34. The parallel increase is a balancing tendency of the parallel decrease two episodes before.</i></b></p> <p>F continues teaching skills, whilst negotiating about the task and <b>ensures that all participants' contributions to carving are equally appreciated.</b></p>  <p><i>Image 101: [21(34)] Appreciating participant's carving</i></p>

37	Assisting a participant whilst another participant keeps shadowing the facilitator.	<p>When assisting a participant whilst <b>another participant keeps shadowing the facilitator,</b></p>  <p><i>Image 102: [22(17)]</i> Assisting a participant, whilst another participant watches</p> <p>F is mainly concerned with teaching skills (39%), whilst also emphasises the importance of logistics (29%). Setting challenge (7%) is a low priority. F fully engaged with teaching a participant, whilst another participant's persistent presence becomes a growing concern.</p> <p><b><i>The trend remains unbalanced during this episode.</i></b></p>
38	Outside of the tent, explaining to a class teacher the inadequate circumstances for offering one-on-one support and negotiating the withdrawal of	<p>When, outside the tent, explaining to a class teacher the inadequate circumstances for offering one-on-one support and <b>negotiating the withdrawal of a participant</b> before returning to help the other participants,</p>

a participant  
before  
returning to  
help the other  
participants.



*Image 103: [23(8)] negotiating the withdrawal of a participant*

F is largely concerned with organising logistics (55%), whilst also focusing on dealing with challenge (26%). Teaching skills (3%) is negligible. Initially, F is trying to request staff support for a non-independent but eager participant, however it results in the withdrawal of the participant. This episode unintentionally becomes challenging for the participant in concern.

## Appendix 6: The opening images of episodes

Examples of individual stills with body, gesture, and facial direction abbreviations.



*Image 104: [(4)] Opening of Episode 1; Preparing carving stations*



*Image 105: [(44)] Opening of Episode 2; Arrival of the first participants*



*Image 106: [1(4)] Opening of Episode 3; The first negotiation*



*Image 107: [1(31)] Opening of Episode 4; Setting the first carving tasks*



*Image 108: [1(61)] Opening of Episode 5; The first demonstration*



*Image 109: [2(41)] Opening of Episode 6; Completing the first inductions*



*Image 110: [3(18)] Opening of Episode 7; Setting more challenging tasks*



*Image 111: [3(48)] Opening of Episode 8; Ungainly carving whilst demonstrating*





*Image 112: [4(60)] Opening of Episode 9; Responding to dangerous carving*



*Image 113: [5(45)] Opening of Episode 10; Dealing with dangerous carving*



*Image 114: [6(36)] Opening of Episode 11; Instructing a participant*



*Image 115: [7(6)] Opening of Episode 12; Demonstrating to a participant*



*Image 116: [7(38)] Opening of Episode 13; Assisting a participant*



*Image 117: [8(4)] Opening of Episode 14; Setting task to a new participant*



*Image 118: [8(39)] Opening of Episode 15; Refocusing a new participant*



*Image 119: [8(62)] Opening of Episode 16; Settling a restless new participant*



*Image 120: [9(38)] Opening of Episode 17; Negotiating safety measures*



*Image 121: [10(23)] Opening of Episode 18; Assisting a participant during an eventful time*



*Image 122: [11(3)] Opening of Episode 19; Handing over a task to the principal*



*Image 123: [11(49)] Opening of Episode 20; Blocking participants from carving*



*Image 124: [12(42)] Opening of Episode 21; Intervening in an unauthorised carving*



*Image 125: [13(10)] Opening of Episode 22; Negotiating an alternative arrangement*



*Image 126: [13(37)] Opening of Episode 23; Unsuccessful attempt to set a new task*



*Image 127: [14(25)] Opening of Episode 24; Rearranging the positions of participants*





*Image 128: [15(18)] Opening of Episode 25; Drawing a new task for a participant*



*Image 129: [15(61)] Opening of Episode 26; Reacting during a dangerous arrival*



*Image 130: [16(24)] Opening of Episode 27; Resetting a carving station*



*Image 131: [16(60)] Opening of Episode 28; Instructing during an eventful time*



*Image 132: [17(42)] Opening of Episode 29; Preventing dangerous carving*



*Image 133: [17(55)] Opening of Episode 30; Challenging a participant*



*Image 134: [18(31)] Opening of Episode 31; Demonstrating carving correction*



*Image 135: [19(5)] Opening of Episode 32; Negotiating with a non-compliant participant*



*Image 136: [19(46)] Opening of Episode 33; Suggesting further carving tasks*



*Image 137: [20(3)] Opening of Episode 34; Declining a distracting request*



*Image 138: [20(38)] Opening of Episode 35; Setting a task*



*Image 139: [21(11)] Opening of Episode 36; Setting a task*



*Image 140: [22(5)] Opening of Episode 37; Assisting a participant*



*Image 141: [22(38)] Opening of Episode 38; Negotiating the withdrawal of a participant*

## Appendix 7: Calculation example for the graphs of the facilitator's engagement

### **Example question:**

What percentage of time does the facilitator spend with being concerned skills/safety teaching to individual participants during Episode 10?

### **Calculation steps**

Non-verbal interactions of the facilitator:

1. After saving the selected footage in approximately 1 second stills and identifying the 38 episodes, it has been established that Episode 10 contains 53 stills. (*Figure 12: Example of sequence of episode stills*).
2. Identifying the various body positions (B), gestures (G) and facial directions (F) of the facilitator on each still (*Figure 12*) and coding them. (For the creation of coding system, see *Activity video data analysis process: Analysing non-verbal interactions*)
3. Recording the occurrences of the identified B, G and F on the corresponding form (*Figure 13: Form for recording occurrences of body positions, gestures and facial directions*).
4. Counting the occurrences of B, G and F. For example, 'kneeling to instruct (BKI)' occurs 46 times (*Figure 13*).
5. Relating the number of occurrences (46) to the number of stills (53). The occurrences are present on 86.6% of the stills (*Figure 13*).

Verbal interactions of the facilitator:

6. Identifying the subject of verbal interactions, allocating code to them and measuring their duration on the script (*Figure 14: Script of verbal interaction example Episode 10*). (For the creation of coding system see *Activity video data analysis process: Analysing verbal interactions*)



7. Counting the verbal interactions in the script. For example, 'techniques /tool use (CIT)' related verbal interaction last 8 seconds during the episode (*Figure 15: Verbal interactions summative form*).
8. Relating the duration of the verbal interactions (8) to the duration of the episode (53). The relevant verbal interactions are present on 15% of the stills (*Figure 15*).

Merging verbal and non-verbal information:

9. Entering the percentages of occurrences received from all four sources, body positions, gestures facial directions and verbal interactions on the summative form (*Figure 15: Verbal interactions summative form and Figure 16: Non-verbal interactions summative form*).
10. On the summative form, the information is sorted into four categories (based on the theory of flow, Csikszentmihalyi 1990) of engagement of the facilitator: concerned with teaching skills, setting challenges, organising logistics and other matters. After entering the data, a corresponding result emerges for each category (*Figures 15 and 16*).

For example, the time spent on teaching skills/safety shows in the following way:  
The facilitator engaged with teaching skills/safety (*Figure 17: Final calculation*):

87% of her body position,  
86% of her gestures,  
88% of her facial directions.

Summing up:

$$87+86+88= 261.$$

Adding the 74% of verbal interactions dedicated to the same matter:

$$261+74= 335$$

However, the four different variables (body position, gestures, facial direction and verbal interaction) represent engagements that happens at the same time. Therefore, the result (335) needs to be divided by 4 to receive an average over the duration of Episode 10.

$$335:4= 84\%$$

In Episode 10, the facilitator spent 84% of her time with being concerned with teaching skills/safety to individual participants. This is the number that is entered on the graphs (*Findings in Single Datasets: The graphs of the facilitator's engagement. View larger images in Appendix 9: Large printouts of the graphs and the table of values*).

Figure 12: Example of sequence of episode stills

Episode 10

With codes, sequence numbers and duration markers





Above is an example of a sequence of stills of an episode with marked codes of non-verbal interactions on the images. Under the images, the numbers represent the order of verbal interactions, whilst the arrows indicate the length of verbal interactions. These variables are entered in the script (*Appendix 3: Verbal transcript of activity video in Jeffersonian script*)



<b>GESTURE</b>			
Directly project concerned:			
Carving/drawing/tracing pattern	GC		40 75.5%
(Carving) drawing/tracing pattern	GCD		
Pointing on carving (with/out tool)	GCP		
Handling material	GM		
Handling carving tool (other than carving)	GT		
Handling carving tools emphasised	GTE		
Handing over/taking away tools	GTO		2 3.8%
Supporting tools of participants	GTS		6 11.3%
Handling equipment (other than chisel and mallet)	GE		
<b>Research concerned:</b>			
Resetting camera	GCA		
<b>Personally concerned:</b>			
Self-maintenance	GS		
Supporting back/body	GSB		
Personal-communication concerned:			
Adjusting hat (self-assurance +status symbol)	GHA		
<b>Communication concerned:</b>			
Hand pointing on item/direction	GHP		
Hand pointing lecturing	GHPL		
Hand pointing with tool	GHPT		
Hand inviting	GHI		
Hand refusing	GHR		
Hand communicating other	GHO		
Other	GO		5 9.4%



**Figure 14: Script of verbal interaction example Episode 10**

Episode 10 00:05:41 - 00:06:32	Con- tent	Sec- onds
<p><i>((St8 enters.))</i>  St8: (Can I carve?)</p> <p>1. F: Yes?</p>	OAP	1
<p><i>((F steps to CStn2 looking for a carving place for St8. F notices dangerous carving by St5. At once she crouches down opposite St5.))</i></p>		
<p>2. F: <i>((to St5))</i> &gt;NO, NO, NO, NO&lt; Not that near↑</p> <p><i>((F takes the tools from St5 and demonstrates the correct technique and changing body position during carving.))</i></p>	CIS	2
<p>3. F: <i>((to St5))</i> Nice ( ) clean (cuts)</p>	CIT	8
<p>4. F: (nice clean cuts... instruction during demonstration)</p>	CIB	29
<p><i>((During F's continuous demonstration at CStn2, St8 looks at the carving of St1, then walks to CStn3.))</i>  St8: <i>((to St7))</i> That's a big one↑ big chisel.  <i>((St7 looks up for a moment then continues carving. St8 shuffles further away, watching St7 a little longer. At CStn1, St3 stops carving and points to St7.))</i>  Sts 3: <i>((to St2))</i> Look Chi↑ that big one. Look at that big one↑ <u>That</u>↑  <i>((St2 lowers her tools and looks towards St7. St3 still looks towards St7.</i>  St8 goes to CStn2.))</p>		



**Figure 15: Verbal interactions summative form**

**Completed for Episode 10**

CONTENT	SYMBOL	EVENT NUMBER	TIME (seconds)	%
<b>Concerned with teaching skills/safety to individual participant(s):</b>				<b>74</b>
Instructs/Affirms				
- Starting	CST			
- Carving place	CIP			
- Techniques/Tool use	CIT	40	8	15
- Body position	CIB	41	29	55
- Safety	CIS	39	2	4
- Objective	CIO			
<b>Concerned with setting challenge to individual participant(s):</b>				
Motivates to join/continue carving:				
- As a choice	MIC			
- As a challenge	MICH			
- As a need	MIN			
Appreciates	MA			
Negotiates to join/continue carving:				
- Agrees	NA			
- Disagrees	ND			
- Offers solution	NOS			
- Offers assistance	NOA			
<b>Concerned with organising logistics:</b>				<b>2</b>
Asks well-being/name	OIW			
Accepts proposal to join/carve	OAP	38	1	2
Refuses proposal to join/carve	ORP			
Acknowledges closure	OAC			
Asks assistance (from adult)	OAA			
Equips	EM			
Cares for equipment	EMC			
<b>Concerned with other matters:</b>				<b>24</b>
Complementary fire-building activity	FBR			
Not classified/silence	VO			24

**Figure 16: Non-verbal interactions summative form**

Completed for Episode 10

BODY POSITION		%	GESTURE		%	FACING TOWARDS		%
<b>Concerned with teaching skills/safety to individual participant(s):</b>		<b>87</b>	<b>Concerned with teaching skills/safety to individual participant(s):</b>		<b>86</b>	<b>Concerned with teaching skills/safety to individual participant(s):</b>		<b>88</b>
Kneels to instruct	BKI	87	Carves	GC	75	Carving on tree trunk	FC	88
Stands to instruct	BSI		Draws/traces pattern for carving	GCD		Carving by 'participant other'	FC (PO)	
Bends to instruct	BBI		Supports tool of participant	GTS	11			
			Supports tool of 'participant other'	GTS (PO)				
			Points to carving (with/out tool), explanatory	GCP				
<b>Concerned with setting challenge to individual participant(s):</b>		<b>6</b>	<b>Concerned with setting challenge to individual participant(s):</b>		<b>4</b>	<b>Concerned with setting challenge to individual participant(s):</b>		<b>6</b>
Bends head/body to observe	BBO		Hands over/takes away tool(s)	GTO	4	Participating student	FP	2
Stands/kneels/crouches to communicate/evaluate	BSC	2	Points at item/direction commanding	GHP		'Participant other' at current station	FPO	
Walks toward participant	BWP	2	Points with tool, commanding	GHPT		Participant of other station	FPOS	
Turns back to react	BTR		Points lecturing	GHPL		Participating student new	FPN	4
Purposefully obstructs carving	BOC		Hand invites	GHI		Participating adult	FPA	

Crouches to communicate	BCI	2	Hand refuses	GHR				
			Hand communicates (other)	GHO				
			Handles carving tool(s), emphasised	GTE				
<b>Concerned with organising logistics:</b>		<b>7</b>	<b>Concerned with organising logistics:</b>			<b>Concerned with organising logistics:</b>		<b>6</b>
Collects/places stool(s) /equipment	BBT		Handles carving tool(s) (not carving)	GT		Equipment (not ch&m)	FE	
Resets station	BRS		Handles material	GM		Carving/Tool Station	FS	4
Walks to station /transition	BWS	6	Handles equipment (not ch&m)	GE		Other station	FOS	2
Walks outside /transition	BWO					Tool(s) (other than carving)	FT	
Out/upward /transition	BOT	10				Obstacle	FOB	
						Material (focused)	FM	
						Workspace (general view)	FW	
						Adult outside of workspace	FAO	
<b>Concerned with other matters:</b>			<b>Concerned with other matters:</b>		<b>10</b>	<b>Concerned with other matters:</b>		
"Closed" in self-maintenance	BCL		Arranges items on oneself	GS		Inward/Self	FI	
			Supports back/body	GSB				
			Adjusts hat (assertive)	GHA				
						(Smile)	(S)	
Not classified	BO		Not classified	GO	10	Not classified	FO	

**Figure 17: Final calculation**

<b><i>Episode 10</i></b>	<b><i>Skills</i></b>	<b><i>Challenge</i></b>	<b><i>Logistics</i></b>	<b><i>Other</i></b>
Non-verbal interactions:	261	16	13	10
Verbal interactions:	<u>+74</u>	<u>+0</u>	<u>+2</u>	<u>+24</u>
Total:	335	16	15	34
	÷ 4	÷ 4	÷ 4	÷ 4
<u>Average:</u>	<u>84</u>	<u>4</u>	<u>4</u>	<u>8</u>
<b><i>Episode 11</i></b>	<b><i>Skills</i></b>	<b><i>Challenge</i></b>	<b><i>Logistics</i></b>	<b><i>Other</i></b>
Non-verbal interactions:	218	31	25	32
Verbal interactions:	<u>+66</u>	<u>+0</u>	<u>+3</u>	<u>+31</u>
Total:	284	31	28	63
	÷ 4	÷ 4	÷ 4	÷ 4
<u>Average:</u>	<u>71</u>	<u>6</u>	<u>7</u>	<u>16</u>
<b><i>Episode 12</i></b>	<b><i>Skills</i></b>	<b><i>Challenge</i></b>	<b><i>Logistics</i></b>	<b><i>Other</i></b>
Non-verbal interactions:	116	31	134	20
Verbal interactions:	<u>+28</u>	<u>+0</u>	<u>+3</u>	<u>+69</u>
Total:	144	31	137	89
	÷ 4	÷ 4	÷ 4	÷ 4
<u>Average:</u>	<u>36</u>	<u>8</u>	<u>34</u>	<u>22</u>

## Appendix 8: Administrative documents of the research activity

### Timetable at BBIA


The timetable for the two weeks of the project. It was created by the head teacher, based on pre-project discussions. The timetable respected the needs and perceived capabilities of various age groups and progressively offered more time for the older classes to engage with woodcarving.

Woodcarving – Oct 9-13					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 - 8:30					
8:30 - 9:00	Breakfast				
9:00 - 9:30		Y1MH	Y2 Gr1		Y1CV Gr1
9:30 - 10:00	Year 2		Y3 Gr2	Y4 Gr 1	Y1CV Gr 2
10:00 - 10:30	Reception		Y1MH Gr1	Y4 Gr 1/2	Y1MH Gr 2
10:30 - 11:00	Year 1MH		Y1CV Gr1		Y2 Gr1
11:00 - 11:30	Year 1CV	Y 2 Gr1	Y3 Gr1	Y4 Gr 2	Y2 Gr2
11:30 - 12:00		Y2 Gr2	Y3 Gr1/2		
12:00 – 12:30	Year 3		Y3 Gr2	Y3 Gr 1	Y3 Gr 2
12:30 – 13:00	Lunch				
13:00 - 13:30		Y3 Gr 1		Y2 Gr1	Y1MH Gr 1
14:00 - 14:30		Y3 Gr 2	Y4 Gr 1	Y2 Gr2	Y4 Gr1
14:30 - 15:00		Y4 Gr 1		Y1MH Gr2	Y4 Gr1/2
15:00 - 15:30	Year 4	Y4 Gr 2	Y4 Gr 2	Y1CV Gr2	Y4 Gr 2
15:30 – 16:30					
16:30-1700	Marysia's group				

Painting – October 16-20					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 - 8:30					
8:30 - 9:00	Breakfast				
9:00 - 9:30	Y1CV Gr1	Y1CV Gr1	Y2 Gr1	Y3 Gr1	
9:30 - 10:00	Y1CV Gr2	Reception Gr1	Y2 Gr 1/2	Y3 Gr 1/2	
10:00 - 10:30	Y1MH Gr1	Reception Gr1/2	Y2 Gr 2	Y3 Gr 2	
10:30 - 11:00	Y1MH Gr2	Reception Gr 2			
11:00 - 11:30	Y2 Gr1	Y2 Gr1	Y3 Gr1	Y4 Gr2	
11:30 - 12:00	Y2 Gr 1/2	Y2 Gr 1/2			
12:00 – 12:30	Y2 Gr 2	Y2 Gr 2	Y3 Gr2	Y4 Gr 1	Construction
12:30 – 13:00	Lunch				
13:00 - 13:30					
13:30 - 14:00	Y3 Gr1	Y1CV Gr2			
14:00 - 14:30	Y3 Gr 1/2	Y1MH Gr1	Y4 Gr 1		
14:30 - 15:00	Y3 Gr 2	Y1MH Gr2			
15:00 - 15:30	Y4 Gr1	Y4 Gr2	Y4 Gr2	Construction	Construction day
15:30 – 16:30					

**Risk assessment**

<b>Activity Assessed:</b>				<b>Activity Date &amp; Location:</b>				
Wisening Gate Research Project. This RA includes assessment of site, general activities and tool use.				Two weeks of woodcarving and painting at Budapest British International Academy				
<b>Description of Activity</b>								
Creating a wooden gate/portal by woodcarving, drawing and painting								
Description of the site: Grassed private land. It is used with the owner's permission.								
<b>Assessed by:</b>		Zita Baracsi		<b>Assessment date:</b>		08/10/17		
<b>Signature:</b>				<b>Review before:</b>		Every morning, before each activity day		
<b>Position:</b>		Researcher and activity leader		<b>Checked by:</b>				
<b>1. Hazard</b>			Risk			<b>Precautions to <i>remove hazard, reduce risk level</i></b>		New
<b>2. Who may be harmed</b>			P x S = L					Risk
<b>3. Potential for harm</b>								P x S = L
<b>General</b>			2 2 4			No unaccompanied children should attend this event without a signed consent form by parents. The activity is on the school ground, near school building, first aid and washroom.		2 2 4
1. Injuries to children								
2. Children								
3. Various as below								
1. Uneven/slippery ground/obstacles			3 2 6			Keep site & materials tidy, explain risks and give guidance and warn about hazard of logs, and uneven ground. Conduct a visual check of the area and advise everyone to keep an eye out for danger.		2 2 4
2. Participants + members of the public								
3. Slips, trips, falls and associated injuries								
1. Splinters			4 1 4			Warn children to keep their hands on the tools when carving and avoid "stroking" the wood.		2 1 2
2. Participants						First Aider.		
3. Splinter incision, scratching and secondary infections								
1. Weather conditions			3 2 6			Tarpaulin for rain cover. Advise participants to wear appropriate clothing.		1 2 2
2. Participants						Review activity in cases of extreme weather.		
3. Heatstroke, injury from flying objects as a result of strong wind								
1. Manual handling			3 3 9			Demonstrate tool use. Advise potential participants with pre-existing conditions not to participate.		2 2 4
2. Participants								
3. Strains, bruising, back damage (associated injuries)								
1. Pre-existing medical condition			1 5 5			First aider present. Short distance from school.		1 4 4
2. Participants						Emergency transport available. Adults carry mobile phone.		
3. Associated symptoms								

1. Misbehaviour (fighting, absconding, climbing on tree trunks without permission) 2. Children 3. Getting hit, falling	2	5	10	Verbal de-escalation techniques, two adults with a group of up to 12 children. Adults carry mobile phone.	1	3	3
1. Allergies 2. Participants 3. Incidents associated with allergies e.g. anaphylaxis shock	1	5	5	Participants to ensure appropriate medication available as necessary (responsibility of participant). First aider and emergency transport available.	1	3	3
1. Bites from insects 2. Adults and children 3. Can be badly bitten	4	2	8	First aider available.	2	4	4
<b>General Tool use</b> 1. Hand tools 2. Participants 3. Stabbing, gouging, cuts, crush injuries, impalement, head injury, foot injury, splinters tripping, cutting and associated injuries	3	3	9	Tool safety is discussed, maintaining safe working distance. Adequate supervision provided. Tools are stored in a safe position. Tool use monitored and incorrect use addressed immediately. The activity is led by a trained and experienced Forest School instructor and woodcarving teacher.	1	3	3

**ACTIVITY FIRST AIDER: Zita Baracsi**

**EMERGENCIES: SCHOOL OFFICE/FIRST AIDER IS CONTACTED BY THE ASSISTANT OF EACH CLASS**

Risk Level Matrix		Severity of Harm (S)				
		Minor injury = 1	Over 3 days injury or illness = 2	Major injury = 3	Permanent disability = 4	Death = 5
Probability of harm (P)	Improbable = 1	1	2	3	4	5
	Possible = 2	2	4	6	8	10
	Occasional = 3	3	6	9	12	15
	Common = 4	4	8	12	16	20

Key:

LOW	MED	HIGH
1-3 : Relatively unimportant	4-9 : Take action fairly quickly	10-20 : Take action before work starts

P = probability from 1 to 4, S = severity 1 to 5, L = level from 1 to 20

***Ethical approval letter***

School of Health & Education  
The Burroughs  
Hendon  
London NW4 4BT

Main Switchboard: 020 8411 5000

03/08/2016

**EDUCATION ETHICS COMMITTEE APPLICATION NUMBER: 43**

Dear Zita Baracsi

**Re your application titled:** "The potential of socially engaged environmental art as an intervention project to improve the outcomes for academic underachievers".

Thank you for submitting your application. I can confirm that your application has been given approval from the date of this letter. Please ensure that you contact the ethics committee via Muhammad Aamir Khan [a.a.khan@mdx.ac.uk](mailto:a.a.khan@mdx.ac.uk) if there are any changes to the study to consider possible implications for ethics approval.

Please quote the application number in any correspondence.

Good luck with your research.

Yours sincerely

A handwritten signature in black ink that reads "Lee Jerome".

Lee Jerome  
Associate Professor of Education  
Chair of Education Ethics Committee



## ***Letter to parents***



25.09.2017

Dear Parents,

You may be aware that the whole school will be involved in an art event during when the children will be given the opportunity to take part in an outdoor woodcarving activity.

The woodcarving activity is being organised by one of our students as part of her PhD research. The research is an investigation into the social interaction that occurs when people come together to produce something collectively. This process is known as 'group flow'.

During the week-long activity the children will complete an outdoor woodcarving together. The student researcher films (and audio records) the activity and afterwards analyses how the group flow builds up. The footages and audio recordings will be used strictly for academic purposes. It is fun and highly enjoyable for the children involved and they learn woodcarving skills in a safe environment.

Middlesex University in London, UK, has a strict ethical policy which is regulated by an independent ethical committee. All research undertaken by the University must be conducted in accordance with the policy and the use of all research data is also subject to the ethical policy. This applies strict controls on how data is stored and used. The recorded material will not be available on social media or the internet. Individual children will not be named as the focus of the research is on the 'group flow' process. However, parts of the data will be used to produce a slideshow/film for the school to share and use in line with their media policy.

Please discuss this with your child to make sure they understand every part of it. If you wish them to participate, please sign the consent forms, together with your child, and return one of the copies. This consent is required because Middlesex University's ethical policy requires the consent of those taking part in any research.

Also, please note, it is an outdoor activity and weather appropriate, activity-safe working clothing (no open toes, loose sleeves) is essential. Clothes may also get muddy and marked with acrylic paint.

Thank you for your help with this unique study. Please do not hesitate to contact me for further information, using the email address below. I am always pleased to receive and answer questions.

With best wishes,



Zita Baracsi

University of Middlesex, London

PhD research student

[ZB113@live.mdx.ac.uk](mailto:ZB113@live.mdx.ac.uk)

I give/do not give (delete as appropriate) my child .....  
(name) the permission to participate in the social woodcarving activity and the related PhD research.

I agree/do not agree (delete as appropriate) the photographs and footages used as described above

Or: I wish/I do not wish (delete as appropriate) my child's face to be made unrecognisable by blurring the photographs.

-----

Parent's signature

-----

Child's signature

Date:

## Appendix 9: Large printouts of the graphs and the table of values

### *Graphs' entries*

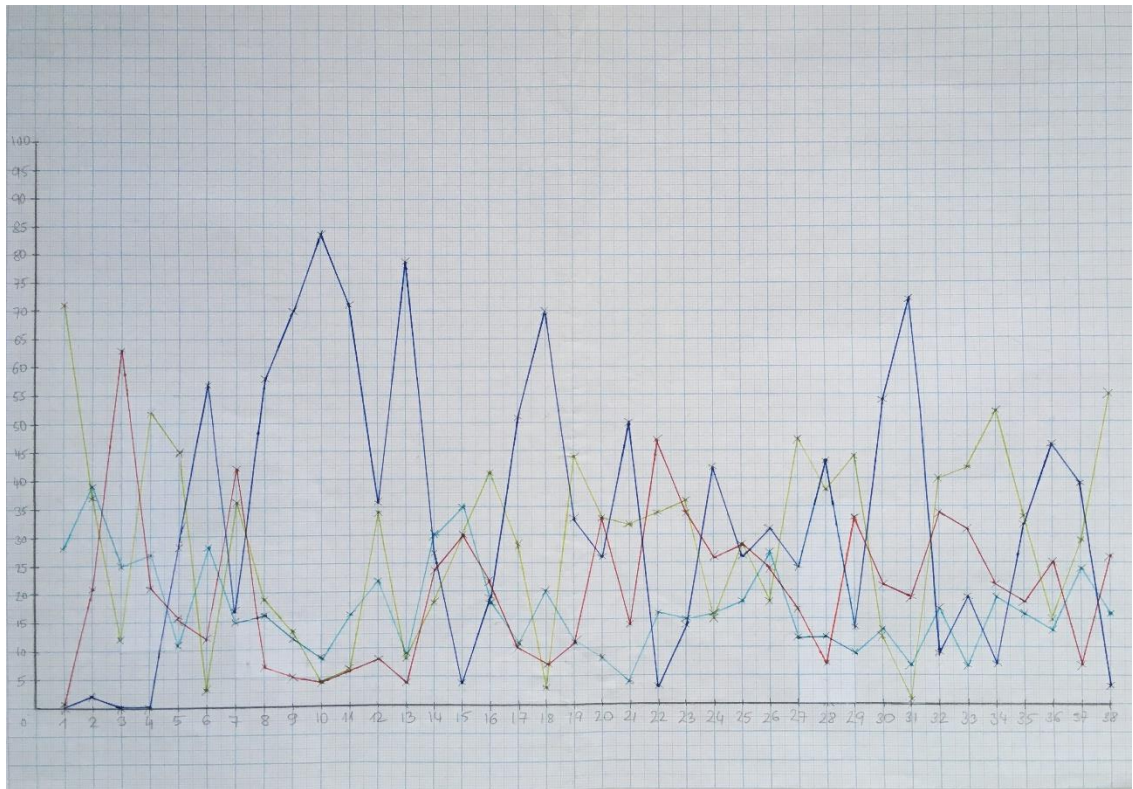
The values in the table below (*Figure 18*) are the results of the process of calculation (*Appendix 7: Calculation example for the graphs of the facilitator's engagement*). These values have been entered on the graphs (*Findings in Single Datasets: The graphs of the facilitator's engagement*).

The large printouts of the graphs can be found overleaf.

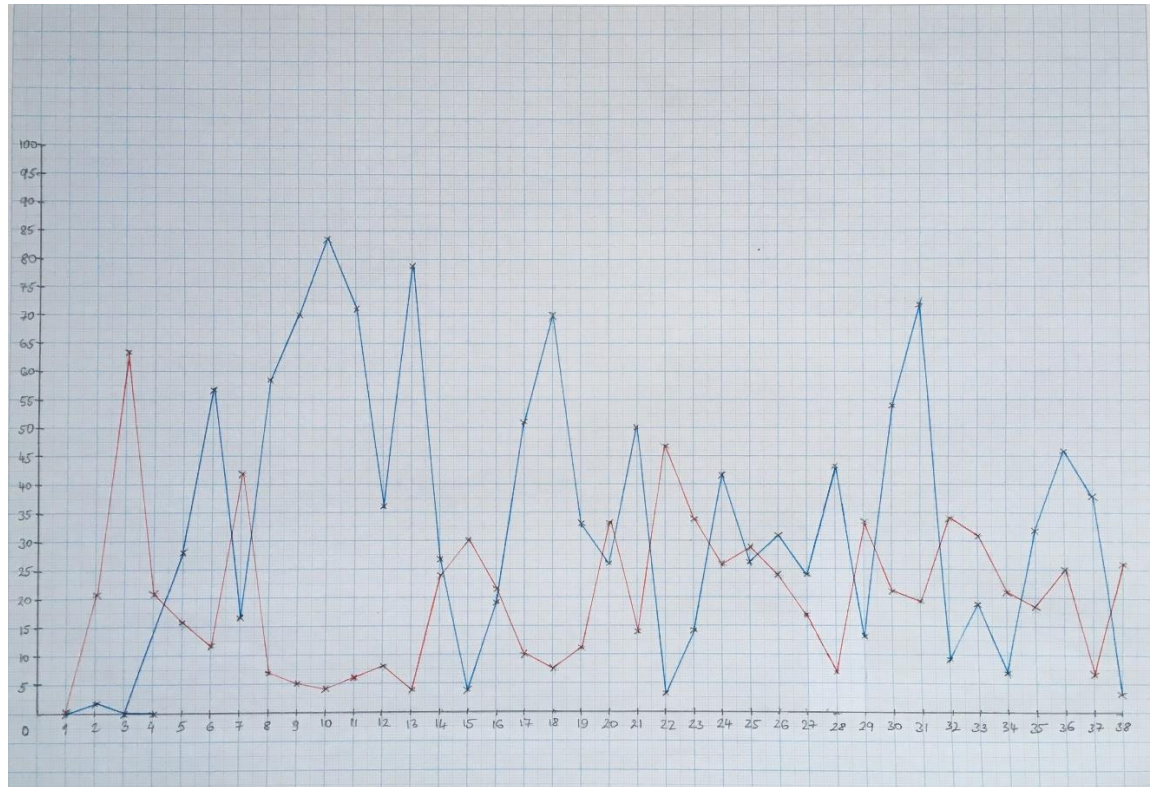
<u>Total for</u>	<u>Skills</u> (blue)	<u>Challenge</u> (red)	<u>Logistics</u> (green)	<u>Other</u> light blue)
Episode 1	0	1	71	28
Episode 2	2(.25)	21(.5)	37(.25)	39
Episode 3	0	63	12	25
Episode 4	0	21	52	27
Episode 5	28	16	45	11
Episode 6	57	12	3	28
Episode 7	17	42	36	15
Episode 8	58	7	19	16
Episode 9:	70	5	13	12
Episode 10	84	4	4	8
Episode 11	71	6	7	16
Episode 12	36	8	34	22
Episode 13	79	4	8	9
Episode 14	27(.25)	24(.5)	18	30(.25)
Episode 15	4(.5)	30	30(.5)	35
Episode 16	19	22	41	18
Episode 17	51	10	28	11
Episode 18	70	7	3	20

Episode 19	33(.5)	11(.5)	44	11
Episode 20	26	33	33	8
Episode 21	50	14	32	4
Episode 22	3	47	34	16
Episode 23	14(.5)	34(.5)	36	15
Episode 24	42(.25)	26	15(.5)	16(.25)
Episode 25	26	28	28	18
Episode 26	31	24	18	27
Episode 27	24	17	47	12
Episode 28	43	7	38	12
Episode 29	13	33	44(.5)	9(.5)
Episode 30	54	21	12	13
Episode 31	72(.5)	19(.5)	1	7
Episode 32	9	34	40	17
Episode 33	19(.5)	31(.5)	42	7
Episode 34	7	21(.25)	52(.25)	19(.5)
Episode 35	32(.25)	18(.25)	33(.5)	16
Episode 36	46(.25)	25(.5)	15(.25)	13
Episode 37	39(.5)	7(.5)	29	24
Episode 38	3	26	55	16

*Figure 18: Totals for entries on the graphs*



*Graph 1. (same as Figure 5): The graph of the facilitator's engagement with all four categories marked*



↑ ↑

↑

↑ ↑ ↑

(divergent trends shown ↑)

*Graph 2.* (same as *Figure 6*): The graph of the facilitator's engagement with teaching skills (blue) and setting challenges (red). A (mostly) alternating trend is visible on this graph. Episodes displaying convergent trend (Episodes 1, 2, 27, 34, 36, 37) are marked with an arrow