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Dear Academicians, Artists, Educators and Readers

The argument that science and art are two unrelated fields that do not know each other is far behind. Now we realize embracing science, harmony, innovation, innovation in all areas of art. The interdisciplinary aspect of art shows its great effect sharply. We started to publish this academic journal with the understanding of this trend and the artists to be trained to be familiar with science. We aim to be an important platform in the world where information is shared on subjects such as interdisciplinary art practices, theories, philosophy, and education. JIAE consists of review articles, research papers, artistic activities for gifted young artists, interviews, book reviews. We are excited to publish the first issue and present it to you.

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**Interdisciplinary
ART & EDUCATION**

Research Article

Educators' views on online/distance violin education at Covid-19 outbreak term

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Abstract

Distance education studies, which are increasing in number of applications every day, have increased its importance especially with the Covid-19 outbreak. Although there are many sub-branches of distance education, it is divided into general lines as synchronous and asynchronous. Online/distance education studies, which are used in music education and instrument education, are used to improve students' musical knowledge and skills. Thanks to the technology developed with online/distance instrument education as in other fields, it is desired to reach the targeted goal, skill, and acquisition in a shorter time, more permanently, easier and more economically. This research was carried out in order to determine the educator's views on the use of online, video calling or other distance methods in violin education. The topic planned and started to be investigated before the Covid-19 outbreak. After the outbreak, this topic gained importance with the Covid-19 outbreak and even caused changes in the views of the educators. Interview technique, one of the qualitative research methods, was used in the research. The interview form formed in the semi-structured interview questions as a data collection tool was transferred to the online environment through "Google Forms" in order to reach the violin educators more easily. The study group of the research consists of thirteen educators who teach lessons to violin students aged seven and over working in different institutions. In addition to taking the opinions of the educators about online/distance violin education, it was also tried to determine the use of auxiliary apparatus and materials during violin education. As a result of the interviews, it is found that educators benefit from both innovative materials, internet websites and applications. Also determined that educators have positive and negative opinions about online/distance education but also think that the negativities can be eliminated with face to face education support.



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Introduction

It is possible to find links about music art or science at any time and in any field of life. Culture, art and music have a very important place in human life. It can be said that advanced civilizations come to the fore with the culture and art they produce. Music, which has such an important place, is not only a visual and auditory art, but also an educational tool. The developing technology has affected both music education and music art. In the current that started with 20th century music, the use of electronic music and electronic musical instruments has increased (Holdcroft, 1999). Developing music technologies are used in classrooms where general music education is provided, in schools where professional music education is provided, in instrument education, professional music studios, amateur home studios, etc. it is used in many places.

Education has changed in line with the developing technology and created new opportunities. With formal education, teachers and students had the opportunity to work together in the same place at the same time in schools, while students had the opportunity to study without distance from their homes with distance education. Distance

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education has been developed for both professional and hobby purposes and it has been started to be applied in many fields by dividing into separate branches (Kesendere, 2018a; Uçan, 2005).

Distance Learning

When looking at the history of distance education, it is known that the first applications were made in the 19th century. When we examine our recent history, it was revealed by researchers that the foundations of modern distance education were laid in the 1920s. These researches, programs and methods developed as a result of educational researches conducted by sociologists, educators, psychologists, specialists, are implemented if deemed appropriate after the pilot implementation. As an example of materials to be used in distance education; internet, television, CD, external disks, smart digital devices are examples. Course application in distance education; It is realized by “student and teacher being in different places at different times” (Koçer, 2001, p. 8).

Although there are many sub-branches of distance education, it is divided into general lines as synchronous and asynchronous. Various academics have conducted studies in the world for distance education, which is used to develop students’ musical knowledge and skills, and as a result, it has been revealed that well-planned, supported types of distance education have achieved success on enthusiastic and careful students. One of the important points is that the technological possibilities of the student who will receive distance education and the teacher to be given should be at least standard and above. Distance music education is used with methods such as “singing, storytelling, storytelling” to support education such as child development, pedagogy, preschool, and classroom teaching (King et al. 2019; Lenzo, 2019, p. 203). It is easier for people of all ages to access information anywhere, with technological devices such as telephones and computers. The point of distance education is developing technologically, and now computerized and computer supported education is provided in schools. Teachers frequently use technological tools when teaching lessons and assigning homework. Music theory, orchestral accompaniment playing, rhythm holding, and playing instrument are widely used in applications especially for phones. There are also sites set up to support music education, such as the “Chrome music lab” on the Internet. Since the twentieth century, electricity, technological tools and the Internet have reached a vital point for education. Keeping up with, learning and using this technology is extremely useful for students and teachers (Homone, 2019).

Distance education is mostly applied by making use of technological fields. Distance education has started to be used in associate, undergraduate, graduate, in-service practicing, certificate programs and courses. The demand for distance education is increasing day by day (Balta, 2014; Öztürk, 2016).

Online education, which is a sub-branch of distance education; It is a system where users such as educators, managers, students can produce and share their own content. In this process, the source or message created by one of the users is shared by a channel or broadcaster via the internet and delivered to the recipients (Dereli, 2013). According to Balta (2014), the advantages of online education are as follows:

- Provides flexibility in terms of time
- Data can be collected quickly
- Results can be explained quickly
- It has low costs.
- Reduces workload, as it helps for educators
- Bulk or individual applications can be arranged for communications
- It can increase the attention and motivation by preparing content according to perception methods
- Suitable for collective work
- To provide a secure communication by protecting against unwanted programs, software and content through security programs.

According to Balta (2014), the disadvantages of online education are;

- For education, technologically appropriate phone, tablet, computer and so on. requires materials
- Unwanted content may be exposed over the internet if appropriate programs are not used.
- In online exams, it is not determined whether the student is cheating or not.
- Failure to communicate instantly can be given as an example.

Another sub-branch of distance education is live lessons. Simultaneously, teachers and students create a classroom environment by logging into the same website at the pre-determined time, with their own user names and passwords determined to be online. The teacher can communicate with his/her students by communicating in a visual and

acoustic way through the system they have prepared (Akin, 2020). Accompanied by an expert in this practicing, "skype, whatsapp, facebook, facetime, zoom etc." With the programs with video call option, such as internet, teachers and students can be taught by seeing and hearing each other at the same time (Brandström et al. 2012). In general, these programs are designed for one-to-one or few participants.

In some cases, there are situations where distance education is used for students and teachers simultaneously. It is ensured that students and teachers communicate with Internet-based distance education electronic devices that are carried out asynchronously (Odabaş, 2003). Video lessons; the lesson, skill or subject planned to be taught is recorded and presented to students by videos prepared by experts in a planned way (Arslan, 2018).

Another example of internet supported distance learning methods is flipped learning. The features of the translated teaching method are very similar to internet supported education. The videos and resources used are shared with the students over the internet, the videos and resources can be downloaded by the student and used to support classroom education. While translated learning is designed for crowded classes/groups, internet-supported education can be used for both crowded and individual lessons (Sever, 2014).

Applications and Literature for Using Distance Education in Violin Education

In worldwide online/distance education studies includes masterclass for instrument techniques (Heifetz, 1962, 2011; Perlman, 2019), concert records (Markov, 2014), workshop videos (Dotz, 2017), harmony and improvisation of caz music (Hancock, 2019), compose for movie soundtracks (Zimmer, 2019), study videos of studies and tracks (Troussov, 2020). The oldest video on "Youtube" website which has a big video sharing network and content was with "Irish Fiddle Lessons Online" title uploaded by Ian Walsh at 2008. In the video, a part of the song "The Bally Desmond Polka" is taught. In addition, different shooting positions are used to show finger positions in the video. Then, in 2009, Phil Rooke uploaded a different video with the title "Music Education FREE Violin education".

The other example is Kenyatta University. Computer-assisted education is used in combination with traditional education, especially in fields such as composition and note writing, for events in music and dance departments at Kenyatta University (Digolo et al. 2011).

In the search made with the keyword "violin lessons" made on the Youtube site, many videos appear. In addition to the good examples, it is seen that there are videos with one angle, scattered background, and complex videos as the language of narration. Anyone who wishes to Youtube web page without any control can upload and share videos. In addition, the "akadema.anadolu.edu.tr" website, which includes violin education videos, can be shown as an example website that includes violin education videos and offers good examples (Akadema, 2015; Kesendere, 2019). Internet connections of sample videos containing violin lessons are given in Table 1.

Table 1.

Sample Violin Education Videos Available Online

Violin Educator	Course Phase	Content	Web Link	Published Date
KayCee Galano & Neck Li & Skye Park and others	Beginner - Intermediate - Advanced	There are video recordings of works that offer reference works for violin students from the beginner to advanced level.	https://www.youtube.com/user/Violinmasterclass	2007
Jascha Heifetz	Advanced level	Piece interpretation	https://www.youtube.com/watch?v=szXaTRE3tL0	2011
Maxim Vengerov	Advanced level	Piece interpretation	https://www.youtube.com/watch?v=Wpp7oxrBUq0	2012
Julie Artz Becker	Beginner and intermediate	Vibrato and position	https://www.youtube.com/watch?v=YoXZfvf5Teg	2013
Eric Davenport	Beginner - preschool age group	Violin grip with games	https://www.youtube.com/watch?v=9gsGR4scvzw	2014
Yigitcan Kesendere	Beginner	Introduction of materials to be used for bowing and violin lessons with storytelling and detailed demonstrations	https://www.youtube.com/watch?v=IAY2KRJGso4&list=PL-AO3G0B4YxQ7wsEWWIqJKhouxzSPMtav&index=7&t=21s	2018b
Rodney Friend	Advanced level	Grip, vibrato technique, position transition, work interpretation	https://www.youtube.com/watch?v=3MTE7aPDM3Y	2019

Yiğitcan Kesendere	Beginner - Intermediate	There are 11 lessons and 45 downloadable documents with information from beginner to intermediate level.	https://www.udemy.com/course/keman-dersi/	2019
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When distance education studies about violin education in Turkey were examined reached the following resources:

In order to increase the efficiency of the individual instrument violin lesson, Gülşah Sever adapted the flipped learning method to the violin field. In line with the positive results obtained, Sever states that this method should be used in beginner, intermediate and advanced violin education (Sever, 2014).

Dilek Özçelik in her research; revealed that teachers working in faculties of education often share links to support their students' work on Youtube site and they try to benefit them by watching videos on Youtube site (Özçelik, 2016).

In the study conducted by Güzel, Çakır and Çelen to determine the contribution of video-supported violin lessons on Youtube to violin education; only the first lesson was conducted as a traditional violin education face to face. After the first lesson, a video violin lesson was applied to students aged 10 and 11 through Youtube for 11 weeks, and it was observed by giving performance homework to support video lessons. As a result of the study, it was stated that although the students who watched and studied the video lessons regularly showed success, these lessons were not sufficient in the applied study (Güzel et al. 2020).

Problem of Study

In the traditional education process, students and teachers provide face-to-face education. The teacher can do one-to-one, private lessons, collective lessons with the student, or work privately in front of the community. Each application has different gains on the student. With the developing technology, it is aimed to reach the target, skill and acquisition in a shorter time, more permanently, easier and more economically. In 2020, which started with many disasters, the "Covid-19/Corona" virus brought education to online platform in many parts of the world. On online platforms, activities can be found in many areas such as certificate courses/programs, subject repetitions, skill courses/lessons, academic studies/counselling, lessons. Today's distance education systems are divided into many sub branches. Open education systems, which are made only by taking exams a few times a year, letter teaching systems have developed in many technological aspects such as computer based, web based, internet supported, video lesson, internet lesson, lesson with video call.

This research was carried out in order to determine the educators' views on the use of online, video or video calling methods in violin education. The topic planned and started to be investigated before the Covid-19 outbreak. After the outbreak, this topic gained importance and even caused changes in the views of the educators. Some educators have never been in distance education before the outbreak. But after the outbreak many educators must be experience of distance learning due to the situation. Sometimes different course applications, which are applied only in the light of technological developments, become necessary. With this change, the thoughts of violin educators on distance education are a matter of curiosity.

In order to determine the opinions of violin educators about distance education, answers to the following sub-problems are sought.

Violin educators;

- What is the status of using technological resources or different materials?
- What are their thoughts on violin education with online, video or video calling method?
- What are the opinions about which stage of online, video or video calling methods can be used in violin education?

Method

This research is a descriptive study which is accepted as one of the qualitative research methods carried out in order to determine the opinions of violin educators on "the use of online, video or video calling methods in violin education". In this research, semi-structured interview technique, one of the qualitative research methods, was used. According to Çepni (2018), descriptive research is generally carried out to illuminate a given situation, make evaluations in line with standards and reveal possible relationships between events. The main purpose of these studies is to describe and explain the situation in detail.

Study Group

The study group of the research was formed with 13 violin educators working in different institutions and accepting volunteer-based interviews. Violin educators participating in the study are educators who have at least one year of

professional experience in the field, who are self-assured and who work with violin students seven years and over in the field of professional music, who have given online/distance education or not. The names of the educators were not included in the study. For this they are coded as “P1, P2 etc.”. Detailed information about the study group is given in Table 2.

Table 2.*Demographic Information of the Participants*

Participant	Working institution	Professional experience	Online/Video/Video Calling teaching status	Interview method	Time	Date of the Interview
P1	Private Institution	5 - 9	-	Online		03.03.2020
P2	Conservatory	15 years and over	-	Online		04.03.2020
P3	Fine Arts High School	5 - 9	-	Online		04.03.2020
P4	Fine Arts High School	15 years and over	-	Online		04.03.2020
P5	Music Education Department	15 years and over	-	Online		05.03.2020
P6	Fine Arts High School	10 - 14	-	Online		10.03.2020
P7	Private Institution	5 - 9	-	Online		16.03.2020
P8	Music Education Department	15 years and over	Video/Video Call	Teleconference	42'	24.03.2020
P9	Conservatory	1 - 4	Online	Online		30.03.2020
P10	Conservatory	15 years and over	Video	Online		02.04.2020
P11	Private Institution	5 - 9	-	Online		09.04.2020
P12	Music Education Department	5 - 9	-	Online		13.04.2020
P13	Music Education Department	15 years and over	Video/Video Call	Online		20.04.2020

Data collection tools

The interview form consisting of semi-structured interview questions as a data collection tool consists of sixteen (16) questions. The prepared interview form was transferred to the online environment via “Google Forms” in order to reach the violin teachers more easily. In addition to the section with demographic information in the interview form, there are questions regarding the usability status of online, video or video calling methods in violin teaching and questions regarding the achievement of targeted achievements at different levels of education, using these methods. In addition to obtaining detailed opinions of violin educators about distance education with these questions, the situation of using auxiliary apparatus and materials during violin education was also determined.

Data analysis

The prepared interview form was sent to violin teachers via electronic messages and e-mail via “Google Forms”. While twelve educators answered the interview questions online, a “tele-conference” was held with one participant, and the post-interview responses recorded in line with their permission were transferred to the online environment by the researcher.

Findings obtained in this research were analyzed by content and descriptive analysis methods the data organized by the descriptive analysis method were analyzed in depth with the content analysis method. Themes and codes were created from the findings obtained from the interviews. While the opinions of the usage and usability of online/video or video calling methods from the interviews and the participants’ opinions about the achievement of the targeted gains at different levels of violin education were analyzed with the content analysis method, their views on the use of the related methods at the stage of violin education were descriptively analyzed. In line with the answers given by the educators, 11 themes and 80 codes were obtained. The themes and codes obtained are shown in Table 3.

Table 3.*Themes, Categories and Codes*

Themes	Categories	Codes
Technological resource/material used	Materiel	Tuner Cardboard violin Pen Band Pipette
		Process
	Website/applications and programs	Sibelius Finale Youtube Imslp Spotify Skype Zoom Whatsapp
Research on Online/Distance Education		I did not research I did research
Opinions about online/distance violin education	Negative	Physical contact is required Structural difficulties Not effective at beginner level Not enough alone Error correction time is extended
	Positive	Advanced level possible Places without facilities and teachers, very suitable for people Temporarily appropriate More useful thanks to technological advances Environment
Methods that can be used in Violin Education		Face to face Online Video Calling Video
Using Online/Distance education in situations/regions where it is difficult to reach the violin teachers	Opinion	Positive Negative Not enough alone It should be preferred only in compulsory situations
	Process	Parent participation in younger age groups
The stages of using online/distance education	Theoretical issues	Theoretical issues
	Skill development	Violin and bow grip Developing new skills
	Preparation for the lesson	Preparation for class, warm-up and exercise
	During the lesson	New study/teaching piece Technical development Musical development
	Course repetition	Strengthening

		Homework
	Concert preparation	Concert preparation of distant musicians
	Compensation lesson	Compensation lesson
	Supporting family involvement	Supporting family involvement
	All of them	At every stage
	Appropriate	Yes
Making the first violin lesson with online/distance education method	Partially eligible	Suitable for instrument promotion Suitable with teacher support Although not suitable for the younger age group, suitable for other age groups
	Not available	No
	It may be possible	Yes
Realization of the violin education acquisitions in the first month by online/distance education method	Conditional	Should be supported by face to face education The student should watch the videos over and over again Parental support in the young age group Depending on the perception level of the student Partially
	Not possible	No
	Beneficial	In theory Positive
The impact of online/distance education on overcoming beginner challenges	Conditionally Useful	Teacher needs face-to-face support Personal differences should be considered Partially
	No Contribution	Negative
	Appropriate	Positive
Performing middle and advanced level violin education with online/distance education method,	Partially eligible	Video method available Should be supported by face to face education As a supporter/student follow-up Mandatory/in some cases
	Not available	Negative
	Level at which online/distance education is more effective	Beginner Intermediate and Advanced Advanced scale, study Each level

Findings

During the interviews with violin teachers, it was tried to determine the educators' use of technological resources or different materials, their opinions about violin education with online, video or video calling method and their opinions about the stage of violin education.

Violin educators' use of technological resources or different materials

Violin teachers were asked about the different materials they used with the status of using technological resources, and the data obtained as a result of the interviews were analyzed under two themes. These themes are "research on the technological resource/material used and online/distance education".

Educators' Views on Technological Resources/Materials Used

The opinions of the participants regarding the theme of "technological resource / material used" are shown in Table 4.

Table 4.*Participants' Views on the Theme of "Technological Resources/Materials Used"*

Theme	Categories	Codes	Participants
Technological resource/material used	Materiel	Tuner	P6
		Cardboard violin	P8
		Pen	P8
		Band	P8
		Pipette	P8
	Process	Watching videos/listen to recording	P2, P4, P7, P10, P13
		Student video recording	P3, P5, P12, P13
		Teacher video recording	P5
		Online note procurement	P10
		E-mail	P5
	Website/applications and programs	Sibelius	P6
		Finale	P6
		Youtube	P8
		Imslp	P8
		Spotify	P8
	Skype	P9	
	Zoom	P9	
	Whatsapp	P9	

When Table 4 is examined, it is seen that the participants use a wide variety of materials in violin education, use technological resources in the process and include the website and applications in the violin education processes. Some participants' views on the theme of technological resources/materials used are given below.

Materials: When Table 4 is examined, it is seen that 2 participants used different materials such as accord instrument, cardboard violin, pencil, tape, and straw in violin education. "I use a digital tuning device to increase student's awareness of intonation" (P6). "I use the materials I developed for stance and grip. I use innovative materials such as cardboard, violin to hold the violin grip, and pencils, tapes, pipettes, pens to keep the right hand little finger round while holding the bow" (P8).

Process: In the data obtained from the interviews, it is seen that the participants benefited especially from technological resources in violin education processes. The data obtained were coded as "watching / recording video, student video recording, educator video recording, online note supply and e-message".

Watching videos/listening to record: "We watch videos of good commentators" (P2). "I have the records of the studies or works that we will pass, if any" (P4). "I tell my student... that he should repeat our lessons using the distance education videos" (P7). "We talk about watching very well voiced examples in Turkey or abroad" (P13).

Student video recording: "Listening or listening to students' works with video recording" (P4). "I want some students (especially beginner) to submit their homework as a video. Thus, I have the opportunity to check his work at short intervals. Beginner students need more return (posture-hold, bow pull, etc.) than advanced students. I also plan the next lesson according to the students' development level. With this method, since errors can be detected quickly, reinforcement of errors is prevented" (P12).

Educator video recording: "In line with the demands of my students, I sometimes record the places they do not understand and send them to them" (P5).

Online score procurement: "To be able to obtain... note ..." (P10).

E-mail: "I make markings on the note and send them in a message by writing what they should do" (P5).

Website/application and programs: It is seen from the interviews that violin educators benefit from many websites and applications in their education processes. These are note-writing programs (Sibelius, Finale), video surveillance website (Youtube), IMSLP website that provides free access to notes, music listening application (Spotify) and video chat/instant messaging applications (Skype, Whatsapp and Zoom).

“Since it cannot always work with piano accompaniment in the following process, I have been working with computer support by writing their accompaniment in various note writing programs (Sibelius, Final, etc.)” (P6). “To find notes, imslp, to watch and play youtube, to play spotify” (P8). “Skype, Zoom, WhatsApp” (P9).

Educators' Views About Whether There is Research on Online/Distance Education

Developing technology and requests direct educators to give different education or differentiate their education. In line with this idea, the educators were asked if they had previously done research on online/distance education. The opinions of the participants on this theme are shown in Table 5.

Table 5.

Participants' Views on the Theme of “Research on Online/Distance Education”

Theme	Codes	Participants
Research on Online/Distance Education	I did not research	P1, P2, P3, P4, P5, P11, P12
	I did research	P6, P7, P8, P9, P10, P13

When Table 5 is examined, it is seen that 8 participants did not conduct research on online or distance education subjects and 5 participants did research on this subject before. The opinions of the participants on this subject are given below.

“In 2011, I participated in the online education process of the project named Cibat Aşkın and her Küçük friends (CAKA)” (P6). “I had never felt such a need before, but with the holiday process of the schools, I started exploring the possibilities” (P10).

Violin Educator' Views About Online/Distance Violin Education

Violin educators were asked about their opinions about online/distance violin education. As a result of the interviews, the data obtained for this issue were analyzed under 3 themes. These themes are “opinions about online/distance violin education, methods that can be used in violin education, and use of online/distance education in situations/regions where it is difficult to reach the violin teachers”.

Educators' Views About Online/Distance Violin Education

Positive and negative opinions of violin educators about online/distance education have been determined. As a result of the interviews, the opinions of the participants on the theme of “opinions about online/distance violin education” are shown in Table 6.

Table 6.

Participants' Opinions on the Theme of “Opinions About Online/Distance Violin Education”

Theme	Categories	Codes	Participants
Opinions about online/distance violin education	Negative	Physical contact is required	P1, P10
		Structural difficulties	P2, P4
		Not effective at beginner level	P3, P6, P10, P12
		Not enough alone	P5, P8
		Error correction time is extended	P13
	Positive	Advanced level possible	P3, P6, P10
		Places without facilities and teachers, very suitable for people	P4, P5, P13
		Temporarily appropriate	P7
		More useful thanks to technological advances	P8
		Environment	P9

When Table 6 is examined, it is seen that the participants have positive and negative thoughts on the use of online/distance education method in violin education. Among the negative thoughts, the view of “not effective at the beginner level” was stated by 5 participants. Other negative thoughts include “physical contact is necessary, structural difficulties, not sufficient alone, and the time to correct the error is longer”.

Among the positive thoughts about the subject, the idea of “advanced level possible and suitable for people who have no possibility and teacher” is the most common idea. Afterwards, the codes of “time-appropriate, more beneficial

and environment thanks to technological developments” are among the positive opinions expressed by the participants. One-to-one answers of some participants on the theme of “opinions about online/distance violin education” are given below.

Negative views: “I do not believe that it will happen without touching and correcting the student” (P1). “I think piano education is more feasible with online. Violin is structurally more challenging” (P2). “I don’t think it will be as effective as face-to-face education. Especially at the initial stage, the student should be together with the teacher” (P3). “Just face to face and only technological violin lessons are not suitable for today. Face to face and technology should be used in violin lessons in a balanced way” (P8). “When the lesson is given live lesson, a technical behavior wrong by the student is corrected by the teacher in a shorter time” (P13).

Positive opinions: “I can share my first impressions and the students who can control their studies that have achieved their level of proficiency (high school-bachelor’s degree) will have a higher level of efficiency” (P10). “Although it is not very healthy, it can be used as an alternative method for individuals who cannot reach violin education directly” (P5). “If there is a shortage of time and he wants to carry out his work on his own, working with video support is the best option” (P7). “I think video violin education is more beneficial to the technological developments we have now” (P8). “As it is taught in a calmer and peaceful environment, its efficiency is higher” (P9).

Educators’ Views About the Methods That Can Be Used in Violin Education

Violin educators were asked which methods they prefer to use in their education as well as traditional methods. The opinions of the participants regarding the methods that can be used in violin education are given in Table 7.

Table 7.

Participants Opinions on the Theme of “Methods That Can Be Used in Violin Education”

Theme	Codes	Participants
Methods that can be used in Violin Education	Face to face	P1, P2, P3, P4, P11, P12,
	Online	P5, P6, P8, P13
	Video Calling	P4, P5, P6, P7, P8, P9, P12, P13
	Video	P3, P5, P6, P7, P8, P13

When Table 7 is examined, it is seen that the participants use or use video calling, video and online methods in violin education in violin education. In addition, it was determined that P1, P2 and P11 prefer only face to face education.

Educators’ Views About the Use of Online/Distance Education in Situations/Regions Where it is Difficult to Reach the Violin Teacher

Turkey’s conditions can sometimes suffer when considered in reaching a educator lives in or levels of difficulty finding enough educators individuals who want to learn instruments. Especially considering today’s conditions (Covid-19 outbreak), this situation has not only been experienced with the above mentioned difficulties, but all general, self-interested and professional music and instrument lessons have been started by distance education. For these reasons, participants were asked about their opinions regarding the use of online/distance education in situations/regions where violin educator is difficult to access. The opinions of the participants on this issue are given in Table 8.

Table 8.

Opinions of the Participants on the Theme of “Using Online/Distance Education in Situations/Regions where it is Difficult to Reach the Violin Teachers”

Theme	Categories	Codes	Participants
Using Online/Distance education in situations/regions where it is difficult to reach the violin teachers	Opinion	Positive	P3, P5, P6, P7, P8, P9, P12
		Negative	P1, P2, P11
		Not enough alone	P4, P13
		It should be preferred only in compulsory situations	P10
	Process	Parent participation in younger age groups	P5

When Table 8 is analyzed, it is seen that the participants stated their positive, negative, not sufficient alone and only compulsory preferences regarding the theme of “using online/distance education in situations/regions where it is difficult to reach the violin educator”. One participant also emphasized that there should be “parental participation in younger age groups” regarding the process. Some participants’ responses to the relevant theme are given below.

Opinion: As a result of the interviews, the opinions of the participants are as follows:

Positive: “In order to follow the homework I gave to my students during the holidays such as summer vacation, semester break of my school Zeki Müren Fine Arts High School, I can do my lessons with video conferencing method or video lessons. I think that the opportunities offered by the Internet have exceeded the existing borders in the world and that even a student in a very remote place can easily develop himself by accessing the right resources” (P6).

Negative: “Although accessible, subjects such as being a fretless instrument, tuning problem, right arm pressure balancing always require close contact. It seems quite difficult to get a healthy result” (P2).

It is not sufficient alone: “It can be used but it will not be sufficient. Technically, the teacher’s interventions on posture, grip, and bow pull are required” (P4).

It should be preferred only in compulsory situations: “It can be preferred in compulsory situations” (P10).

Process: “I think it’s usable. However, I think that especially young students should attend these classes with their parents” (P5).

Educators’ Views about the Usage and Levels of Online/Distance Violin Education

The educators were asked about their opinions about which stages and levels of online/distance education violin education can be used and at what level these methods are more effective. As a result of the interviews, the data obtained for this issue were analyzed under 6 themes. These themes are “the stages of using online/distance education, making the first violin lesson with online/distance education method, realization of the violin education acquisitions in the first month by online/distance education method, the impact of online/distance education on overcoming beginner challenges, performing middle and advanced level violin education with online/distance education method, level at which online/distance education is more effective”.

Online/Distance Violin Education Usage Stages

Violin educators were asked questions about the violin education stages conducted with online/distance methods. Themes and codes created in line with the answers of the educators are shown in table 9.

Table 9.

Participants’ Stages of Using Online/Distance Violin Education Views on the Theme

Theme	Categories	Codes	Participants
The stages of using Online/Distance education	Theoretical issues	Theoretical issues	P1, P2, P4, P11, P12
	Skill development	Violin and bow grip	P2, P3
		Developing new skills	P3
	Preparation for the lesson	Preparation for class, warm-up and exercise	P4, P10, P12
	During the lesson	New study/teaching piece	P3
		Technical development	P3, P6, P10
		Musical development	P6
	Course repetition	Strengthening	P4, P11, P12
		Homework	P6, P10, P12
	Concert preparation	Concert preparation of distant musicians	P6
	Compensation lesson	Compensation lesson	P3, P4, P12
	Supporting family involvement	Supporting family involvement	P3, P4, P12
	All of them	At every stage	P5, P7, P8, P9, P13

When Table 9 is analyzed, it is aimed at the participants’ theme of using online/distance violin education stages; theoretical issues, skill development, lesson preparation, lesson repetition, concert preparation, compensatory lesson, supporting family participation and all can be used at all stages. The answers given by some participants that online/distance violin education can be done at every stage are given below.

All of them: “It can be used at every stage. However, some deficiencies are likely to occur. I believe that one-on-one and face-to-face violin education is always healthier” (P5). “Technology can be used at all stages of violin lessons; only how much can be used. It is necessary to use it with attention to personal differences” (P6).

Educators’ Views About First Violin Lesson with Online/Distance Education Method

Violin educators were asked about the topics they explained in the first violin lesson and the opinions of these subjects about the online/distance education method and the violin lesson. In the first violin lesson of the participants; grip of the left hand on the handle (P3), instrument grip (P2, P3, P4, P5, P6, P7, P10, P12, P13), bow pull (P3, P4, P5, P10, P11, P12), instrument introduction (P1, P4, P5, P6, P7), body posture (P2, P5, P8, P12), history of the violin (P6), care and protection of the violin (P6), tuning (P11), note writing (P11), note times (P11, P12) and giving information about study methods (P9) have been identified. In addition, their opinions regarding whether it is appropriate to conduct the first violin lesson with these topics via online/distance education methods were asked. The opinions of the participants on the subject are given in Table 10.

Table 10.

Participants’ Views on the Theme of “Making the First Violin Lesson with Online/Distance Education Method”

Theme	Categories	Codes	Participants
Making the first violin lesson with online/distance education method	Appropriate	Yes	P1, P2, P3, P7, P9, P13
	Partially eligible	Suitable for instrument promotion	P4
		Suitable with teacher support	P5
		Although not suitable for the younger age group, suitable for other age groups	P8
Not available	No	P6, P10, P11, P12	

When Table 10 is analyzed, it is seen that the participants have the opinions that are appropriate, partially appropriate and not appropriate for the theme of “making the first violin lesson with the online/distance education method”. Some participants’ responses to the relevant theme are given below.

Appropriate: “Yes for instrument introduction” (P1). “Yes, it can be appropriate with video recording. It can also be positive for the student” (P3).

Partially Eligible: “Yes, it is suitable, provided that it is very controlled at the beginning stage. Young children are not suitable for people with poor physical awareness. But it is suitable under normal conditions” (P8).

Not Available: “No, the student may not think or do not fully grasp the technical issues he encountered for the first time. There may be unnecessary contractions in the muscles. The teacher may not be able to realize these through the computer or transfer the student to the student” (P12).

Realization of First Month Violin Education Achievements by Online/Distance Education Method

Through the interviews, the opinions of the educators about the acquisition of violin education gains in the first month were asked to students by using online/distance education method. The first month gains stated by the educators as a result of the interviews are: keeping the instrument right (P1, P2, P3, P4, P5, P6, P8, P9, P10), pulling the bow correctly (P3, P5, P6, P7, P8, P9, P10, P11), pressing the left hand fingers (P5, P6, P8, P10, P11, P12), using legato and detache bow techniques (P11, P12), playing an octave scale and arpeggio (P11, P12), writing notes (P5, P8), recognition of note times (P5, P8, P12), knowing the correct body posture (P4, P6, P8). Opinions of these subjects for teaching online/distance education methods were asked. The opinions of the participants on this issue are given in Table 10.

Table 11.

Participants' Views on the Theme of "Realization of the Violin Education Acquisitions in the First Month by Online/Distance Education Method"

Theme	Categories	Codes	Participants
Realization of the violin education acquisitions in the first month by online/distance education method	It may be possible	Yes	P1, P2, P7,
		Should be supported by face to face education	P3, P8
	Conditional	The student should watch the videos over and over again	P4
		Parental support in the young age group	P5
		Depending on the perception level of the student	P13
		Partially	P12
	Not possible	No	P6, P9, P10, P11

When Table 11 is analyzed, it is seen that most of the participants stated that the online/distance education method should be supported with face-to-face education on the theme of "realization of the violin education acquisitions in the first month by online/distance education". Some participants' responses to the relevant theme are given below.

It may be possible: "It can be told, but the student needs to be given continuous feedback. Especially, what is explained in the posture and intonation section needs to be expressed in a very concrete way. Again, in younger age groups, parental support is needed" (P7).

Conditional: "It can be. Then, provided that the teacher made one-to-one lessons and made the necessary corrections" (P3). "The student has to watch the same scenes over and over again in the video. We constantly intervene in the lessons" (P4). "It can be told, but the student needs to be given constant feedback. Especially, what is explained in the posture and intonation section needs to be expressed in a very concrete way. Again, in younger age groups, parental support is needed" (P5). "It can be used mixed with face to face education" (P8). "It depends on the student's level of understanding. Some students learn easy, but don't tell them to others" (P13).

The Effect of Online/Distance Education on Overcoming Beginner Challenges

Violin educators were asked about their experiences about the difficulties experienced by beginner students and the effectiveness of online/distance education method in overcoming these difficulties. The difficulties that the participants experienced with the students at the beginner level are intonation (P1, P5, P6, P10, P13), bow (P1, P4, P5, P6, P10, P11, P13), grip (P2, P3, P4, P5, P7, P8, P9, P10, P13), posture of the body (P2, P3, P8), tuning (P8), rhythm (P6), producing beautiful sound (P6, P10, P13), self-awareness (P12). The opinions of the participants about the effectiveness of the online/distance education method in overcoming the difficulties experienced by the students in violin education in the first month are given in Table 12.

Table 12.

Opinions of the Participants on the Theme of "The Impact of Online/Distance Education on Overcoming Beginner Challenges"

Theme	Categories	Codes	Participants
The impact of online/distance education on overcoming beginner challenges	Beneficial	In theory	P1
		Positive	P2, P3, P7, P13
		Teacher needs face-to-face support	P4, P8, P9, P10, P12
	Conditionally Useful	Personal differences should be considered	P8
		Partially	P5
	No Contribution	Negative	P6, P11

When Table 12 is analyzed, it is seen that the participants reported their useful, conditional, useful and non-contributing views on the theme of "The impact of online/distance education on overcoming beginner challenges". Some participants' responses to the relevant theme are given below.

Beneficial: “Theoretically yes” (P1). “Provided. First of all, his instrument can be liked. By showing good examples, the motivation of the student is increased that he/she can also play” (P13).

Conditionally Useful: “It can definitely be provided. These two systems may need to be used in a balanced way. Personal differences should be considered according to age and perception level” (P8). “It can be done, but in some cases it may not be enough. The quality of the teacher is also important here” (P5).

No Contribution: “As I mentioned before, I think that the first year the student will not be beneficial because it is an instrument and physical struggle” (P6).

Intermediate and Advanced Levels Violin Education Online/Distance Education Method

Violin educators were asked about their opinions regarding the conduct of intermediate and advanced violin education using the online/distance education method. The opinions of the participants on this issue are given in Table 13.

Table 13.

Opinions of the Participants on the Theme of “Performing Middle and Advanced Level Violin Education with Online/Distance Education Method”

Theme	Categories	Codes	Participants
Performing middle and advanced level violin education with online/distance education method	Appropriate	Positive	P7, P8, P9, P12, P13
	Partially eligible	Video method available	P3
		Should be supported by face to face education	P4
		As a supporter/student follow-up	P5, P6
	Not available	Mandatory/in some cases	P10, P11
	Not available	Negative	P1, P2

When Table 13 is analyzed, it was revealed that the participants expressed their opinions about the appropriate, partially appropriate and not suitable for the theme of “Performing middle and advanced level violin education with online/distance education method”. Some participants’ responses to the relevant theme are given below.

Appropriate: “Since we live in the age of technology, then we should benefit from technology as much as we can benefit” (P7). “It is easier and more convenient than the beginner level. After acquiring basic knowledge and skills, it becomes easy after the student knows the teaching style of the teacher. The technological possibilities and infrastructures we currently have for advanced courses can reduce productivity. Therefore, the most efficient use phase is medium level” (P8).

Partially Eligible:

Video Method Suitable: “I think this type of work can be used as a supportive” (P3).

Should be Supported by Face to Face Education: “It may be online education, but it will have to work one-on-one with its teacher” (P4).

As a supporter/student follow-up: “I think this type of work can be used as supportive” (P5). “For middle and advanced level, video and video education can be easily reached by reaching important students in terms of student follow-up and missing issues can be easily resolved” (P6).

Mandatory/In Some Cases: “It is my preference to be face to face. I think it can be used in compulsory situations” (P10). “Can be used at some points” (P11).

Not Available: “I think it’s not possible” (P2).

Level at Which Online/Distance Education is More Effective

Violin educators were asked about their opinions on which of the beginner, intermediate and advanced levels violin educations/which are online and distance learning method and the violin lesson would be more effective. The opinions of the participants on this issue are given in Table 14.

Table 14.

Participants "Level at which Online/Distance Education is More Effective" Views on the Theme

Theme	Codes	Participants
Level at which Online/Distance Education is More Effective	Beginner	P1, P2
	Intermediate and Advanced	P4, P6, P9, P10, P12
	Advanced scale, study	P11
	Each level	P7, P8, P13

When Table 14 is analyzed, it is seen that most of the participants responded to the intermediate and advanced levels for the levels where online/distance education methods are more effective, but three participants stated that these methods are suitable for each level. In addition, the participants stated that online/distance education methods can be used in beginner level and advanced scale and study studies. Some participants' responses to the relevant theme are given below.

Beginner: "Beginning" (P2).

Intermediate and Advanced: "May be more suitable for intermediate or advanced" (P4). "I think it is more moderate and advanced healthier jobs" (P10).

Advanced Scale, Study: "Advanced level can be used in studies or scale arpeggios. Interpretation studies on the works should be done face to face" (P11).

Each Level: "It can be used effectively in any situation. I recommend to be supported with face-to-face education at the beginner level" (P8). "It is effective at all levels. This is being done in the world, I have been using it in my classes for years" (P13).

Discussion, Conclusion and Suggestions

This research was carried out in three stages in order to determine the current status, usability, positive and negative aspects of online/distance violin education with the developing technology in line with the opinions of the expert participants. With the global Covid-19 (new type of corona virus) epidemic that emerged shortly after the start of the research, online lessons were implemented all over the world. It has been observed that applied field educators, especially music, have either recently started to adapt or do not use online/distance education methods with Covid-19 outbreak, and even educators who have not practiced on this subject have to experience online education.

As a result of the research, it is seen that the users benefit from both technological resources and innovative materials. It is a pencil, straw, tape, cardboard belt, while innovative materials used by a participant are used for bow grip, in order to make it easier, permanent and short for students to understand. The main purpose of cardboard violin is to get the student accustomed to holding the violin and bowing. A similar application Dr. Ozan Evrim Tunca and his wife Ebru Tunca perform with the cloth violin they have developed within the scope of "OzArt Cloth Instruments" (See Figure 1) (Tunca & Tunca, 2020)

**Figure 1.**

Cloth Instrument

In addition to innovative materials, the participants stated that they used technological resources both in the teaching process and in the preparatory and student control processes to communicate with the student at the same

time. [Levendođlu \(2004\)](#) also mentioned that the place of education and computer software that can undertake the functions of music teachers is increasing in education.

As a result of the research, it was determined that most of the participants did not make detailed or written research on online/distance education, after the Covid-19 epidemic, which is the current situation of 2020, it requires educators to do more research on this subject, and it is seen that new teaching methods are tried and started to be implemented.

As a result of the interviews, it was determined that the participants had positive and negative opinions about online/distance violin education. The negative opinions of the participants are the necessity of physical contact in the violin education, structural difficulties, inefficiency at the beginning level, not being sufficient alone and the time to correct the error is prolonged. The data obtained under this theme are similar to the opinions expressed by the participants under other themes. For example, in cases where it is difficult to reach the violin educator/in the use of regions, the opinions of the first violin lesson or the first month lessons via online/distance education, educators will not be sufficient alone, the need for face-to-face teacher support and will not be suitable for younger age groups. it is often noted.

In addition to the negative views, positive opinions regarding the use of online/distance education methods in violin education were also stated. Among these opinions, it is stated that there are places where there is no possibility and teacher, it is suitable for people, it provides convenience in time and it is more beneficial thanks to technological developments. It is also supported by researches that video-supported courses make positive contributions ([Aksoy, 2015](#); [Güzel et al. 2020](#); [Sever, 2014](#)).

Among the methods that can be used in violin education, the method that the participants prefer or can most prefer is the video calling method (8 participants). Apart from this and traditional face to face violin education, it is said that video violin education (6 participants) and online violin education (4 participants) happened and can happen.

Among the positive aspects of online/distance violin education, most of the participants stated that it would be appropriate to use it in areas/regions where it is difficult to reach the violin educator. It is thought that it is difficult/impossible to reach the violin educator, and online/distance violin education may be beneficial considering the personal situations such as low time and economic inadequacies. He mentioned a similar conclusion in terms of educational institutions in his study in [Yungul \(2018\)](#). In the study, it is stated that especially the institutions having problems in finding qualified music educators will take an important step in meeting the needs of teachers with web-based distance education method ([Yungul, 2018](#)).

It was emphasized that the participants who gave positive opinions, as well as in this case, should support education face-to-face with the traditional method. The opinion that online/distance violin education should be supported with face-to-face education was also expressed by the participants in the answers to different questions. Considering that we live in the age of technology, it can be said that it would be more appropriate to use mixed education method for a good violin education. Many researchers have published academic studies stating that violin education has a positive result with mixed method ([Güzel et al. 2020](#); [Kesendere, 2018a](#); [Okan, 2017](#); [Sever, 2014](#)). In his study in [Tecimer \(2006\)](#), he stated that distance music education is mostly used to support the lessons that teachers teach face to face with their students in the classroom.

Theory topics of online/distance violin education are stated in terms of skills development, preparation for lesson, repetition of lesson, concert preparation, compensation lesson, and support of family participation. In addition, it was particularly emphasized by 5 participants that online/distance education can be used in all stages of violin education. In [Erim and Yöndem \(2009\)](#), it is stated that video lessons can be positive results for compensation and reinforcement lessons due to the lack of lessons. It was determined that the expression of the violin, theory issues, remembering the information forgotten in the course, and video-supported works on self-criticism and motivation were useful ([Aksoy, 2015](#)).

There are positive and negative opinions about making the first violin lesson with the online/distance education method. Similar conclusions were also reached in the case of providing online/distance violin education at the initial level and overcoming initial difficulties. Along with the participants who gave a positive opinion, there are participants who stated that the first violin lesson is only suitable for the introduction of the instrument, it should be done with the support of the teacher and it is more suitable for the age groups other than the younger age groups. Although these opinions are not negative, they are partially positive. When the participants who gave negative opinions are examined, it is seen that these participants have never or little use of technological materials in violin education and they do not have enough experience and research on online/distance education. In addition to this, it is thought that

the students who have just started to the belt benefit from the online/distance education method after the online, video calling, live lessons and the observations made by the violin educator researcher.

Participants gave similar answers to the above views regarding the use of online/distance education methods in intermediate and advanced violin education. In addition to the participants who stated that these methods are suitable at intermediate and advanced levels, there are also participants who stated that the video method is appropriate, emphasizing that it should be supported with face-to-face education and that it can be used for student follow-up as a supporter. Two participants stated that these methods should be used only when it is very compulsory, while the other two responded that online/distance violin education is not appropriate at this level.

This shows that no matter how technology we live, online/distance violin education is still not accepted by some educators. There are also similar approaches to some posts posted on Facebook after the increase of online instrument education during the Covid-19 outbreak. Nevertheless, there are many studies on the internet that include video violin lessons, and there is a very large segment that needs these lessons and tries to make use of them. In line with this situation, the development of violin education with these methods while living in the age of technology is thought to be important in terms of reaching more people.

In addition, there may be cases where online education is inadequate and inadequate, especially for branches that require skills and contain more abstract concepts. In order to overcome these shortcomings and make them become widespread like traditional/face-to-face education, more research and studies should be developed and developed (Gammeren & Szram, 2019).

Considering the factors such as the development and change of the world very quickly, sudden crisis situations, and the acceleration of consumption, the need for theoretical and experimental researches for the violin and music education not to be interrupted again, like the Covid-19 epidemic in 2020, to reach wider audiences and its future situation. It can be heard. It is necessary to provide educators with scientifically supported methods, to prepare the materials they can use or to create materials. In order to develop computer-based special programs for online, video calling, video lesson methods, music educators should be supported to work together with music technology experts and computer engineers and similar fields of expertise.

In addition, as stated by the participants, online/distance violin education should be guided by expert educators, and the course should be carried out taking into account the technological, physical, perceptual, auditory awareness and skills of the student.

It is recommended that the online/distance education practices and academic studies are carried out and implemented in a way that covers not only professional violin education development but also more accurate violin education.

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Review Article

Postdramatic review of the einstein on the beach / train scene by Robert Wilson

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Abstract

It will be seen in this article that the famous director Robert Wilson 's Einstein on the Beach production goes through the post dramatic filter of the Train scene by going deep into the post dramatic. The images, dancers, light and music of the scene, which will be examined through the breaking of the dramatic through the post dramatic elements, will also be examined. For this, it is necessary to first know the dramatic theater elements, then analyze how these elements are broken in the Postdramatic. Because in postdramatic theater, we see what the dramatic theater is rather than what it is. As Lehmann conveyed, we cannot describe the term postdramatic with the term "post-dramatic". We can describe the dramatic with perhaps imaginative or performative turn. We will see our efforts to find a solution to this problem through the relevant article. The corresponding production is a long opera that is not the subject of Einstein's emerging from a famous beach photo. Some important details, from Einstein's appearance to some of his theories, have been turned into a stage-by-show visual show. Summary information of the enrichment of the images, which is one of the most basic outcomes of post dramatic and the most known technique of Robert Wilson, with the performances of the dancers on the stage, the breaking of the game text, as well as bringing the audience to an illusion in a different dimension, will be explained under a single title.

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Introduction

"Post' here is to be understood neither as an epochal category, nor simply as a chronological 'after' drama, a 'forgetting' of the dramatic 'past', but rather as a rupture and a beyond that continue to entertain relationships with drama and are in many ways an analysis and 'anamnesis' of drama." (Barnett, 2008).

In order to distinguish the dramatic from the post dramatic, the dramatic must be analyzed well. Because without assimilating the essential and formal elements of the text that are essential in the dramatic, for example, in the post dramatic, not after the dramatic, we may not understand the reason for the breaking of the text. Moreover, we may not be able to speak of a post-dramatic performance without ignoring the natural representation in a dramatic text as well as the powerful task of the plot. Therefore, the dramatic emphasis in the unity of event, time and space is far from meaning in post dramatic! we may not be able to question the difference when we witness how it was destroyed by a regime. If we quote from a magazine article written that the famous philologist Péter Szondi focused on Modern Drama Theory;

"...The Modern Drama, where he first established the idea that dramatic form is not an abstract entity, independent of time and place, but rather inextricably tied up with the content it informs..." (Hays, 1983).

At this point, we need to mention the revised version of the dramatic, not the post-dramatic, the "postdramatic theater" of Hans-Thies Lehmann, as well as the text-performance idea through an unpublished article in academic language and by Robert Wilson's Einstein-made example.

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“Lehmann’s book in many ways seems a continuation of Szondi’s project, but continuation that is at the same time based on a major revision and reassessment of Szondi’s predominantly Hegelian model. Postdramatisches Theater, if compared to Szondi’s essay, is also indicative of the major paradigm shift that has occurred in theatre studies since the 1960s, mostly as a result of changed theatre practices, but also of the increasing impact of performance studies on theatre scholarship. Lehmann regards performativity, not rootedness in dramatic text, as the major constituent of theatre. The notion of “postdramatic” however, does not imply that theatre no longer uses texts, or that writing plays would no longer be possible (or relevant), it only that the other components of the mise en scene are no longer subservient to text.” (Wessendorf, 2003).

However, the distance from the meaning in the postdramatic and / or contrasting text / performance is not a long distance between the audience and the theater. Perhaps the audience will, after a post dramatic staging, will establish a connection between an event he experienced one day and the post-dramatic production he is watching at that moment, maybe it will make sense.

In the post dramatic one always breaks an element. This element does not have to be the text of the game. Because we can put any dramatic text on the stage in a dramatic way. However, we cannot think of the opposite. Because some or all of the elements that are dramatic in post dramatic can break. For example, the break in dramatic text in post dramatic reveals a different theatrical performance presentation beyond auditory, visual and time space. We call this text, for example, the landscape text in Robert Wilson's Theater of Images together with Gertrude Stein. All the elements in the stage, like a landscape, are intertwined and form the meaning. But in many productions without space, which can be beyond time or reality, the audience will realize that they do not understand anything from the so-called text. Or the audience who has read a dramatic text before and came to the post dramatic show will be able to argue that the text after the production has been broken too much and there is no meaningfulness in the scene. However, one of the most basic elements we should know about post dramatic is;

“In postdramatic theater, stage text and written text differ from each other, and the staging itself is shaped like a text.” (Aksoy, 2012).

In this article, the “Train” scene from the production of Einstein on the Beach by Robert Wilson will be examined through the post dramatic elements. Each review phase will examine how Einstein was given a post-dramatic meaning to the scene, inspired by any beach photograph.

The opera Einstein on the Beach premiered on July 25, 1976, under the direction of Robert Wilson and also organized by Wilson and the famous composer Philip Glass, at the Avignon Festival in France. Later, he performed at the Princeton McCarter Theater in New York in 1984, then in New Jersey in 1992, and finally at the Berlioz Opera in France again in 2012. The production consists of 4 parts and at the end of each part, the breaks called Knee Play are placed. The four sections are outlined; It shows distribution as "Train", "Trial", "Space", "Spaceship". After the first knee play, the “train” stage, which will last about 25 minutes, is passed. The train scene will be examined in detail along with the postdramatic theater throughout the article with the idea that the scene is the most intense and meaningful as personal interpretation. Then the stage of “Hearing” is started. In the trial stage, we see Einstein for the first time. He has a violin in his hand. Other fixed / silent players accompanying Einstein are the two remaining players from the first knee play. The stage is represented by judges and other actors by name. Another important element of this scene is the text, which we can consider as a dramatic element, takes place for the first time with a verbal activity. However, when the text is carefully listened, it will be noted that poetry and imagination prevail in the text. Antonin Artaud's idea that we can interpret it as "the transition from the author's text to the production text" and the directive side of the performative and / or poetic as a requirement of Robert Wilson's Theater of Images, thus a new language is encountered. *“What Artaud said was to go beyond the verbal side of the language and to distribute the role of the God-author between the director and those on stage. So it would be necessary to look for a new language and stage graphic on the stage.” (Demirkol, 2013).* As the related texts are written in poetry and imagery, the audience is exposed to images in accordance with Wilson's Theater of Images. And, as in the postdramatic theater, it has become the audience's task to make sense of production.

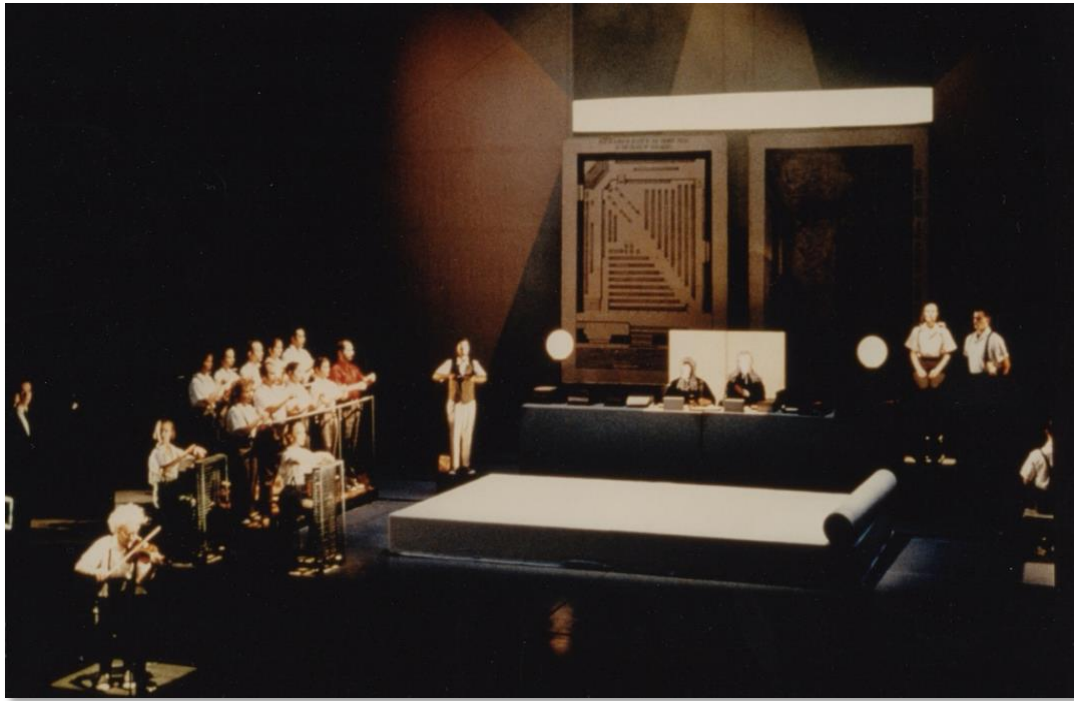


Figure 1.

Einstein On The Beach (1976) / Trial (Bed) Episode (<http://www.robertwilson.com/einstein-on-the-beach>)

After the trial stage, there is a section called “Space” containing the space ship scene. In this section, a regime draft in which the performance gains weight in the postdramatic is seen. Einstein dances eight dancers led by choreographer Lucinda Chils! We are watching with. In this episode, where music, text, light and choreography gain weight, Einstein is observed by the audience.



Figure 2.

Einstein On The Beach (1976) / Field (Space Machine) Episode (<http://www.robertwilson.com/einstein-on-the-beach>)

It is also worth mentioning the director of the production, Robert Wilson. With the development of new currents, new vocabulary technique and decor / music / performance understanding in the theater, we all see that changes are made in stage, regie and writing techniques in general. The plot in the theater is no longer in a hierarchical order. The characters are not depicted in detail. Even though it is not at the time of watching in the theater, the power of reminding the presentation was developed with the many events to be experienced subconsciously or after the

presentation. From time to time on the stage, the rain of images, which is a world of images, brings a perception beyond the time and space to the audience, and the perception form of the performative is revealed from time to time. The performative is again the human body. However, this body serves image and music rather than serving the stage, and sometimes the body and its limbs become the basis of the text (if any).

“Bodies and people appear as impenetrable (sacred) objects, rather than as tools of ordinary trickery used to reflect certain pre-determined energies and meanings of the plays..” (Carlson, 2013, p.168) .

And in the mentioned theater there is mostly no text and it is not concrete. While all this is counted, one of the first names that come to mind is Robert Wilson. Wilson's theater is different from image and sound. These elements, which are in parallel with each other, are separate from each other when detailed. The purpose here is clear;

“Wilson’s intention is for the sound and the image to function as two separate units within the theatrical environment...” (Cardwell-Rambo, 2013).

Because Wilson's productions have otherness from the text. The viewer watches the visual, experiences and tries to interpret it rather than an incident. Looking at the result, there is a high probability that countless audience comments have been obtained. This shows how diverse and versatile Wilson's theater is. In this theater, it may not be explained how the tree blooms or how the paint came. Although it is said, it may not be understood. Instead, worldly actions around the tree, namely images and bodies, are presented (not described, there is no narrative.)

“By structuring his productions around visual images rather than a written text, he significantly downplays the narrative aspect of theatre to provide a truly visionary experience. Characterized by fragmentation and juxtaposition of visual and aural elements, Wilson’s theatre is more concerned with form and structure than it is with plot or linear narrative” (Wilcox, 1994).

When you look at the shape and structure, we also see that many things are in opposition in space. If we say that the visual festivity, perhaps, consists of these contrasts, we are not considered to be very wrong. It reflects the contrast from every element of the stage, Wilson's theater.

“Vertical/horizontal, voice/silence, light/dark, fast/slow, cold light/warm light, minimalism/maximalism, realism/abstraction, rational/irrational, comedy/tragedy, the Almighty/grotesque..” (Korad Birkiye, 2007, p.228).

If we leave space and come to the light of space, we will come to the most important stage of Wilson theater. Because technical equipment, especially light, is the most visual power factor in this theater. We can understand how important the technique and especially the light order is for the visual presentation of all body and images by watching any production of Wilson.

Robert Wilson's place in the postdramatic theater will be explored on the Train scene of Einstein on the Beach, for its exemplary and imaginative density, with specific titles and some personal paintings.

“Einstein on the Beach / Train” Stage With Postdramatic Logic The Place Of Images In Postdramatic

“Dealing with images we should not try to understand the meaning of each image, to apprehend its precise meaning, but to feel those images, to let our memories and imaginations wander: the meaning of an image is the image itself. Image is a language. All images also are surfaces and, as such, they reflect what is projected on it.” (Boal, 2005).

Post dramatic theater has brought a new stage aesthetics to the art of drama. In this aesthetic, there may be a heap of indicators (rain of images) or a shortage of indicators in parallel with the logic of Peter Brook. One of the most important elements in post dramatic is Image. As the reason for this; In postdramatic theater, images and theater have come to the fore, mostly as we get from the famous director Robert Wilson, with the breaking of the influence of the play text and speeches. And this, as I mentioned in the previous section, completely broke the dramatic one.

“The absence of dialogue leads to the predominance of the stage picture in the Theatre of Images. This voids all considerations of theatre as it is conventionally understood in terms of plot, character, setting, language and movement. Actors do not create “roles”. They function instead as media through which the play-wright expresses his ideas; they serve as icons and images. Text is merely a pretext a scenario” (Marranca, 1976).

Images can indicate the purpose of the director's and author's departure with his presence or absence. It can even reveal the entire map. Post a dramatic writer and director can interpret each image in a production that has image intensity in a way that makes the audience confused. Or it can target the same thing with image poverty. Because

image means breaking reality on stage; Because the image means that the viewer passes from one abstract situation to another without performing interpretation and therefore confusion.

"Indicators vary with their extremely incomplete or highly intensive usage. According to the usage of time and space, the audience either fills in the meaning gaps himself or extracts meaning from extended used indicators" (Abalı, 2005).

Postdramatic Filter of the "Train" Stage

When we examine the Train section of *Einstein on the Beach*, in addition to the image rain of Robert Wilson, for example, the song given during the dances of the dancers is not read on the lips of the dancers. Names, voices that can be read on the lips are given from the sound columns. This shows us Wilson's desire to present a new reality against reality on the stage, a new reality that breaks reality. This illusion that we are not accustomed to breaks the reality of the dramatic, as the audience is confused. However, we need to be sure that; this confusion will find meaning somewhere in everyday life.

As is known, there is a hierarchical order on the stage. The event begins, develops and ends. However, post does not have to be dramatically; The hierarchical order can be disrupted.

"When the final chapter in great tragedies is always known, readers and audience begin to question events to learn how the story progresses and ends in postdramatic tragedy. No longer dramatic texts and non-hierarchical structure have become a rule in postdramatic tragedy." (Günenc, 2019).



Figure 3.

Einstein On The Beach (2012) / Train Episode (<http://www.robertwilson.com/einstein-on-the-beach>)

In the Train scene of *Einstein on the Beach*; A child carries a light box in his hand. The image, which we call the light box, is perhaps the representative of a moon or star. This goes into personal interpretation in postdramatic. A teenager in a red jacket, simultaneously with the child, shows his actions to the audience on his own plane. There is also a Machinist who brought the Train to the stage. The machinist continues his journey with his pipe. In the train section, there are characters and actions that develop as a whole but within a fragmented structure when it spreads to the general. And every character and action actually breaks the hierarchy of dramatic elements like light, music. Moreover, the dances of the characters in which Einstein's costumes on the stage are imagined break their dramatic hierarchy on the stage.

"However, here it is a whole consisting of steps, incomprehensible gestures, and original choreographic arrangements that have not traditionally conformed to the styles that determine dance. This dance not only avoids the coding of the known dance, but also builds a unique aesthetic." (Ünal, 2004).

The body is also a powerful indicator in the postdramatic theater as much as decor, language and light. And this indicator, as previously discussed, should be purified from the hierarchical structure. Each individual's body must find its meaning in its own space, that is, the individual must also be liberated from the body.

“In order truly to approach the postdramatic, Lehman makes clear, the body must be freed from the constraints of the mimetic character, traditionally derived from the dramatic text, and set free to register as purely performative.” (Carlson, 2015).

When we look at the production of *Einstein on the Beach*, every body has a representation and a certain space on the stage. Although the dancers seem disconnected from each other, a connection can be established between their actions after a while. This bond is actually fed by the opposition of movement and immobility of the actor and the inactive player or a single player. Robert Wilson, *“... movement and stillness; utilising these two contrasting concepts emphasizes the disconnection of the body and its limbs from each other” (Doğrusoy, 2019).* In the Train section, the actress in the red shirt is slow on the stage and despite her fast action by her co-stars, she has taken place on the stage with slow motion, fast movement (jumping) and neutral movements throughout the episode.

Testing Dramatic Text that has been Fractured with the Postdramatic

“the text ... is considered only as one element, one layer, or as a ‘material’ of the scenic creation, not as its master.”

(Lehmann, 2006)

It should be emphasized again that the images (indicators) and / or action have the power to dramatically break the text. In a mostly dramatic text, the time and place of each image or action was calculated.

“A dramatic script is a theatre universe in its text form, a literary structure based on several dramaturgy principles: the separation of roles, dialogues, dramatic tension, character action, space/time directions.” (Rădulescu, 2019).

However, in a post-dramatic production, images and actions do not have to have a simultaneous and accompanying order. The text may of course be, but it does not have to be at the core of the production, similar to what Lehmann conveyed. In postdramatic theater, mostly performance (action) and indicators, and sometimes words (not necessarily dialogue) are dominant. We can give examples to the indicators from the Train scene; A chair, a seashell, a 19th century steam train, a paper airplane, a light box, a pipe, a wand in the hands of a few players, a newspaper, a light that divides the background in the scene in the train scene.

In dramatic texts there are before and after the event, place or time. But it doesn't always have to be like this in post dramatic. Time and action can lose their dramatic feature through many repetitions, that is, a dramatic break can occur. As an example of repetitions; A long-haired female dancer repeating the same round-trip movement more than 100 times throughout the episode, unlike the actor, with extremely slow movements, an action like jumping in places, repeatedly repeats the same movement ... demonstrates the dramatic break in the stage. When the viewer adapts to these repetitions, he has a partial illusion. It begins to play a role away from text and theme, close to the meaning and timing of the game.

“The audience becomes distracted from the main plot and focuses on the act of repetition and its tiny changes, a situation that leads to a turn of importance from the meaning of the play to its structure, but also to the concept of time and its relevance” (Gemtou, 2014).

Einstein in Postdramatic

When we examine Wilson's regime in detail, we can see Einstein's Theory of Relativity on stage. The elements that show us this theory on stage are; time, images, use of light, space, energy, speed and movements. Movement and energy in accordance with space, which gains activity with light and music from these elements, actually proves Einstein's theory. In accordance with the theory, in the Train scene, in addition to the simultaneous movement of the relevant elements, a light line appears in the background each time (the light is seen 3 times throughout the scene). Each character and image on the stage is that the light divides the scene in two while it is positioned independently of each other, although the time and space flow in the same way for everyone, although it is perceived differently. In order for a region with the same space to be clearly perceived, the creation of space and time, that is, during the four dimensions, everyone started to gradually create their place on the stage. When we come to the final of the train scene, everyone has taken its place now, so according to the theory, the width, length and depth of the stage have become perceptible, that is, it has also been provided with three dimensions. At this stage, the platform on which the child is located begins to bend towards the train space. Wilson's aim at this point is to present Einstein's Theory of Relativity. *“According to the General Theory of Relativity, although the objects are always on the straight lines in four-dimensional space-time, in three-dimensional space, they seem to us as if they were drawing curves.” (Hawking, 1988).* In this way, it is explained in the stage finale of the platform that most of them are bent over. And one conclusion we made is that; light, motion and energy,

which are among the benefits of space, fulfilled Wilson's Theory of Relativity. In addition, Wilson achieves another goal; "Wilson explains that while designing the play, he wants to bring Einstein's both scientist and fantastic attitude in together" (Demirkol, 2013). Einstein's dreamy attitude, on the other hand, could be reflected by the images created on stage and the presence of light / music shows.

Postdramatic Analysis of the Train Scene in the Context of Causality

In addition to the interpretation of the Train scene, which was detailed in the previous sections, in the light of the Postdramatic Theater, two summary tables will be given;

Table 1.

Dramatic and Postdramatic Theater Comparison

Some Indicators of Dramatic	Postdramatic Power
Hierarchical Order	Simultaneously; but a string of independent actions. Dramatic text is broken. (The text is not sacred). The performance text is dominant.
Music / Sound Effects	Those belonging to the stage: Space - light, those belonging to the Player (Dancer): Speed-motion, Both space and the player: Energy
Facial Expression / Gesture	During the Light, Energy-Speed-Movement + Demonstration, there is no "character", it is focused on physicality and body. All gestures are prepared accordingly.
Spatial Positioning of Place	Each player (dancer) has its own position. Each location is elongated, independent of other players. Therefore, independent Energy-Speed Motion and a mystical space
Decor	Imaginary Density (Whole in itself)

In addition to the table; some of Einstein's information can be observed in a post dramatic interpretation of Einstein's Robert Wilson filter on the train scene.

Table 2.

Einstein's Images and Submissions / Cause-Result Relationship

Physical appearance	Einstein's reminder	Dancers' use of white shirts, black trousers and suspenders
Beach Pho	Reminding the photo	Sea shell
The theory of relativity	Reminding the theory by R. Wilson	(Everyone's common relative) The light line in the background, (Every dancer takes her place in space) Gaining 4 dimensions, (gaining width, longitude and depth), gaining 3 dimensions, tilting the platform on which the child is.

Conclusion

In the Train scene of Einstein On The Beach, we observe that the dramatic one is very much broken. Evidence of this can be given as evidence of breaking the sanctity of the text, breaking the time-space unity on the basis of action and action, without a dramatic hierarchy. In the post dramatic theater, we can not see anything like the dramatic, and now it is much more difficult to analyze the image, the event and the character in the post dramatic as the audience. In post dramatic, which makes an intellectual process compulsory, there is a theater experience that suggests the issue raised by the production and the results of the causal link between each element and person. The production was set out from a famous beach photograph of Einstein. And in this world of images, Einstein's life and theories are also exposed. Thanks to this production, we can observe the fact that a light that is thought to be simple creates projections with many joints. In addition, we can see much more than a classical text, what performance can tell rather than words, what is told is not actually meant to explain, what signs and elements are broken in the theater we memorize in post dramatic productions. (The relevant indicators and elements are explained in detail in the article.) And I suggest going to one post dramatic production to stop how these breaks affect us as the audience. You will see how each known

becomes unknown with another unknown and how we have been forced into an intellectual process in this unknown, and we are constantly left on stage.

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Review Article

The role of inspiration and vision in art and business: contributions and reflexions

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Abstract

It is seen today that interdisciplinary view of art is the most important need. This can only be reflected in education by understanding its philosophy. In this study, the emergence processes of art inspiration, its basic dynamics, philosophy and their reflection on artistic work and business world are discussed. The elaboration “The role of inspiration and vision in art and business“ shows, that art and business can be inspired by the same principles. On the one hand true mastery lies in the steadfastness of serving and following inspiration. This sight shows the idealistic view, humanity and frugality, leading to processes, that higher sources and values led to soul touching works. On the other hand, in the today more materialistic influenced world, education and studies look for guidance, effectiveness and a kind of operating manual for the successful creative work. Being still in a phase of education, directed by materialistic influenced systems for more effectiveness, concurrence and “winner mentality“. I have the wish to discuss the chances of changings the topics, to find out wider fields of happiness in arts and business.

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Introduction

The elaboration “The role of inspiration and vision in art and business“ shows, that art and business can be inspired by the same principles. On the one hand true mastery lies in the steadfastness of serving and following inspiration. This sight shows the idealistic view, humanity and frugality, leading to processes, that higher sources and values led to soul touching works. On the other hand, in the today more materialistic influenced world, education and studies look for guidance, effectiveness and a kind of operating manual for the successful creative work.

This is a paradoxon: listening to your own inspiration and subsequent communication with the “users“. Inspiration versus “Operative Aesthetic“. The author emphasises the premise of inspiration., what is a gift from higher dimensions. But it can be fed by steps by knowledges in universal principles, history and processes. By this, works and results become rich and fragile going through experienced areas of extreme joy and displeasure. The developments are not positive or negative, but partnerships of spreading poles. The aim is an encouragement to let inspiration and intuition enrich ones self-confidence. The aim is also to cross both energies to materialize that harmony becomes beauty within the artistic process.

In my profession as freelance artist in musical instrument making, wrighting lyrics , libretti and composing I experienced the role of inspiration and vision in art and business as the source of artistic processes.

I will show contributions and reflexions by the method of Theodor W. Adorno (1903-1969) "Gedankenfetzen“ (shreds of thoughts). This is a term by Theodor W. Adorno from the so-called "Frankfurter Schule". (Adorno, 1980) (Christian & Gerhard, 1994) (Stuart, 2019).

Thoughts orbit a topic and illuminate it from different sides, showing different aspects. I have learnt the most through cross-curricular learning. This method follows not a linear, but a telescope-like way of thinking. Different shreds of thoughts led me finally to a structure, that shows the prior role of inspiration in the field of “How art works“

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The practitioner/artist can develop an aesthetic of the work process, an „Operative Aesthetic“, from the experiences and the work process. This term is also an expression of Theodor W. Adorno, which I was able to incorporate perfectly into my working method. A certain aesthetic results from the work process, and the discussion about traces of drawing can be answered very easily.

The combination of music, musical instrument making, design, human understanding, craftsmanship, science and research is to be defined under the praemisse of inspiration. "With the power of fire and sun in their hearts, Thein uses handcrafted techniques and absolute precision to create inspiring instruments. Sound design with the fineness of millimetres and the force of the hammer. Sounds can be heard, that are unmistakable far beyond the borders of the city. If you listen carefully, you will discover the love with which each instrument was created." (Thein & Thein, 1994).

Studying, writing, composing and playing in many freely inspired productions, led to the project "Free and emotional piano playing for beginners without preliminary knowledge" to experience at the piano ones direct inspired musicality.

To follow the seminar means, to find out capacities of the immediate directly produced inner side music. It will help to develop ones playing by adding inspiration, visions and knowledge of self-confidence by doing. The seminar is inspired by Wassily Kandinsky's principles and experiences with the artistic view of Point, Line and Space the seminar adds the artistic view of Shape. Wassily Kandinski (1866-1944), when he became professor at the Bauhaus in Dessau, (1922-1933), he was asked by the students to explain to them how to create arts. He had wrote the book "Über das Geistige in der Kunst" (On the Spiritual in Art) (Kandinsky, *Über das Geistige in der Kunst*, 1956). It did not come into a wider discussion. Then Wassily Kandinski wrote the practical work "Punkt und Linie zu Fläche" (Point and line to space) (1926). (Kandinsky, *Punkt und Linie zu Fläche: Beitrag zur Analyse der malerischen Elemente*, 1926). Following the idea of the Bauhaus, I have brought in „Gestalt“ (Shape), as the fourth factor and expressed it in my opera "Polymeros" and in the seminar –project, mentioned above (Thein H. , *Polymeros Libretto*, 2000).

I will show some different "Shreds of thoughts", that led me finally to the structure "Steps, how the process of arts and acting artists works".

Shreds

The spiritual meaning of numbers, the spiritual meaning of sounds and syllables, spiritual significance of colours :

Meaning of Numbers

There are people who have an incredible connection to numbers. the uniqueness of a 1, the size of a 4, the mysticism of a 7, the completion of a 9. There is an access with the science of numbers and the spiritual meaning of numbers, e.g. to the architecture of an instrument and its relations. The old masters always built the instruments according to the laws of mathematics, according to the laws of higher mathematics, astronomy and alchemy. They expressed that the universal laws must be reflected in the smaller dimensions - in the works of art.

Colours

have expression and influence. That is what I sometimes ask - which colour do you love? Here lies a possibility of communication and expression through colour ... In paintings, for sure, in other fields of art and business as well.

Surface Enlargement

Having a plain tube, with some grooves turned in, the surface is enlarged. An enlarged surface also has more radiation area. This is a favourite tool in fashion, body expression and moda.

Measurement and Number

Are a term from medical science. They also refer as keys and images of the universal laws that apply to all sciences. There are individually measurable factors, which are helpful for objective basics. There are also complex factors, such as the response of an instrument. It is difficult to define what all this includes. This can be better represented with the more complex tools, e.g. our ears or our sensations, via language, via synonyms, via associations, and we can then evaluate it with the musician and our own musical perception, by feeling and comparing.

Sustainability

Quelle is a quality value for arts and marketing. Sustainability has the greatest impact in the areas of ecology, economy and social affairs. On the basis of a risk analysis, the decision on sustainable solutions already shows the most positive impact today. Documentation, transparency and traceability are basics in sustainability. Hermes Trismegistos formulated a principle on the ancient Tabula Smaragdina: „As in the small, so in the large" (Dethlefsen, 1979) (Ebeling, 2005) (Bonnet, 2000). Christian Friedrich Samuel Hahnemann (1755-1843), founder of homeopathy, formulated the

principle, which is also generally valid: "The most important thing is information. The higher the potentiation, the higher the effectiveness. "

An effect, that we find applicable in many areas of art:

"The smallest influences have greatest effects. Big things can change, little things can change more. " (Some say,, It has to be like a kiss")

Albert Einstein's insight that "love is inside the atom" in my opinion is not only scientific, but also related to spirituality/art. It has its equivalent in atomic physics: The atomic nucleus is formed by protons and neutrons. Mesons jumping between protons and neutrons, bonding/attracting them together, can be seen like a love interaction / atomic relationship force.

In addition the "emptiness" between atomic nucleus and electrons is full of energy which can possibly also be seen as containing the essence of spirituality, wisdom and love (Rafelski & Müller, 1885).

Shred

The Renaissance Attitude

Fragilitá versus Stabilitá - fragility and stability.

Artistic works becomes rich and fragile through the critical areas of extreme joy and displeasure, pleasure and disappointment and elation. There must be a congruence; the artist has to merge. This is not positive or negative, it is a partnership of spreading poles.

Shred

Simultaneity of equality //The simultaneity of proximity and distance. An interesting experience with inspiration is the phenomenon of simultaneity of equality /. The simultaneity of proximity and distance.

Some insights

It can now be dark. But it can be that in a layer before the darkness, the sun has already risen, in a layer before it the sun already shines and in a layer before it, the sun becomes warm and brown again, and again before it has just set.

In the layers of the moment the simultaneity of light and dark, now and past and even the future is preserved.

When we fly we notice it:

In the timeline behind us, those who are presently there, experience what we will experience, and in the timeline before us, those who are present there, have what we have had. East/West and West/East are linearly clear in this experience and it is only to be accepted that we as a large human family all experience something at the same time, but of different quality.

In consciousness it is the simultaneity of equality. Before consciousness the importance of past and future recedes. Everything is the same moment: the past, the present, the future and consciousness. So every human being is a focus of the universe.

The musician converts the inspiration and the notes into music, which are already past at the moment of sounding. The instrument maker transforms music and inspiration into technology and construction, into a living body of sound that has consistency, but must also be revived again and again. The simultaneity of nearness and distance is omnipresent. It is not only the wave a truth, but also the cross, the circle, the spiral, the hyperbola, the square, the box, the tree, the star, and the eye.

Shred

Three Bodies

The artist, following inspiration, considers the three bodies that both, mankind and all materials have:

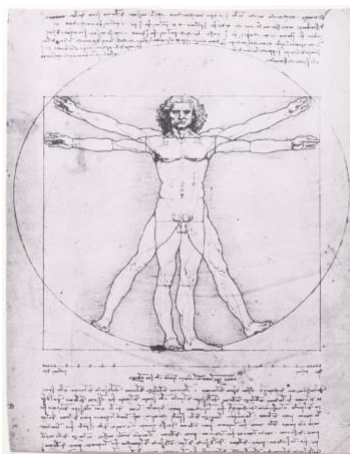
- spiritual/soul level body
- mental/psychic body
- physical body

The three bodies are intimately interconnected and influence each other. Both are united by the universal law that no vibration gets ever lost. At the level of physics, this means that energy is transformed, but cannot get lost.

Shred

Human as the measure of all things.

The graphic "Vetruvian Man" (ca. 1490) by Leonardo da Vinci is the ideal crossover of science and beauty.



Picture 1.

Vitruvian Man by Leonardo da Vinci Source Encyclopedia Britannica

Harmony becomes beauty within the artistic process.

Shred

The beauty of technology

The beauty of function gives birth to the beauty of technology, gives birth to the beauty of construction. Functionality and beauty merge. All the laws that apply to one category also apply to all other categories. Everything is a huge organon. Everything belongs together. "What pleases the ear also pleases the eye - what sounds good also looks good". Martin Skowronek (Skowronek, 1992).

The birth of every note as a carrier of universal vibrations that shape the world I relate to the ideal form of an instrument and to the living form. Interdisciplinary learning, project work and teamwork are effective working methods. The vision and the longing for a new unity and a new collaboration. Emanuele Breda: „Research and humility are the two distinctive signs that always accompany artists, how to blend ones soul as a passionate artist with that of a superfine craftsman in a perfect balance. Excellence is never the result of case“

Shreds:

- Perpetuum mobile, principle of the wave, circle energy, spiral
- Russian piano touch (combining gravity/earth attraction and own muscle work to an elegant touch)
- Floating gait - a special ballet technique
- Man-Woman/Yin-Yang Principle
- The universal principle of "blossoming-growing-fruiting-decaying"
- Paradoxon/Oxymoron as an art form (Shakespeare is a master in this)
- The principle of "pooring away the old tea and starting again" (Japanese wisdom)
- The collected positive potential of the visible part of creation is already the visible part of paradise.

Shred:

Studying as an expression of autonomy

In dealing with the areas of autonomy, personality development, free thinking and the value of freedom of choice, studying contents and processes, history and intellectual history is a constant stimulus for to define studying as an important factor.

Shred :

Operating manual for the successful creative work:

- respectful study of the old masters and masterpieces
- application of modern scientific and technical methods
- subsequent communication with the "users"
- listening to your own inspiration
- Imagine and feel whether the act is a value to the unfolding of the universe, society, and a matter of the heart.
- Experience the character and beauty of any piece of art
- Describing the art work with words in a general and connecting language.

- Analyse it in the context of i history and intellectual history.
- Drawing of the piece of art in an artistic hand drawing and in an engineering wise-technical drawing.
- In case of restoration, do it under the condition of preservation of the original material.
- Study the historic materials, tools and manual techniques.
- Plan the creation of a new piece of art on the basis of your own inspiration, the collected and experienced study material, to bring out a unique specimen (unicat).
- Documentation of the individual approach and the work steps
- Always have in mind the reproducibility on a reliably high level.

Shred

Man Ray

Reminder to the famous photograph of Man Ray, where he painted the F-holes of a violin on the back of a nude female back. Here the sensuality of an instrument and the sensuality of the playing posture is felt and transposed into a photo.



Picture 2.

Le Violin d'Ingres (Ingres's Violin) by Man Ray Source (Ojha, 2013).

Shred:

4 temperaments:

Sanguinic, Melancholic, Pygnic, Choleric.

Everyone is an authentic organism. We talk with all the cells, with the whole body; everyone vibrates and is in communion with everything, individually.

Shred:

Poetry

The desire to reflect, to formulate, to describe and to convey more of in-between tones and supporting thoughts can led to lyric and poems:

Elevated position increases visibility,
the overview and the heart rate.

With my eyes I read signs,
at my retina I am touched.

Clear and unclear greet each other,
sharp contour and soft contour,
thought and feeling,
definition and image,
same dimensions and weights
corresponds with flash light and
snapshot, with fragments
and a poem.

Experience and knowledge,

being different and a different being,
the greeting and a smile.

Two giants bow their heads and
a kiss goes down their foreheads,
old documents were unfolded
and after a new fragrance, carefully
I layed them back into the trunk.

A treasure for later; not now
miss the new mountain line,
just because the glasses didn't like anymore.

(Thein H. , Contributions and reflexions to Brass instrument Making, 2019)

Last Shreds, that lead to “This is how art works“:

Service and Vision:

Again and again it is a matter of visionizing form and image and of serving the realization of visions with personal identification and with all means. It is a task to find a language for the understanding of the development process in every contact.

This happens through synonyms, orbits and inspirations. One could say that true mastery lies in the steadfastness of serving. Every act of art that begins with the respecting of inspiration and finally leads in many stages to the commitment to honest marketing. Loneliness, following a vision, remaining true to oneself, being exclusive and different from others, for to bring beauty to come into the world. This course of knowledge goes in steps. In the European "Spiritual Economy Group" in Ansembourg in Luxembourg, I have presented for the area "Art and Economy" at the Annual Conference 2013, how the process of art develops in stages. The process begins with divine / heavenly inspiration. Step by step the process can become successful, through efforts that increasingly turn to spiritual economic thinking.

Steps: How the Process of Arts and Acting Artists Works

Receiving and Developing Phase:

- Inspiration (given, can not be produced by men)
- Intuition (given, can not be produced by men)
- Vision (given, can not be produced by men)
- developing the idea

Organisation Phase: (Thein H. , Contributions and reflexions to Brass instrument Making, 2019) (Blunk, 2010)

- Plan
- Concept
- calculate the costs
- find partners

Production Phase:

- Acting with time/personal and team, teamwork, capacities, energy, effectiveness
- production, realisation
- Review and/or adjustments of production processes

Marketing Phase:

- make the results presentable
- develop strategies and developments
- reclame

Release Phase:

- announcement
- performance
- prove

Aftermath:

- reproduction on same quality level
- success prove
- spare and invest profit for realize next projects

Reflection and Conclusion

In my personal experiences in education in crafts, arts and musical education I see the mainly practiced method "From talent, by continuously studying and working hard to become slowly a master. From apprenticeship to mastery". I experienced, that many talents, with a lack of hard working or not being "fighters" (against themselves and others), missed their fortune and became unhappy. I experienced to let students strong up their self-confidence by finding their own "speed" and motivation, by showing them the important dimensions, that everything and every action is interconnected to ones own, others and finally to the planet earth. For myself, I found out to enrich life by interdisciplinary working, in the combination of music, musical instrument making, design, human understanding, craftsmanship, science and research, to be more effective and pleasing, even in the marketing phase of arts and crafts. A special joy became the freely inspired musical productions, to experience at the piano ones direct inspired musicality and expression.

Being still in a phase of education, directed by materialistic influenced systems for more effectiveness, concurrence and "winner mentality". I have the wish to discuss the chances of changing the topics, to find out wider fields of happiness in arts and business.

Outlook

"When God created the world planet earth, he gave music to the angels, to sing and vibrate." (Thein H. , [Contributions and reflexions to Brass instrument Making](#), 2019).

The wisdom that lies in the insight into reincarnations is a good way to realize that no talent can mature into a truly great talent in just one lifetime.

If I wanted to be able to do anything,
what I might want to do,
I'd want to be able to do anything
(Thein H. , [Polymeros Libretto](#), 2000)

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Heinrich Thein born in 1947 in Bremen, Master in Brass-Instrument and Percussion Making. Studies in music, arts, educational theory, literature, geography and music instrument making in Bremen and Hamburg For 400 years of family tradition in the music instrument making. In 1973 master's certificate in Munich Masterpiece: Contrabass trombone In 1979 "Bremen conveyor price of the art craft" In 1984 Award "August Papendieck-Preis" Literary works, Librettos and musical works Development of the composition form Chrysanthemum and composition form Tagesspiele. Development of Free and emotional piano playing for interested persons and beginners without preliminary knowledge. Opera: The New Time – Morning Dawn

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Review Article

“Show me your Horse and I will tell you who you are” of natural reflexes and culturally controlled communication

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Abstract

Cultural and personal differences separate rather than bring us together. They can start a negative communication spiral with a Trojan horse in a figurative sense rising up in front of us. The unknown within us and our counterparts holds the greatest risk of misunderstanding and negative consequences. Communication in its original sense is thus an act of cooperation, of sharing and of uniting. It therefore always requires at least two partners who do something together. In order to understand the cause and effect of communication, we need to get to the bottom of people's needs and cultures, as these have a major influence on their actions and communication. If we accept the challenge to find out what motivates others and how we can make their motives and ours a common project, we have a chance to communicate constructively, achieve cooperation and to encounter Pegasus, the winged horse of the Greek mythology that makes it possible for its rider to perform great deeds.



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Introduction

An old English proverb says: "Show me your horse and I will tell you who you are."

A multitude of proverbs accompany people in cultures where horses played an important role in the past and still do so today. In the past as transport and work animals, today additionally in leisure and sport. The interesting thing about these proverbs is that many of them refer to and describe human behaviour.

The story of Alexander the Great and his horse Bucephalus has been handed down over thousands of years.

"Bucephalus... is considered by some to be the most famous horse in history. Alexander and Bucephalus' initial meeting was unique but demonstrated the true character of one of the greatest generals in all of history.

Initially, Bucephalus was brought to Macedon and presented to the king, Phillip II of Macedon (Alexander's father), in 346 BCE by Philoneicus of Thessaly. With a price tag almost three times the norm (13 talents), the beautiful black horse stood taller than the normal Macedonian steed but was considered too wild and unmanageable, rearing up against anyone who came near him. Phillip ordered him led away....

Alexander sat in the audience with his mother Olympias watching the spectacle before him. As the attendants tried to lead Bucephalus away, Alexander rose, calling them spineless. According to Plutarch's biography of Alexander, the young prince said, "What an excellent horse do they lose for want of address and boldness to manage him." At first, Phillip ignored the challenge, but finally, he said to Alexander: "Do you reproach those who are older than yourself, as if you were better able to manage him than they." Alexander, ignoring his father remark, repeated his challenge and said he would pay for the horse if he, Alexander, were unable to tame him....

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Amid wild laughter, Alexander approached the horse he would name Bucephalus calmly. He had realized something the others had not - the horse was afraid of his own shadow. Turning Bucephalus toward the sun so his shadow was behind him and slowly taking the reins in his hand, Alexander mounted him. The laughter of the crowd turned to cheers as Alexander rode off.

According to Plutarch, as Alexander returned to the arena with Bucephalus and dismounted, Phillip said: "O my son look thee out a kingdom equal to and worthy of thyself, for Macedonia is too little for thee." Historians claim this taming of the wild Bucephalus was a turning point in the young prince's life, demonstrating the confidence and determination he was to show in his conquest of Asia.

Bucephalus and Alexander were inseparable; only Alexander could ride him, and indeed he did, into every battle ... After the final defeat of Darius III, Bucephalus was kidnapped while Alexander was away on excursion. Upon returning and learning of the theft, Alexander promised to fell every tree, lay the countryside to waste, and slaughter every inhabitant in the region. The horse was soon returned along with a plea for mercy.

Although historians disagree on the cause of the horse's death ... Onesicritus, a historian who accompanied Alexander on his conquests, (stated that)... the horse died of old age.

However Bucephalus died, in mourning, Alexander founded a city in his beloved horse's memory and named it Bucephala. It is also interesting that Alexander built another city after his favorite dog Peritas. " (Wasson, 2011).

The historical figure of Alexander the Great is and remains controversial. For some people he is one of the greatest commanders, conquerors and visionary rulers, for others a cruel and violent tyrant.

It is not the aim here to analyse the story of Alexander the Great, but this excerpt offers a variety of aspects with regard to communication, cooperation and leadership, fear, pressure, responsibility, courage, compassion and openness, topics that are still of central relevance today.

The Communication Spiral - Pegasus or the Trojan Horse

On the one hand, in Greek mythology, Pegasus is the winged horse that makes it possible for its rider Bellerophon to perform great deeds.

On the other hand, according to legend, the Greeks hid their warriors in the Trojan Horse in order to get them secretly into the city of Troy and then by means of this stratagem to conquer Troy.

Without going into further details of the sagas, these two horses, Pegasus and the Trojan Horse, today stand for positive constructive and negative destructive actions in a figurative sense.

The word "communicate" comes from the Latin word "communicare" and means much more than just "to speak". "To communicate, to talk to each other... communicate with each other." "act together, unite... share... give, grant" are its translated meanings and thus go far beyond the act of speaking, the mere sending of a message.

[\(Duden Fremdwörterbuch 4., neu bearbeitete und erw. Aufl., 1982\)](#) [\(Langenscheid Wörterbuch Latein, 1963\)](#)

Communication in its original sense is thus an act of cooperation, of sharing and of uniting. It therefore always requires at least two partners who do something together.

The story of Bucephalus and Alexander the Great is a synonym for a misunderstanding, a lack of understanding on the part of people towards a horse that is afraid of its own shadow because it does not understand that the shadow is not dangerous for it in the true sense of the word. This fear firstly makes the horse unmanageable for people and secondly dangerous-- life threatening because of the horse's strength and size. According to the legend, not only did this make the horse useless for people because it could not be ridden, but it also made it dangerous because it reared up in front of people, which amounts to an attack.

Of course, this is only a story, whose authenticity has so far not been proven, but in the final analysis the story was so important that it has been handed down to us today and has not been forgotten.

The same applies to Pegasus and the Trojan horse. Why? Because human behaviour has not changed in essence over the last few millennia, even though the world we have created is technically no longer comparable with the world of the past.

What does this mean for our behaviour and our communication, our "acting together"?

Let us consider another situation from an international cooperation project in which 3 countries were involved:

Three companies, one from an Asian, one from a Northern European and one from a Southern European country were planning a cooperation project. After completion of the long and difficult planning phase with many uncertainties, the realization phase began. The project manager from Northern Europe asked his Asian colleague and person responsible for this field to keep to an agreement that had not been kept, as compliance was crucial for the

correct performance of the service to be provided by his country. The communication took place in English. None of those present were native English speakers.

The Asian colleague informed him briefly and concisely that he would not do so, whereupon the Northern European project manager explained his request twice in detail to ensure that his Asian colleague had understood the importance and background and no misunderstanding could arise.

At the third attempt he became more insistent and louder, because he was visibly annoyed by the behaviour of his Asian partner, which he found uncooperative. When the Asian project manager then began to laugh out loud, the Northern European project manager withdrew, annoyed and clearly feeling personally under attack, so as to avoid further escalation, for in addition to the problem that was putting him under pressure, he felt personally ridiculed.

He decided first of all to collect his thoughts and consider 1. how he could enforce due compliance to the agreement after all, 2. how he could save the situation in some other way, 3. how he should deal in the future with what he saw as the lack of reliability of the Asian project manager and 4. How he should behave towards him after the lack of regard shown to him, as he saw it.

Shortly afterwards, the dispute continued because non-compliance with the agreement meant indeed that the contractually due service could not be provided. This in turn would have jeopardized the execution of the entire project with consequent negative economic effects as well as worldwide visible image damage, mainly for the Northern European company.

In the meantime, other authorities and employees of the two companies had intervened, tempers had become heated, and there had been further loud arguments because in view of the great time pressure there seemed to be no other solution.

At this point the CEO of the Asian company explained that the southern European partner would be subject to regulations, which would make it impossible to fulfil the due agreement. Unfortunately, they had not been aware of this before. Although it would not be possible to fulfil the conditions as agreed, an alternative consensus could be arrived at according to which the regulations of the southern European cooperation partner would be observed, and elsewhere a time window would be opened for the provision of the service. This would be different from that originally agreed upon but it would help all 3 cooperation partners to carry out the joint project.

He also apologised for the behaviour of his project leader; who, he explained, had not known how to react, seeing himself trapped between the other two parties to the agreement. The fact that he had unwittingly reacted inappropriately from the Northern European cooperation partner's perspective was due to his helplessness, lack of experience in such a project and to his being overwhelmed by the situation.

At first, the misunderstanding had led to the Northern European project manager no longer trusting the Asian project manager, just as the people no longer trusted Bucephalus because they considered him unpredictable. Non-compliance with agreements between the project managers, the reasons for which were unclear, turned into fruitless discussions, stress and anger. In the case of Bucephalus and the humans, this also resulted in fear, stress and anger for man and horse.

Bucephalus and the humans lost a lot of energy fighting each other just like the two project leaders, until King Philip II lost motivation, stagnated internally and gave up the horse. At this point the tide finally turned; the originally hoped-for productivity turned into counter-productivity because the goal of making a good mount out of Bucephalus, which would also have provided a livelihood for Bucephalus as a domesticated horse, was missed. If a horse cannot be ridden and no one is found who is capable of handling the animal, this can still lead to the death of a horse today. For our two project managers, non-compliance with the agreements, to which there was no alternative, would have led to the termination or death of the project with a loss that cannot be quantified here.

But when Alexander the Great intervened, the tide turned. The original misunderstanding was cleared up, as Alexander had understood that the horse's fear was the trigger for his aggressive reactions and not a fundamental malice, which was attributed to the horse.

The same thing happened when the CEO of the Asian company intervened and explained that it was not due to lack of cooperation on the part of the Asian company that agreements were not kept, but rather to previously unknown regulations on the part of the third cooperation partner. Of course this should have been clarified beforehand. An apology was made. A misunderstanding had arisen here, which it was possible to clear up by providing an alternative, which finally made the project feasible. The explanation of the situation in combination with the alternative and the apology finally led to trust growing out of mistrust.

In the same way the distrust of Bucephalus and Alexander the Great was transformed into trust, the fruitless struggles or conflicts came to an end and fear, stress and anger disappeared. Equilibrium was established and energy was gained for the accomplishment of tasks. Bonding and trust developed, which led to a boost in motivation and increased productivity.

This in turn made it possible to achieve the set goals, in the case of Bucephalus the strong animal could be used as a riding horse, in the case of our international cooperation project this could be completed successfully and after further feedback talks and clearer agreements for the future a new project planning phase was started.

The positive and negative communication spiral described here is a simplified representation of communication processes and their effects. Despite its simplification, it describes realistic and typical processes. If topics are very complex, it is helpful to break them down and simplify them so as to start the analysis work from there.

If one wants to approach the complex system of communication and find out which factors influence communication, this is also useful here.

There are countless communication models due to the fact that the system of communication is extremely complex and can be viewed from many different perspectives.

Let us look at a simple example of successful communication: A sender sends a message, a receiver perceives it, decodes and understands it, agrees with it, now becomes the sender himself and sends back the message of agreement, which is perceived, decoded and understood again by the receiver and former sender. If this were the normal mode of communication, the world would be peaceful and united.

Everything changes, however, when a sender sends a message that the recipient does not understand, or does not want to understand or cannot understand.

So what is behind the complicated nature of communication; why is communication sometimes easy, sometimes difficult, and why does communication sometimes fail. How can we influence its success?

Communication and Personality

Experiences are anchored in the brain - Prof. Gerald Hüther

"The experiences that we humans have in the course of our lives are ... anchored in our brain in the form of certain neural circuit patterns. Important and frequently made experiences leave, so to speak, ingrained traces in our brain, which determine our perception, our thinking, feeling and acting and thus force us to use the brain in a very specific way. Due to what brain researchers call >>use-dependent plasticity<<, initially very unstable nerve tracts gradually become wider and wider roads and - if we are not careful - possibly even well-surfaced motorways. On these roads you may be able to move forward at high speed, but unfortunately they sometimes lead in the wrong direction. It's usually very difficult to get off such successful highways in your own mind." "So what kind of brain a child >>gets<< depends on how and for what it uses its brain," says German professor of neurobiology Gerald Hüther. (Hüther, Was wir sind und was wir sein könnten - Ein neurobiologischer Mutmacher, 2011)

"...everything has to do with our brain and with two basic experiences that every human being makes before birth and will never forget: From the experience of being connected, there is a growing expectation that it will continue this way out there. And from the experience of growing a little bit beyond oneself every day, of becoming a little more autonomous and free every day, the hope grows that there are tasks by which one can grow. All children know, without being able to express it, what it is like to be in a relationship with others, where you can grow and be connected at the same time ...

... every time you get excited about something, so-called emotional centers in the midbrain are activated. So-called neuroplastic chemical messengers are released at the cell groups with long extensions. These have the effect of fertilizing the networks used in the state of enthusiasm. The activated nerve cells form proteins and from them new extensions. Enthusiasm thus leads to structural adjustments at the level of neuronal processing.

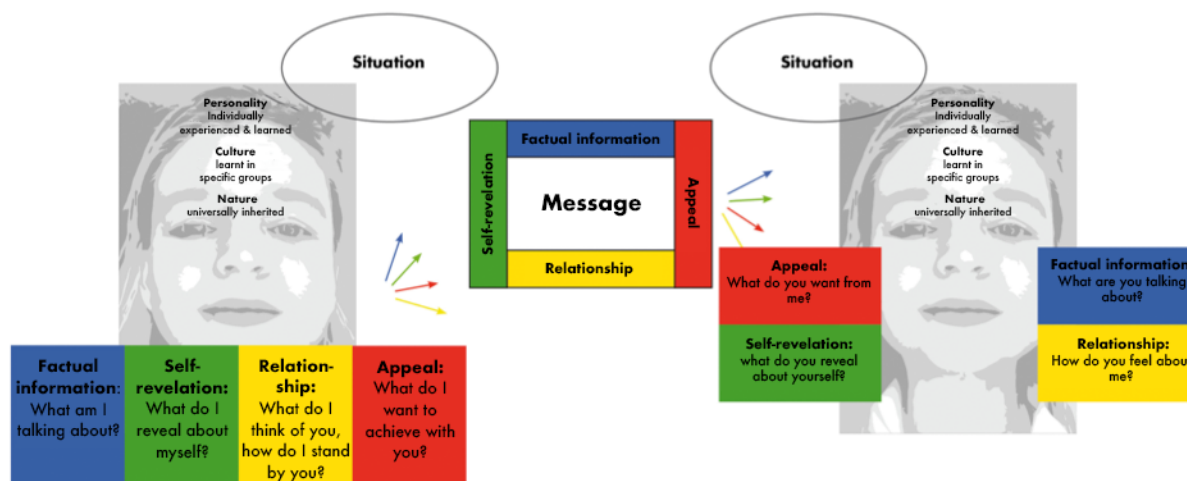
But you can only get enthusiastic about what is important to you. And for everybody the most important thing would be to belong and at the same time be free and autonomous. But if this is not possible, what they have found as a substitute solution in their need becomes important: bullying others, making a career, accumulating money; all this then becomes so sticky that it sticks in the brain as it were." (Hüther, Interview mit Hirnforscher Gerald Hüther, 2011).

The four-ears model by Friedemann Schulz von Thun

In order to grasp the connection between communication and personality, a communication model created in 1981 by Friedemann Schulz von Thun offers a helpful illustration.

Factors influencing communication

What implicit information is contained in each message?
Which additional factors influence communication?



Cf.: Starting point: Friedemann Schulz von Thun - Four side model - Geert Hofstede: Triangle of 3 levels of uniqueness in human mental programming: Local thinking, global action: Intercultural cooperation and global management

Photo 1.

Factors Influencing Communication (Thun, 1981)

"When I make a personal communication, I am effective in four ways. Each of my utterances, whether I like it or not, contains four messages at once:

- *factual information (what I inform about) – blue,*
- *a self-revelation (what I reveal of myself) – green,*
- *a relationship message (what I think of you and how I feel about you) – yellow,*
- *an appeal (what I want to achieve with regard to you) – red.*

Based on this insight, Schulz von Thun in 1981 represented the four sides of a statement as a square. The utterance originates from the "four beaks" of the transmitter and meets the "four ears" of the receiver. Both transmitter and receiver are responsible for the quality of communication, whereby unambiguous communication is the ideal case and not the rule.

Four levels of communication

At the factual level of the conversation, the focus is on factual information, that is to say, data, facts and circumstances. Three criteria apply here:

- *true or false (applicable/not applicable)*
- *relevant or irrelevant (are the listed facts relevant/not relevant to the topic at hand?)*
- *sufficient or insufficient (is the factual information given sufficient for the topic, or is there much more to be considered?)*

On the factual level, the challenge for the sender (transmitter) is to express the facts clearly and comprehensibly. The receiver can react on the factual level according to the three criteria.

The following applies to self-revelation: When someone communicates something, s/he always reveals something of himself as well. Every utterance provides, intentionally or unintentionally, an insight into the personality- into feelings, values, characteristics and needs. This can be done explicitly ("I-message") or implicitly.

While the transmitter with the self-revealing beak implicitly or explicitly, consciously or unconsciously, reveals information about himself or herself, the receiver takes it in with the self-revealing ear: What kind of person is this? What is his mood? What's up with him? etc.

On the relationship side, I reveal how I feel about the other person and what I think of him or her. These relationship clues are transmitted through formulation, tone of voice, facial expressions and gestures.

The transmitter sends these clues implicitly or explicitly. The receiver feels valued or rejected, disregarded or esteemed, respected or humiliated by the information received by the relationship ear.

The influence on the receiver takes place on the appeal side. When someone ventures to speak, s/he usually wants to achieve something. S/he utters wishes, appeals, advice or instructions for action.

Appeals are transmitted overtly or covertly. With regard to the appeal ear, the receiver asks himself or herself: What should I (not) do, think or feel now?" (Thun, 1981)

While the purely factual information is usually relatively easy to interpret, the information that resonates at the self-discovery level, the relationship level and sometimes also the appeal level is often not clearly identifiable for the receiver, so that ambiguities and misunderstandings can arise that easily lead to a negative communication spiral unless

at least one of the two communication partners is able to decipher and clarify the ambiguities. Background knowledge about the basic needs of people and their resulting reactions are helpful in this respect.

Human needs and their influence on human communication

In order to understand the cause and effect of communication, we need to get to the bottom of people's needs, as these have a major influence on their actions and communication.

Maslow's hierarchy of needs

"Destructiveness, sadism, cruelty are not inherent (they are not intrinsic human needs as they are, for example, according to Freud); rather, they are basic responses to frustrations of our inherent needs."
(Maslow, 1973)

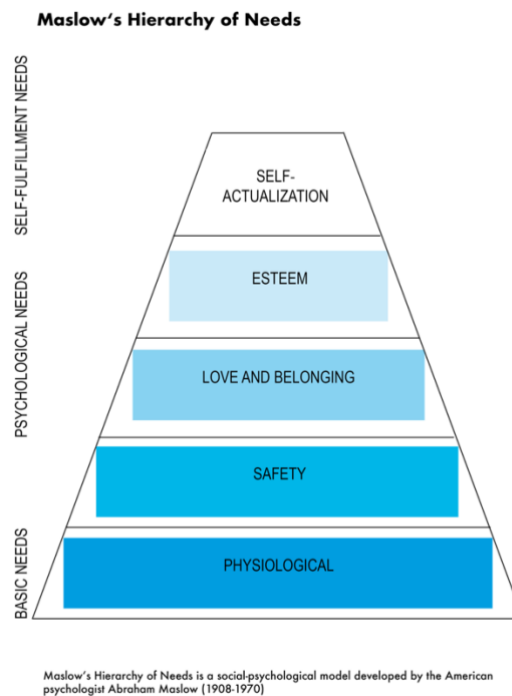


Figure 1.

Maslow's Hierarchy of Needs (Maslow, 1973)

The hierarchy of needs developed by US-American psychologist Abraham Maslow provides a graphic overview of the basic needs of people. I will refrain from describing the individual needs in detail at this point, as it would go beyond the scope of this discussion, and I will not go into Maslow's later expansion either. It is important to me to create a basic awareness of people's needs, as they have a major influence on communication.

In the case of Bucephalus, it is at the level of safety in the hierarchy that the horse has a deficit. Maslow says safety is one of the essential needs.

It is easy to transfer this level to human behaviour, to the human need for security in the sense of health, i.e. physical and mental security, job security, a safe living environment and security for the family. These are, of course, not always present, but where there is uncertainty and imbalance, where humans and animals are overchallenged or underchallenged, regardless of whether this is objectively the case or just the subjective perception of the person affected, it is possible that, for example, the aggressive reaction described above occurs.

In the case of the two project managers, the needs for safety/security, recognition and appreciation are in the foreground.

Pain threshold and aggression - Prof. Joachim Bauer

The German neuroscientist Prof. Joachim Bauer describes that it can be demonstrated today, that the basic physiological and psychological needs of people are at the same level. Computer tomography can show beyond doubt that physical pain is produced in the brain in the same places as mental pain caused by social exclusion.

(Bauer, Schmerzgrenze, 2011)

He wrote: "Aggression is an evolutionary, neurobiologically anchored behavioral program to enable human beings to maintain their physical integrity and ward off pain. However, the neurobiological pain centres of the human brain do not only react to physical pain, but also become active when people are marginalised or humiliated. According to the pain threshold law, aggression is not only caused by arbitrarily inflicted pain, but also by social exclusion. ..."

To be not excluded, but to maintain satisfying relationships with others is one of the basic human motivations. ... Aggression is generated when important interpersonal bonds are missing or threatened. The basic rules of aggression production apply not only to individuals but also to groups of people or nations. ... From the perspective of its evolutionary history, aggression is a communicative signal intended to signal to an individual's environment that an unacceptable physical or social pain is being felt. If aggression keeps its communicative function of attracting attention, it is constructive. Once it has lost this function, it becomes destructive and the trigger for violent cycles. ... Social exclusion and humiliation happen in the family... as well as in everyday working life. Conflict management is not only inevitable in all... areas of life, but an absolute necessity. However, it is not necessary to link this to humiliation, which can be a dangerous trigger for violence. We should therefore adopt a fundamental mindfulness and refrain from degrading behaviour. This is especially important when we have to endure a confrontation. ...“
 _(Bauer, Schmerzgrenze Vom Ursprung alltäglicher und globaler Gewalt, 2011)

However, it is necessarily generally difficult to correctly identify people's needs and personalities because they are often largely hidden.

Pressure creates counter-pressure

Pressure creates counter-pressure, and most horse people know this. Recall also that a horse weighs 5-8 times more than a human being, so it is even logical that pressure makes no sense.

Then why do you still see riders struggling with their horses? There are various reasons for this. On the one hand, that was what was often taught in the past; on the other hand, pressure is an expression of one's own imbalance, one's own resentment about something not working and ignorance about how to achieve the goal constructively.

A study by the research team of the Canadian Lisa Legault examined which measures are more effective in reducing prejudice against foreigners and which are more likely to have the opposite effect and to reinforce it. Here, too, it was confirmed that pressure tends to create counter-pressure rather than achieving the goal_(Legault, Gutsell, & Inzlicht, 2011).

Actually "one only wants to do something good", "achieve a certain goal", "something meaningful" but in the end the tide turns against one, because the method one chooses is the wrong one to achieve the desired end; for the method does not include the other party as someone with a free will, does not give him or her the chance to choose, or even to decide in favour of the meaningful or good outcome, because the pressure produced forces him or her to adopt a defensive stance.

In the long run, constant pressure tends to destroy the process of goal achievement rather than speeding it up or improving it.

The great unknown in communication

The Iceberg model and the Johari window

I would like to combine the iceberg model after Sigmund Freud and the Johari window of Luft and Harrington Ingham.

The Johari Window, a model developed by the two American psychologists Joseph Luft and Harrington Ingham, helps to better understand the relationship to oneself and to other people and to clarify the relationship between self-image and the image of others.

Ruch and Zimbardo's iceberg model based on Freud compares the personality of a human being with an iceberg, whereby about 80% of the iceberg is invisible and only 20% is visible. The 80% that is not visible is below the water line and corresponds to the inner and subconscious part of the personality; the visible 20% corresponds to the outer and conscious part of the personality of a person.

The more one's perception of oneself and the way others perceive one diverge, the more difficult communication becomes, for one will encounter incomprehension more often than expected since the other person does not understand one.



Figure 2.

Based on: 1. *The Johari Window*, a technique created by two American psychologists, Joseph Luft and Harrington Ingham, used to help people better understand their relationship with self and others; 2. *Iceberg Model* by Freud, from Ruch and Zimbardo: Over 80% of an iceberg is invisible only 20% is visible. The 80% that you cannot see is located under the water level and corresponds to the subconsciousness, the 20% correspond to the external and conscious area of a person. 3. Sabine Kierdorf

In the case of Bucephalus only his aggressive behaviour was visible, which people interpreted as malicious and violent rather than as helpless and defensive.

In the case of the international cooperation project only the lack of action and laughter of the Asian project manager was visible, which was interpreted by the Northern European project manager as uncooperative and disdainful. In reality, however, it was helplessness that caused the Asian project manager to react in this way.

The result was still the same at this stage, but the causes were different. In both cases the motivation was fear and helplessness and not unwillingness to cooperate, far less malice.

Provided the motivation is known and is not a lack of willingness to cooperate or malice, it is easier to turn the tide than if the motivation is unwillingness to cooperate or malice.

Nature, Culture, Personality

Nature

The word "nature" has its roots in the Latin word "natura" in its original sense of "birth, ... natural constitution", "all organic and inorganic phenomena which exist or develop without human intervention" and in a figurative sense: "(based on disposition) mental, spiritual, physical or biological peculiarity, idiosyncrasy, characteristic of (certain) humans or animals, which decisively influences their spontaneous behaviour... natural, original condition, natural state of something" (Langenscheid Wörterbuch Latein, 1963) (Duden Fremdwörterbuch 4., neu bearbeitete und erw. Aufl., 1982).

All living creatures that have an appropriately developed nervous system with which they can feel pain, whether humans or animals, are very similar in their natural reflexes. They – all of us – are directed by certain natural reflexes, no matter how extensive our education is.

The Origin of Man and Horse

Horses are by nature animals which are the prey of other animals. They exhibit highly sensitive communication behaviour among themselves with a distinct awareness of transmission and reception

In the wild, this communication behaviour is among other things vital for their survival. A single horse is hardly able to survive, among other reasons because it cannot look out for potential enemies while sleeping and thus becomes easy prey. With too little or no sleep, the animal is not able to survive in the long term. It is therefore dependent on the protection of the herd to survive.

Clear hierarchies, based on vital key qualifications of the individual herd members, permeate every herd, even today in the case of domesticated horses.

Key qualifications are, for example, physical strength, which serves to protect the herd, or a special sensitivity for finding places to feed and shelter from the weather. This creates a kind of division of labour and responsibility.

Prof. Joachim Bauer, a specialist for internal medicine, psychiatry and psychotherapy, describes the origin of Man in his lecture Pain Threshold as follows:

"For a long time it was believed that Man was a hunter-gatherer by nature. However, recent research has clearly shown that we humans are not "Man the Hunter", but "Man the Hunted". Excavations of the teeth of Australopithecus, prehistoric man in the transition period from apes to humans, have shown that Australopithecus was predominantly a plant-eater, who additionally fed on small animals (locusts etc.), but did not hunt larger animals himself. On the contrary, finds of Australopithecus bones show that he became prey to predators because he was not strong enough to overcome them at that time.

Even today, human beings are not highly specialized creatures that are particularly strong or fast and thus able to hunt and kill other creatures, but over time they have learned cultural techniques that have enabled them to create and develop new things, which no other animal can do in this way. Thus, humans later made weapons to hunt, settled down, raised cattle and cultivated crops, so that they no longer had to feed themselves only on what Nature provided.

Due to his lack of strength, endurance and speed, prehistoric man had to be constantly on the lookout for natural enemies, which fundamentally shaped his behaviour and still does today (Bauer, Schmerzgrenze, 2011).

Over the millennia, we humans have created our, supposedly safe, living environments, which not only protect us from a multitude of dangers, but also give us the opportunity to develop ourselves and live a comfortable life in many places on earth.

Ultimately, however, our position in nature has not changed fundamentally over millions of years, because when we face a predator in the wild and are without cultural tools, we are still handicapped by our lack of strength in combat, as well as our lack of stamina and speed for flight, so that we end up as prey.

Our vulnerability was also shown by the Covid-19 crisis in 2020. We have become more aware of the fragility of health and the fragility of the economies in which we live. There are situations that we cannot control and yet we have to live with them.

Just like the gregarious animal the horse, we humans are dependent on other persons, on the community, because we cannot survive healthily in the long term on our own. We need human closeness, security and division of labour, unless we want to live as hermits.

Through cultural techniques we can learn to control our natural reflexes within certain limits, but they cannot be completely switched off, as they are intended as early warning systems to control our body so as to ensure our survival.

Culture

The term "culture" has various meanings. It is derived from the Latin word "cultura" and means in its original sense "processing, cultivation, agriculture, growing and raising of plants, cultivation of the soil" and in the figurative sense "the totality of the spiritual and artistic expressions of life in a community, a people", "(spiritual) education; (moral) refinement", "education for social life, for knowledge of the liberal arts and for a decent life".

(Duden Fremdwörterbuch 4., neu bearbeitete und erw. Aufl., 1982) (Langenscheid Wörterbuch Latein, 1963) (Bauer, Schmerzgrenze, 2011) (Baumgärtner, 2003)

We speak of national culture with reference to a group of people in a country who are born in the same nation, speak the same language, and have similar patterns of behaviour and thinking.

"In general, culture can be regarded as a universally distributed system of orientation that is specific to a society, nation, organization and group. This orientation system influences the perception, thinking, values and actions of people within the respective society. The orientation system is represented by certain types of symbols (e.g. language, non-linguistic expressions such

as facial expressions and gestures and specific meaningful behaviour). It is passed on to the following generations through the process of socialisation and enables the members of society to cope with life and the environment in their own way.”
 (Alexander, 1988)

Culture can be both connecting and separating at the same time. While culture in internal relations is usually intended to provide a cohesion that strengthens the members of the cultural group, in external relations it has often led to disputes and exclusion, even wars, over the centuries of history.

In short, culture is "the collective programming of the mind that distinguishes members of one group... of people from another." (Hofstede, *Interkulturelle Zusammenarbeit, Kulturen-Organisation-Management*, 1993)

Each major cultural group is made up of cultural sub-groups. The national cultural group, for example, consists of family cultural groups, youth cultural groups, corporate cultural groups, etc. These cultural sub-groups are individually different; they change and influence each other and also influence their own patterns of behaviour and thinking, their attitudes, forms of expression and communication and thus ultimately the national culture. Every person automatically belongs to several cultural groups simultaneously in the course of his or her life.

Each group has its own cultural techniques, e.g. with regard to table manners, holidays, dealing with the weak members of society such as children, the sick and the elderly, youth language, negotiation techniques in companies, organisational structures, demarcation from other groups, etc. These are passed on from the more experienced members of the cultural group to the more inexperienced, taught and mostly continuously developed by the young members.

Before a human being learns cultural techniques, it is driven by natural reflexes such as satiety or hunger, thirst, relaxation or fear, pain sensation etc. These reflexes control the life and actions of every baby when it is born. Soon the child will be taught cultural techniques that will expand its scope of action many times over. Nevertheless, the natural reflexes remain intact. The basic needs cannot be eliminated even by cultural techniques, because they are anchored in the nature of all creatures.

So this means that culture can influence nature, but cannot control it definitively.

Intercultural communication

A person's personality is thus formed on the basis of the experiences he or she makes in life. As well as natural reflexes and culture, the personality of a person would be the third characteristic influencing communication.

Geert Hofstede, Professor Emeritus of Organizational Anthropology and International Management at the University of Maastricht and expert in cultural studies, describes intercultural communication with reference to these three factors: nature - culture - personality.

1. The first characteristic is **human nature**. It is universal, i.e. the same for all individuals, inherited and identifies the human being as such.
2. The second characteristic is **culture**. It is group or category specific and learned.
3. The third characteristic is **personality**. This includes individual-specific patterns of thinking, feeling and acting, which are partly learned and partly based on experience.

(Hofstede, *Interkulturelle Zusammenarbeit, Kulturen-Organisation-Management*, 1993)

Three Levels of Uniqueness in Human Mental Programming

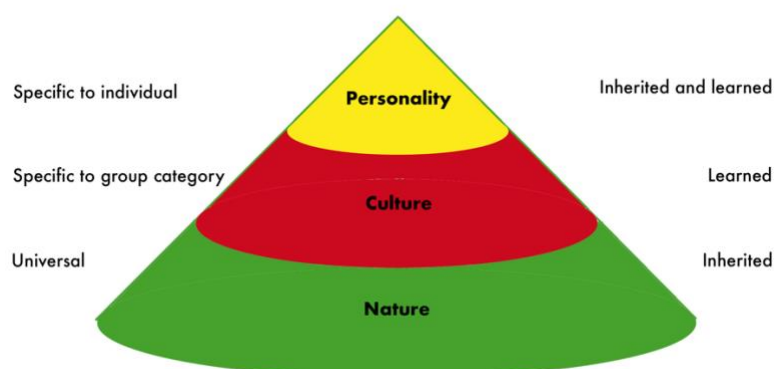


Figure 3.

Source: Hofstede, Geert: *Interkulturelle Zusammenarbeit, Kulturen-Organisation-Management*; Gabler, Wiesbaden, 1993, S.19

Intercultural communication takes place between members of different cultures. Each member of a cultural group possesses certain internal characteristics which can be traced back to different origins. On the basis of these characteristics, parallels and differences between individuals can be described. It is these parallels and differences that are also responsible for the success or failure of intercultural communication.

For Geert Hofstede, the term intercultural communication refers to communication between people of different national cultures. Ultimately, however, these characteristics can also be found in the communication of cultural groups within a country, or between all people, since we are all members of different family cultures, educational cultures, corporate cultures, etc.

We all know that it is not enough to be able to speak a common language when communicating with foreigners, regardless of whether one has learned the mother tongue of the other or both speak a learned foreign language.

The basis of misunderstanding in intercultural communication is formed by incongruent interpretations of action based on sometimes diametrically opposed patterns of thought, feeling and action of the members of individual cultural groups.

Even if this is clear to us, we often forget it as soon as we ourselves enter into an exchange with people from other cultures because we are no longer aware of it the moment we act.

This is exactly where the problem lies, or rather the task to be considered. Unconscious behaviour in exchange with a foreign culture can easily lead to misunderstandings and have serious consequences. It is therefore necessary to make this unconscious behaviour conscious if communication disturbances are to be prevented, to filter out any evaluations that may arise in order to avoid and neutralise exclusion and to create understanding between the communication partners.

Cross-national and cross-cultural examples are always highly illustrative of the differences in the communication behaviour of people. It is obvious to everyone that two speakers of different mother tongues have only very limited common ground for communication with each other. This common ground is communication on the basis of signs, on the one hand by means of primitive signs and sounds that are generally understandable and that are valid across all cultural boundaries and epochs, and on the other hand by means of signs that refer to things that are known in both cultures. From the car to the iPhone, one can assume that this overlap has even become relatively large due to globalization. Nevertheless, fluent communication involving coherent sentences and specific facts will hardly be possible.

In principle, however, communication difficulties due to different communication structures do not only exist across national borders. These differences within a culture where everyone speaks the same language are usually much more difficult to perceive, because it is more difficult to imagine that two people speaking the same mother tongue can mean different things with the same words.

A simple example is the word "foot". In High German the foot ends at the ankle before the leg begins. In Alemannic, the South German dialect, which is also my husband's mother tongue, the foot goes up to the knee and for some Alemannics it probably goes beyond the knee. Pain in the shin is in Alemannic therefore pain in the foot. That this might lead to communication problems when visiting a doctor outside the Alemannic dialect zone is easy to understand.

For me as a native of the Rhineland a carpet is on the floor, for my husband it is on the bed or on the sofa, which I find unhygienic, because our dog also walks over the carpets. In reality it is not, because a carpet is a blanket for my husband. My husband loves good perfumes and even today he regularly says when a lady passes him and her perfume smells good: "That lady tastes good!" Over the years, my wince reflex has diminished, unless the people around us have overheard, and I have become accustomed to the fact that the Alemannics taste with their noses while we smell with our noses. The first time he said to me: "I swilled the yard", I regarded this as completely exaggerated, but in the meantime I have understood that only we High Germans need water for swilling and the Alemannics mean sweeping when they say swilling.

This is a little digression on the amusing language differences that can exist even in one country and actually an important indication of a characteristic we need in order to deal with cultural differences.

The moment cultural differences separate rather than bring us human beings together, they can become the starting point for a negative communication spiral and a Trojan horse rises up in front of us. But if we are open to the differences, if we accept the challenge to find out what motivates the other people and how we can make their motives and ours a common project, we have a chance to achieve cooperation, to communicate constructively and build something and to encounter Pegasus.

Back to Bucephalus and our two project managers. As long as they were in the negative communication spiral, their life or project was a destructive struggle in which both they and their opposite party could only lose. Only with the insight of Alexander the Great did a positive communication spiral begin and the life of Bucephalus was transformed into a cooperative and constructive life with regard to the communication between Alexander and the horse (as I said before, I do not want to stand up for Alexander's conquest campaigns).

The same applies to the Asian CEO. If he had not been able to clarify the matter and create alternatives in a situation in which the project threatened to fail with all the attendant consequences, not only would this project have suffered damage, but future ones would not have come about at all.

Dimensions of culture

If you want to describe culture, you are again faced with the challenge of having to describe an immense system with a very large number of cultures and a much larger number of sub-cultures. Ultimately, it is necessary to break down the big system again and find similarities and differences that help to describe the individual cultural systems and explain why the systems are the way they are.

Florence Kluckhohn and Fred Strodtbeck

In 1961 Florence Kluckhohn and Fred Strodtbeck divided cultures into 6 dimensions against the background of the following questions:

1. *How does the society evaluate good and evil?*
2. *How does the society evaluate the relationship between man and nature (harmony or exploitation)?*
3. *How does the society evaluate individuality and collective behaviour?*
4. *How does the society evaluate the status quo and change?*
5. *How does the society evaluate space or proximity, i.e. private and public life?*
6. *What is the dominant time orientation of the society (past, present, future)?*

Edward T. Hall and Mildred Hall

Edward T. Hall and Mildred Hall set out the following 4 dimensions in their work between 1959 and 1990: (Tarr, 1959 and 1990)

1. **Time conception** of the society (*monochronic and polychronic*);
2. Societies with **strong and weak context**;
3. **Information flow** in the society (*structure and speed*);
4. **Spatial perception** of the society.

Martin J. Gannon

Martin J. Gannon seeks to describe cultural groups by means of metaphors. He compares the metaphor and the corresponding country with regard to the following aspects:

"religion; early socialization and family structures; small group behavior; public behavior; leisure activities and interests; entire lifestyle, including work, leisure, home and the time each individual spends on these; auditory space, i.e. the degree to which members of a society react negatively to noise; role and status of certain members of a society; holidays and celebrations; welcoming behavior; humor; language, both written and oral; non-verbal communication, such as sign language; sports as an indicator of cultural values; political structure of the society; the educational system; traditions and the degree to which the established order is respected and transmitted; "history and society, but only in terms of cultural ideas and not as a detailed history"; food and eating habits; social class structure; degree of technological and cultural change; "organization of a work perspective, in terms of work ethics; superior-subordinate relationships"..." (Gannon, 1994).

Geert Hofstede

In 1970, as part of his IBM survey, Geert Hofstede began researching the cultures in 40 of the company's worldwide branches. He then described 4 dimensions of culture, which he and other members of his team expanded to 6 dimensions over the years, resulting in the 6-D model of national cultures [\(Hofstede, geerthofstede.com, 2020\)](#).

1. Individualism

Individualism is the extent to which people feel independent, as opposed to being interdependent as members of larger wholes.

2. Power Distance

Power Distance is the extent to which the less powerful members of organizations and institutions (like the family) accept and expect that power is distributed unequally.

3. Masculinity

Masculinity is the extent to which the use of force is endorsed socially.

4. Uncertainty Avoidance

Uncertainty avoidance deals with a society's tolerance for uncertainty and ambiguity.

5. Long-term orientation

Long-term orientation deals with change.

6. Indulgence

Indulgence is about the good things in life.

The dimensions of culture described explain the motives and the way in which people act and describe in an intercultural context.

If we are aware of the differences, the behaviour of communication partners can be explained not only in the intercultural context but also in the national context, because here too there are differences in the subcultures.

From natural reflex to conscious action

The overlap in communication between horses and humans

Both humans and horses, as well as many other creatures, feel relaxation or fear, feel pain or freedom from pain, tiredness or strength, satiety, hunger or thirst. These natural needs fundamentally shape their behaviour and communication.

Both humans and horses are prey animals by origin and had to organize themselves in social networks in order to survive. They therefore exhibit similar behavioral patterns with regard to fear, pain avoidance etc. When their life was in danger, their first reflex was to seek safety by means of escape. Whether escape means hiding behind a tree, or in a cave, as in the case of primitive man, or, as in the case of horses, using speed to flee into the wide open spaces, is irrelevant for a first analysis: both creatures were or are calibrated to escape from life-threatening danger. If it is not possible to flee or if the danger is not so great that life is in danger, then other reactions are also possible.

The hierarchical structure of the social networks of humans and horses influences their thought and action patterns with regard to matters such as leadership, responsibility, decision-making, positioning etc. in a similar way, even if this often only becomes clear to humans at second glance.

Horses, as long as their experience of us humans has not been too negative, have a great willingness to communicate and interact with us. The same applies to us humans: Most people perceive horses as beautiful and fascinating creatures, unlike snakes or spiders for example, and feel the interaction with them as positive, as long as we have not had any negative experiences with them.

In my work I use this common ground to make human behaviour and communication clear both in a figurative sense and in reality, on the basis of dealing with horses.

Of course, horses, unlike us humans, do not communicate verbally and we cannot have technical discussions with them, but the above-mentioned examples of unsuccessful intercultural communication, which could be extended at will, show the great importance of the factors I have described that influence interpersonal communication, quite apart from the use of speech itself.

Horses are masters of nonverbal communication. They naturally demand leadership personality, presence, boundaries and clear communication from those who interact with them. Words, status symbols and rank do not impress them. They react to human behaviour by giving neutral, honest, original feedback involving cooperation or boycott.

If the human being does not lead them, they assume leadership according to the rules of their nature, culture and personality. If the human being challenges them to combat, he will either break them, as was the rule for centuries, if they themselves were not strong enough in their nature to win the fight. If they are strong enough in their nature, they will take up the fight and the consequences can be fatal for the human being. However, if humans urge them to cooperate in a constructive and empathetic way, they will be prepared to cooperate and fascinating partnerships can be formed in both leisure and professional sports.

Flight – Fight – Freeze – Flirt

If we break down the behaviour and communication possibilities of humans and horses again for illustration, the following variants can be described:

1. Fight
2. Flight
3. Freeze
4. Flirt

"Flight" and "fight" are terms coined by the American physiologist Walter Cannon in 1915 as reactions to danger and stress. The term "freeze" was added by the British psychologist Jeffrey Alan Gray in 1988 as a further reaction possibility.

The addition the terms "flow" or "flirt" bring into play the level of friendly communication, which is often also seen as a strategy of surrender.

Fight: Fight is aggressive behaviour, whether verbal or physical, with the aim being to defeat an opponent, e.g. because it is apparent that the attacker is equally strong or weaker or, alternatively, to defend oneself because there is no possibility to escape or because one desires to achieve one's goal whatever the cost.

Flight: Flight is a passive response to a given situation. The reasons can be very different, e.g. because it is apparent that the opponent is more powerful and there is no prospect of victory in a fight, or because the burden of responsibility is too great and one does not know how to act. But it is also, e.g. a behavior of withdrawing from what needs to be done or clarified and distracting oneself with other things.

Freeze: Freezing is a passive behavior. It corresponds to sitting out or ignoring a situation, to waiting until the situation has passed and can therefore be applied both as a reaction and action pattern.

Flirt: Flirting is a constructive behaviour to establish friendly contact with another person, e.g. to have a friendly conversation or chat because you like him or because you want to achieve a goal. As a reaction to an attack it can be a placatory and submissive gesture. Unless the attacked person is not afraid of what was intended as an attack, he might even be able to neutralize the aggression like this by staying calm and convincing and not giving more pressure in the situation.

If one uses the 4 terms as general interaction and communication possibilities for humans and animals and not in the context of reactions to danger, they are concise, simple and easy to recall in stressful situations, for it is easy to analyse which of the 4 situations or states is the current one in order to decide whether the chosen strategy is the one appropriate to the chosen goal.

Considered in detail, there are of course many other sub-forms and the intensity of application is just as important as the possible combination and not least the question of conscious or unconscious application.

Which of the 4 behaviour and communication options a person or animal actually uses depends in the final analysis on its nature, culture and personality, as well as how threatening the current situation is.

The Circumplex of Human Synergistics provides a far more detailed view of human behavior in the context of work. The clinical psychologist J. Clayton Lafferty, Ph.D. founded the company in 1971 in the USA and it is managed by Robert A. Cooke, Ph.D., who is an expert in organisational culture.

"The Human Synergistics Circumplex - A visual model for developing Constructive styles in individuals, managers, leaders, teams, and organisations ... the Circumplex breaks down the factors underlying performance effectiveness (at individual, group, and organisational levels) according to 12 behaviours or styles.

These styles are further grouped according to three general clusters:

Constructive styles encourage the attainment of organisational goals through people development; promote teamwork and synergy; and enhance individual, group, and organisational adaptability and effectiveness.

Aggressive/Defensive styles lead people to focus on their own needs at the expense of those of their group and organisation and lead to stress, turnover, and inconsistent performance.

Passive/Defensive styles lead people to subordinate themselves to the organisation, stifle creativity and initiative, and allow the organisation to stagnate." (Human Synergistics, 2019).

According to the iceberg model, for us humans usually about 80% of the reasons for the application of behavioural and communication patterns lie in our subconscious and about 20% in consciousness.

The model of the Johari Window makes it clear that the greater the inner clarity a person has about himself and the greater the outer clarity he or she has for his opposite number, the greater are the chances of successful communication and sustainable achievement of goals.

Conversely, the unknown within us and the unknown in our counterparts holds the greatest risk of misunderstanding with all the negative consequences that may result.

The more consciously we apply the 4 F's, the more we can act in goal-oriented fashion to achieve our own aims.

The fairer and more respectful we are, the more sustainably we can use, cultivate and build on our relationships in both private and professional contexts.

The more reliable and long-lasting our relationships are, the more safely we can go through life, the less stress and aggression we will have, and the less often the negative communication spiral will be set in motion.

Under "normal" peaceful, what we might call relatively balanced conditions, FLIRT is therefore the optimal choice that has the best chance of achieving goals.

If, however, an "unbalanced or unfair" situation occurs, e.g. a physical attack, it may well make sense to choose FIGHT. However, it is important that in "balanced" times FIGHT should not be a permanent behavioural programme, driven as it is by about 80% of unclear emotions. The same applies to FREEZE.

In the end, we always have to live with the consequences of our behaviour and communication. The word consequence comes from the Latin "consequentia" and means in Latin: the logical result, determination but in the original sense also appropriateness. The opposite of "consequentia" in Latin "inconsequentia", means recklessness, contradiction in inconsistency.

Fairness and Empathy

Consensus can always be achieved when communication is fair and in relative balance. In English, as in German, there is the saying "Live and let live". If this relative fairness is given, we can feel secure neurobiologically with regard to our survival, our life, our profession etc. and live in a constructive culture.

The moment unfairness arises and human beings or animals feel that there is danger to life and limb for themselves, their family or their friends etc., even if this danger is only slightly and not really life-threatening, or is only imagined, an aggression program can start in them to defend themselves.

"The idea of an absolute equality of all people is not a meaningful demand, even from a neurobiological point of view. But the material inequality gap must not be allowed to grow too wide. The human brain has a neurobiologically anchored sense of justice. Violations of fairness affect the pain threshold and will lead to aggression", writes Prof. Joachim Bauer.

(Bauer, Schmerzgrenze Vom Ursprung alltäglicher und globaler Gewalt, 2011).

In the case of Bucephalus, the animal, driven by fear for survival, became aggressive (FIGHT), but nobody recognized this fear before the intervention of Alexander the Great. People were demanding something of the horse that it could not do, i.e. in its eyes they were asking an unfair question.

In the case of the cooperation project, the classification of the interlocutors ranged from professionally incompetent (not keeping to agreements), to impudent and disrespectful, coupled with fear about the survival of the project, the economic consequences, etc. This made the Northern European project manager aggressive (FIGHT) because he saw himself placed in an unfair situation brought about by the lack of action and laughter. The Asian project manager, however, was not able to understand this fear, to respond to it, let alone provide a professional remedy, which led him to the FREEZE reaction.

This is where the topic of empathy comes into play: Prof. Joachim Bauer describes this term in his lecture "The brain is not just a machine" as follows:

"Empathy is the ability to put yourself in the other person's shoes. To feel a little of what other people feel. However, we have to distinguish between pure empathy, that is, the ability to feel what someone else feels or thinks, and the attitude that I actually do something for this other person. You can have empathy and still behave antisocially. In German empathy is actually mostly used as a term for the fact that we empathize with the other person and also become helpfully active. But if we look closely, we have to distinguish between "pure empathy" and an empathy where I actually do something for the other person." (Bauer, *Das Gehirn ist nur eine Maschine*, 2013).

Ultimately, the great difficulty lies in being able to recognise when unfairness and excessive demands are made on our opposite and then to identify these as the cause of his or her seemingly inappropriate reactions. If we succeed in doing this, the opportunity occurs for sustainable constructive communication and good long-term cooperation that is goal-oriented and profitable for both sides - on Pegasus wings, that is.

Dealing with mistakes

Dealing with mistakes has very different consequences depending on the culture concerned. Basically, mistakes are unavoidable. If mistakes are regarded as destructive in the particular culture and punished, for example by disparagement of the person who made them, this automatically means that the person who made the mistake will do everything possible to cover it up because he or she is afraid of the consequences, afraid of the pain of exclusion.

If a constructive mistake culture is practiced, one has the basic attitude that mistakes should be avoided, but they happen anyway. If one then asks oneself what one can learn from them without punishing or belittling the person, then this is a chance to learn from the mistakes and to deal with them constructively for the common good or the

success of all. The fear and shame of having made mistakes will then disappear, as will the urge to cover them up, with the consequence that they can become Trojan horses.

Conclusion

The aim should always be to ensure respectful communication and transparency and, in the event of misunderstandings arising, to ask oneself why the other person reacts the way he or she does. If one cannot find out the reason, one must try to elicit and establish it through respectful and clear communication.

At times, even with this method, it is not possible to find out the motives of the other person, because the person is not respectful, fair and open, but rather closed, aggressive, perhaps even dishonest or cannot cope with openness due to his or her personality or culture, then you have to judge if you choose FIGHT; FLIGHT or FREEZE as alternative to FLIRT but always keep in mind the possible consequences.

In the spirit of sustainable communication, however, it makes sense not to close off access to a person by jumping to hasty conclusions or by one's own defensive reactions, thereby provoking him or her to fall back on direct or indirect destructive behaviour. Once the other party's defensive programme has started in a weak or strong form, this not only limits the person's performance potential, but also increases the likelihood that the person considered to be the aggressor will be handed a Trojan horse at the next or a later opportunity and be shown up, be put on the spot, or in some other way attacked directly or indirectly in revenge. Constructive cooperation and communication will consequently be very difficult or impossible.

In any case, it is helpful to break out of your own way of thinking and try to put yourself in the other person's shoes and see things from his or her point of view, i.e. to change your perspective in order to find out why a particular communication went the way it did.

At this point the dimension of personality comes into play, which is influenced by the dimensions of the cultures in which a person lives or which have shaped his or her personality. The central question is to what extent in these cultures are self-reflection and changes of perspective seen as constructive or destructive and to what extent do the relevant cultures allow feelings, sympathy for oneself or empathy for others.

Intercultural competence is not an absolute skill, but it grows with the experience gained in communicating with speakers of another culture and with the openness and joy of discovery that you invest in it. It can be learned, but it is more difficult than cultural competence because this is taught to a child from birth. Unless both parents come from two different cultural backgrounds, intercultural competence is usually first acquired in rudimentary form when we start to learn a foreign language at school, but only properly acquired in exchange with people from another country.

The acquisition of intercultural competence is automatically accompanied by another competence, namely the competence to look at communication situations not only from one's own perspective, but also from a different perspective, that of the interlocutor. This is done by regarding his or her nature, culture and personality. This can be done from a meta-perspective, but I prefer the term "change of perspective" for the viewing of the situation from the perspective of the communication partner.

If I look at my communication from the perspective of my communication partner, or at least try to do so, then I must have developed an awareness that people from different cultural backgrounds have different perspectives. This awareness is the key to successful intercultural communication, but ultimately also to every successful communication, no matter with which communication partner, because as described above, even within a national culture we always belong to several cultural groups at the same time.

Back to the horses: Communication, or in the translation from Latin "act together, unite... share ", the interaction with horses, is also an intercultural action, because a horse is not only different from us humans by nature, it also uses different cultural techniques and "speaks a different language" [\(Duden Fremdwörterbuch 4., neu bearbeitete und erw. Aufl., 1982\)](#) .

Communicating or interacting with horses on the basis of the above-mentioned factors, in a goal-oriented way which cannot be misunderstood, while keeping in mind the awareness of the differences between cultures, helps to analyse one's own communication structures and to change them if necessary.

Experiencing how we react to unwanted and unexpected or wanted and expected communication and situations through our interaction with horses creates an important awareness. It provides a tool for how we can deal with these situations in order to achieve our goals and what consequences our own communication has on the achievement of our goals.

The transfer from working with horses to our daily routine is not only obvious but also necessary, because we have to be aware that others think, feel, act and communicate differently than we do, and we have to adjust our communication and the available means of communication if we want to achieve a certain result in cooperation with them.

The communication and interaction between people and horses can help people, horses or both to achieve their goals, or it can fail for people, horses or both. It can be characterized by aggression and fear, pressure and doubt for people, horses or for both parties. In the best case it is characterized by man and horse treading a common path and overcoming obstacles in an atmosphere of trust and respect and by a basic feeling of mutual well-being, even if one or the other has to leave his comfort zone for a short time according to the situation.

The key to successful communication and interaction with horses, as well as with people, in private life and at work is the ability to consciously control situations because one knows how one's own communication affects other persons (comparison of self-perception and perception of others). In addition it is necessary to recognise his or her motives and to deal with him or her in a goal-oriented manner.

If one is able to foresee the logical consequences of one's communication and actions in a professional and private context, one can behave appropriately and profitably for both parties. If one then also has the courage to scrutinise one's own feelings, the unconscious shadow, and to stand by them, to deal with one's own as well as other people's feelings, mistakes, shadows constructively and to adopt a well-intentioned attitude in communicating and acting, then there is a great chance that inconsistencies, i.e. impetuosities and contradictions, will be reduced. The negative spirals of human interaction will likewise be reduced and the aim of sustainable, profitable, mutual and constructive communication and cooperation will be furthered – an encounter with Pegasus, the winged horse of the Greek mythology that makes it possible for its rider to perform great deeds.

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Research Article

Freedom of learning in the "elementary arts and culture" subject the character-based covid-19 pandemic

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Abstract

The purpose of this study is to find the author's experience data during the Covid-19 pandemic season 2020 in Indonesia, the ability of students in the academic field and online on the character-based Elementary Arts Learning course, highly visible from the lecture process taking place during the Covid-19 pandemic from February 2020, and can find out the advantages of online learning found with maximum data and run according to RPS achievements. This study uses a qualitative approach to the research subject of Elementary School Teacher Education students, Teacher Training Faculty of Education. The results of the study show that the plague that currently enters into our beloved country in Indonesia has a significant impact on the level of the University of Muhammadiyah Malang. This is the importance of the role of Education in Indonesia, especially in the Primary School Teacher Education Study Program, Faculty of Teacher Training in Education at the University of Muhammadiyah Malang referring to Circular Letter Number 2 of 2020 concerning Prevention and Handling of Covid-19 in the Ministry of Education and Culture and Circular Letter Number 3 of 2020 concerning Prevention of Covid-19 on the Education Unit. Teaching and learning process at home can use applications such as Edmodo, google classroom, as a medium for teaching and learning, WA, and Zoom media. The existence of an educational youtube video on Elementary Arts Learning and Culture can also be used as a process of deepening the material and the Approach to the Model of learning Teaching by heart, teaching with Empathy, Teaching with communication and positive politeness such as Problem Solving, and or evaluating to be an additional attraction for students to be motivated in learn.

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Introduction

The learning process in the even semester 2019/2020 is a learning process that is unpredictable in the form of the epidemic covid-19 has brought urgent changes in various sectors of the University, especially in the education sector. The development of the virus is rapidly spreading throughout the world. Every day data in the world tells us of increasing coverage and impact of co-19. Indonesia also entered in a state of National Emergency (Bekci et al. n.d.). The death rate due to Corona has continued to increase since it was first announced there were people who were positively affected by the covid-19 virus in early March 2020 (Chick et al. 2020). This affected changes and policy reforms to be implemented in the world of Education especially in Primary School Teacher Education. New policies also occur in the world of education to change learning that must come to class or a building, in this case the campus, to be enough at home. The recommendation of the government of the Republic of Indonesia to stay at home and physical and social distancing must be followed by a change in face-to-face learning models to online (Sag Sencal, 2020). Internet-based lectures (online/online) where participants can access material, interact with material, instructors and other learners, to acquire and interpret knowledge, and develop themselves through learning experiences. Online lectures are one of the credit earning programs, where online college participants can take one or several courses online and can obtain certificates / transcripts if they have met the evaluation of learning outcomes and have passed

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the relevant online course. Currently, which is included in the Online Lecture category includes online courses offered by a study program either through online learning, this is the importance of Free Learning (Arina, 2015).

"Can the digital sector reduce the worst effects of the economy, for example being a substitution of economic activities that are currently restricted. We know that the retail sector, the service sector are affected as a result of COVID, (Yancy, 2020) "said the Minister of Research and Technology / Head of the National Research and Innovation Agency (Menristek / BRIN Head) Bambang PS Brodjonegoro when giving a speech via teleconference at the Top IT, Top TELCO and Top Digital L 2020 at the Digital Innovation event Award 2020 - organized by ITECH and TVRI in the form of Tele-Awarding as well as Tele-Conference through ZOOM Meeting in Jakarta (Cetin & Danaci, 2015).

Merdeka Belajar (Mustaghfiroh, 2020) is a new policy program of the Ministry of Education and Culture of the Republic of Indonesia (Kemendikbud RI) launched by the Indonesian Minister of Education and Culture Indonesian Cabinet Forward, (Halitopo, 2020) The essence of freedom of thought, according to Nadiem, (Al-Yahyai, 2017) must be overtaken by teachers before they teach it to students students. Nadiem said, in the competency of teachers at any level, without the process of translation of existing basic competencies and curriculum, then there will never be learning that occurs. Kemdikbud R.I Minister of Education and Culture (Mendikbud) Nadiem Anwar Makarim said that the safety and health of education people in the Covid-19 pandemic were the government's top priorities. So from the start, the Ministry of Education and Culture directly implemented a learning strategy from home in an effort to prevent the spread of Coronavirus Disease (Covid-19) widely (Murthy et al. 2020).

"Since the beginning of the pandemic, we have immediately implemented the Learning from Home program as a national policy. The regulatory framework was also made long before companies implemented work from home and other prevention efforts. We took a priority-based approach in making decisions, and the first decision taken was prioritizing health. The safety of teachers, students and their parents is our top priority, (Selley, 2013) "he explained at the International Press Conference." The Education Minister said Indonesia has the fourth largest education system in the world with a teacher population of 2.7 million people and 45.3 million students. With this much amount, and with the island's geographical conditions, efforts to handle the impact of Covid-19 in the world of education are not easy and may not be uniform. , behavior, personality, character, character, temperament, w or ". Character is personality, behavior, character, and character ". According to Tadkiroatun Musfiroh (Ekowati & Setyaningrum, 2014), character refers to a series of attitudes, behaviors, motivations, and skills. Character comes from Greek which means "to mark" or mark and focus on how to apply the value of goodness in the form of actions or behavior, so that people who are dishonest, cruel, greedy and other bad behavior are said to be people of bad character. Conversely, people whose behavior is in accordance with moral rules is called a noble character. (Aprotosoae-Iftimi, 2019)

The Minister of Research and Technology / Head of BRIN, in his remarks, revealed predictions during the Covid-19 pandemic and afterwards, that face-to-face-based businesses will decrease, so innovation in the digital sector is increasingly needed to fill this reduced face-to-face activity. This phenomenon is referred to by the Ministry of Research and Technology / Head of BRIN as a less contact economy. Not contact free, but less contact economy, "he said. That means in the future even though Covid-19 has been overcome, if there is a drug or Covid 19 vaccine, this new normal state, will be marked by reduced meeting or gathering of the crowd. This is the biggest opportunity for the digital sector to be able to substitute a reduction in direct meetings, meetings or other activities, so that the digital economy application can be implemented, "said Minister Bambang Brodjonegoro, after congratulating several companies, SOEs and BUMDs who received the Top Digital Innovation Award 2020. More Minister Bambang stated that digital innovation is not only needed in the economic field, but also in the medical or medical fields with the application of telemedicine which makes patient consultations with doctors not done face-to-face, but through digital services (Yancy, 2020).

"Telemedicine will become a normal pattern going forward or what I might call a new normal. Meaning again for activists in the digital field, the effort to make telemedicine can increasingly reach more and more Indonesian people. Improving telemedicine or remote medicine applications is very important at this time, especially now it is not recommended for us to just go to the hospital because of the possibility of contracting the Covid19 virus, "said the Minister of Research and Technology / Head of BRIN. In this 2020 Digital Top Award, the Ministry of Research and Technology / BRIN was awarded the Top Government Innovation Excellent in Science, Technology, Research and Innovation Institution 2020. The Technology Assessment and Application Agency (BPPT) was awarded the Top Government Innovation Excellent in Assessment and Application of Technology for Technology Innovation 2020

and the National Research Council (DRN) were awarded the Top Government Innovation Excellent in Science and Technology Advisory for Government 2020 (Cetin & Danaci, 2015).

Other award criteria given to three (3) local governments and 33 companies, including State-Owned Enterprises (BUMN) and Regional-Owned Enterprises (BUMD) include Top Strategy and Leadership 2020, Top Smart Factory 2020, Top Smart Operation 2020, Top Product and Innovation 2020, Top Services Based on Intelligent Data Center 2020, Top Human Capital Development 2020, Top Corporate Performance 2020, Top Chief Information Officer (CIO) in Digital Business Process 2020, and Top Chief Executive Officer (CEO) in Digital Transformation 2020. Increasing student knowledge to instil awareness early on, to give birth to a superior Indonesia, a quality Nation and a strong Nation, an Indonesian educator must have various models or ways of teaching that are in accordance with the needs of these students by continuing to incorporate character into the process online learning. One alternative in overcoming this problem is by applying the Independent Learning E-Learning Perspective of the "Art Culture Elementary School" Period of the Covid-19 pandemic at PGSD University of Muhammadiyah Malang (Jordan et al. 2020).

Method

The research approach used in this study is qualitative research is that is descriptive and tends to use analysis. The process and meaning (subject perspective) is more highlighted in qualitative research. The theoretical foundation is used as a guide to focus the research in accordance with the facts in the field online. Besides this theoretical foundation is also useful to provide a general description of the research background and as a material discussion of research results. There is a fundamental difference between the role of the theoretical basis in qualitative research. In qualitative research ranging from data reduction to data selection, research departs from theory to data, (Husamah et al. 2015) and ends in acceptance or rejection of the theory used; whereas in qualitative research the researcher departs from the data, utilizes existing theories as explanatory material, and ends with a "theory" of descriptive research. This research is implementing E-Learning Perspective Merdeka Learning Course "Elementary Arts Culture" Coand-19 pandemic period at PGSD University of Muhammadiyah Malang. The location used is Stay At Home. The time used in this study is on February 20 2020 - June 1, 2020 The subject of this research is the students of PGSD-FKIP Muhammadiyah University of Malang. Data collection techniques that will be used in this study are interviews and online documentation with Zoom Meeting media, which are used in this study are unstructured interviews. Unstructured interviews are free interviews where the researcher does not use the interview guidelines that have been prepared (Cetin & Danaci, 2015).

Results and Discussion

Implementation of learning - Learning Perspective Merdeka Learning Course "Elementary Arts and Culture" The pandemic period Covid-19 in PGSD-FKIP Muhammadiyah University of Malang, Learning Planning Process in PGSD-FKIP Muhammadiyah University of Malang includes sufficiently mature planning to start preparing RPS for Cultural Arts learning Elementary school, but in the midst of the existence of Covid-19 Pandemic (Chick et al. 2020) making us as lecturers must be 100% Must Be Online, We have entered some of the LMS systems as teaching material, but more often we use Zoom Metting with capacity of 40-50 Students in each class, bearing in mind that this course 60% basic must practice the process of making dance work, this is in the process of learning continued with the Watshap group media, so that the details because we analyze and present fields (dance, music, art and skills) during presentations, until finally we get into making ballet that will be uploaded on YouTube, so people know better The product of PGSD-FKIP-UMM graduates is not only academic but also academic (Cetin & Danaci, 2015).



Photo 1.

Personal Documentation SE Visit in Viewing the Learning Policy Perspective

Coordination of this activity was directly given by the Director of Elementary Schools, regarding the direction of the National policy in Indonesia in Indonesia, in addition to the duties and functions of the Directorate of Elementary Schools, as well as the Activities Plan for the Directorate of Primary Schools, the Freedom of Learning Policy and an explanation of the 2020 budget at the Central Government. This is the importance of the role of Education in Indonesia, (Untari, 2014) especially in the Primary School Teacher Education Study Program, Faculty of Teacher Training in Education at the University of Muhammadiyah Malang referring to Circular Letter Number 2 of 2020 concerning Prevention and Handling of Covid-19 (Chick et al. 2020) in the Ministry of Education and Culture and Circular Letter Number 3 of 2020 concerning Prevention of Covid-19 on the Education Unit (Chick et al. 2020). On government policy that makes the system of learning at home because remembering PGSD students from Sabang to Merauke, to break the Covid-19 chain. An educator should be able to interact with parents of students and the local community to participate in giving direction to students so that the learning process is not only done in the school environment. With the interaction between educators with parents and the community (Bates & Bates, 2005).



Photo 2.

Able to Communicate: Head of Consulate General R.I Ho Chi Minh City, Vietnam

It is hoped that the graduates of PGSD-FKIP National and International Competitiveness, the existence of Indonesian schools in foreign countries has a role that is not different from schools in general in the country, which is expected to be able to participate in the intellectual life of the nation as mandated in the opening of the 1945 Constitution Furthermore, of course SILN is also demanded to be able to realize education as mentioned in the National (Cetin & Danaci, 2015). Education System Act chapter II article 3 regarding the purpose of national education which, among other things, is to develop the potential of students to become human beings who believe in and fear God Almighty and become citizens who are democratic and responsible. As is known, SILN students are very heterogeneous (especially for destination countries of Indonesian workers), ranging from local children, staff of

Indonesian embassy staff, expatriates, to the children of migrant workers who work informally abroad (Wilson et al. 2008). Not to mention the related state environment whose traditions and culture are completely different from the archipelago culture in Indonesia, so that the obstacles faced by SILN in educating the character of the nation's children are very pronounced. This is the importance of coordinating, collaborating, and writing scientific papers in International Journals. called communication not only direct communication but in terms of productivity of works, and Intellectual Competing in Five Countries to become a Mental Educator (Dinham, 2007).

Noble character means that an individual has knowledge about his potential, (Kalayci & Coşkun, n.d.-a) which is characterized by values such as reflective, confident, rational, logical, critical, analytical, creative and innovative, independent, healthy living, responsible, love of knowledge, patient, cautious Be willing to sacrifice initiative, visionary, unpretentious, vibrant, dynamic, efficient / efficient, respecting time, dedication / dedication, self-control, productive, friendly, love of beauty (aesthetic), sportive, steadfast, open, orderly. Individuals also have the awareness to do their best or superior, and individuals are also able to act according to their potential and awareness. Characteristics are the realization of positive developments as individuals (intellectual, emotional, social, ethical, and behavioral) (Halitopo, 2020).

An individual with good or superior character is someone who tries to do the best for God, himself, others, the environment, nation and country and the international world in general by optimizing his potential (knowledge) and accompanied by his awareness, emotions and motivation (his feelings) (Wilson et al. 2008). Character education is a system of inculcating character values to school members which includes components of knowledge, awareness or will, and actions to implement those values. Character education, (Holt, 2013) can be interpreted as "the deliberate use of all dimensions of school life to foster optimal character development". In character education in schools, all components (education stakeholders) must be involved, including the components of education itself, namely curriculum content, learning and assessment processes, handling or managing subjects, school management, implementing co-curricular activities or activities, empowering infrastructure, financing and work ethic for all school / neighbourhood residents (Chick et al. 2020). In addition, character education is interpreted as a behavior of school residents who conduct education must have character (Al-Yahyai, 2017). Character education has the same essence and meaning as moral education and moral education (Aprotosoae-Iftimi, 2019; Ramli, 2003). The goal is to shape the child's personality, so that he becomes a good human being, a citizen, and a good citizen. As for the criteria of good people, good citizens, and good citizens for a society or nation, in general are certain social values, which are much influenced by the culture of the people and nation. Therefore, the essence of character education in the context of education (Holt, 2013) in Indonesia is the education of values, namely the education of noble values that originate from the culture of the Indonesian people themselves, in order to foster the personality of the younger generation (Wilson et al. 2008)



Figure 1.
Curriculum in Indonesia

The existence of an E-learning process helps education in Indonesia, with a strategic learning model that can deliver online teaching materials for Culture and Arts elementary school continued for the teaching and learning process of Elementary Arts and Culture Learning, as usual without face to face. Teaching and learning process at home can use applications such as Edmodo, google classroom, as a medium for teaching and learning, WA, and Zoom media. The existence of the output of the youtube video education for Elementary Arts and Cultural Education,

(McPherson, 1995) makes students more innovative and independent of learning, by not leaving the choreographed aspect of Dance from aspects (Restian, 2016). It can also be used as a process of deepening the material and the Cultural Arts Learning Model Approach SD in Teaching with the heart, remembering online we must pay attention to each individual so that the results are maximum, and professional, (Hällgren, 2015) teaching with empathy to communicate, especially when practicing dance material, must really motivate to maximize the work, teach with communication and positive politeness. Besides problem solving, and or evaluation are an additional dance power for students to be motivated in learning to work on the subject of art and culture learning in elementary school teacher education at the elementary school, teacher training and education, University of Muhammadiyah Malang (Syaputra, 2018; Christensen et al. 2009)



Photo 3.

With Media Zoom to Maximize Preparations for Elementary Art and Culture Performances

Learning through networks has potentials, including: meaningful learning, ease of access, and improving learning outcomes (Setyosari, 2015). In the context of online learning, students can relate quickly and directly with text, images, sound, data, and two-way video, with teacher guidance (Clark & Mayer, 2016). The face-to-face tutorial was replaced with a technology intermediary called tuweb, expected that student learning outcomes would be good amid the rise of the covid-19 virus (Cotton, 1991). For example, has conducted a study of 59 research results relating to computer-aided learning and learning outcomes. Research studies that focus on technology, and when properly accompanied by the Learning of Elementary Arts and Culture in PGSD (Kalaycı & Coşkun, 2020). The results are also optimal, this turns out to be better than studies that discuss the impact of technology on the overall learning environment and student learning outcomes (Chapman, 2015). For this reason, tuweb / technology assistance that follows the tutorial process will result in increased student achievement, because not only mastery of the material but also mastering its technology in implementation in Elementary Arts and Culture Learning at PGSD-FKIP-Muhammadiyah University of Malang (Clement et al. 2003).



Photo 4.

Students Present "Sunflower" Online on Youtube

How is the readiness of Elementary School Teacher Education students, Faculty of Teacher Training in Education, University of Muhammadiyah Malang (Restian, 2010). In getting a new learning mode, Finally the purpose of this research can be used in general and basically education should not be stagnant under any circumstances (Cetin & Danaci, 2015). Considering the ideals of the Indonesian people contained in the Preamble to 1945 Constitution paragraph 4, one of which is to educate the life of the nation. From home alone, continue to run physical distancing, in maximizing elementary school arts and culture learning, but science continues to be upgraded. Government programs break the chain of distribution of co-19 can be realized, and the ideals of the country's goals in the field of education will be achieved (Chick et al. 2020).

No	Kegiatan	2016		2017	
		Jumlah Sekolah	Sekolah Imbas	Jumlah Sekolah	Sekolah Imbas
1	Pelatihan PPK SD	271		812	± 2.710
2	Pelatihan PPK SMP	271		1.352	± 1.355
3	Sosialisasi PPK di KKG/MGMP Pendidikan Dasar			4.552	± 45.520
4	Pelatihan Fasilitator USBN dan PPK MGMP Pendidikan Menengah			740 MGMP	± 7.400
5	Sosialisasi PPK di MKKS Pendidikan Menengah			244 MKKS	4.522
Total Sekolah		542 sekolah		2.164	61.507

Figure 2.

(*Strengthening Curriculum Character Education 2013*), Sources *Kemdikbud R.I*

Renewing the mode of online learning is not likely to be an option even though the country is safe. This research was conducted to determine the preparation of students to follow the tuweb. The readiness is seen from the initial preparation to prepare the activity of tutorials and mastery of technology to welcome the tuweb learning. The results obtained showed that from 99% absorbed the learning of Cultural Arts well, with quality even though online, PGSD-FKIP students of Malang Muhammadiyah University really absorbed learning well (Bekci et al., n.d.).

Conclusions

The conclusions show data that the role of Education in Indonesia, especially in the Primary School Teacher Education Study Program, Faculty of Teacher Training in Education at the University of Muhammadiyah Malang refers to Circular Letter No. 2 of 2020 concerning Prevention and Handling of Covid-19 in the Ministry of Education and Culture and Circular Letter No. 3 of 2020 concerning Covid-19 Prevention in Education Units. On government policies that make a home study system to break the Covid-19 chain. The existence of an E-learning process helps education in Indonesia, with a strategic learning model that can deliver advanced teaching material for the teaching and learning process as usual without face to face. Teaching and learning process at home can use applications such as Edmodo, google classroom, as a medium for teaching and learning, WA, and Zoom media. The existence of an educational youtube video on Elementary Arts Learning and Culture can also be used as a process of deepening the material and the Approach to the Model of learning Teaching by heart, teaching with Empathy, Teaching with communication and positive politeness such as Problem Solving, and or evaluating to be an additional attraction for students to be motivated in learn.

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