

# Conversation with Iselin 11th of April 2024

**Sigrid** Okay, I can tell you a little bit about where I stand at the moment with my research. It is artistic research, so it's up to you what you put into it, but I'm a cellist, classically trained, but I've worked mostly with free improvised music in recent years, in addition to contemporary music, and then graphic notation. And then I'm doing a master's degree called New Audiences Innovative Practices, so we work as performers, but we work a lot with music in society, and kind of how... or I think, we haven't directly talked about the book called *Musicing*, I just read a little bit quickly some of your articles in InQuest or something and I saw that you also referred to that *Musicing* book by Christopher Small. And it's based a bit on that philosophy or so we don't talk about his concept directly, but the teachers in a way build a lot on that philosophy that music is in a way something everyone can and has access to, and the way with institutionalization has made it inaccessible to everyone in a way. That's kind of the background for this master's degree I'm doing, but from a performer's perspective. So in the master's, or in my artistic research part, the plan is that I work with two musicians in Norway, then I work with a musician in the Netherlands, and then we create a kind of interactive children's concert/workshop where we work on in a way removing the fourth wall, as it's called, that is, the yes... you get the idea.

**Iselin:** The audience wall, in a way.

**Sigrid** Yes and working very...or the very keyword, sorry I have spoken English and Norwegian today so then my language goes into a buzz, is to in a way make space for the children, artistic processes, or in a way open up for a creative space as there is nothing in mistakes and curiosities in a way that dominates. That is in a way the goal of the concert, so it is not necessarily a pedagogical angle. It is more than how to..., because I don't have a pedagogical education, and it is in a way, not the intention to create a method, but it is more a way how I as a performer can in a way, with my knowledge, open up for all the people around me to explore then, that is really what is yes, there are a lot of balls in the air so it is at this time. But I also talked to my aunt about this and she highly recommended that I talk to you. So I just quickly read through these 2 articles and it seems like you were in the same area, so I just wanted to first hear a little about what you do.

**Iselin:** You absolutely can, and I am in the exact same place as you. So everything is a bit up in the air and floating and I never think I'll quite get a handle on what I am really doing. But the research project that I'm currently working on, well, there's also a master's that I've written about something of the same thing that I'm doing in the doctoral project, where I'm exploring or researching together with the youngest children in kindergarten and what happens musically when I bring a loop station to kindergarten. I have a very open and what's called *exploratory*, so exploratory approach to yes to that, and actually think quite broadly about music. Where music in a way, a bit like Small defines it, as it's not a thing, but it's something you do, it's in an interaction, and it arises in the space between the entities that are present at that moment that in a way creates music. And there I also lean a bit towards John Cage and think that music is everywhere,

as long as we are in a way just willing to listen to it as music. Have you come across John Cage on... or do you know of him?

**Sigrid** Yes, I mostly do contemporary music. So yes, and speaking of graphic notation, he is a he is a kind of...yes

**Iselin** A pioneer, one might say.

**Sigrid** Yes.

**Iselin:** It is mostly the understanding I'm going to bring from John Cage, and then I'm not going to use that much more because this thing about chance music and stuff like that I'm not sure if it fits what I'm doing because it's kind of too improvised for me to think that we're actually governed by a system like that that he kind of uses in that chance music concept. And I'm probably going to use that kind of improvisation literature or the thinking around that part then I think. But when you talked I got reminded of...There is a... he is Norwegian who works with very open concerts for and with the youngest children, and his name is Øystein Elle.

**Sigrid** Øystein Elle, E-L-L-E?

**Iselin:** Yes. He is a performing artist and associate professor and belongs to Høyskolen i Østfold. He has also done his, at least his doctorate in artistic research, where he is in a way a performer himself in it.

**Sigrid:** Yeah, I'll check that out.

**Iselin** It's a bit of a derailment with what I'm doing, but it often gets a bit like that. Yes, the thing is that I am also looking for others and try to figure out what it is that I'm actually doing.

**Sigrid** Yes.

**Iselin:** And then I'm trying to figure out if I'm doing artistic research, or if I'm doing art-based research. Because there's also that kind of thing...

**Sigrid:** Yes, that is a new term for me, art-spaced. Space or based?

**Iselin:** Based, that is. Art-based research. And I know that within those traditions, and perhaps especially from the artistic research side, some are very keen to make a point that there is a difference between arctic artistic research and art-based research. And I think it's just about you...or the way you described your project, I think it fits well with artistic research, because it's more the art you're researching or in the art you're researching in a way, but then I'm a little unsure about which of the two I'm actually doing.

**Sigrid** But you have...do you have kindergarten education or what? I don't remember.

**Iselin:** Yes, I am a qualified preschool teacher and have one and three-quarters of a master's degree. I started a master's degree in what is called kindergarten knowledge and was on my way to going very much like a pedagogy path. But then I started a master's degree called Child Culture and Art Pedagogy which is located at or belongs to, Droining Mauds Minne in Trondheim. So I finished it, and that's where I wrote about this project that I'm was doing with the youngest children, which is quite similar to the project I was doing with the oldest children in kindergarten, so 3 to 6 years old. Yes, so the main element which is new in the doctoral project is that it is being done with the youngest children. Yes. Without trying to compare the two of course, but I just kind of think it is because there is very little research on the youngest children, and to some extent also little research within the arts and the youngest children, so therefore it became in a way an important project to do. Or it is of course becoming more and more, but yes

**Sigrid** Yes, of course. But what are you doing in this project you're doing now, what?

**Iselin** Then I bring the loop station with me into a toddler ward and basically just make arrangements for that the children themselves can control it in a way or something, so I don't necessarily withdraw or something like that, because I am participating in what is happening, but they are the ones who are controlling in a way or so they are the ones who are driving what is happening, I connect in a way to what they are doing and find exciting instead of laying down premises and guidelines for what they are going to come up with.

**Sigrid** Cool yes, that's really cool. That sounded really exciting, so then it's children 0 to 3 then?

**Iselin** Yes, one to three.

**Sigrid** Yes, they are small then.

**Iselin** Yes, they are small, but it's also very big in a way. There's so much competence there that you might not see because there's not necessarily a language there, right, but there's so much else they can do. That's also something that I'm trying to expand a little bit in this project here with, like what resources these youngest musicians have, that we might not see when we think that music is like singing a song in gathering time. So yes, I'm trying to expand a little bit the understanding of what music can be in, but most specifically related to kindergartens and or children in general.

**Sigrid** Yes, it sounds very much like it's in the same area that I'm trying to target. It's nice to find someone who's doing the same thing. Because we've already had, I've had 5 concerts already, and we just threw ourselves into it. We didn't have much of a plan. And the learning curve was very, very steep. We aimed at the group 3 to 6 years old, but here, when I did the workshop in the Netherlands, and then the language was actually a very big challenge too, we said age 3, no four to nine, and then there were only two and three year olds who were there. But we were surprised, also when I did in Norway, of the competence of the children their ways of listening, because the six-year-olds could verbally explain very well what they heard. It was very stressful because again very little knowledge of these type of things. You have done it to a greater extent than I have, but I also it was a bit like we just threw ourselves into it and we were so we... I was very stressed that we wouldn't get any response from the kids, because it's a conversation. We tried to make the whole thing a conversation for 45 minutes, where we respond to what they do, and they respond to what we do. And I was stressed because it's been a long time since I've dealt with very young children, but it was absolutely fantastic, but again, there's a lot of variation, also in how much the children talk and the hierarchy in the group, of course, and there were a lot of things that we started to notice. Or factors, so I'm wondering a bit. I don't know where to start in terms of specific factors. We did three concerts in kindergartens in Norway, and then we did a tea at an asylum centre with parents, and then the slightly older children and then one here in the Netherlands at a library that was public when the parents came with the children, so I wonder if you have any experience of adults in the room in a way and what that has to do with what happens if that makes sense?

**Iselin** That makes a lot of sense. That's a very good question. I have simply, because I know that I am very influenced by other adults in the room, do my projects where it's just me and the children and the loop station to maybe remove that factor a little in a way, so then I become more concerned with that than what I'm actually supposed to be

doing. So that, no, in that particular context there, I don't really have that much experience.

**Sigrid:** But how big are the groups of children, because you do it here privately in kindergarten, or do you do it mostly as a public, public or closed event?

**Iselin:** I do it in a kindergarten with a group of children, so I have, over time, interacted with nine children and so I have, in a way...

**Sigrid:** Nine?

**Iselin:** Nine, yes. Yes, it varies, I also wanted it to be an open space for the nine in the closed room in a way, simply because it should be both enjoyable and something they themselves want to take the initiative to participate in, so the group size has varied from time to time in terms of who wants to participate, and so I have had some experiences. It is because this is in a way something that is very much like that... everything we listen to is now done by them in a way, so it also depends on everyone who wants to get the opportunity to make sound with a loop station, and since there is only one loop station, you also have to share a bit of it in a way. And then I have also experienced that if there are too many people involved, there will be more focus on the pedagogical ideas, so type, how to share, and now it's the next person's turn. It becomes very structured, which I don't really want. So I've found that the smaller the groups, or if it's somewhere between 2 and 4, it's kind of the best in the context that I work in. But in a context like the one you're working with, I can imagine that there's kind of a lot, so. Yeah, I don't know, have you thought about it, or have you had any experiences with it?

**Sigrid:** Yes, we started with a fairly large group because part of the plan is that we will try to enter the DKS system with this. Because this project is based on improvised music but it is the very own listening understanding required then in a way you must have that I think absolutely children have. I think it's worse to present this music to 14-15-year-olds and even worse to people in their 30s, for example, who have never heard this music. I think it's an incredibly important resource to be exposed to at an early age because then I think it opens up opportunities when you get older. That's why it's a bit of a goal that we get into the DKS system. That's why we've also aimed for slightly larger groups, so at all the kindergartens, we had between 18 and 20 in each group, and then there were some who were 3-4 years old and then there were some who were 6 years old, so then between 3 to 6 then. We also had a two-year-old who just wanted to join in because it was interesting. It was also very interesting, and then at the reception centre we had, because it was open, it was kind of public for everyone there, so it was a bit uncertain, at first nobody showed up, and then we managed to drag some people in from the hallway, and even ended up being maybe 7 children aged 2 to maybe 12, I think, which was also interesting with a heterogeneous group then, and in addition, all of the parents were also involved, so the group became large in the end, but that session we just had to freestyle completely because of the age stuff, and the parents. But the parents were very, very involved, positively, which I didn't feel when I did in the Netherlands, because we also did that with, again, only 20 children, but there were only 11 who came with a parent. But some parents were very, very passive, naturally, because the music is demanding, and it was interesting to see where that was, because I thought it might help. After all, there's something about the question of how will the children be safe with you. Because there are so many things we discuss, including the size of the group and what it means to have an adult in the room, for example, a nursery worker who knows all the children if there are 20 children, and that's because we were a bit stressed because

if there have been 20 children and three unfamiliar adults, I think we almost lose control of the room, quickly or something. There are a lot of things like that that we've discussed. And I think you might, for example, have parents there with completely unfamiliar children where one of us holding the workshops doesn't even speak a language in case of help, right? And for half of the children, it had the opposite effect, and it was very interesting to, or it was kind of expected.

But yes, that's a very long answer to what we think about when it comes to group size. But yes, we're kind of aiming for slightly larger groups, but it's kind of the goal that we're going to create a library with all the factors that come into play, and then in advance, based on the prior knowledge we have about the concert, we're going to plot the information into a system based on group size, age, adults present, prior musical knowledge, children. Have four or five systems about the concert and then based on the information we have in advance we can adjust to which one might be right, but also so that we can quickly redirect in the moment because we learnt that quickly and in the four concerts we did that weekend that you you have to be able to just freestyle everything at the moment. Yeah, so that's how it is. That's my long answer to a very simple question of yours.

**Iselin** Yes, but I think that's important, what should I say aspect all of it. That's what it is. You can plan for a lot of things, and then there will always be some factor at the moment that doesn't turn out quite as you had thought. Do you take those factors into account when you plan and that's how you think, or do you take that into account a little bit? The location of what you're planning for, like the room and stuff. Or maybe you don't know that before you meet up.

**Sigrid:** It's a bit like that but for all the concerts we've had like half an hour before just to get things going and... Where do we place the children? Can they sit on mats, for example, the kindergartens had a lot of those available so we could make a room then and then we asked specifically about large spaces, so we kind of got the big rooms at all the kindergartens naturally.

**Iselin:** Then you might also want to get when you....If you get into, DKS and stuff like that, then you would likely get a gym or a big room.

**Sigrid:** But that is definitely a factor that plays a role. Then I want things, but yes, it is very much like that. That is also the thing about that research It is a bit like learning by doing. Or it is practice-based research. Well, it is because you just have to start and then you have to.. yes, it is a steep learning curve in a way.

**Iselin:** And that's a good thing, of course.

**Sigrid:** But, I don't know, what would you say, because you have a pedagogical education, or would you say that you bring with you some pedagogical aspects, it's hard to say, because it's probably very much ingrained in your body already. Are there any conscious things or things that you notice that you actively do that come from a pedagogical education?

**Iselin:** It is very or something like that. Because that is both a very simple and very complicated question to answer. Yes, I do, but how? And when does the educator in a way come in,. It is all so entangled in some way or another. There is a theory in some way or another called *a/r/ tography*, but it is written like this here. I don't know if you see.

**Sigrid:** Yes, a -e-tography

**Iselin:** Those who have created or developed the theory in a way, have written it with those slashes because the A stands for artist, the R stands for researcher and the T stands for teacher. So in a way, you are both the same person or the same role, you have in a way both a researcher, teacher and an artist. I really recognize, that, as someone who has that pedagogical education, but also in a way does art and research. Without having anyone with me who is making observations for me or something like that, I have in a way all 3 roles very much intertwined and they are in a way work together all the time in a different way.

**Sigrid:** Yes, naturally, in a way.

**Iselin:** And then those who have that theory are also very keen to say, that you don't need a teacher education to be able to say that you are a teacher in this context. Here it will be in a way like what you are talking about, right? Well, just thinking about that there is a group, a specific age group for example, that you are going to have as an audience. Just that in itself is a kind of form of a pedagogical mindset in one way or another, because then you have to sort of make arrangements for it in some way or another. Or just the fact that it's not age-specific can also be, then you have to think differently again. These are those pedagogical, but also artistic choices that you have to make in a way. So are they very concerned that you need, like not formal education within the 3 roles in a way, but they work together when you do artistic or art-based development work.

**Sigrid:** Yes, yes, but in a way I really agree with that.

**Iselin:** So it was also a long answer to a simple question, but it's absolutely included, just because you're going to meet children or just saying that you're going to meet a certain age group, somehow.

**Sigrid:** But what do you want to say or I don't know if you're all focused on that, but I think maybe that's the case, because we also focus a lot on the fact that, in the space we're creating, if we can manage to get this creative space right, we the musicians will learn just as much because there's communication. There's an exchange of information and what's so great about children is that they're not so shaped by our structures yet. I don't know how to phrase this question, but how.. Do you have this in the back of your mind?

Or in what way do you think it comes out? This was a very bad question.

**Iselin:** But I think I understand what you're asking. I think, I completely agree that I have at least as much to learn from them as they have to teach me in a way. Then we're also back to some kind of pedagogical basic idea in some way, right, because it's about how you think about children and opening up for the competence they bring into this. Because they have that. The question is just whether you see it now, and in what way you see it. And I have the impression that children are in many ways freer, both in the face of experimental music and quite a lot of things you would think, "No, this is too weird" just because they haven't learned that this is too weird yet. So there's a balancing act there, in a way, of being open enough that it feels open and that you have the opportunity to participate, or that it feels inviting in a way. But at the same also framed enough, because if it becomes too open, it can in a way almost become too scary again or something like that. I was wondering a bit in what ways you invite them into the concert?

**Sigrid:** What we did then, again communication has been crucial, we talk a lot then. But what we did at least in the kindergartens is that we started with... We did slightly

different orders of things, as we learned. But we started with the instrument presentation because it is me on cello, then there's one on double bass and one on baritone saxophone. We actually knew that children hadn't necessarily heard live music or instruments before, so in the beginning, we spent a long time just presenting our instruments, and maybe getting them to... We made sounds, and then we asked what the sound sounded like. We did this at the first concert. Then we played a longer, somewhat free improvised stretch that we kind of did based on a drawing we made in advance and then in a way we presented the concept that we're working on making music out and drawing. Then we presented that now we wanted some input from them, and then we had a big drawing paper, and then we played again while we let them draw, while they listened.

And then there were very varying results, and also a big difference between ages 5 and 6, for example, in terms of concretization in the drawings. We also realized that the way we presented the instruments had a lot to say about the drawings that came out. And then we also started discussing abstract things, because naturally, we started to make things more concrete. So concrete sounds became concrete things. After concert number 3, then we realized that it's not necessarily something we need to do in a way because children are not stupid. I haven't had time to kind of focus on that, but the next round we're going to focus more on not making things concrete. We did a round where we tried not to make things concrete then, but the children made things concrete afterwards, the older they got. After that, we went around and talked to them about their drawings and stuff, and it was very fascinating because some were a bit reluctant. It was also something we wondered about how the children would respond to drawing. Also because we tried really hard not to put any pressure on it. That everything was allowed. We only had one kid who didn't want to draw, but he ended up drawing that poop, right? And then we had a kid who was very active, but he got a bit of performance anxiety. It's also a bit disturbing, I think, to see that performance anxiety appears very early, which is also a bit of the thing that we try not to. It's kind of what we try to ward off too, because I think is very disturbing how the general development is on that particular aspect. We had a kid who said "No, I couldn't draw because I didn't know what to draw", and we were like you could have drawn several things in a way. He was very obsessed with drawing only one sound, but we were playing free improvisation, right? So it was 5 minutes of a lot of information, but the nice thing afterwards when we talked to someone about the drawings is that someone sang without us asking them about it. "That was that sound, or that was the sound when you stopped playing". They had a completely insane amount of overview that we were very fascinated by. Then we had one long drawing, so we talked about that a little bit, with everyone in plenary, and then we did a kind of quick overview where we played all the drawings then in a way. The nice thing about concretization is that we can play the concrete sounds. But, we did a little bit so that we could take some parts of the drawings, then we could be like if you see this part, we would play like that and then when we did it as a whole afterwards, we played that part like that so that they would in a way activate. So that's what we've done. But the goal I really want us to manage to implement is that the children also play with us. Is in a way the next step in the process. So for now we'll say that they have only created in the form of drawing.

**Iselin:** And listening.

**Sigrid.** And listening absolutely.

**Iselin:** It's also a way of making music.

**Sigrid:** Absolutely,

**Iselin:** But it sounds very exciting.

**Sigrid:** Yes, that's very true.

**Iselin:** But I agree with you. As an educator, you make so many mistakes and repeated mistakes are a lot about the idea that this has to be explained. And then it doesn't really have to be explained in a way, or it's a bit like that. Where the need to explain comes from, I don't know, maybe it is this idea that we have to learn something from this. I don't really know, but with being able to just open up the space for that kind of free association...There is so much more in a way that can come out that is not necessarily about accomplishment. Because it is also something I feel, is incredibly fast that the pursuit of achievement in some way or another comes in. And when it happens I don't know, maybe it happens before you are born because they think that they are going to be the best version of themselves in the world. Yes, it is interesting in itself.

**Sigrid:** It is very interesting.

**Iselin:** Because I also try very hard to avoid that in my project. It should be really open to what's whatever happens. The first time that I have had someone new in the children's group with me. No, maybe just the very first time, actually when I was going to introduce the project to a group that hadn't participated before, I noticed that what they did afterwards was very coloured by what was done when I introduced the loop station. It is in a way the impulse that this impulse in a way continues throughout. And then I quickly regretted that I. Why did I choose that as yes? Yes, OK, but now it turned out like that.

But when it was one of the children who had participated one time before, I kind of just let it play out, then I let it play out as it was kind of up to that child himself. If the child wanted to show the others, it was okay. Then I wasn't I who had to show in a way. Then there are fewer guidelines.

**Sigrid:** Yes, yes, because I think that's a very difficult aspect of it because they are so influenced and they absorb everything like sponges. So there are a lot of things you don't realise you're doing until you look back on it in hindsight. Yes, it happened because you did it that prior.

**Iselin:** Yes, you get it pretty quickly, thrown back in the middle of your face when you do. I see myself in that.

**Sigrid:** I don't know. Do you have any way to prevent it, in a way? You say....it depends on the group again, and it depends a lot on the group dynamics among the children.

**Iselin:** Yes. I don't really have an answer to that, in a way. It's a bit like that. It's very much there and then. It also becomes part of the improvisation in some way, not that you produce yes. But I remember there are two performers. And maybe the one that could be most interesting to just look at. I know there are some YouTube videos out there of Eldbjørg Raknes. I don't know if you know her. She has done a lot of baby concerts and stuff. What I find interesting in those videos of those baby concerts is the way of seeing her connection to the sounds in the room. So responsive in a way to the impulses that are in the room. And then there is also a group, but it may be a little outside this area because it was about improvisation and stuff like that, but there is a group called *Små grå*.

**Sigrid:** That sounded familiar.



**Iselin:** It's a trio of 3 ladies who took a performing master's degree at the Academy of Music and do a lot of improvisation-based stuff, as many people do. But what I find interesting about what they do is does, is that they play around a lot more, like actually a bit of everyday language in some way, so you pick up what's in the room and in the world and work with it. I don't have an answer... But you learn as long as you live, right? Well, I have at least as much to learn from them as they have from me. I'm also working on a bit of one thing which can be experienced as a bit of floating theories. So I think I also have a lot to learn from loopstation as a unit. So I think, yes, I position myself on certain things, at least on the same level as the other participants in the room. And then I'm also very aware that I'm an adult and have greater responsibilities and things like that too.

**Sigrid:** Yes, but it's kind of the same thing we want to achieve. That it is a communication and not something we convey to them. Like I am classically trained as I said, that's kind of why I'm trying hard to work towards, it because that's what that kind of communication has been doing for 20 years, and I'm tired of it.

**Iselin:** Yes, the fourth wall.

**Sigrid:** No, I don't know. I am not sure what to ask. I feel like I have gained a lot of information, but again we talked a little bit about this with the artistic or not artistic, but the creative space. In which way are you trying to achieve that space?

**Iselin:** For me, it's a lot about tuning in. That I all the time..

**Sigrid:** Responds and observes the things happening in the room.

**Iselin:** Yes. I have a responsibility in a way to be able to respond, to what's happening in the room. And one of the things that I might have to work on the most on in advance is that no matter how much I want to know, what's going to happen in advance, I can't know it. It becomes something that I constantly have to remind myself that I can't actually plan for this, so I just have to face it when I'm there. And listen to what's happening and be available.

**Sigrid:** It's interesting that listening is in a way, yes, you find that in everything in life, that it's the most important thing,

**Iselin:** Yes, I think it's a lot about that, how you listen to each other and respond to what you hear in a way. And for me, there's a lot of ethics in that. How are we together? And how can we in a way create this space together, and this expression together in the moment? And you don't know that until you're standing there in a way. You can't plan for that, you know.

**Sigrid:** No, and then it's like that with all the people you meet, things will be different anyway.

**Iselin:** You were talking about it yourself, this thing about like that even if you imagine and set up shall we say categories, there is something about the fact that at the moment you will see that oh yes, but we can't do it exactly like that. We actually have to do it a little like that, and so on. That is perhaps one of the most important things in the whole arrangement.

**Sigrid:** But that's a bit of what we're trying to achieve, also that communication between us musicians when we see that the space changes, that the message that we need to do things differently goes quiet without us needing to communicate too much. Because there's something about the fact that you can't start communicating too much in front of the children. We also have different strengths or in a way then it was like that or and also that we have different strengths which we can use.

**Iselin:** So I think that in all those things there is in a way room to, in goose eyes, in a way make mistakes. I think that there is also a lot of positive in making mistakes, and that is a little bit like compared to what we talked about earlier, the experience of achievement. One of the most liberating things every time I'm at a concert is when someone makes a mistake on stage. It's like god. OK, it's not just me who makes mistakes, those who can do this properly also make mistakes.

**Sigrid:** Absolutely.

**Iselin:** So there are some liberations, in one way or another, in making mistakes.

**Sigrid:** Yes, you also learn a lot from it, because things turn out differently than you had planned. No, but I feel...It's very exciting, and it's very, very interesting that you kind of do the same thing.

**Iselin:** Yeah, it sounds like we're a bit in the same boat, conundrum is that what it's called? I mean, tangles you know.

**Sigrid:** Yes, that is what's a bit provocative and a bit tiring about this type of work is that it's not a definitive answer. But of course, the more you do it the larger your library becomes so you could potentially dissolve struggles faster. I feel that in a way my conclusion is already on that research.

**Iselin:** That's what's kind of the challenge in terms of having to deliver something on what you're doing because then I have to make it concrete in some way. Yes, because I think a lot of what's happening or what we're talking about is actually things that are very physical in a way. Or it's just in some kind of response in the body. And then you have to write it down. It's kind of not working.

**Sigrid:** No, the same thing happened when I was doing the concerts. I was a little stressed about it, but I think it was mostly because I had to use what I did here to write it down afterwards because that's kind of where I am now. I have an incredible amount of documentation and I have a lot of interviews, I have done 4 concerts or 5. I kind of have everything I need to start to get it down on paper. But yeah, where to start there in a way.

**Iselin:** Yes, if you find out how, please let me know. It's painful in a way. I often experience that having to write it down is so impoverished in a way. There's so much that disappears along the way. The physical experience. It's a bit of a struggle in a way to find ways to make visible what's happening and the knowledge in a way that becomes part of that.

**Sigrid:** That's the great thing here. The fact that we publish in something called a research catalogue. Yes, you do the same thing that it is you. You don't have to submit in a you need to write a thesis. What is it called in Norwegian?

**Iselin:** Thesis.

**Sigrid:** Yes, you can deliver more like an artistic thing,

**Iselin:** I probably won't be able to submit my thesis there, but I have an article that will most likely be published in research catalogue format called *Analyzing with the Arts*. It's a bit like an attempt to find more ways to communicate the research material or at least at the very least, try to understand the research material in a different way than just through writing. Yes, where I make some, what should I say, musical expressions with inspiration from what happened. The Loop station is full, literally full of sound from children or what they kind of produced in these sessions. But there are some restrictions on what I can be allowed to publish and not just purely in terms of privacy, so I can't kind of release sound and the judge finds other ways to release the sound, and they become a kind of filter. So then I make my expressions to be able to make some of

it visible. But that's the trouble that everything has to be done linguistically, at least in these subjects.

**Sigrid:** Yes, I'm sitting and watching the presentation this week of the master 2 presentation, and it's very interesting because everyone has very practical projects. And then they sit there and look very stiff and just tell in very complicated words what they've done and also the questions they get are very complicated. I understand it, but it's a bit of an interesting perspective that you suddenly do something so practical, so theoretical is very interesting

**Iselin:** As if there is a kind of distinction where what is going to be academic has to be... There is something that is just a bit incomprehensible to me, so to speak. It should be possible to meet more in the practical and the theoretical in a way.

**Sigrid:** But absolutely. I feel like that is what they're trying to do with this research catalogue but everyone says it's terrible to work with.

**Iselin:** Now that I've handed it in, I've started to understand what it's all about, sort of. It goes back to what I said about this whole openness thing, right? So if it becomes too open, there will be almost too many choices to make, and that's a bit of what a research catalogue is, I feel.

**Sigrid:** Yes, but I have submitted an assignment there, and I think this school has created the research catalogue in addition, so those who work with it are here in the building, so in that sense, we could get help with things. But it was it seems like there are many strange solutions and or that it just does not come naturally in relation to all other written programs for example. I spent an hour understanding where I was supposed to enter a certain type of text. It is something different, but it is a struggle too.

**Iselin:** It's also part of this in a way or so it goes.

**Sigrid:** Absolutely yes, it's somewhat related. But thank you very much. I guess I'll use this in my theoretical part.

**Iselin:** It's nice to be able to contribute. It helps in some way, or like you sit and work a lot of the same things like that. And it makes it feel less alone in some way. know I'm just thinking of the guy who I mentioned. I just found a book on the shelf here called Art Meetings and Aesthetic Processes with the youngest children in kindergarten. I think there is a lot in it that is also transferable, there were many who have been there and written different things. But Øystein Elle I would recommend checking out. He has an artistic PHD from Bergen and has done a lot of projects with children and among other things, what was it? I think it is "Rock Me Baby," I think that one performance is named. It is he and two others who got together to investigate how strong in their expression they can be while still being welcomed by a group of children, Almost on the edge of metal on stage. And then there are one-year-olds in the room or something, and then they've also opened the room afterwards and had some kind of interaction. I think it was named "Rock Me Baby"?

**Sigrid:** Yes, I'm sure I'll find it if I google it.