Tordzro, Gameli Kodzo (2018) *Story, storying and storytelling: A reflection on documentary film, music and theatre as creative arts research practice.* PhD thesis.

STORY, STORYING AND STORYTELLING

A Reflection on

Documentary Film, Music and Theatre

as Creative Arts Research Practice

A MULTIPLE ARTS PRACTICE-BASED RESEARCH

PhD THESIS

By Gameli Kodzo Tordzro

(Dip. Theatre Arts, Dip. Film Directing)

Submitted in Fulfillment of the Requirement

of the Degree of PhD – Education

University of Glasgow

School of Education, College of Social Sciences

School of Education

March 2018

ABSTRACT

'Story' lifts and carries 'Voice' with which we can express what we sense.

This thesis is an Autoethnographic reflection that charts theoretical and methodological reasons for 'harnessing' my (Gameli Tordzro) Aŋlɔ-Eʋe story, storying and storytelling practices in the making of the film 'Music Across Borders', the 'Ha Orchestra Music Project' and the 'Broken World, Broken Word' devised theatre project. It also covers how this is also established in my participating in and contributing to the development, and production of 'Vessels 2015' and 'Last Dream (On Earth) theatre productions as artistic research. The productions focus on story, expressing the lived experience, and how the value, knowledge, opinion, belief, and culture, within such expression represent 'voice'. 'Story' is how we package and present the lived experience. Thus, 'story' and 'voice' are linked.

I assume a subjective stance and a position within the research as an Aŋlɔ-Eʋe multi-genre storyteller and present my understanding of methods and processes of music-making, film-making and theatre-making in a Ghanaian and an Afro-Scot (and New Scot) diaspora context. I re-activate the idea of decolonization - reclaiming, carrying and lifting 'voice' - through storytelling on screen, on stage and in music. It is accepted for ethnographers to be positioned within their text; Patricia Leavy, (Leavy, 2015), and David Inglis with Christopher Thorpe, (Inglis and Thorpe, 2012) describe ways in which people perceive and act upon their social world in the constant process of achieving their sense of reality as social actors. Barrett (Barrett and Bolt, 2007) also draw on materialist Martin Heidegger's notion of "handleability" to argue that artistic research demonstrates how knowledge is derived from doing and from the senses. I explore Aŋlɔ-Eʋe ways of sense making through story.

This artistic inquiry takes the form of the practical making, producing and reflecting on music, film and theatre drawing on Aŋlɔ-Eʋe storytelling traditions. It is an artistic Autoethnographic research, it is generative of material arts, social interaction and transformation on the levels of the individual, the community and cultural capital. This thesis is to be read in conjunction with and as a follow-up to the portfolio of productions attached as the main part of the research.

TABLE OF CONTENTS

LIST OF FIGURES AND DIAGRAMS

LIST OF DIAGRAMS

LIST OF POEMS

ACKNOWLEDGEMENTS (TSI*FO*ÐI)

Author's Declaration

"I declare that, except where explicit reference is made to the contribution of others, that this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution."

The thesis is submitted as to accompany the following list in my portfolio of digital productions that from the practice aspect of my doctoral research:

1. *Music Across Borders Documentary Film*
2. *Last Dream (On Earth) Theatre Production Audio Recording (Audio File)*
3. *Broken World, Broken Word Documentary Film*
4. *Gedzem Kutrikuku Documentary Film*
5. *Ha Orchestra Website: www.haorchestra.com*
6. *Ha Music Album*
   a) *Azorli Blewu (Music Audio File)*

   b) *Whipers (Music Audio File)*

   c) *Sahara Wind (Music Audio File)*

   d) *Manyiba (Music Audio File)*

   e) *Akaya (Music Audio File)*

   f) *Desert Rain (Music Audio File)*

   g) *Tita (Music Audio File)*

Printed Name: GAMELI KODZO TORDZRO

Signature:

EʋEGBE ALPHABET AND ORTHOGRAPHY

a: This sound similar to the vowel in 'bat'

e: This sounds similar to the vowel sound in 'date'

ɔ: This sounds similar to the vowel in 'frost'

u: This sounds similar to the vowel in pull

ɛ: This sounds similar to the vowel in 'egg'

i: This sounds similar to the vowel in 'sit'

o: This sounds similar to the vowel in 'goat'

ḍ: Is pronounced like a 'd' but with the tip of the tongue on the hard-upper palate

ƒ: Is a silent bilabial pronounces as if silently blowing a candle

ɣ: Is pronounced like an 'h' but with the back of the tongue raised to the soft-upper palate

x: Is a voiceless velar fricative achieved with the back of the tong touching the upper palate

ŋ: Is pronounced with like 'ng' like bring

ʋ: Is pronounced close to a 'v' without the teeth touching the lips but with both lips touching

tsy: is pronounced like a ch

dz: is pronounce like a 'j'

kp: pronounced like a 'p' but with the action on sides of the lips touching instead of the front

gb: pronounce with similar lip action for 'kp' but with a heavier touch

ny: pronounced as a variation of 'n' with a larger surface area of the tongue touching the upper palate.

A a   B b   D d   Ð ḍ   E e   Ɛ ɛ   F f   Ƒ ƒ   G g   Ɣ ɣ

H h   I I   K k   L l   M m   N n   Ŋ ŋ   O o   Ɔ ɔ   P p

R r   S s   T t   U u   V v   Ʋ ʋ   W w   X x   Y y   Z z

Definitions and Abbreviations

I have introduced and used the Eʋegbe (Eʋe language) orthography conventional spelling system in the text of the thesis. The introduction of the Eʋegbe orthography on page 10

1. Aŋlɔ-Eʋe: Also found in most texts that do not adhere to the Eʋegbe orthography as Anlo-Ewe and refers to the Anlo-speaking people of south-eastern Ghana

2. Eʋeawo: The Eʋe people or the Ewes

3. Eʋegbe: Eʋe language

4. Ʋegbetɔ: Eʋe speaker

5. Ʋegbetɔwo: Ewe Speakers

6. RM Borders: is the Researching Multilingually at the Borders of Langauge, the Body Law and The State research project funded by the AHRC

7. AHRC: UK Arts and Humanities Research Council

8. NAFTI: The Ghanaian National Film and Television Institute in Accra

CHAPTER ONE: INTRODUCTION Story, Storying, Storytelling and Artistic Research

Figure 1: Storytelling Session in Glasgow: Photograph Curtesy of Africa-in-Motion Film Festival

1.0 Background

I am an Aŋlɔ-Eʋe tradition-bearer; it is from this position that I practice my research. My artistic practice is rooted in the contexts of the pre-colonial and post-colonial storytelling traditions and practices of Aŋlɔ-Eʋe in southeastern Ghana southern Togo and western Benin. The Aŋlɔ-Eʋe draws a distinction between traditional Eʋe knowledge and knowledge as a result of formal western oriented education with the words "aƒemenunya kple agbalemenunya" (literarily meaning home knowledge and book knowledge) and with the phrase "aƒemenunya to vovo na agbalemenuya" meaning there is a difference between home-knowledge (Aŋlɔ-Eʋe ways of knowing) and book-knowledge (western colonial and post-colonial formal-school ways of knowing).

This Aŋlɔ-Eʋe saying whereas recognizing the presence and importance of formal western oriented education, places a high premium on traditional Eʋe family and society oriented informal education and knowledge of the Aŋlɔ culture and ways of sensing; language, customs,

protocols, history, ethical, and moral sensibilities. It also points to the fact that even though in today's society, most Aŋlɔ-Eʋe have formal education, an equal (and in some contexts greater) value is placed on the informal oral education one is expected to have obtained from the home and the society (through practice and instruction that relies heavily on storytelling in various forms) outside the formal school curriculum.

My education and professional arts training, practice and expression as a teacher, storyteller, theatre arts director, film and television director and producer is thus, heavily influenced and guided by understanding from the Aŋlɔ-Eʋe perspective where knowledge is sited equally within the body and the intellect. In her ethnographic research and book on Aŋlɔ-Eʋe bodily ways of knowing, *Culture And The Senses Bodily Ways of Knowing In An African Community* (Geurts, 2002), Kathryn Geurts observes for example that "balance is performatively elaborated in many Aŋlɔ-Eʋe contexts in ways that are not seen in either Euro-American discourses or practices." She argues that this matters because "a culture's sensory order is the first and most basic elements of making ourselves human" (p. 5). My artistic practice is deeply rooted in the phenomenon of Aŋlɔ-Eʋe story and storytelling culture, which feature as an important element of the pedagogic, expression and communication practices of the Aŋlɔ people.

I take a phenomenological stance to define 'Story' as what and how we communicate to and with others and ourselves about our lived experience in time and space. It involves our thoughts ideas, knowledge and beliefs. It also implicates our bodies, the bodies of others, the experiences of the self, the other, and the environment through time and space, and how jointly, we make sense of the social on a moment-by-moment basis through all life events. This includes our encounters in different places at different times, our perceptions (how we sense and understand), our perspectives (where we sense things from), moments, memories, imaginations, what we have seen, heard, touched, tasted, smelled and felt physically psychologically and emotionally. It is how we communicate knowledge, learning, beliefs and understanding and habitually carry out our individual and community practices but also how we interact with, open up to and embrace new ones. It is a core part of the pursuing, conducting and maintaining individual and community wellbeing. Story then forms the basic framework for communicating what we have experienced in the past, how we anticipate the future as we engage with others in the world in the present on a moment-by-moment basis in the here and now.

1.1 Story Storying and Story-telling

This introductory chapter is both a reflection on my storytelling practice as research, and a way of introducing the overarching theoretical and methodological perspectives of story storying and storytelling and how I practice film, music and theatre as artistic research. The concept of 'story, and storytelling is discussed (Bochner, 2016) as an overarching everyday-life phenomenon, (Inglis and Thorpe, 2012). Touching on the way we rely on story to give meaning to our lives, Leavy goes as far as comparing the necessity of story to close the "… air we breathe", and that 'story' equips us to live (Leavy, 2015, p. 39). It is the necessity of the phenomenon and everydayness of story in sensing and making sense that drives this inquiry. I define 'storying' as all the combined processes of 'preparation to express' that I undergo, to put what I sense, experience and understand (including my experiences and imaginations, ideas and concepts, curiosities and knowledge) in a specific narrative order (in text, spoken word, music and song poetry narrative methods and styles) in patterns conforming to how others sense and understand. This process includes drawing on 'selected'[1] memories of experience to interpret and order new previous and new life events, information and experience in a manner and format that can be presented or represented in sonic, tactile or visual expression to ourselves and other's in an understandable manner. In this sense, 'story' becomes the product of 'storying' – what is sensed, expressed and understood or misunderstood for that matter as a result. It is what comes out as a result or as the product of the process of storying.

Diagram 1., below represents the dynamics of story, storying and storytelling as a linked interaction of process, product and back to process again. Each stage has specific generative dynamics that is responsible for the movement and progression from one stage to the other. Broadly speaking, the expression, sharing and presenting the story created through a storying process (including the expression of process itself) is 'storytelling'. I have adopted this idea of 'storying' and storytelling approach to my research and to how this thesis is presented. This

---

[1] The idea of selected memories is based on how both fiction and non-fiction and sometimes a blur of the two are ordered for story creation and for specific narrative events and experiences. See Leavy Geurts, K. L. (2002) *Culture and the senses : bodily ways of knowing in an African community. Ethnographic studies in subjectivity* Berkeley: University of California Press.

means that the description of process and the actual process of writing this thesis is included in the storytelling of how I carried out this inquiry.
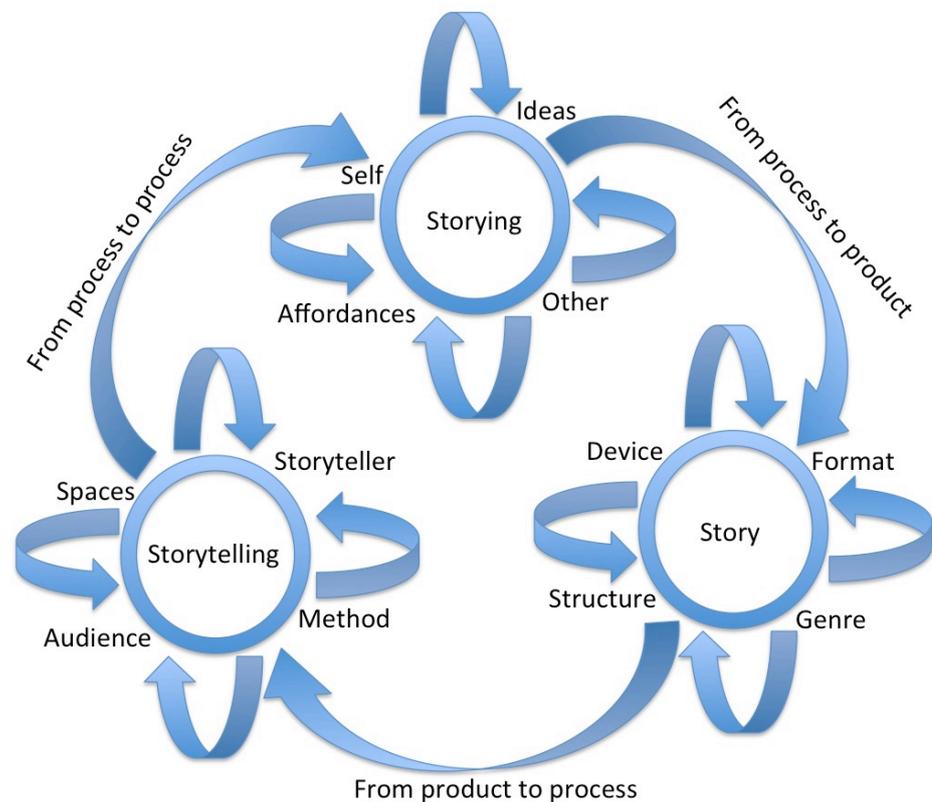
Diagram 1: The Story Multi-Cyclical Dynamic of Process-Product-Process

It also means that there is a cyclical order of process-product-process which mirrors practice, reflection on practice, and practice again in a cycle between storying, story, and storytelling. In the case of this inquiry, this occurs as a) the production process, - b) creative pieces in the portfolio of productions, - c) process of sharing and reflecting on production and sharing of the creative pieces and the change they cause. I have in this thesis added the further step of reflecting on reflection as the concluding part of the research. This imitates the repetitive nature of how we perform "everyday life – the ordinary, mundane contexts in which people operate" and the everydayness of repetitive and cyclical social action and interaction which "is the foci of phenomenology". (Inglis and Thorpe, 2012, p. 86)

Negotiating and performing everyday life is heavily dependent on the phenomenon of story: we make sense of the world by storying our lived experience. We have to tell the stories of the lived experience – the many continuous life events – (of action, cause and effect) to

communicate knowledge, feelings, thought, ideas, emotions; that which we have learnt, what we know, what we do, what we conceptualize in our thinking; what we encounter; our hopes, fears and aspiration the dealings with others, the spaces we occupy in time. Communicating and understanding the manner of how we project ourselves onto others and are in turn projected upon in relation to the social lived environment and its resulting impacts over time, draws on the human ability to story; - how we cognitively, emotionally and physically experience, order and project our unto the world in which we find ourselves through language, constitutes the telling. These are the ingredients of everyday life within which we story by selecting, framing ordering and expressing composites parts that we consider important and necessary.

Story, storying and the telling of story makes it possible and capacitates the individual and communities of individuals to deploy whatever affordances[2] (Gibson et al., 1998, Glăveanu, 2012) are available in the language of word, text, music, movements and the body to sense, project 'voice' and 'express'. This also means that we all explore our 'linguistic capabilities' at whatever level our physicality, cognition and environment bestow on us to story others, and ourselves through everyday life. In many ways this means story leads us into exploring whatever communicative affordances our cognition and physicality, our environment, time and space, and society puts at our disposal on a day-to-day basis. Every day, everyone has one story or the other to tell. Story characterizes my multi-genre artistic practice of storytelling, filmmaking, music-making and theatre-making which in turn shapes the nature of how I conduct artistic research.

Krueger introduces the notion of a "musical affordance" and that from birth, we perceive music as an affordance-laden structure with which we enact micro-practices of emotion regulation, communicative expression, identity construction, and interpersonal coordination that drive core aspects of our emotional and social existence. He argues that music affords a sonic world, an exploratory space or "nested acoustic environment" that further affords possibilities for, among other things, emotion regulation and social coordination. Such affordances enrich

---

[2] The term affordance and its initial development took place in the 1960s in the work of James Jerome Gibson. His well-known theory of visual perception (see Gibson, 1950, 1966) needs to be acknowledged here not only for making one of the most significant contributions to ecological psychology but also for reopening and trying to "solve" the longstanding debate over the mental and the material in psychological studies. Drawing inspiration primarily from Gestaltism (Heft, 2003), Gibson invented the notion of affordance to be able to make reference simultaneously to the "animal" and the "environment." Glaveanu Glăveanu, V.-P. (2012) 'What Can be Done with an Egg? Creativity, Material Objects, and the Theory of Affordances', *Journal of Creative Behavior*, 46(3), pp. 192-208, *http://onlinelibrary.wiley.com.ezproxy.lib.gla.ac.uk/doi/10.1002/jocb.13/full*, Available: John Wiley & Sons, Ltd. DOI: 10.1002/jocb.13 (Accessed 29/11/2017).

storytelling in many ways especially in the expression of what we sense beyond words. I explore the idea of musical affordances in 'Music Across Borders' to deal with the idea of intuition and translation.

1.2. Artistic Research

Bolt's proposal is "that artistic practice be viewed as production of knowledge or philosophy in action", that practice-led research is a "new species of research"; the type of "generative enquiry that draws on subjective, interdisciplinary and emergent methodologies" (Barrett and Bolt, 2007, p. 1) with potentials of extending the frontiers of research. I consider artistic research, a 'strain' of this 'species' of research 'newly minted' within the extended evolving and emerging frontiers of generative inquiry in the academy and the studios, beyond Patricia Leavy's idea of "harnessing the power of the arts for social research" (Leavy, 2015) more towards Adams et al., (2015) and Bolt's focus on the materiality of artistic process, production, exposition and reflection. Bolt elaborates on the "pre-eminence to the material practice of art" arguing that

> … in the place of "technologisation" of thought, that has come to characterize science as research … "new" knowledge in creative arts research can be seen to emerge in the involvement with materials, methods, tools and ideas of practice. (Barrett and Bolt, 2007, p. 31)

Some characteristics of artistic research include exploratory opportunities to review, conduct and develop interdisciplinary inquiry with a praxis, production, generative and process approach to knowledge and understanding. Artistic research output and outcome are intertwined with process and method through the various stages of the inquiry. This means conducting research with the understanding that each stage of the research process is capable and expected to be generating work-in-progress (Schwab, 2015) or finished artistic outputs and outcomes that can be reflected upon to further generate new knowledge and understanding. Nelson, (2013) stresses that; "practice is characteristically submitted as substantial evidence of the research inquiry" and advocates that "arts practitioners manifest many kinds of learned 'knowhow' through practicing with others (often in the context of formal education)" and,

> Reflecting on this upon this process of building knowledge … allows for the making visible an intelligence which nevertheless remains fundamentally located in embodied knowing. (Nelson, 2013, p. 40)

For example, at every stage in producing the documentary film 'Music Across Borders'[3], I was researching how Katrine Suwalski and the musicians she collaborated with used their music to work across the different multiple musical genres, language, interaction, geographical and political borders. I did this through video interviewing and filming their rehearsals and performances, editing sharing through screening events with question and answer sessions. During the shooting process of the productions for instance, after each day's shoot, the video footage was an immediate output that was available and could be used to tell a promotional story of material relevance to their performance tour, and also for me as a researcher/filmmaker to preview and reflect on formulating how to proceed onto the next stage of telling the story of Katrine's return to Ghana – through selecting and logging specific parts of the day's rushes[4] to include in the documentary film as part of a coherent story.

I attempt to explore the social phenomenon of 'story' as an integral aspect of understanding the practice of multiple arts in an interdisciplinary manner. This thesis therefore is a personal reflection. It unpacks how on one hand, my exposure to, experience and understanding of Aŋlɔ-Eʋe storytelling traditions and the background on the other hand, of being formally educated in the context of Ghanaian (Anglophone West African) post-colonial British educational system and professional training shapes a hybrid manner in which I treat 'story, storying and storytelling' in film-making, music-making and theatre-making as an approach to conducting interdisciplinary artistic research practice.

Additionally, the thesis explores the theoretical and methodological considerations behind making and participating in the making and sharing of the portfolio of projects and productions that form the practice part of this doctoral submission and what change and transformation it has brought about for those involved as collaborators and participants as well as for me as practitioner and as an artistic researcher. The projects and productions include:

1. The artistic direction of a new music project – setting up, composing for and leading Ha Orchestra in 2014 as part of Festival 2014 for the Commonwealth Games in Glasgow;

---

[3] Music Across Borders is a 45-minute Documentary film on Katrine Suwalski a Danish composer and Jazz musician. The film is submitted as part of this research. (See portfolio of productions submitted as the practice aspect of this research).
[4] Rushes are film footage that is rushed to the studio and developed for the director and the production team to view and decide if everything that was scheduled for the day's shoot has come out right in order to make alternative arrangements to cover anything that needs correction or reshoot.

2. Two documentary film productions; – creating, directing, and producing 'Music Across Borders' and the 'Broken World, Broken Word' community theatre documentary film 'BWBW';

3. Participation in the development of and playing in a National Theatre of Scotland and Kai Fischer's award winning soundscape theatre production 'Last Dream (On Earth)' (Nelson, 2013, p. 40)

4. Co-devising, co-directing and composing and rehearsing Ha Orchestra musicians in, as well as producing 'BWBW' as co-devised community theatre project in Dodowa, Ghana.

1.3. Portfolio of Arts Projects and Productions

I am submitting the portfolio of productions listed above to meet the required artistic practice aspect of conducting this doctoral research. This thesis essentially is the commentary (or story) accompanying the various productions. Because the productions are the artistic practice aspect of the research, this thesis is to be read only after interacting (and in conjunction) with the portfolio of productions as follows.

Ha Orchestra is the first African Orchestra in Scotland. (See: www.haorchestra.com). I set up, developed composed for and led the first African symphonic orchestra in Scotland bringing together African and western musicians and their musical instruments that would normally not be played in the same ensemble. This project explores the advantage of migration, allowing musicians and their musical instruments to arrive in Scotland in closer proximity to and interacting with each other in Europe than has been the case on the continent in Africa. The project was set up in time for the Commonwealth Games coming to Glasgow in 2014 as an important musical contribution to the Cultural Festival of the games. After the Glasgow 2014 Cultural Festival tour, I continue to lead and the Orchestra to perform internationally, bringing a new genre of diaspora music to audiences in Scotland, Denmark, France, and Ghana but also globally online through the orchestra website and social network platforms as a way of acting with music to create social and musical interaction.

'Music Across Borders' video documentary film, which traces the intertwined story of Ghanaian and Danish musicians on the occasion of Danish jazz composer and saxophonist Katrine Suwalski's return to Ghana with her band 'Another World' in 2015. Katrine first visited Ghana in 1995 and did not visit again until twenty years later in 2015. When she first visited Ghana, it was with the aim to be exposed to and learn some Ghanaian traditional music.

The experience became a major influence in some of her jazz compositions and performance: (see www.suwalski.dk) Her return, in 2015 saw a collaborative interaction with Ghanaian musicians Tina Mensah (also known as Elivava), Odomankoma Kyerema Pra, (also known as Okyrema), and briefly with Dela Botri. This documentary film and its making is inspired by Katrine's return and working with old and new friends. The film treats music as language and explores the musicality of language. It also touches on migration, music and the concept of intuition in relation to language and understanding.

'BWBW' is also a video documentary film of the devising process and production of the community theatre piece 'Broken World, Broken Word' in Dodowa, Ghana. The theatre production is a collaborative work involving an international team of theatre makers and the Noyam African Dance Institute in Ghana, Dodowa. The theatre production translates emerging research themes of the multi sited multilingual UK Arts and Humanities Research Council's (AHRC) Translating Cultures Large Grant project 'Researching Multilingually at The Borders of Language, The Body, Law and The State' (RM Borders) within which this doctoral research is also situated. The translation is into movement, music textiles, set and lighting. 'BWBW' is the documentary storytelling of the 'process-of-making', including the experiences of the participating young people, theatre experts as well as academic researchers involved in devising the piece as a final cultural translation of the RM Borders project.[5]

Production Participation and Contribution to the development of two theatre production projects: **1. Vessels 2105** International Exchange explores the possibilities for young people from Ghana, Jamaica and Scotland to come together and co-create a theatre piece based on the shared legacies of slavery and colonialism using the concept of 'vessels' to explore spoken word, music and movement at the Beacon Theatre in Greenock in the summer of 2015. (See portfolio of projects and productions as attached media files). **2.** Kai Fischer's development, production and touring of **'Last Dream (On Earth)'** 'Last Dream' is a National Theatre of Scotland and Kai Fischer's Critics Award for Theatre in Scotland (CATS) 2015 and European Price award winning soundscape theatre piece. The production pleats excerpts from the manuscripts of communication between the Soviet Union (USSR) space programme ground control station and the space module of cosmonaut Yuri Gagarin before take-off and during the first manned space flight, with Kai Fischer's edited stories (Barrett and Bolt, 2007) of five African migrants attempting to cross the Sahara and the Mediterranean Sea. My work in the piece includes contributions to the development and creation of sonic and musical interpretations and narration of aspects of the depth, mood and setting during the development,

---

[5] RM Borders Project website: http://researching-multilingually-at-borders.com/

rehearsal and presentation of the production. In addition, I played the role of Juma, one of the African migrants.

1.4. Structure of the Thesis

The thesis is in three sections made up of six chapters that reflect on the portfolio described above, on story as artistic practice in chapter two; on screen production process as Autoethnographic method in artistic research, looking at the self as a cinematic site for dynamic transformation in chapter three; on 'Ha Orchestra' to discuss acting with music and music as action in chapter four. In chapter five I discuss performing development through theatre practice looking at the ideas of theatre as a Vessel, as an experience of sonic immersion and a calabash gourd experience for developing the individual and the community. The concluding chapter six, reflects on how I carried out this reflection and dwells on the production of knowledge and understanding through reflexive practice as a cyclical concept. The chapter elaborates on the methodologies, phenomenology of the critical reflections drawn through my Aŋlɔ-Eʋe/Ghanaian-Anglophone Autoethnographic research perspective. At the core of the artistic practice and the research is the concept and practice of story, storying and storytelling as a phenomenon.

1.4.1 Section One Introduction to Story

This introductory chapter forms the first half of Section One and gives a general overview of the research project, introducing the background of my artistic practice as an Aŋlɔ-Eʋe tradition bearer from a post-colonial Anglophone Ghanaian culture. It touches on how that shapes my understanding and perspective of story, storying and storytelling, introduces the portfolio of productions as practice and how that constitutes the artistic practice on which this thesis is commentary. In this chapter I draw an initial attention to the combined traditions of post-colonial western understanding and Aŋlɔ-Eʋe perceptions and understanding as the two traditions meet in my practice within the portfolio of productions, to unpack the phenomenon of story, its methods, process and transformative impacts on me as an arts practitioner and researcher.

The chapter also covers the purpose of this thesis, illustrating the importance of reflection recounting relevant initial background, reasons for embarking on this research, linking it to the initial concerns about discourses on migrants, refugees and asylum seekers. It also describes childhood influences and the turn to story, and how that informs the methodology, Autoethnography and theoretical approach of the phenomenon of story and the importance of

my mother tongue Eʋegbe[6] and how gives me an etymological grounding and understanding of my practice. Furthermore, the chapter also deals briefly with the idea of 'data', drawing attention to the use of 'material' instead of data, in this artistic research as a more suitable terminology for the generative and performative nature of this narrative inquiry of the self, process, production and reflection on production.

The second half of the section is Chapter Two and introduces storytelling performance practice creating links between the theoretical approach of the phenomenon of 'story' and the methodology of 'the telling' from the context of Aŋlɔ-Eʋe traditional folktale practices of 'Glitoto'[7] a concept that is not easily described with the English equivalent word 'storytelling'. It illustrates with examples of performance, process and practice and deals with how the background of Glitoto creates the conceptual framework for my film-making, music-making and theatre-making practice as linked and interdisciplinary. It also illustrates the meeting points of my tradition bearing both in Anɔ-Eʋe traditional and artistic practices of the 'Glitola' (the storyteller), and the professional practice derived from an Anglophone Ghanaian educational background as a teacher from Accra Teacher Training College, as a theatre arts director and performer from the School of Performing Arts and as a filmmaker from the National Film and Television Institute (NAFTI) in Accra Ghana. Thus, the chapter is on storytelling performance practice as pedagogy and methodology and how I use story and storytelling to create a research environment that is not intrusive and extractive but inclusive and generative of research material, artistic production and reflection. The chapter also touches on the importance of historical perspectives of story and storytelling as a choice of methodology with a focus on process and material like songs, poems and sense making of the social and applied as narrative inquiry tracing childhood to adulthood practices.

1.4.2   Section Two: Reflection on Production

Section two is my reflection on the portfolio of production starting from Chapter Three on documentary filmmaking as transformational social interaction. I discuss how the documentary film 'Music Across Borders' was created, developed, produced and screened in collaboration with various people, creating interacting between filmmaker's musicians and audiences in Glasgow, Copenhagen and Accra. The chapter reflects on the experiential process of creating, directing and producing a documentary film as transformational 'social interaction'. It

---

[6] Eʋegbe is the language spoken by the Eʋe people or the 'Eʋeawo' or the 'Ʋegbetɔwo' (the speakers of Eʋegbe).
[7] Glitoto is storytelling in Eʋegbe. In the mid 1990s to early 2000, my work as a national storyteller on Ghana Television's weekly late Saturday afternoon children's TV programme 'By The Fireside' created a wave of interest and is one of the major influences on my academic interest in the relevance of story and storytelling in sense making.

demonstrates how immediate impacts and outcomes that can last into the long term, beyond the research firstly, regarding myself (Gameli Tordzro) as a creative arts practitioner and researcher, secondly for the musicians featured in the film and its screening events and thirdly for the audiences in Scotland, Denmark and Ghana. The chapters trace the transformational impact of the making process of the film through interaction, discussing the process of making as social interaction and the handling of the film as a creation process or the 'making-of-process'.

In this section, Chapter Four focuses on Ha Orchestra and reflects on musical action and interaction based on individual and shared experiences in new musical contexts. The process of creating making and sharing new music is a sensory process and approach to storying which involves musical action and interaction between people, and objects in creative spaces. This involves how musicians use their musical instrument (including the voice), to put sounds, rhythm, melody and harmony together in order to convey and share a lived experience interacting and doing things with music. This is similar to Krueger (2011)'s observation on how we construct identities using music as action to "engage in the work of creating and cultivating the self as well as a shared world" because "when we do things with music, we are doing things, musically, in social contexts. Our acts of "musicking" deeply implicates others" (Krueger, 2011, p. 15).

The chapter further discusses 'process' in the creation of new interactive lived experiences among musicians and between themselves and their audience. Musicians, the instruments they play together, the clothes and the colours they wear when they play together the spaces they inhabit and share with each other and their audiences all form part of how we act with and experience music. I touch on how I consider this shared experience as a storying experience through musical activities and events. Amidst that is also the influence of a constant state of on-going changes in technological development and its varied impact on the quality and availability of such experience into the future.

Chapter Five concludes the section discussing theatre as a safe ritual and ceremonial space for creative interaction. It reflects on theatre work in Scotland and Ghana and traces the exploration of theatre as a developmental activity. The work in Ghana focused on the calabash gourd as a theatre and theatrical prop for recreating and reconstituting shared experiences and understanding in a way that is generative of new ideas for story creation. The theatre work in Ghana is a culmination of earlier theatre work that has the community as a focus, bringing the difficult issues of historical, political and emotionally charged values of slavery, colonialism,

migration, and citizenship up for discussion in the theatre arena. The chapter revisits the idea of ceremony and ritual as a way of creating safe spaces for telling and discussing difficult stories of life and death. The chapter discusses the notion that when we allow ourselves to become storying 'vessels' of the lived story experience taking from the past to the telling of our present experiences into jointly anticipated futures, theatre becomes a shared phenomenal activity of creativity, growth and change.

The chapter also dwells on how theatre affords us spaces of multiple developments with values created and located through the making, living and telling of story. Such spaces of creativity come into existence as emerging new directions and understanding for both individuals and communities, where and when their stories are interpreted, deconstructed through devising and reconstructed to be presented and shared in performance. The BWBW documentary film recounts how theatre and its experience ushers in new beginnings to making and creating new knowledge and understanding as well as new ways of sensing and knowing. It shows how theatre transcends geographical boundaries, cultures, eras and draws on the physical presence of people – the performers and audiences – for the event of a shared experience to happen. Theatre is as transient as life itself and presents a separate artistic piece in each performance. Unlike other art forms, at the heart of the theatre experience, the performer is present and within the story and witnesses it unfold, in the laughter, the silence, and the tension in the audience. "In its subtle way, the audience affects and changes the performance". (Wilson, 1980, p. 15) Thus, theatre and its experience are as emergent and co-created between both performer and audience – the people create and mould their story.

1.4.3 Section Three: Conclusion – Reflecting on Reflection

This section is the concluding reflection to the thesis. The section is made up of the final chapter as a post-script to the reflections on production in this doctoral thesis. It is my reflection on this reflection. In the section I retrace my steps to look back on how I have carried out this reflection on production as well as the how I fared on the PhD journey, looking at some diary entries, photographs, video clips, poems and personal encounters that have characterised the research in a manner that has shaped research.

The idea of reflecting on reflection first is to touch briefly on those things that have not necessarily been obvious in how writing this thesis has been carried out, but also a way of creating an additional dimension to my own understanding of what I have done during and as part of writing the thesis as against what I did during the production of the portfolio of

presented productions and projects. I have asked myself questions regarding how the writing of this thesis has generated new perspectives and understanding of how I work. In other words, what happens and what gets created when we reflect on reflection? Thus, the post-script focuses on and explores reflexive action as generative action touching on some of the lessons learnt, challenges that emerged, including an exposition of some of the reflection exercises like mind mapping chapters and discarded texts that were originally part of this writing.

The post-script is in line with the idea that creative arts research is cyclical and generative through a loop of 'production, reflection and reflecting on reflection'. This means that at any stage of the research process, reflection on what is produced, including the reflection stage itself, is generative of new and emerging knowledge, new production material, understanding, style, method, and many unexpected and unanticipated outputs and outcomes that may be relevant and of interest. When we reflect on our reflection, we inhabit the stories we create through artistic practice to procreate new ecologies of stories in ripples.

1.5. The Purpose of This Narrative Inquiry (Story)

I am investigating the theoretical and methodological implications of how I do research as a creative arts practitioner by critically scrutinizing what has been invested in my practice, experience, knowledge and understanding of story, storying, and storytelling. I do so by taking a look into the historical and contemporary contexts in which I have been brought up, on story and storytelling and how the Aŋlɔ-Eʋe oral traditions I bear is applied, alongside the traditions of post-colonial British educational systems, culture and scholarship. How the two cultural traditions interact and evolve into new cross-cultural contemporary practices especially as a diaspora multi-genre-artist in Twenty-first century Scotland is part of my inquiry. Finally, I take a reflexive look at the various ways these experiences and their values socially and critically enrich me, and the problem of such 'enrichment'. I am conducting this Autoethnographic inquiry in order to gain an in-depth understanding of how in embracing reflexive practice the basis for thinking more critically about our assumptions, values, and actions on others is rooted in subjective understandings of reality (Schwab, 2015). I am also interested in locating the knowledge and experience that is created within artistic production and reflection. Mark Johnson (Biggs and Karlsson, 2011) describes how knowledge is located within experience and the sensed in relation to the environment stating that;

> The locus of knowledge, … is experience interpreted in the broadest sense to
> include both physical objects and states of affairs, but also everything that is
> thought, felt, hoped for, willed, desired, encountered and done. … In the

context of trying to preserve itself and to flourish, each advanced organism engages in recurring structured interactions (or transactions) with aspects of its environment. (Biggs and Karlsson, 2011, p. 146)

Thus, in creating and producing the different artistic production in my practice portfolio, I explore and draw on my resource of creative arts practice to tap into these values and how they have shaped my perception, understanding and professional practice as a storyteller, filmmaker, theatre music maker and poet and represent these understanding through research using story as a way of reflecting on practice. Leavy, (2015) puts forward the ideas that:

"Researchers who use narrative do so … to breathe humanity into their work, tell stories (their own and those of others) in more truthful, engaged, and resonant ways, and a desire to do work that has the potential to increase connectivity and reflection." (p. 41)

In 2010 I decided to direct and produce a documentary film series about creative arts practitioners in Glasgow telling their own stories to address three identity related issues that were important to me at the time. Firstly, it was to practically address my own personal situation regarding the difficulty of practicing filmmaking since I moved from Accra in Ghana to Glasgow, Scotland. I was concerned about being caught up in running the arts charity Pan African Arts Scotland (PAAS) for so many years and losing the ability to make films. I also thought I could lose the skills and not be up to date with related new technology. In addition, also sensed a certain relative difficulty accessing opportunities in the mainstream creative arts industry, coming from the Ghanaian mainstream creative arts industry. I realized very early in Scotland that it was a challenge to present myself as anything beyond being an African drummer rather than as a composer, and definitely not as a theatre or film director. There are still no well-known theatre and film directors of African origins in Scotland. Later on, at the early stages of this doctoral research, I sensed a similar difficulty regarding being accepted as an academic and a scholar. This was heightened and is evidenced by how a colleague at a project symposium asked me "Did you write that yourself? …" after I had presented my academic paper on "pan-African Arts and Traditional Social Research" perhaps because the colleague did not expect an academic paper from an arts practitioner like me?

Those five words of doubt and disbelief or surprise in the question asked perhaps out of genuine curiosity or just in the moment, were haunting and also show how easily one is 'storied' by others through how one is perceived in the moment. In my experience, we tell stories of the 'self' as part of the quest for belonging whenever our social contexts change, and we find the need to adapt and be accepted by others in new cultures and new social contexts. How

believable one's stories are, how prepared others are to believe one's story whether they are truthful of not, irrespective of how one is perceived, is in the center of the struggle for a dignified social status. Social standing forms an important aspect of the value we co-create with others and place upon ourselves; it determines the quality of life and is linked to care and wellbeing. Part of my artistic inquiry is related to delving into innovative ways of co-creating new and dignified social standing, care and wellbeing. This forms part of the decolonization aspect of the purpose of this inquiry.

Secondly, and linked to the above example is my concern about the discourse on migration, migrants and their contribution to the UK and Scottish society. Migrants, especially asylum seekers and some refugees do not enjoy the same rights (for example the right to work and of free movement) as UK citizens and are sometimes portrayed negatively by politicians and by the mainstream media. As a way of creating an alternative narrative, one that creates the space and platform for the voice and stories of individuals and develop advocacy and dignity for migrant communities and their host communities alike, I embarked upon the pilot of a zero budget documentary film series, 'Our Stories'. The first episode, 'Tawona's Story' (Tordzro, 2010) was screened as a series of community engagement events involving audiences in conversation on how people of African origins perceive themselves and their contributions to the Scottish society, as people without a label, against how they are perceived and treated as refugees and migrants; - labels that were increasingly nuanced with negative statistics and disturbing political discourse. The aim was to create a safe environment for discussing difficult issues in a way that allows people to encourage themselves to modify their perceptions as members of a community with migrants and diverse cultures.

My third concern was the lack of interest, understanding and meaningful support for creative arts work at PAAS [8] to a wider audience. The charity like most so-called 'minority ethnic charities' did not have core funding and struggled to exist on a project-by-project basis. This is the reason why in the University of Glasgow's Glasgow Refugee Asylum and Migration Network (GRAMNet) Film Series screening of Tawona's Story, in 2011, the story of PAAS, was also told illustrating existing skills, ideas, motivation, and the challenges in agency and voice, financial and social capital. It was important and pivotal to tell the dual story of Tawona Sitholeˊ and Pan African Arts Scotland as linked. The idea is that stories when told well, can create action and sometimes become the impetus for action. As a direct result of producing screening and telling Tawona's Story in 2010, many changes have occurred including this

---

[8] I worked at PAAS as artist-in-residence from 2004 to 2006 and was appointed the first Artistic Director in 2006. PAAS was set up with the vision of developing into a centre of excellence for arts of African and African diaspora origins.

practice-based doctoral research project. This thesis, then is partially the highly contextualized story of some of these resulting changes in my own understanding and transformation as a 'migrant' artist and researcher.

1.6 Research Method: Material Rather Than Data - Problematizing 'Data'

A good point to start discussing storytelling as artistic method is to consider the problem of 'data'. The idea of data is steeped in statistics, numbers, records and the positivist social science tradition of quantitative research and the epistemologies of the objective stances in research. Storytelling as method in artistic research on the other hand leans opposite these epistemologies and draws on the value of subjective views and the unquantifiable values of the arts and humanities, of form and style, aesthetics, and value measures belonging within arts, education, practice and hermeneutics. In that sense, data in artistic research poses a serious problem. It is difficult for example to measure and quantify emotions in numeric measurements.

So to turn to Mark Johnson, it is necessary to focus on "knowledge as a verb" moving away from "the substantive term knowledge (as a noun)" and emphasize the "character of the process of inquiry instead of some final product construed as a body of knowledge" (Biggs and Karlsson, 2011, p. 147). In addition, the shifting knowledge paradigms across the academy opens up a space for artistic research paradigm which features 'performative' and generative characteristics of research material in the place of the of 'data' and the idea of 'extractive collection'. In other words, in artistic research, 'material' is generated within the research process (rather than extracted from participants or research subjects as the case may be in the positivist tradition) between researchers and their collaborators and or research participants.

Therefore, as part of this reflection, the background experience contextualizing my research is located in my 'mental archive' of childhood and adult memories of stories and storytelling: growing up on multiple languages and storytelling experiences in the following languages; - Eʋe at home, English, Eʋe and Twi, in school as a pupil; Eʋe, Ga, Fanti, Twi and English as a trainee teacher and a student of performing arts, film and television; as a teacher and later as a children's TV storyteller/narrator scriptwriter and director in the mid 1990s in Ghana. This background shaped my professional practice and approach to carrying out earlier related artistic research work in Ghana – in the urban cosmopolitan communities of Accra in the late 1990's to early 2000, and in the remote rural communities of Ada in the Dangbe East district of the Greater Accra Region and the Wa, Wechiaw and Gurungu districts of the Upper West Region Ghana in 2001.

In all these research situations, the knowledge and information existed in the communities in the form of stories and narratives performed in everyday life as rites and rituals, stories, poetry oratory, songs and dance. As such, using innovative ways of community theatre for communicating 'modern ideas' existing local knowledge and understanding is used to co-create new knowledge and understanding and simple solutions for example, about pertinent health issues that were posing massive challenges like HIV and Aids in Accra and Trachoma in Wa and its surrounding villages where traditional research methods failed to engage with communities. The arts interventions became the launch of lasting solutions in engaging directly and creating dialogue using local languages, knowledge and understanding, belief systems and values as the research material rather than hard data. In Accra for example, in 1998 after conducting music and storytelling workshops with HIV and Aids patients from across the country, the first two individuals to came out publicly about their HIV status used the storytelling methods and the songs I facilitated them to create to engage with young people in secondary schools in the maritime communities of Ada. These previous experiences of using the arts for interventions of community information, education, development, health and wellbeing are the context within which my experience, knowledge and understanding of artistic research sits.

1.6.1 The Research Material and The Materiality of Artistic Research

Pertaining to this doctoral research, the material relevant to the artistic inquiry is constituted by the various aspects of the productions portfolio. I also take from poems and songs I have written that attempt to make sense of emotional experiences and the difficulty of expressing such experience. The poems capture moments of insight, epiphany, and understanding what may have eluded me for a considerable time. In 2016 for example, two years after our mother 'Dada',[9] passed I wrote 'Close To Our Ancestors' (see page 31). The poem emerged as a reflection on how losing my younger brother, in 1984 my father in 2004 and my mother in 2014 shaped me. Trying to deal with the difficulty of not being able to grieve, I reflected on how losing three family members affected me just as these life-events turn to do. In the process, I found myself linking the three deaths in the poem 'Close to Our Ancestors' as a way of documenting the insight and new understanding gained through reflecting on separate bereavement as events linked to each other.

---

[9] Dada in Ewe means mother. Dada died at in March 2014 and was buried in May that year, at the early stages of my research project. The poem 'Close To Our Ancestors' is part of the self-care I found necessary in dealing with how surprising an emotional affect her passing had on me.

close to our ancestors

when
our grandfather
joined his ancestors
we were not born and
we did not know

when
our grandmother
joined her ancestors
we were not old so
we were not told

when
our brother senu
joined our ancestors
we were aware of our
brothers and sisters

when
our father kodzo
joined his ancestors
we became aware
of forefathers

when
our mother dada
joined our ancestors
we became close
to our ancestors

The revelation here to me, is that even the process of reflection which includes the actual writing of the poem puts a series of unconnected life events together into an order and represents an example of the generative characteristics of artistic practice and research. Mark

Johnson captures this idea very clearly explaining how sometimes the incompatibility of our goals or conflicting values that cannot be realized at the same time result in a falling out of harmony with our surroundings "… and we feel this falling out as frustrating, blockage, indeterminacy, and inability to move forward fluidly. The problematic situation we find ourselves can be an occasion for inquiry …" (Biggs and Karlsson, 2011, p. 146). Until I reflected as part of the inquiry into my grief on the passing of our mother, the bereavements were hard to move on from. The poem shaped offered me a point of enquiry and movement from the problematic situation especially of not being able to mourn an Dada's passing because she had made me promise not to.

The order of sequential meaningful shape the poem creates in thought first, but also in ordered texts, as I cast my mind back on departed family members and write, became a process of self-care, healing and wellbeing as part of a creative ritual. The text of the poem is intentionally centered to appear as five pots of thought, to lend a sublime visual aesthetic value to the reader. I adopted this style of shaping poems when I started writing poetry as a way of playing with the text the way a potter would play with the clay. These habits of creativity, ritual, process and aesthetic playfulness are inherent features that permeate what becomes the 'stuff' for making theatre film and music: material for artistic research and incorporates the Aŋlɔ-Eʋe concept of 'Kpa'. For example, I could choose to shape the end credit of a film in the form of the poem above or turn the words into a song, or the idea behind the poem into a movement piece for the stage as is evidenced in the process of creating for Ha Orchestra, during the devising workshops in the 'Broken World, Broken Word' production.

Secondly, I draw on the Aŋlɔ-Eʋe language (Eʋegbe)[10] for conceptual material meaning to deconstruct meaning into English and reconstitute understanding through critical etymological analysis of the words I use in different languages to describe situations, concepts, experiences and expressions. My attention was first drawn to this linguistic phenomenon in how some Eʋe words can etymologically excavate meaning to terminologies in modern western language, usage and expressions. Dr Dateh Kumɔdzi an Aŋlɔ-Eʋe linguist and ethnomusicologist exposed this unexplored linguistic phenomenon archived in the Aŋlɔ-Eʋe language to me in 1995 when I was researching for my final year diploma film-directing project. I have found it useful to use this idea of etymologically delving into deeper meanings of words in my mother tongue Eʋegbe as part of my reflection.

---

[10] 'Gbe' has a dual meaning. It means voice and connotes language. Thus, within the voice 'gbe' of the Eʋe is the language - Eʋegbe. This means that to the Eʋe to take away or to forget one's voice is to take away the 'voice' and the ability to express and communicate properly.

Kumordzi's first example was the word 'doctor' which he broke down in Eʋegbe with the three words: Dɔ (sicknes) ka (seek through) – tɔ (owner of) meaning one who owns the knowledge of seeking through (or sorts out) illnesses. This led me to consider the etymology of words and their usage in the different languages I speak creating a wider scope and depth of understanding and offering fresh material meaning for reflection.

Since then I have found how words like 'phenomenology', 'education' 'documentation', and 'logos', are etymologically linked to and understood in Aŋlɔ-Eʋe in a manner that offers deeper and new insights, meanings and understanding from an Aŋlɔ-Eʋe perspective and expression. I now use these words and others I have used before without reference to their etymology with added meaning. The concept of 'abundant overflow' for example is – 'gba go' – in Eʋegbe, and the materiality of that expression is related the 'breaking of a gourd' as a result of the pressure of what the gourd contains in abundance. The literal equivalent in what the Aŋlo-Eʋe refers to as 'Inglisigbe' (English language) would be 'gourd-breaking' – ''*go*'urd' in Eʋegbe is 'ego' and 'to break' is 'gba'. Even though I have used the phrase in Eʋegbe all my life it was only when the calabash gourd we were using in devising workshops of the 'Broken World, Broken Word' theatre production in Dodowa hit the ground and broke into pieces, and the broken pieces distributed to the audience and participants that the meaning of 'gba go' became clear and a lived 'etymologically experience' of abundant overflow as it is expressed in Eʋegbe for me.

Finally, as the process of writing this reflection in itself is generative of story, the wide range of narrative produced in the thesis is also material for further reflection. The Post Script, the concluding section of the thesis engages with and reflects back on this reflection as process and excavates the elements of process knowledge, experience growth and transformation caused by this text and the process of generating it as an integral part of conducting this artistic inquiry. As I have illustrated in diagram 1 on page 15, the process of writing this thesis constitutes a generative reflexive process and an important aspect of my research. It is submitted as a story, the product upon which additional reflection can be conducted as part of a continuous interactive praxis and generative cycle.

1.5 Theoretical Standpoint: The Phenomenology of Story

I am interested is in the phenomenology of stories, storying and storytelling and how that features in, and relate to, emerging thinking and ways of working in creative arts. Inglis and Thorpe (2012) outlines how phenomenological approaches endeavor to understand the perspective individuals and groups have of the world, and define phenomenon as "observable

occurrences" and 'logos' as the 'study and analysis of something' (pp. 86 - 98). Using the Aŋlɔ-Eʋe etymological analysis described earlier, the meaning of 'phenomenon' and 'logo' translates and can be broken down in Eʋegbe as 'afii nɔ me nɔ lɔ go' or 'afii nɔme nɔnɔ logosu' and reconstituted to literally mean *"that which there is here, in being here, collected in a shell"* or 'the total knowledge of being in the here and now' in other words the sum up (in a nutshell) of what we experience existing here, now, in time and space.[11]

To break down phenomenon further, '*phe*' = "*afii*' meaning 'here', '*no*' = '*nɔ*' meaning 'be' or 'to be' or 'sit', '*me*' = *me,* means 'in' or 'within' and logo = '*lɔ*' meaning collect + '*go*' = 'shell, ''go'urd' or 'the boundaries of' or 'encapsulation of' and '*su*' refers to the intellect so in Aŋlo-Eʋegbe, '*logosu*' refers to the total intellect, hence 'the total knowledge of'. Breaking down phenomenology in Eʋegbe and how it translates in this manner is not only important for me as a tradition bearer but is an important decolonizing move to 'story' in how it leads us back to the historical and global linguistic links that still remain archived in Eʋegbe and other Ghanaian languages like Ga, Dagare and Akan. This is an important 'ignored and unexplored' pointer to historical contribution from African cultures to modern thought and knowledge. This thesis though is not focused on that, I am at this point, only taking advantage of the theoretical grounding the epistemologies of my mother tongue Eʋegbe affords me in providing the basic linguistic reference point for analyzing some of the conceptual elements this inquiry.

The understanding derived also illustrates the phenomenology of story and how it is the reason why "numerous research practices draw on the power of narrative in order to communicate truthful stories about social life" (Biggs and Karlsson, 2011, p. 146). Also, through experience, an active story, allows the audience to come along with the storyteller. This idea is featured in the documentary film 'Music Across Borders', in how Elivava Mensah in relation to music emotionally presents how:

> "… sometimes it is not necessarily singing in another man's language that will make them understand what you are talking about. But if you truly want to take the people along into your world, then the way you feel, and what you imagine within yourself and the world you create around you, actually should help the person, come along with you (TC: 00:04:23 - 00: 04: 48).

In story, we are concerned with those life events and occurrences that affect and shape our perspectives of our world and the perspectives of those who share such events and occurrences with us. We preserve in the individual and collective memories what we consider important

---

[11] I would reiterate the reason for this linguistic phenomenon of a word like 'phenomenon' and its etymology in Aŋlɔ-Eʋe language is not the subject of this research and that this is of a different research interest.

and remarkable enough to record and keep in a way that potentially, we can share with others by referencing and re-enacting those memories as a way of negotiating the social reality of being in the here and now.

1.7.0 Conclusion

To recap, this introductory chapter, has outlined my background as an Aŋlɔ-Eʋe tradition bearer of the Anglophone West African post-colonial school living in Scotland and how that shapes my understanding and practice as a multi-genre storyteller. It also touches on the overarching theoretical stance of story as a phenomenon of sense making of the social and everyday life. Furthermore, the chapter has introduced artistic research as practice and reflection on practice with a focus on process, transformation through action and interaction in artistic production. It goes on to introduce the portfolio of productions outlining briefly what each cover.

I have also used the chapter to discuss the structure of the thesis itself and the interdisciplinary nature of my practice in music, film and theatre, discussing the purpose of the inquiry and how it seeks to take a critical reflexive look at my practice within the context of research. The chapter outlines the methodology of self-ethnographic reflection and the materiality of story, storying and storytelling and its processes within the various productions as research. The remaining chapters is the narrative inquiry on:

1. Direction, production the performance and presenting a portfolio of music, theatre and film as storytelling.

2. The phenomenology of story and storytelling as a way of sense making and is an

3. Autoethnography on how I practice arts using narrative inquiry and critical

4. Reflection on the portfolio of artistic productions through the method of

5. Etymological and narrative analysis of the self from an Aŋlo-Eʋe experience and perspective as a creative and performative agent of the phenomenon of 1) story ('Gli'), the transformational embodied nature of process and making in 2) storying ('Glikpakpa' the Ewe concept of story-carving) and 3) storytelling ('Glitoto' as a concept of repeated passage or pounding in telling) in understanding the inherent meanings and results of performance as action and production as interaction in music ('ha') with the concept of 'hakpakpa', (carving music for music composition) 'hadzidzi', (bringing forth song or giving birth to song for singing) 'haƒoƒo', (setting music into the state of vibration – for playing music) film, (sinima for cinema) looking

at 'siniwɔwɔ' (filmmaking), 'sinidede' (arriving at or going to cinema) 'sinekpɔkpɔ' (film viewing) and theatre as 'fefe' (play) with 'fefewɔʄe' (play making space or place) and the concept of 'fefekpakpa', (play-carving or devising and theatre-making) 'fefewɔwɔ' (playmaking for performance) and 'fefekpɔkpɔ'

The research thesis alongside my production portfolio, is structured to reflect the above five points, in three sections. It is a self-ethnographic account of the experience of making, of process and of reflection on the action, interaction and transformative nature of what has been made within my artistic practice and research. The aim is to activate a 'personal' reflexive turn to performing decolonization and the post-colonial discourse in the humanities, language and the arts, and the cultural capital of migration, with and through artistic practice and artistic research practice. This is with the idea and intention of reclaiming the silenced 'voice' in an African Scottish diaspora context in mind.

I have come to the realization that the difficulty at the beginning of this research, to clearly state what I was researching stemmed from the awareness of the emergent nature artistic research and the illusive nature of the endless possibilities in outcome and output, which are as uncertain as the future is uncertain. It is important to note that what is contained in this chapter and the rest of the thesis have emerged as a result of and generated through practice, reflecting on practice and reflecting on production. It has been an important aspect of my learning and development and equally, contribution to knowledge.

CHAPTER TWO: STORYTELLING (AN AŊLƆ-EƲE) RESEARCH PRACTICE

Figure 2: Mise Gli Lo! Storytelling Workshop at Queen Margaret University Edinburgh.

2.0 Introduction

In this chapter I trace how as an Aŋlɔ-Eʋe, I construct and put meaning into the past, the present and the future through story, storying and storytelling. From an Eʋegbe etymological viewpoint, I take a critical look at the theoretical basis of phenomenology as it manifests in meaning and in the approaches and habits traceable in storytelling performance practice – 'Glitoto'. I consider Glitoto as part of bearing an Aŋlɔ-Eʋe tradition with which I also do artistic research. My aim is to 1) return to the Aŋlɔ-Eʋe conceptual values of 'Story' as 'Gli' and the transformational and embodied nature of process and making which I have termed for the purposes of this inquiry, 'Storying', as an equivalent to the expression in Eʋegbe of 'Glikpakpa', to 2) discuss the Aŋlɔ-Eʋe concept of 'story-carving' and critically analyse the value of process and transformational nature in story 'fabrication' within the creation, telling and retelling.

The sonority of the word 'Kpa' which in Eʋegbe means to 'shave off and shape' may have been linguistically derived from the sound of carving tools on wood in the same way as 'gba' which means 'break' would have been derived the sound of a fragile calabash gourd hitting the ground and breaking into several pieces. I draw attention to the transfer of the concept of

carving to story creation to illustrate the idea of fabrication and transformation, and introduce meaning and relevance in structure, form, style shape and aesthetics to the material of the lived experience, fabricated and shaped into story – the shaping being the process of 'storying'. Therefore, raw material for carving a story, in discussing 'story', 'storying' and 'storytelling' would be the factual life events that we co-inhabit and sense with others; - people, creatures and the rest of the natural world and the supernatural world which in the case of Aŋlɔ-Eʋe tradition includes 'Mawu', (God that surpassed all) ancestral spirits, deities, and the spiritual energies of all living creatures and inanimate entities. The concept of 'Kpa' resonates with Leavy's assertion that "Arts-based researchers are not discovering new research tools, they are carving them" (Leavy, 2015, p. 39).

Story material also includes our thoughts, imaginations and how we capture the lived experience as memories, as well as the fictitious and futuristic imaginative ones created out of fantasy, as part of how we make sense of the lived experience, which is contextualised of the past, within the present into the future. This is similar to how Julie Kendall and Kenneth Kendall in the *Australian Journal of Information Systems Volume 17* turn to storytelling to develop a new research method for information systems (IS) with the "aim to inspire IS researchers to realise the depth and richness found in organisational stories and to appreciate the use of stories in their own work" (Kendall and Kendall, 2012b, p. 161).

Further, I look critically at storytelling – 'Glitoto' – as a concept of repeated 'passage, or pounding' in the 'habituation' or "habitualisation" (Kendall and Kendall, 2012b) of telling, to shed light on the understanding of how structure, (Cunliffe, 2004) style, performance practice and the social value of Glitoto applies to traditional Aŋlɔ-Eʋe pedagogies and cultural heritage and its relevance to my own artistic research practice (Biggs and Karlsson, 2011). This is to introduce elements of indigenous practices – Aŋlo-Eʋe storytelling practice – to initially lay the ground for discussing these considerations towards reflecting on production later, in the second section of the thesis in Chapters Three, Four and Five. I will also describe how I practice storytelling using the story telling technique of 'engaging in participation', which includes interruptions, questions, digressions, using asides, description, humour, referencing friends and mentors from the folk storytelling tradition. I have asked myself a number of questions:

1. How do I practice storytelling as an approach to doing research?

2. What theories underpin these ideas on storytelling methodologies in relation to indigenous knowledge and how do they support arts research?

3. What existing, emerging and new ideas support this (Autoethnography) approach to doing research?

4. What emerges in this reflection on Story, Storying and Storytelling and how does that pertain to sense making and new insights on how I conduct research?

5. How does reflecting on story shine a light on how I do music, film and theatre as artistic research?

Overarching the questions above is the consideration of story and how it features in sense making, of myself, others, the space and time in which I find myself, with others (Adams et al., 2015) when I research. How and why have Story, Storying and storytelling become how I work (Biggs and Karlsson, 2011) as a creative arts researcher (Tordzro, 2010) in the Scottish African diaspora?[12] I seek a deeper understanding of the ordinary, mundane contexts in which 'story' occurs and its place in the social. Maynes (Maynes et al., 2008) and Adams (Adams et al., 2015) (Nelson, 2013), argue for the importance of personal narratives, autobiographies, oral and life histories as important research tools. Robert Nelson in *The Jealousy of Ideas,* also highlights how "the objective in artistic doctoral projects … was 'a cultural contribution of substantial significance'…" He further proposes that:

> Contemporary theory, with the authority of deconstruction, has been able to dispel the false objectivity that so long have guarded scholarship with an academic merit, bristling with footnotes, radically detached from creative work. The old rhetoric that the background of the author is immaterial is no longer credible. Rather, this is now seen as a denial of authorial ideology, a denial of values embedded in class, ethnicity and family cultures. (Nelson, 2009, p. 65)

With the issue of objectivity in research thus out of the way I proceed to looking at how I have practiced storytelling as an art form, both in the traditional and contemporary Ghanaian and Scottish contexts. I pose a number of questions to myself for investigating further the emerging

---

[12] As a creative arts researcher in living in Glasgow Scotland, the understanding of the challenges and opportunities migrant artist face in maintaining a connection with their cultural heritage influences me. This understanding is from the background of ten years of working for Pan African Arts Scotland from 2004 to 2014 as Creative and Artistic Director. The process of setting up numerous initiatives working in partnership with individuals, schools and communities was to create interventions in community cohesion, creating artistic entry points for talented young African migrants and a welcoming environment for new arrivals and the local communities to interact through the arts. There is little research in Scotland on African storytelling and its potentials value for discussing the migrant experience in Scotland. The Storytelling Centre in Glasgow has done some work with refugees and asylum seekers, and published stories including Buffalo Horns, Village Stories and Open Doors Tarkovsky, A. (1989) *Sculpting In Time*
Reflections on the Cinema. Translated by: Hunter-Blair, K. 3 Queens Square London WC1N 3AU: Faber and Faber Limited. What is needed now is academic research to investigate various aspects of the role and the value of arts with a focus on stories and storytelling in the diaspora communities in Scotland.

academic insights towards understanding and using narrative inquiry for artistic research.

2.1. How do I practice storytelling as an approach to doing research?

Behind this question is the consideration that I am researching myself, and the methods I use in my storytelling practice, I am trying to understand how this is linked to existing theory and practice;

a) in order to gain a deeper insight and academic understanding of my professional practice;

b) to turn the research lens on myself (rather than other people as research participants); and

c) critically think about how and why I revert to story, storying and storytelling as a multi-genre arts professional.

Additionally, as I play the dual role of 'researcher', and 'researched' I

d) scrutinize the choices I make in my professional practice and

e) how those choices in turn determine what I consider as relevant literature, material, theoretical and methodological processes, analytical, interpretation and dissemination approaches to such artistic ways of working

For example, in thinking about methodology, I use this chapter to discuss how I do storytelling and unpack the process, participants' roles and involvements, generating material, and the contexts in which traditional folktale storytelling practice occurs.

My reflection on story, storying and storytelling takes the form of narrative analysis (Nelson, 2009) that takes into consideration the social theories around everyday life (Inglis and Thorpe, 2012). On my practice as a traditional Ghanaian 'Glitola' (storyteller), I retrace my story back to childhood experiences and influences, to working with school children in Ghana through devising and rehearsal workshops, to the television studio and on location production for a weekly broadcast on a Saturday late afternoon children's storytelling programme 'By The Fireside' on Ghana Television, to using Adinkra symbols as a creative resource for story creation in schools and communities in Glasgow Scotland. The aim of reflections, is to shift the focus of attention from 'what actually happened' to 'how do people make sense of what happened' and the effect. (Nelson, 2013) (Harrison et al., 2012) (Hendry and Fitznor, 2012)

I am also taking a critical look at and making sense of theoretical underpinnings of 'process' and its transformative qualities in interactive storytelling sessions as critical participatory action research. My storytelling sessions include questions, answers and discussion that tease out and reveal research questions co-generated and discussed with participants. I also show how story deals with these questions using, for example, 'friendship and gifts' (in the Afa divination story of Dzorki the water buck and Elo the crocodile) as research topics that can generate research material as part of the storytelling interaction between the storyteller and participants. The material can be used to analyze, interpret as well as shape and present the new insights generated to answer the initial questions about friendship and gifting. This is then the result of using those co-generate materials and artistic processes as part of an interactive storytelling session.

2.1.1 Storytelling Theories of 'Xo' and 'Tu': What theories underpin these ideas on storytelling methodologies in relation to indigenous knowledge and how do they support arts research?

Historically, before western methods of writing and recording became commonly adopted through interaction with western colonial masters, indigenous knowledge, skills, beliefs and histories of the Aŋlɔ-Eʋe were handed down to the next generation through a highly developed oral tradition that incorporated stories, music, movement and dance as well as other creative forms like textiles, sculpture and architecture. (Younge, 2011) (Amegago, 2011, Amegago, 2014) (Anyidoho, 2002) As a result of how engrained this tradition is, even though there are many literate Aŋlo-Eʋes (myself included) with the ability to operate both in written and spoken Eʋegbe and English (Inglisigbe) in Ghana, or French (Fransegbe) as the case is in Togo, there are very few books written in Eʋegbe. Turning again to Eʋegbe, the process of handing down oral history is 'Xotutu'. The word broken down in Eʋegbe relates to history, the factual: 'Xo' = 'past' and 'Tu' = 'build' so the concept of telling history is perceived as 're-building' or re-constituting the past within the space time of the present. The Aŋlo-Eʋe concept of sharing folktales – storytelling, mostly in relation to the fictional is, 'Glitoto', made up of 'Gli' = 'Story' and 'To' (with multiple meaning depending on context can be) = tell, ear, edge, progress through, pass through, or pound. These two activities Xotutu and Glitoto are based and elaborate on Eʋe philosophy of everyday life and portray the thinking, knowledge and understanding, belief systems and ethics, illustrated in story, through narrative that uses songs, idiomatic and metaphoric expressions, mythology and proverbs. They are performed as co-created experiences for the purposes of recreation, education, religion, health, healing and wellbeing, passing down factual information, as part of everyday socio-political life. Stories –

'Gli' and/or 'xo' - are used in a manner that ensures the continuity of cultural values and indigenous knowledge of the Aŋlo-Eʋe.

'Xotutu' is the event of the construction, reconstituting and handing down of oral history, and 'Glitoto' the process of performing storytelling, in which there is a focus on the constructed embodied performative process. The value of process, embodiment, construction/re-constitution and co-construction is imbedded in the usage of these two procedural verbs. The two activities are performance oriented and steeped in language deployed purposefully by the older generation to engage the youth in reconstructing, capturing, recording and keeping history, knowledge, practice and belief systems of the Aŋlo nation. The proverb, – "Ge metuna xo ne aɖaba o", – means 'the beard does not tell history to the eyebrow' and purports that historic information and knowledge flows from the old in the direction of the young. It captures an important Aŋlo perception of the social repository of history, how it is recorded and passed down and the concept of intergenerational knowing; the flow and exchange of skills, knowledge and history from the elder to the youth.

Therefore, in the understanding of the Aŋlo-Eʋe, the elder is (or in the least, expected to be) 'revered' respected and honoured by the youth for the enrichment of knowledge, skill and wisdom that accompanies the passing down of history from the older to the younger generation. Through this passing down of knowledge, skill and practice, it is considered, the elder in turn honours and enriches the younger generation as contemporary keepers of the legacies of the past for the future. So, the older a person, the more they are considered important for the knowledge and life experience they carry as a live repository of the history of the family, community and the state. Equally, the older generation places a great deal of importance on reliable and responsible youth as social assets, and as the recipients of the investment of social values and cultural continuity. Another proverb, which illustrates this Aŋlɔ-Eʋe perception, says;

> "Ðevi klɔasinyui ye ɖuna nu kple tsitsiawo". "The child who knows how to
> wash the hands well, dines with the elders"

Anlɔ-Eʋeawo celebrate an important historical event of migration (the big exodus from Ŋɔtsie to the present location of the South-east coast of Ghana) with the Hogbetsotso festival that is a gathering of all elders, divisional chiefs and paramount king and citizen from home and abroad to commemorates an escape from the rule of King Agɔkɔli. This weeklong festival of rites and rituals culminates in a public durbar of colour, music and dance attended by dignitaries like the president of Ghana as well as diplomats from various countries, visitors from around Ghana and abroad. The festival durbar falls on the first Saturday in November. Prior to the durbar, the

festival is several days long and includes a full night of Xotutu through which Aŋlɔ history is narrated to the youth as a way of continuing the capturing, storing and preserving the Aŋlɔ state history.

This annual festival of history leaves an experiential imprint of the historically lived memories of the state on the youth, the community at large, the visitors and invited guests of honour from far and near. The story value and the historical importance in the Hogbetsotso (exodus) event is also dramatised in re-enacted story through music-dance, oratory, clothing and textile, body painting sculpture and traditional handicraft including 'reed baskets' pottery, and small loom hand woven traditional textile (Kete) in a manner that preserves the memory of the event in a total embodied and performative form. As such, traditionally, the Aŋlɔ state preserves its past and lived history by reliving and 'storying' it (in rites and rituals infused with music, language and oratory, movement and dance, reenacted historic events in dramatic performance) through the Hogbetsotso festival event (Amegago, 2011, Amegago, 2014) (Younge, 2011).

In addition to the occasion of Hogbetsotso festival (see Anyidoho (2011, p. 3) on the Hogbetsotso) within which 'Xotutu' the annual oral history-telling session is an important event, there is also the family setting variation where family elders on occasions such as funerals and other important family meetings, (ƒome takpekpe) and social gatherings, (du ƒuƒoƒo) or state gatherings (Dukɔ anyinɔfe) (through the family or community historian (ƒomexotula or duxotula respectively) narrate the family or community or state histories to the whole gathering, as a way of reinforcing, the memories of the family, community and the state and handing down the history to the younger generation. This means history and all its values is passed down as a relived experience by all. History and its handing down becomes a habituated social event rather than a specialized academic pursuit. It is embodied as a lived social experience communally and it is oral not written and read text as the case may be in western cultures.

A regular form of this process is the more everyday life activity where parents or grandparents gather the children and youth of the family together to tell them stories of the past or even just folktales, myths and legends on a moonlit night by the fire. On such occasions as in all other similar circumstances, more than just the history is passed down, the tradition is also passed down, oratory skills are picked up by all, the protocols of public speaking and interactions are learnt by the youth and reinforced in the older generations. New proverbs (lododowo) that encompass philosophical thinking and metaphoric expressions are passed down, riddles (alobalowo) that sharpen problem-solving competencies are taught, learnt, preserved and kept, as part of the knowledge system of the society.

2.1.2 On Storytelling as Method: What existing, emerging and new ideas support this (Autoethnographic) approach to doing social research?

When I am about to tell the folktale taken from the Afa divination[13] story on the 'friendship' between Lo (the crocodile) and Dzorki (the buck deer), I start by asking questions like;

> "Who here does not have a friend?"

> "Who has seen a crocodile before?"

> "Who knows what a waterbuck looks like?"

> "What do you do to show friendship?"

> "How long do you remain in friendship with your friends"

> "Why do we need friends?"

This is similar to how I started this chapter with questions I have asked myself. The same way as these questions task me to think, reflect and explore, the simple questions I ask participants task them to contemplate a very common phenomenon of life: - 'friendship', and think, consider, recollect how they have experienced friendship, maybe explore new insights, - as a result of the questions - in ways they may not have done before. They reflect, they recall, generate new ideas and understanding and they tell, they speak and hear others speak out. Maybe they find a new voice about friendship for themselves.

Then I say to everyone:

> "When I am about to tell a story, I start by saying; 'Once upon a time' and I need you to respond; 'Time, time'. Can you do that for me? Because that helps to get me going"

I normally get a positive response in various variations of:

> "Yes, we can do that for you"

coming back at me, followed by an almost palpable anticipation on when this "Once upon a time" would occur. I go on to ask more questions, for example,

> "... What was the most expensive gift you ever gave your best friend?"

The answers to this question are several and wide-ranging, generating interesting conversations about gifts and gifting, until I it is evident that people's thoughts have wondered

---

[13] Afa Divination: see Phipps, A. M. (2007) *Learning the arts of linguistic survival : languaging, tourism, life.* Clevedon: Channel View.

away from anticipating and waiting to respond "Time, Time!" to my "Once upon a time" call. Without warning, as loud as is comfortable, I surprise them with,

"Once Upon A Time!"

Everyone comes alive (and this happens with both children and adult audiences) with,

"Time, Time!"

I start the story; I start with everyone's attention engaged relaxed, excited and ready to participate, because we had been chatting earlier on. I continue to ask questions throughout the story, encouraging responses from as many people as possible. This makes it easy for participants to stop me at any point to ask their own questions and make their own comments without me necessarily prompting them to do so. As such, through a storytelling session, it is possible to engage research participants in a participatory manner and at a level that may not be easily reachable if I used written questionnaire for example, for research that seeks to engage participants at personal and emotional levels. To reflect with the audience, a discussion based on the story and the issues raised in the story also generates new and interesting perspectives from the audience, with questions that are prompts for new stories; factual ones as well as other fictional folktales to illustrate a point in the answers to the questions. The most important point here in relation to doing artistic research is how this is a process of generating research material for analysis.

2.1.3 How does reflecting on story shine a light on how I do music, film and theatre as artistic research?

I question and seek deeper insights into how I use storytelling to contribute positively to the relentless efforts to address some of the social issues I have pointed out earlier. More and more, I move towards the option of beginning from telling migrants' life stories and bringing to the fore, lived experiences that can be understood, and make people think and feel differently from what the stories told in mainstream media make one feel and think.

For example, the decision to make the Music Across Borders documentary film using interviews instead of voice over commentary, allows a focus on the stories and the everydayness of storytelling practices styles and communication habits of the musicians to come through in the film. For instance, singer songwriter Elivava Mensah uses facial expression, wide hand and arm gestures as well as song (see Music Across Borders TC: 00:36:26 – 00:37:19) to comment on how being a Ghanaian has to reflect from the visual culture of fashion (in how she is dressed in a headgear, neck and wrist beads with large earrings

and colourful wax print cotton dress) and language. Note how she breaks into an Aŋlɔ-Eʋe song at TC: 00:36:56 to illustrate a point she is making in English that the basis and essence of our understanding is in the depth of the contextual cultural experience and knowledge. She sings:

Egbea nye me tsi lege o,	Today I will not bath
egbea nyeme tsi lege o	Today I will not bath
akpɔkplɔ le tɔme mebia o he skinned	The frog in the water does not become light
gbetɔ naletsi abia hea? skinned?	Would the human bath and become light

She further draws distinctions between the Ghanaian musicians and musicians from Europe and the United States, commenting on the issue of free movement and the difficulties Ghanaian musicians face when they try to travel with their music.

> It is not that easy for you to get up as an artist – African artist – you know, because I know that when an artist from Europe or USA or anywhere is coming to Ghana, some of them come with the whole family and there is no restriction. But African artists like me find it so difficult to get out of our countries to show ourselves and show talent and exchange culture. (Music Across Borders) TC: 00:38: to TC: 00:39:10

Story here has been used as a screen strategy and experience to create an alternative discourse about people, to offer their experiences as a shared one, as 'valued stories' as part of the creation of future histories which feature as the lived experience of real people in the present. When I reflect on what happened in the past and speculate on what could happen in the future I perceive the value of the present.

Research materials generated from a storytelling session, can be recorded as notes, audio and video recordings of these sessions, as valuable material for developing other artistic pieces like songs, poems, and video documentaries of the sessions as what is discussed, and the issues raised in a typical storytelling session. Sometimes the response to a request, a comment or a question is the starting point of an artistic research experiment in the creative laboratory. For example, in response to a request by a colleague conducting anthropological fieldwork to find ways of writing vivid field notes, I illustrated through experimenting with screenwriting techniques, how hidden gaps and the lack of detail and vividness in anthropological field notes

can be identified and exposed through translating, 'shaping' and 'transforming' (kpakpa) the field notes into a screenplay. (See Appendix 2 for the 'Screenplay Experiment'). In Chapters Four and Five I discuss how film-making and music-making all constitute story-making on various levels.

2.1.4. What emerges in reflection on Story, Storying and Storytelling and how does that pertain to sense making and new insights on how I conduct research?

The outcome of reflecting on, shaping and framing the value of 'the present' is captured here in a poem that represents how I 'story' in five words. 'The present is a present' below (see page 48). My argument is, to 'story' means to create, to carve and shape, taking from Aŋlɔ-Eʋe 'Kpa' through the process of sense making from the notion of 'To' (passage) - which represents and expresses the encounters we are immersed in as a result of the process of everyday life. What we repeatedly create whiles interacting, adds to and increases our expressive affordances and places us in the spaces where we are in the position to communicate our specific understanding of what we encounter. The sense of carving and reshaping in Eʋegbe for creativity has influenced the way I present poems sometimes creating shapes in the same way as the wood carver would create shapes.   We interact with others and our environment based on that understanding. So through 'Story' we construct the framework of how we understand our world and how we communicate and interact within it and with it.

Poems capture moments within the multiple events that give form and shape to our life stories. April Mandrona (Leavy, 2015, p. 107) describes, poetry as "an anchor in the present, in the moment where everything unfolds. It reaches places deep within the psyche to shake free our emotions, memories, and alternate levels of awareness." I see this as part of the concept of storying, which translates into the concept of 'Glikpakpa' – story-carving – in Eʋegbe the carving material is our emotions and memories in text, language of all sorts. Life stories also carry and illustrate what is sensed with the body and can trigger feelings that become 'relived bodily-memories' of those who hear the story being told. As a storyteller, I am keenly aware that well-told stories create unique environments for people to discover much about themselves in others' experiences. But it is only when a story is from experience and shared with others that it is 'well-told'; a story well told is one told understood and embodied. Thus, the best place to begin this self-search would be the historical and social contexts of the storytelling tradition I know, and now bear.

The Present is a Present

as much as

we grope

into the past

it already is gone

irreversibly past

as much as

we plan

for the future

our present features

before the future

the present a gift

of presence

a gift

by each moment

by the moment

in harmony

with our breath

in movement

only when we

accept this gift

the present

the present moment

presents

that the future

features

as a moment's gift

a movement

of the moment

by moment

In my diploma documentary film 'The Plight of Our Music and Dance' National Film and Television Institute Best Student Documentary 1995 (Tordzro, 1995) Ghana's former National Dance Company director and national dance laureate, Professor Mawere Opoku comments:

> " ... a good dance reflects the past, holds the present and shines the light
> into the future" (Tordzro, 1995)

The idea of the relevance of a 'good story' is its ability to offer a structure for reflection on the past, within the contexts of the present, and the opportunity of the ability to frame up our present experience and be able to project that into the future.

2.2. Oral Tradition and Storytelling as Pedagogy

Aŋlɔ-Eʋe oral traditions deploy both fiction and factual storytelling methods to teach trade skills like; fishing, farming, blacksmithing carpentry and joinery, palm wine tapping, drumming and drum carving, through engaging apprentices with stories that tell of how their own masters performed the same tasks, or how they themselves learnt the trade they now practice and teach, citing the challenges they faced, the successes and the legacies the elders left for posterity as examples. In such a case the vivid descriptions by the master tradesman/storyteller (with the appropriate accompaniment of use of tools as props in their story, songs, proverbs, dramatic gestures and facial expressions) convey elements of process, method, and style, attention to detail and the results as they carry out various trade tasks.

By so doing they succeed in engaging the apprentice in a hands-on learning process, leaving permanent imprints in the memory of the apprentice of what they learn. The lasting memory of a story, a song a proverb or adage that goes with an activity is also a lasting memory of that activity and lesson taught and learnt through the story, song, proverb, dramatic gesture and facial expression. For example, when my mother started teaching me how to cook 'akple' [14], she also told me several stories about my older siblings, including where each one of them was born, but more importantly the story of how they learnt how to cook akple, the mistakes they made, and when and how they mastered the skill to be able to do it unsupervised. She would also chip in her own learning experience of when she was a little girl learning to cook.

At the age of nine years, the age when our mother Dada (as we called her) would allow children to begin learning kitchen skills, it was a challenge for me in my child's mind to visualize her as a child. But the stories she told, became imprinted in my memory as reference points for the

---

[14] The traditional maize staple food of the Eʋeawo which goes with a variety of soups and sources like palm nut soup, okra soup, groundnut butter (peanut butter) soup, hot chili and tomatoes source, spinach source.

joy of cooking akple for my own family today. The stories Dada told and songs she sang along with telling these stories, and teaching me, are stories on which I ride to relive my childhood learning experience, which is permanently etched in the memory of performing the various cooking activities. A song like, "Nyaga Belibeli". (Soft Wrinkly Grannie) sang on the rhythm of turning the corn dough in the hot pot over the firewood fire on the clay heath or iron coal pot:

Nyaga belibeli!

Nyaga belibeli

Da akple ha belibeli!

Fo detsia ha belibeli!

Meaning;

Grannie soft and wrinkly

Grannie soft and wrinkly!

Cook the akple soft and wrinkly!

Cook the soup soft and wrinkly!

I still sing this song cooking akple in Glasgow albeit without the firewood fire and a smoke-blacked pot held down with two iron rods underfoot. The cooking of akple in my memory, has an associated song, which also commands the visual memory of Dada's teaching and the joy of hearing the story and song. This way, the experience of learning how to cook is a fond one, responsible for the joy I feel today as an adult when I cook. Today, I fall back on Dada's method; I use the same pedagogic values of story and story-song to teach. In many ways, my reliance on storytelling as a unique way of navigating learning and developing a retentive memory of what I learn began forming in my early years living in Keta, our hometown.

Later on, in life Dada in her eighties 'soft and wrinkled' herself, before she passed in 2014, lost the ability to speak. It was in the trauma of Dada's sickness that I realized and understood the deeper importance of song and singing in relation to storying and memory. With reference to April Madrona (Leavy, 2015) again, the earlier poem 'The Present Is A Present' (on page 49) anchors in the present, reaching deep within my psyche to shake free the emotions and memories of grief delivering alternate levels of awareness of my siblings, my parents my grandparents and my ancestors.

Dada Speaks[15]

da

da   da

our   dada

mother   of many

my dear friend-mother

all these years you speak

you have lost your speech

to illness these many years

yet still you speak beyond

the words that have left

your lips your big heart

speaks and i hear you

i see you mother

and i hear you

i feel you

dada

The moment of reflection within the poem and its writing process is "where everything unfolds," This is also related to how we are able to story to memory through song. At a stage when Dada could hardly command enough words to complete a single sentence, she was able to sing full songs without missing a word. On Dada's voice is another poem (above)'Dada Speaks' to her memory as she lost her speech to illness.

2.3. Childhood and Storytelling 'Glitoto'

Traditionally, Aŋlɔ-Eʋe storytelling takes many forms including folktales, dramatic narratives, song, movement and dance, images used in textile, sculpture architecture and handicrafts.

---

[15] I have played with the text, carving and shaping it as a gapping mouth in the way Dada would ask a child to open the mouth saying 'Ke nua' meaning 'open the mouth' when she is feeding a child. It also represents the first sound each child would make trying to speak saying 'da, da, da!' But more importantly the shape represents Dada singing, how much that influenced my interest in music and represent how she lost her speech; so her own first word she may have made as a toddler eluding her and escaping from her ability to vocalise, and yet in spite of that, she was able to sing full songs. In this shape I still hear her.

Before the arrival of Television in every home and more recently the presence of mobile phones in the hands of every young person, Aŋlɔ-Eʋe children similar to other children in other African communities enjoyed the popular daytime or night time activity of storytelling led by older members of their families and communities as much as they enjoyed stories told by children among themselves. When I was a child, we played and retold stories we hear from our older siblings, parents and grandparents, favorite uncles and aunties. My favorite uncles and aunts were those who told the best stories frequently and I on occasion would attempted to tell their stories spicing them with my own exaggerations, pauses and facial expressions for emphasis in an effort to tell them in a better way than my brothers my cousin and school mates.

When I started school, stories accounted for my keen interest in reading. I started primary school in a Scottish Presbyterian missionary school – Brekum Presby Primary School – in Brekum, located in the Brong-Ahafo region of Ghana where Twi is spoken and not Eʋegbe as it is in my hometown Keta. We lived in Brekum during part of my preschool years when I was still learning to speak, but we returned to our hometown Keta, for one year. As a result, when my father was reposted to teach at the Brekum Teacher Training College, I had not used Twi for a whole year and had almost forgotten it entirely by the time we returned in 1964.

This time I learned to read as well, I was interested in the stories in the readers and that helped me to master reading in Twi as I practiced and became very fluent in reading to the point where even though I was still in primary one, the primary two teacher would ask my teacher to let me stand in front of her class to read to them, as an example to her own pupils. My fondest memories of primary one and two years are Friday afternoon storytelling sessions when the teacher told us interesting folktales and called us to stand in front of the class and tell our own stories. We took turns to tell well-known folktales in Twi, with personalized embellishments. When each pupil finished telling their story they passed on the privilege to another person by saying:

> "Me anansesɛm a meto yɛ yi, sɛ ɛyɛ dɛ o, sɛ ɛnyɛ dɛ o, bi nkɔ, na bi mbra; mede soa … "Meaning,

> "Whether the story I just told was enjoyable or not, let one go for another to arrive, I offload it onto …"

The storyteller then calls the name of the person they chose to take the turn.

We learned new stories and songs that became part of our storytelling portfolio.

My childhood storytelling times were exciting ones They were very interactive and actively involved everyone present and covering a wide range of subjects with a well-known structure. At home in Keta, storytelling sessions were mostly at night, mainly an intergenerational gathering of children and adults. The Glitola[16] (story teller) calls everyone's attention.

> Glitola: Mise gli lo! (hear this story)

And in response to the Glitola's call,

> Gliselawo: Egli neva! (let the story come)

> Glitola: Egli tso ʋuu, dze Kese dzi. (story rises up for some time
>   and lands on Kese (Monkey)

> Gliselawo: Wodze edzi. (it lands on it!)

> Glitola: Wodze Ame dzi. (it lands on Human)

> Gliselawo: wodze edzi. (it lands on it!)

And so, the story is introduced, with a call to attention, and response, involving all in a dramatic introduction of every character in the story drawing on our youthful imagination as the story itself assumes the character of an animated life-giving entity that rises and lands on each individual character within it, to raise it into life. Thus, in Aŋlɔ-Eʋe storytelling, 'Story' and its telling searches, finds and choses each character gives it life and engage it with other characters. This life-giving process is an aspect of the idea of 'Storying' as the story carves various characters into the story life. It is the process of being made aware of and being able to sense and interact within the social by getting engaged and implicated in the micro events of life. In this sense in my child's imagination I see 'Story' and its 'Teller' become united and assume a single identity, they become one single agent of 'mental imaging' until there is an interruption … "Gbemagbe la mele eteƒe! (that day I was present)" from any Glisela, [17] briefly bringing us all back to the normal state of being.

The German theatre maker Bertolt Brecht used techniques similar to Glitoto in what is now well known as 'Brechtian Theatre'. The technique of interruption characterizes all levels of Brecht's work which he likened to taking a pair of scissors and cutting it into individual pieces, each fully alive, thereby formally imposing a freeze, a change in direction, or framing to halt action with the interruption in the progression of storytelling. The major difference in Brecht's

[16] Glitola is one who tells a story – the storyteller. Glisela is one who hears the Glitola' story. Gliselawo is the plural of Glisela
[17] Glisela is one who participates in the listening to the story.

interruption technique, is the formal scripted prepared and storyteller-controlled nature of it compared to Aŋlɔ-Eʋe 'glitoto' audience led undetermined informal and uncontrolled quality of the 'gliselawo glimetsotso' [18]

There is a hint of the Eʋe concept of destiny - 'dzɔgbesé' or 'sé'[19] - in how story choses and inhabits its character through the Glitola, and through the telling, which is carried out by the Glitola and Glisela as a collaborative event. So how a story character fares in a story is also a co-created experience which is felt by all present and participating in the storytelling event. For example, Eʋeawo think every being is packaged with a unique 'dzɔgbesé' which determines how one fares in life. From another perspective, the story character also inhabits the story. Therefore, story in this respect is the constructed 'memory-lived' space, or the habitat of the lived experiences, and environments not only for its characters but its tellers and its hearers. As such in Ewe storytelling 'Gli', is a state, an environment of memories, imaginations, events of the factual and fictitious past present and future, that is inhabited and available to be lived in by its characters but also to be visited and departed from by the Glitola (storyteller) and Gliselawo (story hearers); us!

The Glitola, at this point sets up, the context of the story (time, place, the social situation and challenge; predicament) is established and the link between all the characters in the form of conflict, tension, with skillful suspense and surprise, twists and turns, humour and horror, charm and cunning, all woven into the characterization of each story character and how they exist and interact with each other's stories (thematic contexts). As the story proceeds and unfolds into linked or unlinked sequential story events (plots and sub-plots).

2.4. Storytelling Method: journeys, interruptions and transformations

The glitola engages us the 'gliselawo' with questions, and we at liberty, take turns to interrupt the 'glitola' with questions, songs and dance, proverbs, and riddles. Anyone at any point in the story without warning, announcing that they witnessed a particular event in the story the glitola is telling, is given the chance to 'seize the moment' to engage the gathering;

> Glisela: Gbemagbe la mele eteƒe! (that day I was present)

> Glitola: Neva mise! (let it out, let's hear!)

---

[18] Gliselawo, glimetsotso: meaning the story audience story disruption: or cutting into story – not the presence of the concept the cut as it is in Brecht's idea of the scissors
[19] Dzɔgbesé is one's programmed destiny with which one is supposed to be endowed with at birth. 'Dzɔgbe' is the day of being and sé in this context is 'law' so the concept can also translate as the laws governing one's passage through life from the day of birth.

Glisela: (sings a song that has a bearing on the   event the glitola is in
the process of narrating, and all Gliselawo and Glitola join in to
sing, clap and dance to the song).

Glisela: (To the Glitola) Kpɔ aɖe! (receive your tongue)

Glitola: (to the interruptor) gbemagbe la enɔ eteƒe vava, woe nye

Kese la! (that day you truly there, you were the Monkey!

And the Glisela continues her/his story exploring various events of cause and effect as a metaphorical example raising issues of the lived human experience. Normally, a moral lesson or pertinent question would be presented through the story in the form of a series of story events to arrive at an answer to the question posed, the justification of a situation or further questions to trouble and challenge our thinking. A question like

"Ne woe de aleke na wɔ?" Meaning, "if it were you, what would you do?"

In posing questions as part of the storytelling research process, I engage participants actively and jointly own the story and it's telling. In every sense, in turn, the audience also engages me with their own questions and stories as they address the questions posed. They realize quickly that they are at liberty to pose their own questions to task me to think and generate answers I could not have come prepared with. This to me forms the basis of co-creation in creative arts research.

For example, in my Storytelling workshop at the Queen Margaret University for the AHRC large funded Transnationalising Modern Language project ('TML') workshop on 'Critical Cultural Translation: practice more than theory' in 2015 an academic participant asked me a question I have never been asked before and was very little prepared for, after I had finished telling the story of Elo and Dzorki:

"So where is this story going?"

I thought it was a question to explore with everybody, so I posed the question back to everybody, and there was a very long 'academic pause'. As I reflect on this academic pause today, thinking back on the situation now, I remember how as a student of film directing, my lecturer and mentor the late Kofi Middleton Mends[20] used to say to me;

---

[20] Kofi Middleton Mends was responsible for my national television storytelling career in Ghana. As my directing lecturer, he initially invited me on set as the maternity cover for the Storyteller at the time. I ended up as a new Narrator, screenwriter and occasionally taking on the directing role whenever Kofi Mends was busy. I went in

"Gameli, the answer is in the question, every problem, carries its own solution with it"

We would both laugh - always, after we had come up with a simple solution to a seemingly difficult situation on film location. … but I should not digress further from the question.

To break the silence, I said to myself,

"there is no complicated academic answer to this simple question"

and asked the participants the following questions.

"Did you enjoy the story? Would you remember it? Would you tell it to other people and in other gatherings? Do you think they would enjoy it and would they tell it to others?"

A series of 'yes', returned in chorus, back at each of these questions, so I said;

"... in that case, that's where the story is going. Stories travel, stories migrate with those who hear them and share them. Stories go where we go they come to us, and they live in us!"

In the same way as our physical body is constituted by the food we cook and consume, our knowledge and understanding are constituted by the life stories we create, consume and put out. Similarly, our responses to what we encounter are determined by what stories exist and are retained in our memories of previous encounters and events.

This also means that;

"our actions and those of others are determined by and shaped with our own stories and those of others".

At this point, one participant at the back of the room stood up and told us of how a story that was created in a storytelling workshop she run was retold many months later by a new person who had heard the story from elsewhere and had no idea the story was created and first told in the workshop she was attending for the first time. So sometimes,

"when stories travel and migrate, they can return to where they were first created and told for the first time, even if totally transformed".

---

thinking I would be on the production for a few months and remained on the production until it ended five years later.

Stories transform as they are passed down from person to person, from era to era and in turn they transform our past experiences in the same way as new experiences transform our stories in the manner in which we retell them with fresh understandings from new perspectives, in new cultural understanding, languages and settings. As we relive and reconstruct the stories of past experiences in concert with others in the telling of those stories for the purposes of making sense of the past in the 'now', they transform and expand in scope and depth. The stories we create with others out of common and shared experiences are responsible for how we construct common futures. So, our stories grow, as they meet and interact with the stories of others.

Our understanding, knowledge and perceptions change and grow as well, alongside our stories. At the premiere screening of each of the three episodes of Our Stories documentary series, for example, audience members who were either very close friends and family those the artists who were featured in the three film telling their stories Tawona Sitholé in 'Tawona's Story' Clare Robertson in 'Clare's Story' and Graham Campbell in 'Graham's Story' expressed deep surprise at how much more they got to know them after watching the film and hearing them tell their story. They took the opportunity to tell related stories to the audience about other story events that did not feature in the documentaries. The audiences' personal interactions with the three and new questions that they asked generated other interesting details on the three stories. Stories generate new stories with which we update our knowledge and understanding of what we sense in everyday life. Story is used across disciplines, in religion, medicine, trade and commerce, politics and economics. The Afa Divination system for example has a well-developed system of codes that use stories to illustrate what the diviner communicates to the client.

The custodian of the Afa[21] system - the 'Bokɔ' or 'Afakala' - (diviner) also known as 'Kpɔlinɔ' is different from a fortune-teller with oracular powers and abilities. Rather, the Afa is a deity of the intellect, wisdom and development. As such, the Afa diviner - Bokɔ - is also a medic, a cleric, and a linguist and custodian of the knowledge of the culture and indigenous ways of healing that deploys a holistic approach to wellbeing; the Bokɔ, must have extensive knowledge of the history, and culture of the Aŋlo-Eʋe gained from decades of apprenticeship (Kendall and Kendall, 2012a). In addition to glitoto that is infused with 'ha' (song) and 'hadzidzi (performance of song), the Bokɔ uses 'hakpanya', (song text) on which 'ha' (song),

---

[21] The Afa divination system of the Anlo Ewes, also known as Ifa among the Yorubas in Nigeria is inscribed on the UNESCO list (2008) as a large literary corpus of intangible cultural heritage of humanity. The system uses stories and story-song as part of the corpus of text to anchor a considerably large volume of social, philosophical, psychological, herbal-medicinal knowledge and practice. http://www.unesco.org/culture/ich/en/RL/ifa-divination-system-00146.

hagbe (melody) is based as an integral part of the divination process. For example, Afa 'Letesa' uses the idiom:

"Ame nɔviwoe nye awu!"

"It is one's mother's children who are clothing"

2.4.1 The Story, Storying and Storytelling Theory

The phenomenon of story is not limited to folktales, books and organised telling of specific events. It permeates every aspect everyday life interaction. We make sense of the social; - ourselves, others and the world - at the sites of thought, words, language representation, action and interaction based on cause and effect. These sites are made up of life events, where story is born, used, stored, shared and preserved, to be shared again; this is how story forms the basis of perceiving, presenting, engaging with, understanding and representing the self, others and the environment in time and space. Stories are the anchor for our thoughts, (Bochner, 2016) and become what we fall on for grasping and grappling with the lived experience of life encounters (Maynes et al., 2008) in the moment.

Diagram 2 on page 55, is a visual representation of the process of the lived experience in relation to the past the present and the future. This attempt itself represents a storying activity on the creation of an image to represent thought and concept. We revert to 'story' as we physically depart from each moment in the constant passing of time. It is where and how we chose, retain, store and preserve a selection of what is considered to be important and relevant enough, of our past experiences, to recall and reproduce into the moment and for 'imaging the future' as a way of preparing for the unknown. Story then becomes the linguistic vehicle created for visiting the past and a link, capturing the present and a portal so to speak, into the future. We fantasize about, design and construct all our futures through the linguistic devise of story. Story is how to language, and language is how to story the lived experience within the social; as such, communication is entirely hinged and carried out at the interface of language and story where the two are constantly, creating and recreating each other.
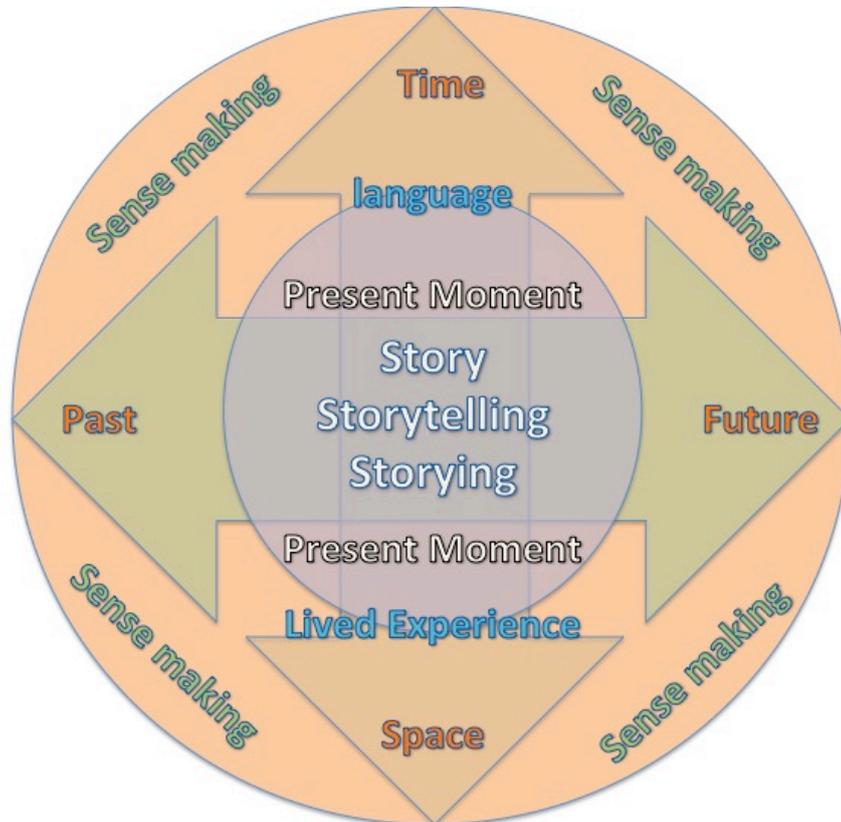
Diagram 2. The lived experience in the past, present and the future. Moments of sense making.

All life moments are inhabited with little (micro) events that combine to make up our everyday lived experiences. Wilson, (1980), links how theatre "changes from moment to moment" to how "the audience experience a series of shifting impressions and stimuli." (p. 2) This stimuli as identified by Geurts (2002), is cultivated and activated among Aŋlɔ-Eʋe as immediate bodily experience within the 'introceptive sensory fields' [22]. It is what is known in Eʋegbe as 'Seselelame'[23]. Tarkovsky, (1989) on the hand, in discussing how this stimuli, focuses on the "author's work" stresses that it can't be any other way but "springs from his thought, his intention, from the need to make a statement about something important" (p. 76). It is the need

---

[22] Introceptive sensory fields: Receptors in your muscles and joints tell you where your body parts are. That's the basis for your proprioceptive sense, which makes you aware of where your body is in space. When you take a step, for example, you know your foot is off the ground without having to think about it. Kids with poor proprioception have trouble with this. Interoception is a similar concept. Just as there are receptors in your muscles and joints, there are also receptors inside your organs, including your skin. These receptors send information about the inside of your body to your brain. This helps regulate our vital functions like body temperature, hunger, thirst, digestion and heart rate. Interoception helps you understand and feel what's going on inside your body. For instance, you know if your heart is beating fast or if you need to breathe more deeply. You're able to tell if you need to use the bathroom. You know if you're hungry, full, hot, cold, thirsty, nauseated, itchy or ticklish. Leavy, P. (2015) *Method Meets Art*

Arts-Based Research Practice. Second Edition edn. New York NY10012: Guildford Press.

[23] 'Seselelame': in Eʋegbe sese 'means to sense' le meat 'at' lame means 'in the body' or 'in the flesh' So seselelame refers to sensing within the body

to express and communicate what we sense to ourselves and to others that compel us to fall upon affordances of story and the human ability of storying and telling. Thus, when I tell stories, my life experience including the experience of telling stories is invested in the process and the material in the stories I tell.

Through multiple linguistic capabilities we are able to live in life events, make sense of them and express them through falling on the process of storying. As well, we preserve and store the memory of the lived experience in the device of story. The memory of life events is packaged in sequence as knowledge, skill, understanding belief systems, ways of working, ideas, and experiences that can be memorized or recorded in varied formats for retrieval and reference. Story helps us to sequentially organize and express our thoughts, encounters and understanding of past and present experiences in order to project them into the future. We story through language and do so by first projecting into the (presence of the) moment in anticipation of the future, what we have selected and stored of the past. We are continuously engaged in this process of packaging our present experiences, in preparation to move into the future, through 'storying'. This is the reason why 'process' is important in artistic inquiry as the cite for knowing.

2.5. Conclusion

Our keen awareness of the futility of any attempts to 'gain power over time' forces us into storying the lived experience. The awareness that physically, we can neither retrieve and relive the past nor visit the future in space and time, and that our lived experience is helplessly ephemeral, is responsible for the attempt to re-engage with it as we progress from one moment to the other (in time and space). We do so by falling on the human ability to language-and-story and as well as the ability to story-and-language. We use language to sequentially string up our moment-by-moment life events, finding connections between micro events in order to construct and record macro, mega and super events that can be recalled and reconstructed for ourselves and others as part of the process of sense-making of our everyday life.

The human reality is constructed within what Phipps calls 'the quick' of life – in the back and forth movement between languaging (Phipps, 2007) and sculpting ('kpa'- storying) in time (Tarkovsky, 1989) and space. This way, the lived experience does not only become meaningful, it also becomes captured, recorded and aesthetically preserved in story, to be reconstructed, communicated and relived in thought, language and action through storying. Therefore, it is at the site of story that we make sense of everyday life.

Story holds the space for meaning making in the mess of everydayness, and its constant flux of passage, repetition, modification and transformation – the stuff that growth and change is made of – on a moment-by-moment basis. In a sense, to me, this represents the foundation and platform for thinking about and conceptualizing the theoretical implications of story, storying, and storytelling as part of everyday life and social research. The way I perceive it has to do with encounters of external and internal stimuli, which we sense bodily and cognitively and device multiple ways of expressing to others and ourselves alike on a day-to-day basis. A story would have a specific meaning in the life of the storyteller, about personal situations, specific people and places which from a specific understanding and perspective. We inhabit the spaces of the world according to how we comprehend the stories around us and according to how we present ourselves to others and how they understand us through the stories we generate as we negotiate the world.

'Storying' is the procedural aspect of sense making; how we compile and embody micro events into macro and mega events that we can tell (communicate and share with others) with the help of language. It is the sequential 'cause-and-effect' ordering of what we sense. It is how we deal with the challenge of making sense of the problematic nature of the knowledge that we cannot physically exist in the past, the present and the future since the present moment in constant flux and cannot be held down; the past recedes further and further on a moment by moment basis beyond the capacity of our memory; and the future is permanently out of reach and beyond our imagination - constantly one moment away from our reach. So, we are in a continuous process of deconstructing what we embodied through our lived experience to cognitively, verbally, bodily perform reengagements and reconstructions of these lived experience in shareable formats with ourselves and with others. These reconstructions and or reconstituted in language(s) we perform, speak, and comprehend is what I call 'Story' its 'Gli' in Eʋegbe. Its processes in 'Glikpakpa' – Story carving and 'Glitoto' which commands the idea of a habituated passage, and an everyday life concept of carving and telling, I perceive this concept in English and call this process of 'Kpa' as the 'process of storying'.

Storying therefore includes how we select and preserve the past by choosing moments, events, encounters, that constitute the lived experience framed in chronologies that present and/or represent specific life values ordered and communicated in various linguistic forms mentally, verbally, visually, tactilely, by scent, and taste, coded and recorded to be decoded in various linguistic formats. By so doing we manage to relive and communicate those important moments with others. We are convinced that there is a constant recurring presence of a 'moment' and in order to deal with the fleeting ephemeral nature of existence, because we do not have the ability to freeze and hold the moment - not even in a brief pause – we are constantly

making mental, verbal, written, audio, visual, scent and body memories and records of important events and aspects of the lived experience, in the attempt to pause, freeze, capture and 'store' the moment for future reference. This is the storying process**.**

This process is also important for how we relate to and engage with the nature of the future; how it is constantly beyond reach and can only be projected into through imagination, planning, fantasy and based on the lived experience, knowledge and understanding as well as perceptions formed of and from the past. Again, story presents the framework with which it becomes possible to travel into future. Telling a classic Aŋlɔ story through poetry, Anyidoho, (2011) captures this idea of travelling into the future in relation to the past, in his opening poem '*Ancestral Saga II'* in *The Place We Call Home and Other Poems.*

> …
>
> This Husago Dance
>
> This Misego Dance
>
> This Dance into the Future
>
> That ends in the Past
>
> … (p. 3)

The concept captured within the two dances and the storytelling in Anyidoho's poem – are reflections through the Husago and Misego dance of the Aŋlɔ-Eʋe – in relation to movement between the past and the future. Anyidoho calls upon Aŋlɔ-Eʋe storytelling that uses music and dance, to tell his own story of movement between the past and the future using poetry and spoken word. We carve, and tell different stories using various media. It is with this concept of story, storying and storytelling that I attempt to make sense of my artistic practice of 'glitoto' and how it permeates my habits, methods and understanding of film-making music-making and theatre-making through the Eʋe concepts of 'kpa', (carve), 'wɔ', (make), kpɔ, (see or watch) 'dzi' (bring forth) '*f*o' (play, beat, or set into vibration). The Aŋlɔ-Eʋe idea of 'Kpa' is related to artistic practice and research and in the same way as Leavy, (2015) asserts that "Arts-based researchers are not "discovering" new research tool, they are *carving* them" (p. 3).

CHAPTER THREE: Music Across Borders Documentary Film

Screen Production Process as Method in Artistic Research

Figure 3: Katrine Suwalski playing at the Cape Cost Beach at Sunrise. Photograph By: Gameli Tordzro. Original video shot by Sedem Tordzro and Eli Tordzro 2015

> … the more we allow cinematic practices to infuse documentary and anthropology, the more we might be able to experience it in a sensory and sense-making way. Laurent Van Lancker in (Nelson, 2009)

3.0 Introduction: The self as a Cinematic Story Site of Dynamic Transformation

Music Across Borders' is a forty-five-minute documentary film of the experience of Katrine Suwalski returning to Ghana in 2015 after twenty years. In 1995, the Danish composer and jazz musician visited Ghana to learn traditional Ghanaian music. She returned to Denmark with the idea to form a jazz band using the inspiration and exposure to Ghanaian music. Twenty years later in 2015 she fulfils her wish of returning to Ghana with the band 'Another World' which she had formed in Denmark. Katrine toured with the band performing with her former drumming teacher Odomankoma Kwamina Pra and the singer songwriter Tina Mensah, known on the Ghanaian music scene as Elivava. 'In pursuit of a deeper understanding of story, storying and storytelling in relation to the 'self' in research, I discuss the experience in directing and producing Music Across Borders to explore three key ideas about process, relationship,

transformational social interaction resulting from making the film looking specifically at the beneficial personal and social outcomes:

i) With an interest in ways in which films 'make sense' or 'create a story', similar to the everyday processes of 'sense-making' that we all in engage in.

ii) ii) Looking at ways in which engagement in story processes can produce interaction change and transformation regarding the self, the environment and technology

iii) iii) Considering he role of story interactions in filmmaking as a process of sense making as a process of transformation, which can also create ripples of story and further transformation.

Within these three key ideas, I also continue to elaborate on how creative arts research **a),** can be seen as reframing to recreate identities relying on the phenomenon of story (Barrett and Bolt, 2007) (Inglis and Thorpe, 2012) **b),** how it plays a major role in creating reality (Nelson, 2009) in the context of the screen. (Bordwell and Thompson, 2013). As well, **c)** how this research allows me to excavate my experience and knowledge of traditional Aŋlɔ-Eʋe sensing, bodily ways of knowing, (Geurts, 2002), (Bresler, 2004) in relation to storytelling on screen to shape understanding (Tarkovsky, 1989, p. 76). I conduct this exploration to review my interaction, collaboration and 'process of making' with others through music as language and language as music on screen. My perspective on this stems from Van Lancker's idea of a unique way of allowing "cinematic practices to infuse documentary and anthropology, … in a sensory and sense-making way". Schneider (Schneider et al., 2013, p. 143).

Adams et al., (2015), take a look at stories and sense making, the process of creating understanding, and reflexivity in considering a researcher's location in research and representation. They point out how "…Autoethnographers use reflexivity to trouble the "relationship between researchers' 'selves' and others'".(p. 28) I am critiquing my place in the process of making and sharing the Music Across Borders documentary film, taking from their description of how reflexivity includes the acknowledgement of and willingness to critiquing the researcher's privileged place in society and how stories break long-held silences on power, relationships, cultural taboos and forgotten and/or suppressed experiences.

The making ('sinimakpakpa' or 'film-carving') of Music Across Borders was as messy, as any wood carver's studio would be messy with many scattered wood chippings and filings represented by the many unused, clipped off video and audio files. It was also as rewarding an endeavour, as it was challenging, of several hours of dedicated work. The process of ordering the mess of unordered footage of video files shot out of sequence on in Ghana Scotland and

Denmark included previewing, reviewing, logging, selecting, analysing and using or discarding content from different sections of the video footage. It also included ordering the selected sections according a specific sequence that constituted the various sections of the story in a way that makes film sense as a coherent story through editing and reediting in an attempt to capture and present the experience of different people to the audience. Creating a coherent story at times meant discarding shots and reshooting new ones to replace earlier shots.

For example, the shots of Nii Ayi Solomon were all replacement shots of his interview in Ghana as a result of low quality audio recording of his Ghana interviews. The reshoot was filmed in my living room in Glasgow when Solomon visited Glasgow in January to play at the 2016 Celtic Connections Festival. The filming was interactive and playful with me introducing my 'Odrugya' flute and the 'Trego' gourd drum to him and just chatting on a wide range of topics: see Music Across Borders (TC: 00:14:55 – 00:16:21; 00:28:53 – 00:30:34)

This is a similar to how the social is described by symbolic interactionist thinkers as actively achieved through patterned and recurrent interactions. (Schneider et al., 2013, p. 143) discuss how phenomenology elaborates on Kant's ideas of perceiving the world through the human mind's innate capacity to order and structure the unordered since we never have access to the 'noumena'[24] – 'things in of themselves'. Film editing in this sense is symbolic interaction. Tarkovsky, (1989) also sees the human attempt to correlate the self with the world as inaccessible as the insatiable human longing to acquire, and become one with the ideal which lies outside as a perpetual source of pain and dissatisfaction.

3.1 Interactions, Relationships and The Screen Story

The ingredients for creating a good factual story on screen are located within the interactions that create relationships, in which story events happen and are captured. This commentary accompanying the documentary film 'Music Across Borders' therefore, traces how we gain, create, establish and nurture new relationships through interaction using language and meaning making through music making across different cultures and societies in the messiness of everyday life and the storying process. The decision to make the film on Katrine Suwalski brought me in contact with many other people apart from Katrine, including her band members, Marie, Morten and Nii Ayi. I have not only interviewed them but played music with them and

---

[24] Noumena: 'things in and of themselves'. Understanding the etymology of 'noumena' 'nu' 'me' 'na' reaffirms the value of Eʋegbe as the language to turn to into a deeper understanding of 'phenomenon'. 'Nu = thing', 'Me' = in' Na = give'. So this concepts corresponds with the conceptual idea as it is in Eʋegbe, things in

interacted with them discussing various topics learning new things from them and telling them many different personal stories. In creating developing and making Music Across Borders those of us who participated in this collaborative work, were involved in many story events at different cultural locations ourselves. Through these story events we have gained new insights and 'enrichments' that are still on-going and continued activities of story in their own right. Thus, in the process of creating the screen story, bodies interact and generate stories of relationships, interaction, transformation, change and growth. Stories that excavate, constitute, reconstitute, present or represent what we sense, how we sense, understand and express what we sense through language, with our bodies and the bodies of others in whatever environments we exist and interact in.

Story and storying activity is how we capture and stream our lived experience in ways which allow us to express, conduct human signification to communicate what we sense. Through the activity of story, we capture, retrieve and organize our unordered messy out-of-control existence into a coherent expressive order to convey and communicate what we sense with others. Documentary filmmaking process resembles this ordering of the messiness of everyday encounters into story in how various moving image clips are edited together to make sense as a coherent story on screen. Through stories identities are negotiated, constructed, demolished and reconstituted. This can be critically observed and understood from the symbolic interactionist perspective as a chaotic unordered dynamic of a "constantly evolving process of actions, reactions and interactions on the part of concrete individuals" (Inglis and Thorpe, 2012, p. 107)

We all grow and change, and how we grow is shaped by how and with whom we interact, in time and space, and the kind of stories and story events such interactions create. Story creates and ripples over time and space. In these contexts of creativity, ripples, time and space within 'story', 'selves' are carved and shaped, troubled, shaken, affected positively and negatively at the same time. Academic, professional and social reshaping and reconstituting is created and harnessed largely within interaction through language, story and creativity. This reshaping of the self and its impacts on me as a creative arts researcher and on those involved with me in the process of the making of the Music Across Borders video documentary film is also part of this inquiry.

The idea of 'making-process', 'process-making' and 'self-transformation' directs my attention from the importance of the (so called) finished film (story) to the importance of the messy, emergent, not-determined nature of story as: a) 'in-the-making', b) processes, c) the ripple-over-time nature of sensing meaning and experiencing not the finished film per se, but d) the

interactions resulting in (not only from) e) filmmaking[25] ('sinimakpakpa') and film-viewing (sinikpɔkpɔ) as composite of 'storying' on screen. Interactions are not limited to between the self and others but are also to be observed between the self and the environment, between the self and technology, between technology and the environment.[26]

In *Sculpting In Time*, Tarkovsky, (1989) gives an account on how he and the production team in the making of his film 'Mirror' (1975) interacted on location. It is a personal account in which he describes how he and his production crew as a team, approached working within their production environment to sense and understand in order to create their screen story in a manner that truthfully represents and tells of the experiences, the story events, the environment and its lived experiences as sensed by those who lived there. He vividly accounts for how they reached into the past to reconstruct the experience of others by placing themselves as screen storytellers within the physical environments where the life stories they were attempting to tell were lived.

> When the set had been built up on the foundation of the ruined house, we all, as members of the team, used to go there in the early morning, to wait for the dawn, to experience for ourselves, what was special about the place, to study it in different weather conditions, to see it at different times of the day; we wanted to immense ourselves in the sensation of the people who have once lived there. (Tarkovsky, 1989, p. 136)

When I filmed Katrine's interview in Copenhagen and later Elivava and in Accra in their homes, the experience accorded me an added understanding of both of them and the type of life they have at home outside their professional life as musicians. In addition, the story told with their interview presented a wider scope of who they are beyond being performers on tour.

3.2 Interaction and Transformation Emerging from Process

Making Music Across Borders, as in making any film is a process that fostered interaction, between various people at different times in various spaces using specific technologies. Crucial to the process of creating the 45-minute video documentary film as well as how it was viewed and discussed by audiences in Glasgow, Copenhagen, Accra and online was the type of

---

[25] Filmmaking as 'Sinimakpakpa' is an idea derived from the Aŋlɔ-Eʋe concept of carving and shaping, similar to Tarkovsky's idea of cinema as 'time sculpture' Inglis, D. and Thorpe, C. (2012) *An Invitation To Social Theory*. Malden, MA 02148. USA: Polity Press.
[26] For story Interaction between the self, environment and technology, see Diagrams 2 and 3 on page 67 and 69 respectively.

interaction that went on and how it was transformational. My research interest is in how transformational this is as process, and how that translates into impact and outcomes for the researcher, the researched and their shared audiences. A typical example is illustrated by an audience member's comment on the second day premiere screening of Music Across Borders at The Glad Cafe in Glasgow.

As part of the premiere screening there was a question and answer session with myself as director producer, and Katrine Suwalski as the main interviewee of the documentary representing the other musicians. This formed an integral part of the experiential nature of the storytelling, similar to my traditional Glitoto process, and as an interaction participation methodology of the research process. The Audience member commented on how well Katrine Suwalski's spoken Danish language worked alongside the jazz music tracks in the film. It relates to how I story on screen using music mainly for exploring the idea of music as language and musicality of language. He started his comment with how he would not have connected spoken Danish with jazz music before.

Audience Member:

> "The spoken language was combined with the music that was playing underneath
> it, I think that was cleverly done, I will never quite hear Danish the same way
> again …"

The film troubles the comfortability and convenience of English subtitles and uses multiple languages instead, alongside the devise of foregrounding music to tell the deeper emotional aspect of the story, instead of background music. This presents the interview to the viewer as a musical performance, whenever the language being spoken is different from what any viewer understands. Biggs and Karlsson's (2011) idea about how the self transforms continuously and reassembles elsewhere just as one thinks they have a grasp of it also points to Inglis', (Inglis and Thorpe, 2012)' process sociology idea that social reality is an on-going dynamic of transformation and mutation.

This is on the assumption that the quoted audience member arrived, before the film hearing Danish in a particular way, perhaps with little or no musical association to how he hears (senses) spoken Danish, but after watching the film and hearing and sensing meaning in the way the story is told in Danish on film with the rhythm and melody of the music, his perception of Danish language is now transformed and modified to include an association of its inherent musicality. This is as a result of how he has interacted with, received and sensed the telling of Music Across Borders as a screen story.

This audience comment is in relation to my decision to edit Katrine's interview without seeking to translate and place English subtitles under her Danish language interview, as I decided to experiment and test Katrine's own assertion that "a melody and music put together can go through to everybody", that "as human beings we are much more connected than we normally think of". Also, that one "can understand the language of music if we open our ears" (00:03:27:05 - 00:03:44:12) […] we can understand "by intuition"; (00:07:17:08 - 00:07:21:21). This is further elaborated upon by Ayi Solomon's question about the 'first language'; he asks rhetorically: "What does baby speak?" and remarks: "Nothing! […] the first language is silence" (00:03:51:05 - 00:04:03:16) and also with Elivava's conviction that when you sing,

> […] it is not necessarily singing in another man's language that will make them understand what you are talking about. But if you truly want to take the people along, into your world, then the way you feel, and what you imagine within yourself and the world you create around you, actually should help the person to come along with you. (00:04:18:21 - 00:04:48:13)

Marie Schmidt's view on the other hand is that, "music is a good place to start from", that musicians communicate with music even if they don't speak the same language. They speak the language of music. I have explored music as translation and orchestrated the interview into the sound track (00:07:30:17 – 00:13:22:08) thereby giving Katrine's Danish interview a jazz performance communicative value. The quality of the communicative affordance this experiment presented is imbedded in the impact of the film on audiences, but also on me as a music maker and a filmmaker. I am exploring how to understand why even though the music from Katrine's album was recorded several years before the idea of shooting the interview, the values and significations in what she said in the interview for Music Across Borders and the music track fit as if the music was specifically composed for those portions of the film. For future artistic research, I am interested in finding out whether our musical expression in one era can be imbedded in our life experience enough to become potentially identical and complimentary to what one senses and understands in another period in the same way as we deconstruct our past to build the present with through storying with music.

The audience member's comment is indicative of transformation in perception and sensing on part of the audience member in how he is able to hear Danish language as musical, which is different from how he may have heard as 'plain' language before. In the Copenhagen premier screening question and answer session, one Ghanaian audience member commented that he would have been displeased to see English subtitles included because it would have destroyed

the personal musical understanding and experience of the film for him. Coming from the perspective of an Aŋlɔ-Eʋe speaker's sensorium, (2002) because my mother tongue 'Aŋlɔgbe' also 'Eʋegbe' is very tonal, my audition 'nusese' (hearing) and 'gbesese' (hearing of voice or hearing of language) and sense-making is tuned to the tonal and rhythmic dynamics of language and speech. The considerable change in meaning with the change in tonalities is more remarkable in Eʋegbe than exists in English. Geurts (2002), for instance comments on how when she expresses herself in Eʋe to her, the utterances feel like singing.

It is for this reason that it is uniquely possible for me to bring the musical dynamics of the spoken word and the communicative affordances of the music of the musicians in the film to work cohesively as a unique storying technique for Music Across Borders. Each story, where it is told and how it is told is shaped by the particular language it is told in and needs its own individual uniqueness and authenticity in order to hold and keep the attention and interest of its teller and hearer.

3.3. The Dynamic Self and Storying on Screen

The self is dynamic in how it has to stream consciousness. Iglis e Thorpe, (2012) pick up on the German philosopher Edmund Husserl's (1962) study is on how the human mind works and makes sense of the world around it. Husserl's philosophy of the individual's 'stream of consciousness' that picks up on things as they happen in the moment is similar to how we story on screen with cinematic technology and its workings to create the illusion of the moving image. To story on screen, I deal with my own presence with myself as a screen story-maker and storyteller. This personal storying space that I call my 'Glitose' (my 'call to story' or sense of storying) is the personal cognitive affordance of creativity in story, storying and storytelling. (see the meaning of 'se' in Eʋe as described by Geurts (2002, p. 111). I described this space earlier, as the so-called 'I and I' active space of 'cre' the same concept in Aŋlɔ-Eʋe can be perceived as the concept of 'klíklíklí' (the micro unit, seedy-bits of things) and 'klé' (the peel off from, also 'kekle' - the luminance of things).

This is as it were, a regenerative space: an illuminating, revealing, intuitive, in-the-moment state of being which constitutes the 'cre'(active)[27] space where the 'Self' in its own presence, and constantly interacting to make sense of the world. Professionally this is my screen story-maker 'thought and imaging' space that is a result of the cognitive impulse I am capable of

---

[27] I associate the active peel off, the generative substance of action, reaction and interaction with ideas, people, the environment and technology. Interaction creates possibilities for friction in equal amounts as possibilities for harmonies. In each case there are resultant 'peel offs'. My arguments is that these frictions or harmonies are the creative energies on which story thrives.

generating to create streams of images that form story (Abrahams, 1983, p. 2) before I express it in a specific chosen language. This is the space where thought, experience and imagination interact as 'possibilities' that seek opportunities of expression. In the presence of myself, I am confronted by intuitive creative impulses that manifest in the various art forms that shape my creative arts practice in music, film, theatre, folklore and storytelling and poetry. Tarkovsky, (1989) draws attention to the how hard it for a working artist to create his own conception and follow it without falling for the ease of following the routine patterns that abound in our profession. I had such difficulty with the idea of editing Music Across Borders without subtitling it and creating a story that uses language in its multiplicity and using the affordance of music instead.

The various art forms within professional artistic practice disciplines, are basically opportunities and possibilities for me, towards storying and expression in different and specific ways. Uniquely, the screen story offers the opportunity to harness as many creative arts disciplines as possible contained them in the one 'telling'. It is also a personal way of occasionally harnessing the several 'artistic identities' I carry, in one expression as exemplified in Music Across Borders. In some respect also, a personal reaction to how troubled my professional identity became in the early 1990s when I searched for modern ways of harnessing how I teach, make theatre, music, dance and storytelling. Simply put, I find myself under pressure to specialize. In music for example it is a question of which of the many traditional instruments I play should I focus on and specialize in as it is in film and television in relation to directing, editing, producing or acting. I still battle with the sometimes, silent expectation to specialize in one art form.

This pressure comes across as similar and akin to the expectation to speak English and not Eʋe, Akan and Ga-Dangbe. English as the official language in Ghana takes over and relegates the importance of the several other languages I speak in how I sense and understand – and can express different nuances of what I sense and experience – into the background. From time to time I am confronted with questions like "Are you a film maker or a musician?" "Which one do you feel more comfortable working in; your theatre practice, music, storytelling or making clothes? These questions do not only create an identity conflict, they are a major space within my 'Self' to self-doubt. Thus, Tarkovsky (1989)'s comment that "it is becoming harder functions of director and scriptwriter … cinema should be a means of exploring the most complex problems of our time, …", (Tarkovsky, 1989, pp. 76 - 80) resonates well with me in how hard it has been professionally to separate and specialise in only one arts genre.

Through this doctoral research and the reflection opportunities it presents I find myself in a better position with myself, to critically contextualise the backgrounds of Aŋlɔ-Eʋe traditions, the post-colonial influences, multilingual and multi-genre modes as multiple affordances at my disposal for sense-making, interpreting and expressing in multiple ways. I find this is not different or far from the ability to speak multiple languages, in world of continuously evolving modes of communication backed by technology. In addition, I feel more and more comfortable and find it advantageous to have the ability of multiple perceptions and expression of the world especially for decolonising the self and communities. It is becoming increasingly and continuously important in a more globalised world to pursue multiple strategies of decolonisation. This is even much so in the global south where the majority of people are economically marginalised not for want of geographically located natural and cultural resources and their potential wealth, but simply for want of personal and shared perspectives of the value of this wealth its potentials and the ability to harness and use this wealth. This want of perspective is part of the cultural legacy of slavery, colonisation and neo-colonisation. Music Across Borders in many ways responds to this issue, exposing the connections that can be established through music across cultures and borders to use and share cultural wealth.

In the presence of others, as we are challenged to define our identities as a way of positioning and categorizing our 'selfs', opportunities arise for us to story ourselves and to story others as we interact with them on that basis and beyond; – to the basis of self-positioning in society, negotiating power, sexuality, race, knowledge understanding and belief systems for instance. In Aŋlɔ-Eʋe greeting culture, (Gbelɔlɔ̃) there is an elaborate procedure that caters for the stories around the welfare of others who are not present on the occasion which includes taking turns to ask about each other's family members and their welfare and wellbeing. This proceeds into what is known as 'Gbebiabia' (also 'Amaniɛ'), which is the host asking the guests, (in many cases people who have travelled) to declare or narrate the reason or their purpose of journey or visit as part of this, the host first narrates the event events directly preceding the arrival of the guest thereby creating a narrative into which the narrative of the guest would sit within the context of their arrival. This is a formal procedure even if the host already have a prior knowledge of what brings the guests. These 'storying of the self-opportunities' expand the scope of the self from one interaction event to the other in all social contexts, be it professional, pedagogical, family, migration and movement or economic. The successful screen story is one that does not compromise on the important story events and on how it is told, as Knudsen puts it, 'uniquely' by the filmmaker.

My unique way of storying for the screen is to tap into the indigenous knowledge and practice not only of Aŋlɔ-Eʋe but also into the various arts disciplines within my creative arts practice.

The degree of care that is taken to remain truthful to how a storyteller transforms alongside their story subject as they grow together under the influence of story opportunities must apply to how they allow the witnessing of the 'Self's' dynamic coming through. In storying, we witness ourselves grow as we interact with others and our environment, with technology and with language(s). We also witness the transformation of language, technology, the environment and people as a result of interaction. With this self-study research, I make sense of the transformational change I undergo and cause as a result of screen storying Music Across Borders.

The screen story is a result of elaborate processes at various levels of this interaction. The multiplicity of this interactive practice constitutes the process of filmmaking and is responsible for uniqueness in storying for screen, the screen story and its storytelling techniques, how it affects audiences and the outcomes thereafter. Because filmmaking involves collaboration, coordination and integrating a wide range if disciplines, the process of producing a story for screen is primarily an interactive one.
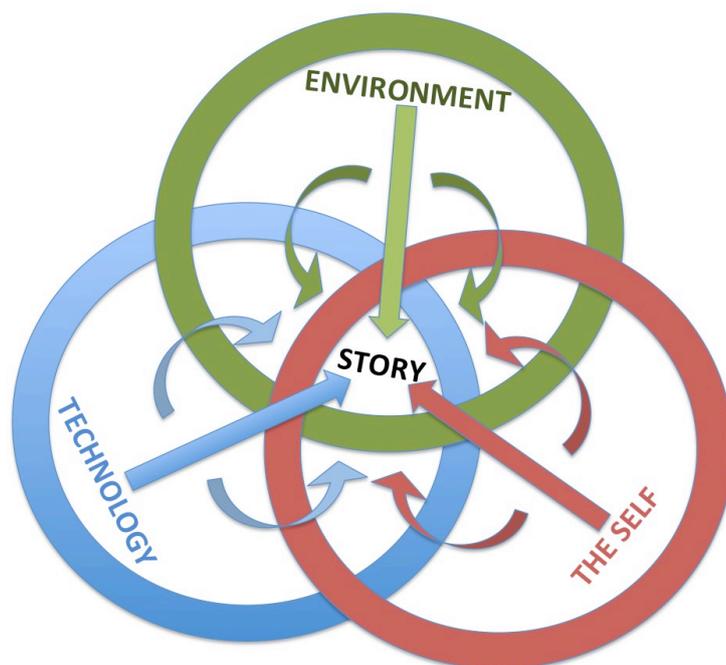
Diagram 3: The Self, Environment and Technology as Interactive Sites of Story

Thus, the art of screen story and its uniqueness is not only a result of how we interact within the story events but also how the various disciplines are harnessed and coordinated to express beyond the language of the text, and the verbal. Additionally, how the self is expressed through a wide range of creative arts and linguistic affordances expands the opportunities for enriching the dynamics of the self with the story and it's telling. Story is generated within the interactive

spaces of self, environment and technology. Figure 3 on page 70 illustrates the interactional dynamics of the Self, the Environment and Technologies.

The importance of storying on screen for me, and my practice, is in the opportunity for storying across arts. In many ways, I find my categorized 'self' becomes a major reference point of identification for the 'other'. In my view, in relation to how I perceive my 'self', that reference point is not specialized in only one field but multiple related fields, it is dynamic, and driven by the opportunities I encounter personally, professionally and socially especially within the context of modern communication and multimedia technologies. However, the pressure to simplify and economize with the time we use to negotiate identity through specialization presents a dilemma to the relevance of the multiplicity and interdisciplinary nature of my artistic expression. It is therefore reassuring to hear Knudsen seventeen years on, speak of the importance of the courage to tell the stories we think are important in ways that are unique to the storyteller. What is unique for me is the ability to tell stories in multiple languages using multiple arts to tell both fiction and factual stories.

Factual storying for the screen means positioning the storyteller in readiness to make use of story opportunities, either planned or unplanned, emergent and important. This transferable art of filmmaking means years of experience, great relationships and interpersonal skills, with the ability to harness the communicative power of various art forms in a manner that is cohesive, captivating and truthful. I stress truthful not to say that all stories are or ought to be truthful, but to point to the need to observe fidelity to the art of storytelling which is taken from the interaction between 'self' and others including the natural and virtual environments and technologies. (See Diagrams 3 and 4) Diagram 4 on page 73 illustrates how the interactions generate stories that in turn reconstruct each interaction agent in the form of ripples that become larger in size than the original agent as they travel over time and space, crossing borders.

3.4 The Self and Expression: Interaction with The Environment and Technology

I express myself artistically in a multimodal manner cutting across the wide range of creative arts disciplines and in English, Aŋlɔ-Eʋe and other Ghanaian languages. To me, as an Aŋlɔ-Eʋe tradition bearer and a multilingual Ghanaian, it is normal to do so, but that notion becomes troubled, challenged in predominant English language and other settings where translation expectations is the norm. Music Across Borders attempts to offer a different perspective and ventures into the acceptance of untranslatability, and the absence of translations in text, where it is expected, given and taken for granted. It challenges the viewer to tap into their personal extra-linguistic capabilities of intuition and sensing beyond the text. It is a deliberate

harnessing of the linguistic affordances offered by music and multilingual practices, to integrate music, and the moving image as language. Each spoken language is thus presented on its own right by deliberately departing from the norm of subtitle translation text and English language voice over on top of other languages. Music Across Borders challenges its audience to 'listen-and-sense' and know from musical expression. Musical expression is one of the emotionally charged human expressions. Like any language, the exposure to and usage of a range of musical type, leads to the ability to decode the emotional investments in those musical types.

Part of the music used in the film is incidental as part performance and rehearsal shots, filmed as part of the interviews and also in the form of active participatory engagement where I am involved in the music making with the interviewee: for example playing the Odrugya flute to drumming by Nii Ayi Solomon at TC: 00:28:54 and playing the xylophone by improvisation to Katrine playing the saxophone which is edited and layered over Odomankoma Kyrema's interview at TC:00:34:11 until 00:34:36 and cuts to the images of that musical interaction with Katrine on the saxophone and with me playing her xylophone in her home studio on our first meeting. Part of the interaction not covered in the film is where I repair the xylophone for her earlier and playing it to test it.

The other musical parts include carefully selected tracks from Katrine's albums and Ha Orchestra performance recordings, specifically for emotional storytelling in various portions of the film and also music recorded specifically for last section of the film leading to the end and for the end credits. This is also participatory musical interaction between Elivava Mensah and myself in Accra, at the post-production stage. This is studio recording of me playing bells and the Atenteben flute to Elivava's singing of 'Oyi Samue'. See from TC: 00:36:48 to 00:37:55 introducing 'Gakogui' bells layered over Elivava and Katrine's interviews. The bell reappears in the same rhythmic pattern to accompany Nii Ayi Solomon's drumming at TC: 00:39:57 supporting Katrine's closing remarks at TC: 00:40:06 and Solomon's closing remarks when he reaffirms his understanding of understanding music:

> You can listen to instrumental music which has no words, but maybe the melody
> of that particular music has something which is resonating with something
> inside you and then you grasp it, just take it in, because it is speaking to you …
> in this sense, music crosses all boundaries. (TC: 00:40:24 – 00:40:56)

In Music Across Borders, the self is expressed through narrative in Story and Music by exploring and transcending Language and geopolitical borders, with image and Music on

Screen. Video film has the exceptional ability to explore Story and Storytelling in multiple layers to create a combined visual and audio screen experience.
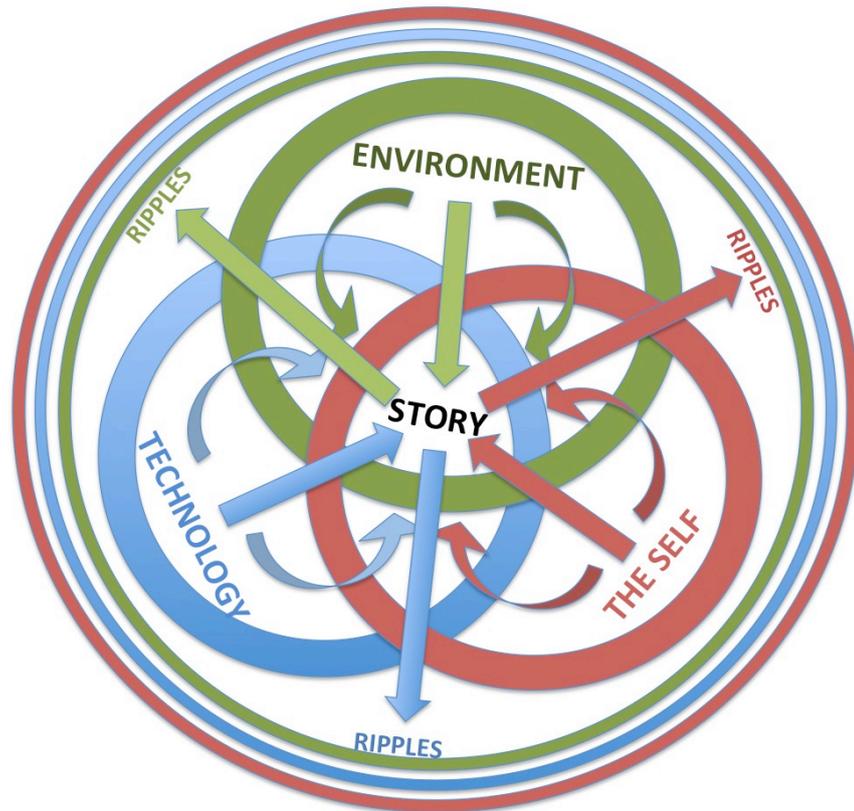

Diagram 4: Story Process of Action, Interaction and Transformative Ripples

Technologically, this nature of screen storytelling is captured visually by the way video editing software are designed, presented and used as multiple tracks surfaces that can be layered over a timeline. In Adobe Premiere Pro Creative Cloud 2018 video editing software for example, the film storyteller is offered a multiplicity of video and audio tracks in horizontal layers with a range of transition and effects tools for building a smooth effective movement through various stages of the story as it is being constructed and monitored on the timeline calibrated on time codes in 00:00:00:00 units that represent duration from left to right, in hours, minutes, seconds and milliseconds of video and audio footage on the editing timeline.
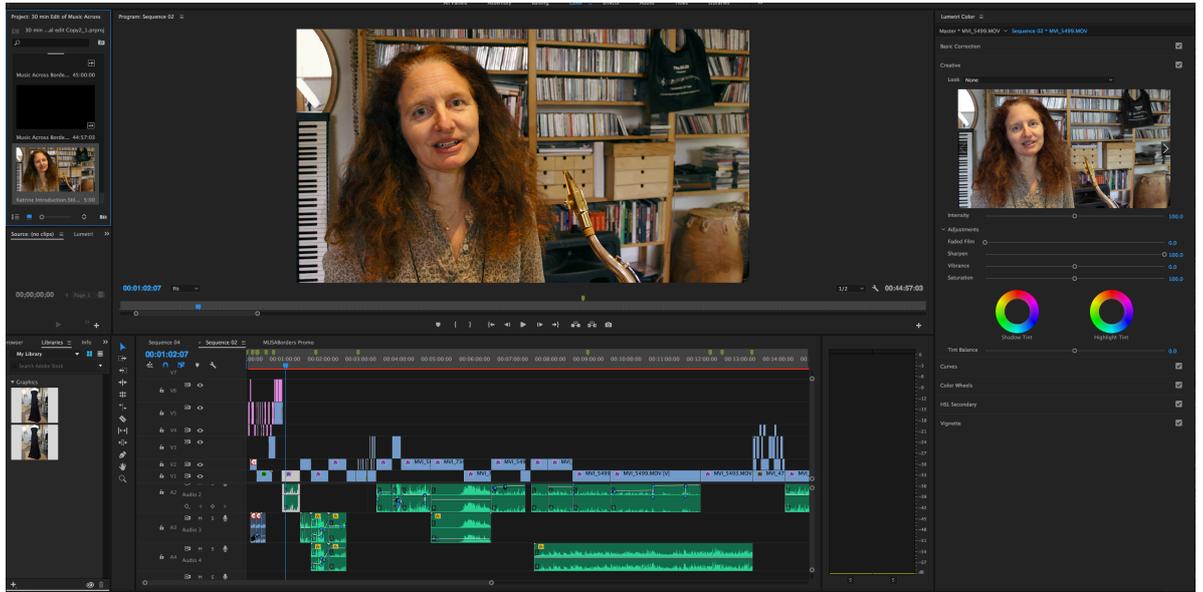
Figure 4: Adobe Premier Pro CC 2017 Video Editing Software Timeline and Monitor Window

The multi-layered nature of screen story construction at the editing stage, resonates with the nature of traditional Aŋlɔ storytelling – Glitoto – that integrates music from participating 'Gliselawo' with the Glitola's story as a composite part of the telling.

Figure 5: Medium Close Up (MCU) Katrine home studio interview in Danish

I edited Music Across Borders, positioning Katrine Suwalski in conversation with herself in Danish and English, using music from her albums not only as background track but in concert with her interview as an orchestrated performance. For example, at the beginning of the film,

she is positioned on the left of frame looking to the right of frame. She speaks in Danish and presents 'her-self' as;

Mit navn er Katrine Suwalski, Jeg er en komponist, saxofonist og jeg er født i Danmark. Jeg har et band det kaldes Another World, […]

Cut to MCU of Katrine in her home studio Right of frame looking to the left of frame speaking English

Figure 6: MCU of Katrine in her studio interview in English.

My name is Katrine Suwalski, and er, saxophone player, composer, and I have a band that I call Another World, and I have had for twenty years, and I live in Denmark, […]   (00:57:00 - 01:46:00)

In traditional Aŋlɔ-Eʋe glitoto-storytelling, the glitola-storyteller uses imaginative and vivid language to transport the gliselawo from one location to the other, through song rhythm and movement. On screen, a simple cut can mean Story is moving from Copenhagen to Accra to meet Elivava who introduces herself with a proverbial song 'Kosi bopu lenyio' (see figure 4 on page 73) that says, "Don't be afraid of the dark because the dark is only for a moment." (00:01:43:06 – 00:02:10:04) Through Screen Storytelling, with a 'cut' on the editing bench, one can visually move the story scene from an indoor environment of Copenhagen, to an outdoor sunny and breezy Accra under mango trees. The experience of the melody and

rhythmic claps of Elivava as she sings in Buem language and translates into English introduces Elivava's 'self' using song, singing and a proverb instead of her name and what she does. We sense the nature of the two contrasting environments: as Elivava sings, we hear leaves rustle in the wind and birds chirping in the background.

Figure 7:. Elivava: sings "Kosi bopu lenyio ambo, kosi bopu lenyio" 00:01:43:06

Elivava's song and singing interacts with the leaves rustling, the birds chirping overlaid with her clapping both visual and auditory interactions with us and we are challenged to figure out or depart from our expectations of the 'normal' initial introductory information Elivava would give on her 'Self' as the way of self-introduction. Katrine, Elivava and Ayi' Solomon's introduction and how they express themselves on screen in their various environments reflects the layered nature of the Adobe Premier Pro timeline digital technology environment where multiple video and audio tracks are laid and made to interact for specific visual and auditory impacts.
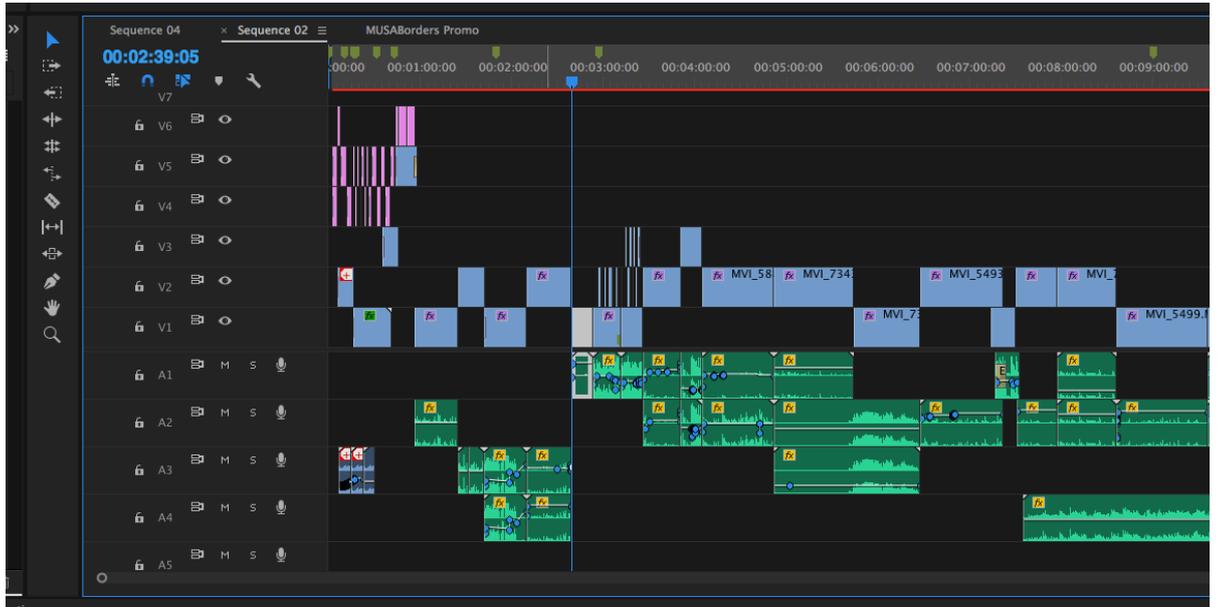
Figure 8: Adobe Premier Pro Digital Timeline

Nii Ayi Solomon also introduces himself in the following humorous manner:

My name is Ayi Solomon; I come from Ghana, Accra. I was born in the year 1956, - that was a long time ago - (chuckles) erm I … I am a professional percussionist, a musician, which I do for a living. Er … I started off playing in the suburb of Accra, Err ... A small suburb called Mamprobi. (00:02:10:05 – 00:02:30:08)

Figure 9: Nii Ayi Solomon's Interview in Glasgow Scotland

3.5 The Creative Production Process: A Dynamic Transformation Experience

Film production is a dynamic and transformational process. There are several stages of the process of creating a screen story - categorised broadly as four main stages: pre-production; production; post-production and distribution stages. However, in considering making a documentary like Music across Borders I will discuss impact and outcome as additional stages and an integral part of the making of the creative production process that can also be observed as part of process in creative arts research.

The dynamics of the process of creating Music Across Borders was an experiential one that developed cordial relationships of both a professional a friendship nature that have lasted beyond the production and the research project. This meant that during the production, it was easy to be exposed to new ideas and alternative thinking of shooting, reviewing and logging the footage for editing, creating new music for the end titles and premiering the finished film. This sheds important light on the relevance of good relationships in making music life story documentaries like Music Across Borders, and also how such a project has the potential of fostering those relationships, in the making and the process of the screen story. The process in creative arts research may not be entirely a linear or logical one but rather a messy and emergent one full of improvisation and surprises with unexpected important outcomes.

This is not to say that every factual screen story should or ought to be full of surprises and unexpected outcomes. It is just to reiterate the importance of the need to be open and be in the position to recognize engage with and use these opportunities as they occur as part of process in storying from the screen. As a researcher I have witnessed my relationship with Katrine, and my interest as a researcher in a factual story for a screen research project, evolve from that of a filmmaker/researcher meeting a unique story bearer, to that of two composers of entirely different cultural traditions meeting many new collaborators and building new relationships and networks with new and important collaboration in performance and composition as the film project progressed. A very strong bond of trust and understanding which began, based on material common grounds that emerged from our first meeting, based on unlikely coincidences but also based on shared and common musical ideas, dispositions and views on migration and borders, was reaffirmed repeatedly as we moved and followed our evolving story from Ghana to Denmark to Scotland and back to Ghana again.

It is also true that great work can be created when things are difficult. In creating the Ha Orchestra project, Music Across Borders and later the 'Broken World, Broken Word' documentary, there were extreme pressures of time, and resource of losing family and friends. However, these occasions became moments of creating great work. When I was in Copenhagen

during the Musician's exchange programme in the winter of 2015, the sad news of my colleague and friend Professor Francis Nii Yartey's passing on a performance trip in India reached us. We had just started initiating a long-standing understanding to collaborate. We had collaborated on Vessels 2015 through which I introduced him and his Noyam African Dance Institute project to the RM Borders project. On the first project team to Ghana, (see digital appendix 'Calabash People' Tordzro, (2016b)) He ended all our conversations with "To be continued". That phrase has characterised my relationship with Noyam and the work of the RM Borders team in Dodowa.

3.6 Production as A Story Creation Process-of-making

Thus, within the making of the Screen Story of music Across Borders, a new story, which can also be told, emerges as the 'story of the making'. Artistic research concerns this story of the making. When I walked into Katrine's home studio for example, I saw a set of three Aŋlɔ-Eʋe Agbadza drums - a set of Sogo, Kidi and Kagan drums - that looked exactly like my set of Eʋe drums in Glasgow. I was not surprised when she told me that she bought her drums from the same person I bought mine from – Johnson Kemeh – in the School of Performing Arts at the University of Ghana. Katrine had taken private drumming classes from Johnson who was also my drumming instructor and friend when I was a theatre directing student at the school in the mid to late 1980s. I had ordered my Aŋlɔ drums from him when I was preparing to travel to Scotland and was buying musical instruments for Pan African Arts Scotland in 2003. We both have Jonson's handmade drums that we use in Europe! Such common experience coincidence is a powerful basis for friendship.

Figure 10. Katrine picked up her saxophone and a tune emerged.

I have had a similar almost identical experience in Northern Ireland where I was invited to collaborate with three sisters 'The Henry Girls' in 2004. Karen McLochlin one of the sister had been in Ghana and studied under Johnson and brought back three of Johnson's drums. I narrated this encounter to Katrine. The importance of 'connecting objects' and the stories they generate have the powerful ability to bring people together or send them apart depending on the experience carried within the encounters with those connecting objects and stories. Mutuality and familiarity in settings which are highly unfamiliar can be de-familiarised by a single 'mutual object' or mutual or 'connecting' story.

Katrine also had a Lobi Gyle xylophone that she believed was out of tune. I offered to take a look and repaired it quickly for her as it was just a slack in the leather holding the notes and needed a little stretch to lift the notes off the frame and resonators in order to be able to vibrate well in the gourd resonators. As I tried the notes after the quick repair, Katrine picked up her saxophone and a little tune emerged. (00:34:34:06 – 00:35:12:06) Within one hour of meeting for the first time, I took the decision to film the improvisation purposely for the possibility of using the audio track if necessary. But in editing, this clip became handy as an example and explanation of Odomankoma Okyerema Pra's idea about how to continue maintaining "what we have traditionally" whilst also being able to add from other traditions. We were creating a tune together drawing on two musical traditions: that involved the Lobi Gyle Xylophone and the Jazz Saxophone. We had established a rapport, 'across the borders' of trust, confidence and consent in a manner that is not easily crossed between a researcher and research participant within the hour of meeting for the first time. We achieved this in collaboration using music and the making of it as the foundation, drawing on the African traditions and adding on to that as Okyerema Pra says:

> We should maintain what we have traditionally, so that we can also add
> something to it. But if we lose what we have then we are like chaff before the
> wind. (00:34:07:22 - 00:34:21:21)

Pra sees the anchor of the 'Self' as the tradition in which one (the Self) is steeped. Our traditions are what we enrich our environment and other 'selfs' with and so that is where story starts for the individual. The story of my knowledge of xylophone - playing it, repairing it and collaborating with another on it - has become a part of negotiating access, gifting and sharing with Katrine, in a manner that allowed us to discuss how music crosses borders later on in her interview. It represents an important backstory that even though is not fully featured in the

film, lends a quality of 'knowing-the-selfs involved' to how the story is eventually shaped and told during the shooting and editing stages.

Figure 11: Odomankoma Kyerema Pra interview in Cape coast Ghana

When people meet and interact, they act with, and are acted upon themselves and their environments, the spaces they inhabit within a specific time frame and the experience generated from such interaction. The screen story relies on what is placed within this space to tell a non-text based moving image story. On screen, characters are paced and framed in relation to each other and in relation to all objects within the frame - mise-en-scene - placed in the scene to occupy the core of screen storytelling and forming an important part of the craft of the screen storyteller. David Bordwell and Kristin Thompson, (Bordwell and Thompson, 2013) elaborate with examples on how crucial mise-en-scene is in telling story on screen. (p. 112)

Mise-en-scene can operate as part of narration, the unfolding of story information; how does it achieve this? Do the settings, lighting, costume, staging and performance create curiosity, or suspense, or surprise? Do they become motifs that weave their ways through the entire film? (p. 158). To convey Katrine's musical personality, we discussed about how important it is for her to speak from the comfort of her home studio instead of in her living room. Making use of the daylight, the saxophone, the Sogo drums and the xylophone's positions in the studio were a way of telling the audience about Katrine's musical 'self'.

As you would expect, mise-en-scene includes all those aspect of film that overlap with the art of theatre: setting, lighting, costume and makeup and staging and performance. [...] mise-en-scene usually involves planning in advance. But filmmakers may seize on unplanned events as well. (Bordwell and Thompson, 2013, pp. 112 - 117)

Figure 12: Katrine looking right of frame with her saxophone in Ghana hair held back.

Figure13: Looking left of frame. In shot, saxophone, xylophone and shelves. Her hair is let loose .

The positioning of Katrine speaking Danish in relation to her speaking English in Figures 5 and 6 puts her in conversation with herself in a manner that allows us to cross two language borders with her through mise-en-scene how we position her. On the other hand, with alternate positioning again and in the frame but also from indoors to outdoor we reveal and cross physical borders from her home studio to the tropical green of Ghana in Figure 12 and 13, with the green forest in the background in the relatively warmer weather. In figure 13, the xylophone is background, giving prominence of presence to the saxophone. When Katrine tells her story, the saxophone is placed to accompany her almost as a silent but potent co-storyteller.

Figure 14: Elivava's Interview in Accra, outdoors under a mango tree contrasts Katrine's indoor.

Editing plays a major role in this making-of-process, as a systematic decision making of choosing a sequential placement of images for a particular effect. The idea of crossing borders is presented in many different ways for example, here in figure 11 filming Elivava in her home in Accra, the footage from this shoot is used as a cut from Katrine indoors in Copenhagen to Elivava outdoor in Accra. The picture also illustrates the interaction between technology (the video and audio recorder) the environment and the 'self' within story. Here typically, the camera and audio recorder interface between the co-storytellers – the filmmaker and the subject. Eventually even the camera and the audio recorder are obscured in the same manner as the filmmaker is obscured in this picture. On the screen the storyteller is a disappeared 'ghost' or 'magician' only doing the telling from what they have captured and manipulated is obvious to the audience – the 'Glisela' and 'Sinimakpɔla'

By the time we sat down to film Katrine's interview in Danish and in English, I had been on a little musical journey with Katrine already, she in return had crossed and overcome her anxiety over her xylophone which she thought was going to need major repair work. We both felt comfortable in each other's presence. I was not interviewing a participant I did not know; the Sogo drum, the xylophone, and the music we created together established a connection that carried the value of years of acquaintance. Through our brief musical interaction, we began to establish an important relationship that would go on to shape the nature of the story Music Across Borders on screen. In a sense, reflecting on this initial encounter with Katrine; I arrived in her house presenting myself as filmmaker but my filmmaker identity came under the influence of the environment of her home music studio, which instantly assumed the character of a powerful memory in the presence of Eʋe drums at first, then the Lobi Gyle xylophone which has very strong connections to my traditional Ghanaian storyteller identity as the Gyle was my storytelling instrument on the Ghana Television GTV storytelling programme 'By The Fireside' and then in the drums, the memory of Johnson the drumming instructor. Nothing that happened in Katrine's home studio was part of an elaborate plan, and yet it all contributed to an enrichment of the experience of creating.

The messiness of the disruption of my filmmaker identity is a part of the creative process of the film. This is carried on through to the post-production and screening events in Glasgow, Copenhagen and Accra as part of the idea to present a concert as part of the premiere screening events in the three cities. The story of Music Across Borders therefore, is a story of people meeting each other at various places across the world as a result of their involvement with each other through music. For example, the initial idea of creating and producing a documentary film with Katrine and her band about her return to Ghana is initially from my professional interest and practice as a musicologist, and my connection to my homeland – Ghana – and the fact that I am conducting an Autoethnographic research on my artistic practice.

3.7 Story Interaction, Development, and Transformation: The Making-of-process

Process is made when there is interaction between people as they create stories together'. The decision to create a story on screen is normally a joint one between collaborating individuals with specialised skills in different areas of filmmaking. This means that the step-by-step progression of making films from pre-production to post-production stages as well as the screening and sharing of films, is dynamic and interactive at various levels. These interactions are generative of new stories, between the collaborating individuals as they contribute to developing and making the screen story telling it and sharing it with an audience. Their various

interactions at every stage of the filmmaking process constitute a series of events that carry their own story values.

This is the story of what I call the 'making-of-process' within which everyday stories emerge. We create and make process, and each story making process is unique to the storyteller in collaboration (in the case of the filmmaker), with many others including the film crew, the subjects of the screen story, audience, all the places and material objects in the particular story and the technology that is applied to the telling and sharing of the story. Additionally, the way the telling of the story affects the teller, the subjects and all who partake in the making and sharing of the story and the resulting decisions and actions they make, and take are in turn, many stories. Many traceable and/or illusive new stories that are lived, can be told and retold emerge from one initial 'process-of-making' a single story.

Making one story is the 'making-of-process' of wakening memories of many other stories and creating new ones! Thus, the making-of-process' and the 'process-of-making' of 'Music Across Borders', its impacts and outcomes are the many stories and new experiences for each individual who was a part the making the screening and viewing. Each individual's is a unique experience and so the stories are several and varied. The creative 'process' is a process-in-creation. It is very unstable and cannot be expected to be a definite and fixed one. It is dynamic and transformative; transforms and is transformed endlessly by those engaged in it and the technologies they wield.

The dynamic and transformative nature of story is what allows stories to be shared endlessly from generation to generation, with modifications that respond to the knowledge, cultures and traditions of the times, geopolitical environments and locations. It presumed by anyone making a storying on screen that there is a sense in which a particular final product is made, of course the film is an end product, but when you make a film and the film is made, you don't rest the story does not rest, the process does not end. In a sense the completion of the storying experience is endlessly deferred every time another screening event happens, the process continues. This is why when a participant asks me at the Queen Margaret University in Edinburgh where is this story going? I had no definite answer because I did not know it is not possible to know where a good story is going.

The interaction involved in filming Katrine's interview in Copenhagen for instance was part of the process of telling Katrine's story. It immediately initiated a separate process of musical exploration that resulted in personal musical experiences for me, for Katrine and in many ways for Alfred who was witnessing this in real time, and later on through twenty-first century computer technology, for Sedem and Eli during the post-production video and audio editing

stages. In playing with Katrine, I begin exploring and understanding her recorded music enough to be able to incorporate it meaningfully in the storying process. Since Elivava was not interviewed in April during the tour, I arranged to meet her and interview her in her home in Accra during post-production.

I realised immediately how Elivava carried a strong passion for her music but also for how she related to people and how she shared her music. She expressed that passion through as many linguistic resources as he could harness; her gestures, posture, facial expression, her costume and fashion, as well as English and multiple Ghanaian languages including her native Buem, Eʋe, Twi, and Ga. She worked with the languages moving seamlessly from one to other to express the deepest of the meaning of what she sensed with whichever of the languages would offer readily the expression she would want to carry across. Her passion is also felt in her eagerness and readiness to tell her story of how she has crossed many borders through her music. It was easy to feel, see and in her words, "come along" with her when she sang, even if one did not understand the words she sang.

Filming with Elivava in Accra was an opportunity to meet her for the first time and interact with her to understand how her unique passion underlines the emotions she invests in her story. This understanding led the decision to record one of the songs she sang during her interview 'Oyi Samue' during post-production. Furthermore, interactions, experiences and new stories began to emerge and add up to what has been generated and shared at the screening events. The comments, questions and answers, recommendations and criticisms that characterized the premiere screening events in Glasgow, Copenhagen and Accra, have added to the story of the making and the sharing, its impacts and outcomes as they continue to unfold as what I call 'Story Ripples'.

The limitations encountered in technology, time and the budget and decisions I made to work around those limitations have become part of the story of my way of working today. The new insights I have gained about how I can work with my limited production kit, the new people I have met, new places I have been as a result of the making of the film have all become my lived experience which have transformed me and changed my perceptions and sense of story as the maker of Music Across Borders. All of this, and the new connections Katrine has formed with other musicians from the Ha Orchestra for example, have become a part of the story I tell of the process-of-making, of its sharing, impacts and outcomes. Through the many stories coming out of the story of Music Across Borders, is also how my own unique process is made. This story is my (Gameli's) 'making-of-process' story. It is a story of interactions, relationships, process, development, transformation and new discoveries.

3.8 Conclusion

Even though the Music Across Borders film is primarily one of the artistic outputs and part of my PhD portfolio of productions, it is also an extensive academic discourse on issues around migration, language, music, identity and collaboration. Music Across Borders traces the story of how Katrine Suwalski returned to Ghana to collaborate with two Ghanaian Musicians, Elivava Tina Mensah and Odomankoma Kyerema Pra in April 2015. Katrine's return to Ghana twenty years after she first visited Ghana to study Ghanaian traditional music presented an opportunity to discuss how music crosses different types of borders. Her Jazz compositions and performance with the band she set up as a result of this influence 'Another World' still carry the influence. She was returning - as she puts it - 'to give something back'. Creating, directing and producing Music Across Borders also equipped me in how it refreshed my filmmaking skills as well as the time to establish new and unique ways of working with factual screen story development and production. It gave me the opportunity to interact with a wide range of people including musicians, academics and audiences interested in the story of music and border crossing, the UK Arts And Humanities Research Council theme of translating cultures under which the film is produced. It also served as preparation in time direct and produce the documentary video film of World, Broken Word' (2017), the Creative Arts and Translating Cultures Hub (CATC Hub) final production of the AHRC Large Grant RM Borders Project.

Music Across Borders is a 45 minutes exploration of music as language and the musicality of language, touching on ideas about understanding, intuition, borders, immigration and collaboration between people of various cultural racial and musical backgrounds. This reflection is the storying of its conception, making and sharing with audiences in ways that generate knowledge, new insights and understanding for all who have participated in the process. The importance of the reflection is in the way it accords me the space to learn from how I work in collaboration with others to story on screen and share that experience and insight on the screen story process, the importance of interaction, relationships and collaboration in story for the screen as creative arts research.

The chapter has touched on the idea of the 'self' as a site for story, relationships and the process of storying for screen: the importance of how story is at the centre of sense-making and everyday life and how in reflecting on the process of storying is an additional layer of the process of storying which creates new stories about the experience of story storying and storytelling. If storying is the process or reflecting on experience, then this is the process of 'reflecting on reflection'. We generate new stories when we reflect, as essentially the process

is an interaction with the self in order to create a sense-making process of a lived experience: the reflexive space offers me the academic interrogative examination of my own position in the arts I practice, as a research endeavour (Bryman, 2012). The process is engaging and as transformational as I have outlined about the process of storying on screen.

The importance of relationships in artistic research is at the centre of obtaining and building on access and trust from the approach of 'developing together' where through shared ownerships of the stories we create together as a part of doing arts and the making of process in research. The instantaneous nature of how creative arts research produces outputs and outcomes as part of process while research is still on-going opens up many opportunities to how research communities could review the importance of research in creative arts. The transformational dynamics of impacts and outcomes created through the making and experiencing of Music Across Borders is traceable in how it has repositioned my artistic practice and reskilled me as a film maker, a creative arts researcher as much as it has created on-going interests among those who have participated in this research to continue to work together crossing many more borders through the music they make but also with the story we have jointly created and told on screen – Music Across Borders and example of how artistic research is capable of creating impacts and outcomes as part of process that continues beyond the research project in the same way as a story leaves ripples into the future.

CHAPTER FOUR: HA ORCHESTRA - Acting with Music and Music as Action

Telling Through Music – Enacting Emotion, Expression and Identities

Figure 15: Ha Orchestra at the Merchants Square Commonwealth Games Glasgow 2014

There are opportunities, but there are 'treasured opportunities'. When opportunities are recognised and treasured, they generate positive action and interaction.

4.0 Introduction

Social affordances in music afford joint entrainment and allow us to experience music with others in a very intimate way. I suggest that this shared listening, which involves a mutual attunement to the social affordances in music, modifies how music is given (i.e., phenomenally manifest) to multiple experientially integrated, perceiving subjects.

In 2014, I set up Ha Orchestra in time for the Commonwealth Games and the cultural festival programme that was planned to make Glasgow 2014 a memorable international cultural experience. This reflection is drawing my experience of applying for funding setting up and presenting the first pan-African orchestra in Scotland and how the orchestra has fared until now in 2017. I look back at documentation on the initial project bid, for setting up the first African symphonic orchestra in Scotland, musicians' comments, live and online audience reactions feedback and comments, video and audio recordings of Ha Orchestra's work, social media, the orchestra's website www.haorchestra.com, and other project activities of the orchestra. Through Ha Orchestra, a number of successful activities have reshaped our

understanding of how to create a positive musical platform for addressing issues around the difficulty of talking about migrant experiences as individuals and communities in the face of changing attitudes about creating welcoming environments for migrants in the UK and other parts of Europe. Krueger (2011) describes how we act and do things with music as how we use music

> […] to enact micro-practices of emotion regulation, communicative expression, identity construction, and interpersonal coordination that drive core aspects of our emotional and social existence. (p. 1)

I use the chapter to take account of progress made in the three and half years of the existence of the orchestra, looking at the problem of setting it up, recruiting musicians to play compositions recorded for traditional African musical instruments and Traditional Western instruments as a way of making music based on the migrant African diaspora experience in Scotland and the rest of Europe. The project is experimental and explores the affordances[28] (Glăveanu, 2012) of the sonic spaces (Strachan, 2017), of musical instruments and musicians in exile. It takes into account the new possibilities of removing the problem of 'strangeness' surrounding the playing and enjoyment of African music and focuses on the novelty of working with musical instruments that have never been played before in an ensemble of such nature.

4.0.1 Music as Interaction

In typical traditional African contexts of music making, (Nketia, 1963) direct interaction between musician and audience drives active participation in and how music and its making is conducted. (Younge, 2011) Usually in a traditional African music making experience, there is little separation between performer and audience (Amegago, 2014). Traditional African music has migrated from community life contexts to the modern stage (Nketia, 2016) and seen a performer audience separation. (Nii-Yartey et al.) The result is that there are some opinions that the modern stage presents a problematic space for this direct interaction. However, technology introduces another form of such interaction through mobile technology and online social networking. Today, musical interaction has found a novel global form in Internet based platforms where musicians and audiences can interact in various ways through online social

---

[28] Adams, E. T., Jones, S. H. and Ellis, C. (2015) *Autoethnography Understanding Qualitative Research*. New York, NY: Oxford Unversity Press. uses the concept of affordance as a theoretically central allowance for a holistic approach to creativity and to simultaneously create understanding of musical and sonic materials. I draw on this concept as the basis for exploration of new sonic dynamics of musical instruments and the music I can create by putting the orchestra together for the first time.

network platform (Strachan, 2017). The chapter deals with how the Ha Orchestra project deals with action, interaction and participation through music as another way of storying by reviewing:

1. The experience of setting up Ha Orchestra, made up of traditional African musicians, composing for and directing the orchestra through development in rehearsals, performance, programming, producing and promotion and online publication and presence through social media.

2. The nature of action and interaction amongst musicians and between musicians and their instruments as well as between musicians and their audiences. I touch briefly on what this meant in terms of how I compose, rehearse and lead the orchestra on and off stage in performance and performance practice.

3. Different audience reactions to live and recorded performances of Ha Orchestra.

4. How the Ha Orchestra project has transformed our professional practice as musicians.

5. How I practice multiple arts as a result of music making through Ha Orchestra.

4.0.2 Setting Up Ha Orchestra

The processes of bringing musicians of African origins living in Europe to play together as a symphonic African Orchestra in Scotland and beyond, thrilling their live and online audiences is not a new one. I am interested in how that action of music making and the interaction of sharing it can be viewed as a way of 'storying a unique shared experience' (Adams et al., 2015) of migrant musicians and the musical instruments they have migrated to Europe with (Tordzro, 2016a). The idea of creating Ha Orchestra, securing the initial project funding for it, composing the initial new music, recruiting musicians from Scotland, England, Denmark, Ghana, France Burkina Faso, Belgium, Senegal, Gambia and Guinea and carrying out a musical experience that was a first of the sort for everyone involved. The chapter also draws from the intercultural communication and educational value of some of the outputs of the Orchestra including videos documentaries, music videos, and audio recordings. (see www.haorchestra.com)

The importance of Ha Orchestra and its relevance to my practice and artistic research is based on two factors linked to the fact that ordinarily most African musical instruments do not meet across

a) Various African musical cultures, primarily because of the specificity of their usage even within the same cultural settings.

b) The various sub-regions of the continent. The sheer size of Africa and the limited cross-regional migration within the continent means traditional African musicians are

not meeting each other with their musical instruments in the same ways as they do in Europe today as a result of migration from Africa to Europe.

The result of increased migration to Europe from Africa means that increased numbers of traditional musicians have brought their musical instruments from the various sub-regions of the continent to Europe where they have become closer to each other than is the case on the African continent. As such there is a very unique opportunity for experimentation with the wide-ranging scope of musical traditions on outside the continent than may be the case on the continent. Migration provides the rare treasure of a different kind of music making opportunity for such interaction to happen in new contexts on the various levels mentioned before, between musicians their musical instruments and varied traditions in a closer proximity as a diaspora community, than has ever been possible on the continent.

4.0.3 Background: Ha Orchestra - www.haorchestra.com

Ha Orchestra is about the creation of the opportunity for African musicians and their musical instruments that do not ordinarily meet and are not played in an ensemble on the continent to be brought together to create new sounds; rhythms, tuning, melodies and harmonies that have set a number of creative interaction in process. This initiative has grown over the past three years from April 2014 to mid-2017 - the time of this writing. It was very important to incorporate an online presence for the Orchestra as part of the strategy to expose and share its work globally. Often, our work and its impact remain unnoticed and not evidenced, but more importantly un-captured in a manner that it becomes relevant to further development in how it can inspire educate and encourage others to embark on similar initiatives or support what we do as migrant artists. From these reasons, I set up, designed and managed the www.haorchestra.com website as part of the music project, making it an online repository and access to the work of the orchestra.

The concept of Ha Orchestra stems from the work of my colleague and friend, the late Nana Danso Abiam (Abiam, 1995) who founded the Pan African Orchestra (PAO) in Ghana in the late 1980s. I first met Nana through a mutual friend Albert Akonu Atta when I was still studying at the National Film and Television Institute in Accra. I was interested in and exploring blending traditional Ghanaian musical instruments and their sounds for film score. At the time, Abiam was also initiating his pioneering work that integrated sounds and musical traditions of West African musical instruments to achieve a unique and new genre of music he termed 'African symphonic orchestral music'.

> Nana Danso Abiam, the Pan African Orchestra's creator and director, wanted nothing less than to integrate for the first time the different regional musics of the continent into a 'new' classical synthesis.
>
> https://realworldrecords.com/artist/470/pan-african-orchestra/ (14/12/2017)

He initially recruited traditional Ghanaian musicians and trained them to adopt the discipline of sight-reading and performing written orchestrated music, drawing mainly on traditional songs across the country and beyond. He used his work to build on earlier work of pioneer Ghanaian composers like Professor Kwabena Nketia, and Dr Ephraim Amu and their attempts to present Ghanaian traditional music on the modern contemporary stage to a different level. He worked and trained amateur traditional musicians from different parts of the country with their various skills on a wide range of instruments including the Dagbon fiddle Goje, Akan bamboo flute 'Atenteben', the Ewe 'Gakogui' gong, the Lobi 'Gyle' xylophone and the Ga Kpanlogo drums. What he achieved in the late 1980s and the attraction that brought to African musical instruments is a lasting legacy from the musical genius that he was. The legacy is carried forth by the likes of Dela Bortri and his Hewale Sounds, the National Theatre Youth African Orchestra. Ha Orchestra which I founded in his honour in 2014 adds to this legacy in a diaspora context, initially as part of the cultural festival of the Glasgow 2014 Commonwealth Games Cultural Festival - Festival 2014, but ultimately as a contribution to, and drawing on the continued enrichment of an already culturally diverse Scotland. I see this as an important and treasured opportunity to explore, create and share what we experience through music.

4.1 A Treasured Opportunity to Story Through Music: the problem of funding

Prior to my decision to embark on this PhD research, Glasgow had won the bid to host the 2014 Commonwealth Games. In Pan African Arts Scotland (PAAS), there was great anticipation to participating in the cultural festival of the Games. Considering that the largest contingent of athletes in the Commonwealth teams would be arriving in Glasgow from African countries, we perceived the games as a rare opportunity to showcase and contribute an important part of the cultural traditions of the continent - the treasure of its wide ranging musical forms. As the Artistic director, the opportunity was a very important one for profiling our work and make attempting to emerging from the perennial challenges of project funding by taking on an ambitious and relevant work that leaves a lasting impression on the public and crucially, local and international arts funding agencies. I decided to work toward a programme of activities that would showcase the African experience and create a welcoming environment

during the games. In the summer of 2013 I presented a funding proposal that was based on elaborate pre-games, during and post-games legacy-sustaining programme of activities to Creative Scotland. The proposed programme included setting up Ha Orchestra, a series of creative arts workshops and events based on previous funded arts programming in Pan African Arts Scotland. To my great disappointment, the funding bid was turned down. However, later in the winter, I was invited by Creative Scotland and the Glasgow City Council to put in the Ha Orchestra component of the project proposal for reconsideration. This invitation came as a total surprise at a briefing event for the South African cultural delegation on their pre-Commonwealth Games tour of the City of Glasgow.

Figure 16: Ha Orchestra on the big stage. Glasgow green 2014 Photograph by Tricia Muñoz

I had been invited to present Pan African Arts Scotland planned programme of activities during the cultural festival of the games. After initially wondering why I was invited when my bid was not successful, I put together a PowerPoint presentation of PAAS' aspirations, drawing on the programing in the rejected project bid. After my presentation, the leader of the South African delegation asked the difficult question of how the programme was going to be funded. The discussion that followed this question led to the invitation to re-present the portion of my funding proposal about Ha Orchestra for reconsideration. As I had just gained my university of Glasgow PhD admission for the autumn of 2013, the Ha Orchestra project bid began to hold the prospects of becoming one of the ideal practice aspects of my research. Interaction with funding institutions and agencies like Creative Scotland is very crucial to the genesis and life

of a new project like the Ha Orchestra. The reason for the need for such interaction at various levels is to be abreast with the changing policies, priorities and focus of funding organisations. We realise after many years of interaction with funding agencies that most of the time their priorities are apart from the aspirations we hold and bring to our music projects. In this case, my presence and interaction officials present at the South African delegation event was pivotal to the chances of securing the initial financial support for the start-up stage of the project.

I had a series of meetings with Creative Scotland, reviewed the proposal, submitted it before the Christmas break and received a positive response of a budget award of £65,000 which covered the projections made for setting up and running the Orchestra for the seven-month period covering three months development and a four-month festival time in the year. Since the award only covered the three months period leading up to, (from April to May 2014) and the four-month duration of the cultural events from June until August 2014, I was aware that there continued to be the challenge of sustaining the project beyond setting it up. I was confronted with the usual dilemma of a short-term project funding of great initiatives that are left to wither and die off because of the lack of sustained funding support. However, the result of this initial capital injection is what has become Ha Orchestra - the first African migrant symphonic Orchestra creating and sharing music based on African musical traditions anywhere in Europe. Despite the fact that the orchestra still does not have any funding, it operates based on the sustained goodwill of its members who come together on request and remains a point of partnership between GRAMNet and Pan African Arts Scotland.

This chapter charts the journey of Ha Orchestra and how it has shaped my music practice as a composer, musicologist and tradition bearer, bringing together a range of migrant musicians who share similar experiences in migration as members of the diaspora community of tradition bearers. This journey has been fuelled by the concept of 'treasured opportunities' one of the rationales I proposed in the initial project funding bid in 2013.

4.1.1 Treasured Opportunity: Music As Action and Interaction.

The decision to set up Ha Orchestra is an act in response to the meeting of many factors that created what I perceived as an opportunity that had many enriching potentials of shared musical treasures personally, socially and culturally. The development of the various programmes, composing, rehearsal and performance practice and events are my research sites for reflecting on how music is action and how we have acted upon ourselves as musicians and on others with the music we make. In that sense, Ha Orchestra exists as action – the sum total of the actions

taken to create music. Secondly, on a different level it is also the interaction between people, generative of a musical experience and not a tangible entity per se. So, the music, the events, the programing and the sensing of it is only possible because of the interactive musical spaces that allow musicians and their musical instruments to interact. I relate this to pragmatist view of reality as an on-going process of 'still in the making' as against the rationalists 'ready-made' reality. This idea tows the Darwinian 'evolutionists' line of the active relationship between knowledge and action such that knowledge is is created through the purposive action of agents drawing upon past knowledge and experiences to negotiate the practical problems and challenges of the present and not seen to exist 'out there' in the world waiting to be discovered, but rather. (Scott, 2006)

I propose that the site of knowing, knowledge and knowledge creation is 'story' and the concept of 'storying' which I perceive and have discussed as 'Kpa' in Aŋlɔ-Eʋe. In line with the overarching theme of story, storying and storytelling, this chapter delves into how through Ha Orchestra I have acted and interacted in collaboration with various people through music making, and how such action and interaction generates new experiences with which we story. Various audiences have been acted upon and influenced as a result of seeing the orchestra perform live in Glasgow, Inverness, Perthsire in Scotland, Copenhagen, Vigh Musicians themselves have acted on and with their musical instruments at the same time as they themselves, in turn, have been acted upon by each other and the various instruments they and each other musician plays. This is as a result of their involvement and experience in rehearsal, live and recorded performance, and documentary films of the activities of the Orchestra.

The Glasgow 2014 experience and the follow-up international residential musician's exchange and professional development funded by the Danish Cultural Fund Statens Kunstfond in 2015, influenced the role of the Orchestra in the AHRC funded RM Borders research project (see www.researching-multilingually-at-borders.com. Further work included the appearances of the Orchestra on the KLM public engagement event on the opening of a new flight route from Inverness in the north of Scotland to Amsterdam and being one of the headline acts in the Solas Festival 2017 in Perthshire Scotland. The nature of these musical activities is characterised by action and interaction not only on the level of musicianship, but also crucially included a high level artistic strategy, planning, programming, arts administration and very importantly personal goodwill and protocol. This is to point out that the factors of artistic action and interaction also includes creative artistic strategic action, in arts administration, programming and management, which benefits from goodwill and protocol based on positive new and long-standing relationships. For example, when funding was granted for the Orchestra to be set up,

the unexplained delay in the release of the funding was swiftly dealt with when I invited my supervisor Professor Alison Phipps to the meeting with the Creative Scotland and Glasgow City Council funders.

The fact that before the musicians were brought together, none of us had played in this type of constellation of musician and musical instruments as illustrated in the short documentary film 'Azorli Blewu' (Tordzro, 2016a) of the musicians exchange in Copenhagen, meant there that:

1. We were each encountering some of the musical instruments for the first time; for example, the Ghanaian flute player Dela Bori, says,

   "I have never set my eyes on Gimbre before, I have never seen er, Bolong, and er, I am going to really explore […] traditional instruments in Ghana that is not yet discovered" (TC, 07:38 – 07:55)

2. Most of the instruments were coming together to be played together for the first time. And so, the music was new in terms of both the instrumentation and the experience.

   "All these instruments don't meet at the same time. But we've all migrated from different parts of the world, and we've taken our instruments with us. So […] they are meeting for the first time. So, the sound is new, and the experience is also new." (TC, 02:19 - 02:36

3. All the musicians arrived prepared to interact, and act together; learn and share skills with each other:

   " … I wish that by the end of this I will learn so much from each and every one of you, and you will also learn something from me." (TC, 00:15 – 00:25)

   " … what I think from this experience is that, I am going to grow, we are all going to grow we are going to share, because I personally think if I can break through the barrier, because if didn't grow up playing certain types of music, ... (TC, 00:47 – 01:07)

4. The opportunity was a rare and valued one, which each person relished and wanted to continue on a long-term basis.

> "… then to play together, that means we have to have a good vibration; – energy, together. Not alone but together and try to calm down and try to listen to each other. That way I hope, and I am praying that this project doesn't stop here that we continue the journey […] (TC, 01:12 - 01:41)

http://www.haorchestra.com/ha-home.html (26/11/2017, 12:53)

5. I had to carefully make decisions about rehearsal process, and the hosting that created the right environment for each participating musician to feel valued, comfortable, inspired and motivated to learn, teach and collaborate with all the other participants.

4.2 Composing as Action and Interaction.

I am a descendant of two traditional Aŋlɔ-Eʋe composers of the Tordzro and Tamakloe families. Even though I did not meet both my paternal and maternal grandfathers, my parents have told me stories and sang their songs to me as child. Music has played an important part in my family and community life. As a young adult my older brother Kowu, (named after our paternal grandfather) and I took what we did as children, making little songs, to a more serious level composing and performing together in the early 1980 in a performance group, which he set up and called the 'Fatherland Troup' in Accra. When he later travelled to teach English in Cuba the troupe folded up and I moved on to study theatre directing in the School of performing Arts at the University of Ghana. It was while I was a student that I was exposed to the range of traditional Ghanaian musical instruments some of which I now use to compose and write for the orchestra. When we were children we made tunes as part of play. We teased each other with funny songs we made when something happened, or someone said something or did something out of place. Once one of my brothers bit into a worm in a mango and we made a teasing song for him;

> "Gbamido mido yaa! Eŋɔ̃"

I also remember creating songs using the names of everyone in my first-year class in Secondary school. I should say the only reason why I still remember the names of some of my first-year class four decades and more on, is because that song. The act of writing a song of names was

an act of 'committing to memory' with permanence that was not an initial intention at the time. The act of composing is in response to a compelling need to express how I sense the world around me where words fail to reach the depth of the sensitivities of what I experience and want to express. That compelling need to express maybe an inherent compulsion to 'commit to memory' in the same manner as the classmate's names song remains etched in my memory for life, interact with others through play, collaboration, learning and teaching as well as co-creation.

I do not notate or sight-read music and so today, at an older age, it is not easy anymore for me to memorise and so I write music by audio recording what I compose. I see my music composition process as 'in resonance' and similar to my grandfather Kowu Tordzro's. He did not have access to any modern audio recording technology as I do, and his method of capturing and preserving his initial composition was to teach it immediately to his children and have them sing it back to him in the night after his day of fishing. Grandpa Kowu acted when he composed and interacted with my father and his siblings to capture his songs as he composed, thereby compelling his children to take action in response to him, his songs and teaching. Their response action was to learn, memorise, recollect in order to be able to 'sing songs back on demand'. They acted as his recording device but also would have interacted with each other (reminding each other and consolidating their memories) and him as active 'trusted collaborators' when he composed. Similarly, when I compose, I call upon my recording gadgets to capture, preserve and repeat the composition back to me at a later period. I act and interact with my gadgets in the same manner as my grandfather acted and interacted with my father and uncles many years before me. I would add that when I started teaching my twelve-year old son Delalorm how to play the Kora, I taught him songs I had recently composed. For example, the first tune he learned to play on the Kora was whispers just as I was composing it on the Kora. There have been occasions when I have taught him tunes and forgotten the tune the very next day. He would easily remember the tunes and refresh my memory on them. These events have resonance with the music composition activity in the generation of my forefathers. I am curious to know if the memory of the story my father told me when I was a child about how his father composed, has influenced my composition habits.

The musical phenomenon of reson is a physical one and occurs when the vibration from one object causes another to vibrate. It is also the term used for when and empty space causes vibration to happen in response to an external vibration, thereby amplifying and prolonging the sound if the initial vibration. This is based on vibration and frequency similarities between two or more physical objects. This means for resonance to occur, action in response to action with

action (which in a sense, is interaction) must be on-going. This is not to say all interaction equates resonance, far from that because for resonance to occur one vibration would cause another object with corresponding frequency to reverberate only because the two objects have corresponding vibration frequencies.

My question to myself is, "do I compose through recording because I was influenced by how my grandfather composed through the story my father told me of how he witnessed and participated in his father's composition process?" "Am I unknowingly a tradition bearer as a result of the story my father told me of my grandfather's composing tradition?" We are all acted upon by the stories we hear, especially in our childhood of experiences we can only fantasise about. As we wonder about how it might be to live the experience of the folktales we hear and the stories about events that happened before we were born, we find opportunities to recreate and re-story story those events that captivated our imaginations the most. If I was able to teach myself how to play the range of musical instruments I play today, the I had the capacity to teach myself how to sight-read proficiently with the foundation I had in the first three years of secondary school. I was not storied and influenced enough to sight-read and write music as I was to compose when I was child.

4.3. Interaction in Artistic Process

Interaction is an integral part of the creative process and so important in artistic reflection. To compose, I interact with myself, with my musical instruments, and with my recording devices. I also interact with the piece I am composing, allowing it to act on me as I act on it to change and modify it by myself on one hand, and in collaboration with my musicians on the other hands as part of my artistic process of 'writing a music piece into being'. This means that at the stage where the composed piece is introduced to the orchestra for rehearsal, another stage of the development of the piece commences to where the tune is acting on the musicians and causing them to interact with me each other as well as their musical instruments and the piece. The result is normally a transformation of the original tune, into a fleshed out, larger piece that contains the array of inspiration; skills, experience, knowledge and understanding; temperaments mood and emotions of all who have been a part of the making development and sharing of the particular piece.

4.3.1 Azorli Blewu and Whispers

The process of creating a tune has always been one of interaction even when I may be doing composing alone in my home studio. It is normally full of activity; 1). alone by myself 'with' myself, 2). between myself and various traditional (mainly Ghanaian) musical instruments. 3). Between myself and my instruments and other musicians and their instruments. The process starts either as a 'rush of inspiration', or a 'journey of exploration'. It can either be planned or an unplanned playful moment of relaxation that triggers another moment – of creative impulse. For example, a tune like 'Azorli Blewu' was composed on a surge of creativity in a short time between five to ten minutes. The process started as an imaginative perception of tune that was a sonic interpretation of the need to embark on an exploratory journey. I had my Kora with me in my Pan African Arts Scotland office at the time.

I picked up the Kora, put my laptop on record mode, and played the full song in the first instance. Azorli Blewu is the longest of all my Kora compositions. It is a narrative melody which captures the sense of a slow long journey into the unknown with many questions, uncertainties, surprises, anticipation and deliberation. In spite of that, it remains the composition I took the shortest time to complete because it occurred as a 'captured surge of inspiration'. There are many similar musical moments that I did not capture by recording them, and so have been lost. I had forgotten about the recorded Azorli Blewu until I was rummaging through my archive of musical ideas to develop into a set list of music for the first development rehearsals with the new Ha Orchestra. This meant that many months had passed after I composed the tune and I had to relearn how to play it like everyone else to be able to play it well.

On the other hand, for a tune like 'Whispers' (also composed on the Kora in Glasgow) because it is a short piece and because I composed it as a 'contemplative repetitive action', it was easy to memorise and remember by the time I put the Kora down. It was composed in the early hours of the morning as a 'morning prayer offering' to welcome the new day and the rest of the family. And so, within the process of composing with the Kora, is an intimacy with the twenty-one-string harp. To compose whispers, I closed my eyes in the quite, very early hours of the morning, my senses pick up the clear sound of every string as I run my left forefinger upwards from the C, sting to A, F, D, and pick left thumb on B Flat and right thumb F strings played together, and down to A with the left thumb, to C, and E, with the left thumb and that

was the beginning of 'Whispers', originally meant, as the name portrays, as a meditative quite Kora tunes until the first two young Gambian Kora players in the orchestra laid their hands on it in the first Ha Orchestra development rehearsals in May 2014 in preparation for the Commonwealth Games. With their youthful energy, they turned the soft, calm tune into a vibrant fast paced celebrative bazar of colourful twists and turns that builds up and calms down. This captured in the music video of the tune. Note how the tune changed from the original (see whispers music video: https://vimeo.com/103518219) personal recorded version included in my portfolio of productions. I had decided to allow all the musicians to bring their own interpretative perspectives to all the tunes. The two pieces are examples of how my composition transforms in the hands of musician when the act on the tune. A tune can go through total transformation as a result of musicians acting on it by bringing new perspectives, instruments emotions and temperaments to it. By changing the tempo and texture of the tune, new meanings are invested/infused into the music.

4.4. Audience Re-actions as Creative Affordance of Storying

These infused meanings are made available in the music and can be sensed and interpreted by audiences in relation to their own backgrounds and experiences. When we interact with music, it generates a 'storying re-action' in us. This reaction can manifest in the various ways as a result of the different ways the particular music is sensed by each individual audience member. How we sense music can be viewed as 'affordance-driven' creative perception. Each audience member and the way they interact with the music affords them their own individual perception of the actions and interaction between the composer, musician, musical instrument, the spaces they occupy with their own encounters with the music. Music has the capacity to awaken our senses to past experiences, bringing up into the present, the memory of what we have sensed before but also leading us to imagine that which we have never experienced before in anticipation of the possibility of such an experience into the future. This is evidenced for example, in the comments of Future Learn students of the University of Glasgow online course on the Multilingual Learning for a Global World Course. At the end of the performance programme of the Glasgow 2014 Commonwealth Games Cultural Festival, a music video of Whispers was produced as part of the RM Borders project outputs. The music video was later used for the project on the Future Learn Massive Online Open Course (MOOC). Students were asked to view and comment on the music video of Whispers. Below, the following six excerpts of students' comments also include descriptions of how some of the students interacted with and experience the music:

    1.

"I listened rather than watching: I see the sun shining, by the seaside, people happily greeting each other in the first two minutes. From 2 minutes onwards, it's evening and there is a group of people dancing faster and faster in a courtyard at a party with their friends clapping long and watching, enjoying the music. From 4:10 onwards its much calmer and they go to sleep after a great day."

2.

"The music certainly made me feel that I was on a journey, with the musicians. There seemed a beautiful mix of sounds. Although the drumming took me to The Gambia, the other sounds also transported me to India. Loved the clothing. The flautist's dress made me think of my Kente cloth - some of which I have made into a shirt-jacket. Just love it and wear it with pride and happiness."

3.

"To begin with, I thought the Afro-Celt rhythms worked well together but, as I listened, it became evident that images and memories from different parts of the world were returning to my consciousness. Suffice to say the music, melodies, beats struck a chord! Are there any plans for the Ha Orchestra to visit Andalucia sometime in the future?"

4.

"That is a happy and joyful interpretation of life. For me, despite the rhythm that calls you to join in the dance, to not let life pass you by, by the end there is a recognisable tune which is both welcoming and haunting. Close your eyes and the music allows you to take your mind to more exotic lands. I have always loved the way music can bring people together no matter where they are from and with a musical instrument in hand they immediately belong."

5.

"This kind of music takes me to Africa [...] the sounds of the different musical instruments are amazing […] it makes you feel more relaxed and calm (in the beginning) and as the video continues, it makes you feel more alive and energetic […] it's like this music gives you freedom."

6.

"I felt wonder and excitement and pleasure from this music it's a type of new intercultural folk. ...'Ha', I took as meaning song and laughter. There is a conversation that progresses quickly between the wind instruments of Scottish folk music and the African stringed harp instruments and drums. It conveys how they are communicating non-verbally via musical instruments, echoing and interweaving notes, sounds and harmonies. Each musician or pair of musicians is enjoying their musical interlude and space, then they join together as a group to communicate to one another, to produce a unique timbre. It is impossible not to want to dance and move along to the beats. It reminds me of busy streets, markets and community or weddings. The ladies were wearing bright yellow and blue which reminds me of Ghanaian wedding dresses and style and official looking smocks in dark blue, beige or off white are wore by the men, mixed with kente cloth designs on one side of the shoulder or neck".

www.futurelearn.com (01/12/2017)

Apart from the developmental transformation that happens to musical compositions as a result of the actions and interactions between composer, musician's musical instruments and the spaces they occupy in time, a video production of the piece is also another type of action which involves the introduction the screen and moving images and its own unique ways of determining how the music is shared, and experienced. The total experience of a live musical encounter is multi-sensorial. It captures the sights and sounds, of the music and its performance, the smells and textures of the space, the stories and emotions evoked by the materiality of the time and place of the music, its making and sharing. This means that more than the initial composition, all the above is encapsulated in the affordances a music piece can introduce into the spaces where is created, developed recorded, and re-presented again either an ephemeral live show, or as an audio or moving image recording.

In the same way the scope of the meaning of Whispers has been expanded upon by feedback from online audience of students on the Future Learn Massive Online Open Course (MOOC). Each member of the audience brings a unique interpretation to the piece.

4.5 Music Making as Interaction

In the creation and sharing of music, the spaces we inhabit and how we occupy those spaces with others in time create and shape us through our perceptions actions and how we interact

with others. These inhabited spaces where musical interaction occurs are spaces of process; - the process spaces of composition, rehearsal, performance and reflection. These interactions during the process of creating, rehearsing, performing, sharing and reflection in turn, shape how we perceive ourselves and others and how we in turn are perceived within and outside those spaces by others. This includes the nature in which the music is received, sensed and understood when we create and share as well as the reactions it generates when shared and received. In Copenhagen, 2015 for example, the manner in which the participating musicians related to each other in and outside rehearsals and performances resulted in the name and reference 'Ha Family'.

At the time, the name and how it came did not raise any special attention, but on refection, I identify many factors that came into play and fostered a 'family experience' for each individual musician. I relate it to Scott's discussion of how "structural sociologies depict social roles as distributed among differentiated spheres of activity" (Scott, 2006). The nature of care that went into the choice, preparation and maintenance of the musical, physical, psychological and emotional spaces that were made available for the musicians to occupy in the ten-day music programme in Denmark is fashioned on family care and interaction. This model of musical interaction resembles Scotts's description of what Goffman saw as "showing the possibility of segregated performances … where individuals can present different images of the self in the various situations in which they act because the audience for each performance is distinct" The situation of Ha Orchestra members is one the Goffman describes as 'back-stage' settings where the degree of relaxation is compared to that of 'home' sand the "audiences are those who are more intimate to the actor and the strategic impression management is less salient" (Scott, 2006, p. 173).

Arrangements were made for musicians to reside in homes rather than hotels, so each individual was in a home unit and relaxed with the others who in some cases were meeting for the first time. At the start of the programme, each person who had travelled from outside Copenhagen was met and warmly welcomed at the airport and driven to where they resided. As well arrangements were made for each participating musician to receive a stipend and prepaid mobile top ups and bus and train tickets ensuring freedom, security and trust. More importantly, a cordial and jovial atmosphere was created and where there was any hint of misunderstanding or discontent, it was dealt with very swiftly with respect and reassurance. On the first day for instance, we met to rehearse in the afternoon after everyone had arrived. The day was characterised by light snowfall, but by the time we finished dinner, there was quite a heavy layer of snow on the ground and on the roads. As some of the musicians returned

to their residence, they got lost as the landmarks of they had memorised earlier were all covered.

The experience agitated some of them to the point of anger and frantic phone calls and some unpleasant comment to Alfred Tamakloe the main host in Copenhagen and the coordination of the programme. Even though Alfred himself was having his own battles with the surprise snowfall and skidding a number of times on the road to drop other musicians in their residences, the next morning, he promptly apologised profusely for the lapse in care, just short of apologising for the snowfall itself. The aggravated musicians, all of who were first time Ha Orchestra members were themselves apologetic in return, for their own harsh words the previous night, blaming the fear of being lost the whole night in the freezing conditions. After this initial outburst the rest of the ten days were very peaceful friendly and jovial with many new friendships emerging before all departed.

Figure17: Gnawa Musician Omar Afif and his Gembri Photograph By: Gameli Tordzro

The challenge of recruiting the Ha Orchestra musicians was not an easy one to overcome. Even though there are traditional African musicians in Scotland, they are few and far in between. Added to that is the fact that whereas the orchestra was recruiting musicians who played traditional African musical instruments, most African musicians in the UK played only western instruments like guitars and drum sets. Previous musical interaction plays a major role in how new ones are created through bringing a new group of musicians together for a new challenge of musical exploration like Ha Orchestra. In 2012, I received an email from a Moroccan Gnawa musician Omar Afif. Omar who lived in the north of Scotland. Omar expressed an interest in the work of Pan African Arts Scotland and indicated that he wanted to be involved in a music project. I responded to assure him that I will be in touch whenever a new music

project started. It took two years for me to communicate with Omar again and invited him to audition for Ha Orchestra. Thus, apart from Alfred, who had been my close collaborator and advisor on the development of the project, Omar Afif was the first musician to be recruited. He travelled from Banff to Glasgow for the audition as soon as I emailed and invited him to audition for joining the Orchestra. When Omar arrived in Glasgow with his Gembri and Krakab, that was my first physical encounter with the two instruments. Andy Cooke and Clare Robertson two of the first Scottish musicians I have been collaborating with over the years and developed a close friendship and collaboration since my arrival in Scotland in 2003, also joined. Andy brought in the Ugandan fiddle, Endingidi.

I knew Andy grew up in Uganda and speaks fluent Luganda as well as plays many traditional African percussion instruments including Ghanaian drums. I had met Andy and his wife because he had previously been to Ghana to study Ghanaian drumming and dance with his partner who is a dance instructor in Edinburgh just before I moved to Scotland. What I did not know until 2014 was that Andy has and plays the Endingidi and that he was going to bring it to Ha Orchestra as a surprise instrument. Aside the initial online research I had done to locate potential African instruments to look for and introduce into the orchestra, Andy's Endingidi is the first and only Endigidi I have ever come across.

I see Andy's introduction of the Endigindi and Omar's Gembri and Krakab, in relation to the interactive creative space of music, musician and musical instruments that was created for these instruments to emerge through the musicians to Ha Orchestra and onto the Scottish music scene as 'migrant instruments' that will now be alive in Scotland and, not just as visiting instruments played by touring African bands. This is another evidence of the generative nature and affordance creation properties of musical interaction even sometimes before the music actually begins. Music becomes the reason why musicians bring their instruments together as a result of interaction where they act again to create further interaction that can either be music making action or non-musical interaction.

4.6 Rehearsal: The Creative Interactive Space

Rehearsal is the most fertile space for musical creativity, experimentation, development and growth. This means that the way we act on rehearsal by how we physically inhabit and utilise rehearsal spaces is crucial to how musicians sense each other and their musical instruments in relation to the music they make. This includes the size of the rehearsal space, the technology available, the placement of musician and their instruments in relation to other musicians and

their instruments. Crucially, this is also linked to how the rehearsal time used and how much progress is made within a given period of time. For example on the first familiarisation meeting day of the musicians at the Community Central Halls on Maryhill Road in Glasgow, in a jamming session to showcase the different musical instruments and also to create a promotional video for recruiting more musicians, the musicians sat in line adjacent to each other, see: (Tordzro, 2014) https://youtu.be/uHfm6G86Y7c (01/12/2017) whereas in the full rehearsal sessions at the Berkerley Studios, I deliberately put the musicians in a circular formation see: (Tordzro, 2014) https://www.youtube.com/watch?v=1CCmK3RLs20 (01/12/2017)

The interactions in rehearsal are the opportunity to conduct corrections, and suggestions; settled disagreements deal with disappointments and power struggles. It is also the space for new discoveries, managing nervousness, unnecessary excitements resentments and envy that come with power struggles. Rehearsal also means trial and error through improvisation. It is where musicians practice performance. This means that the quality if a show is a reflection of the quality of rehearsal and how all the above factors have been negotiated in the rehearsal space in preparation for the show. Rehearsal is a 'shared resource space' where musicians act to perfect their ability to perform. They interact in the process and sharing knowledge, skills and technology. The Berkeley Studios in Glasgow was an ideal space for the orchestra to rehearse in a large soundproof space with sound studio equipment that allowed the orchestra to hear and get used to their instruments and the sounds they make interact with the audio technology to produced and amplified and as it would sound on a live stage.

The rehearsal space is the space of artistic action and interaction for testing what works and what does not work and repeating what works until it works to its best possible standard and replacing what does not work with what works. This means the rehearsal time is the time to kick out any musician that would pose a problem to any aspect of the musical interaction including rehearsal, workshops and performance. Even though there was cause, to terminate the contract of some of the musicians, the scarcity of skilled professional African instrumentalists meant I repeatedly overlooked sometimes, disruptive behaviour from some musicians. Instead, I resorted to speaking with them, always trying to explain why the orchestra was a very important initiative for all involved. Eventually, the festival period passed without any major disruptive incident. All the musicians were aware that we barely had time to complete rehearsals on all the compositions before our first festival show in June at the newly refurbished Kelvingrove Band Stand. Time was of essence, with a short period to learn and play all the tunes from memory in preparation for the first show in June. Project funding had been approved but there was an unexplained delay in releasing the funds for project activities

to commence. During this period, I received the sad news of my mother's passing. Rehearsal scheduling became complicated as a result. I had to travel to Ghana for the funeral. By the time money was released from Creative Scotland and Glasgow City Council, there was only three months to get the orchestra ready.

4.6.1 Tuning as Communication: Listening and Interaction

Aside the challenge of time, the main concern in 2014 was how to make all the different instruments interact musically to achieve a desirable new sound that is attractive enough for the musician and the audiences to be engaged by the music. Part of this challenge was in how to resolve questions of tuning as all the musical instruments are fabricated traditionally in different keys. The step I took to deal with this initial question was the decision to transpose all compositions into F major for the sake of the Kora and xylophone tuned in the key of F. This meant that all the other instruments had to play in F major. Resolving all the issue of tuning meant some interactive negotiation with and between the musicians to synchronise the tunings of their instruments. It also meant musicians interaction with other musician's instruments to get used to how they sound alongside their own instruments.

Tuning fosters a different kind of interaction very important to music making and sheds light on interaction between musicians, their instruments and the music they make. I am using the Kora as a focus to reflect on tuning issues and how it is related to interaction in Ha Orchestra. I focus on the Kora to reflect as it offers easy reference because of the nature of the instrument. When musicians tune their instruments, many elements of interaction come into play that affect the musical experience and the development of each musician involved. These include but are not limited to the following;

1. How musicians learn to and synchronise the notes of each instrument together.
2. Ways of reducing the amount of time used to tune all instruments.
3. When to tune and check to make sure the instrument is tune-ready for rehearsal and performance.
4. How and where to keep the instrument to make sure it remains in tune.
5. How to react, adjust and retune during rehearsals and performance.
6. How seriously a musician takes their responsibility to keep their instruments in tune.
7. The awareness and respect shown by others to someone needing to tune or in the process of tuning their instrument.
8. The willingness and readiness of a musician to seek help or clarification on tuning in relation to other musician's ability and enthusiasm to assist with tuning difficulties.

Tuning is an important problematic aspect of music making especially when several musical instruments are coming together for the first time. The way musical instruments are stored and transported either protects them or exposes them to changes in humidity levels, and atmospheric temperature and pressure. These changes affect different musical instruments in various ways that can affect how the instrument sounds and means that some musical instruments need regular tuning and retuning. Thus, the attitude and awareness a musician brings to care, maintenance, the need to tune, how to tune where and when to tune is a major factor of interaction which can be affected by the relationship a musician has with their instrument and other musicians. The relationship each musician has with their instrument affects and shapes the development and relationships between musicians. Sometimes, just for the sake of the difficulties of maintaining an instrument in a perfect tuned state, some musicians would not permit another person to touch their instruments. For the same reason, some people find it difficult to touch another person's instrument. In Ha Orchestra, the idea is to encourage everyone to introduce their instruments to other musicians and foster a fertile environment for new musical experiences as much as possible.

4.6.2 Musicianship and Tuning

Tuning requires a major attention and musicianship and can take considerable time to master and carry out correctly with some musical instruments. The Kora for example is a temperamental musical instrument when it comes to tuning. Because the Kora is fabricated from wood and leather both of which are easily affected by the atmospheric changes, a special attention needs to be paid to its tuning. This is complicated by the fact that the Kora has twenty-one nylon strings each of which is traditionally held in place on the long neck by corresponding twenty-one rings of woven hide. This simply means it takes time to tune a Kora. Today, most musicians have electronic tuners attached to their instruments and can quickly tune their instruments accurately to calibrated notes on an electronic tuning device.
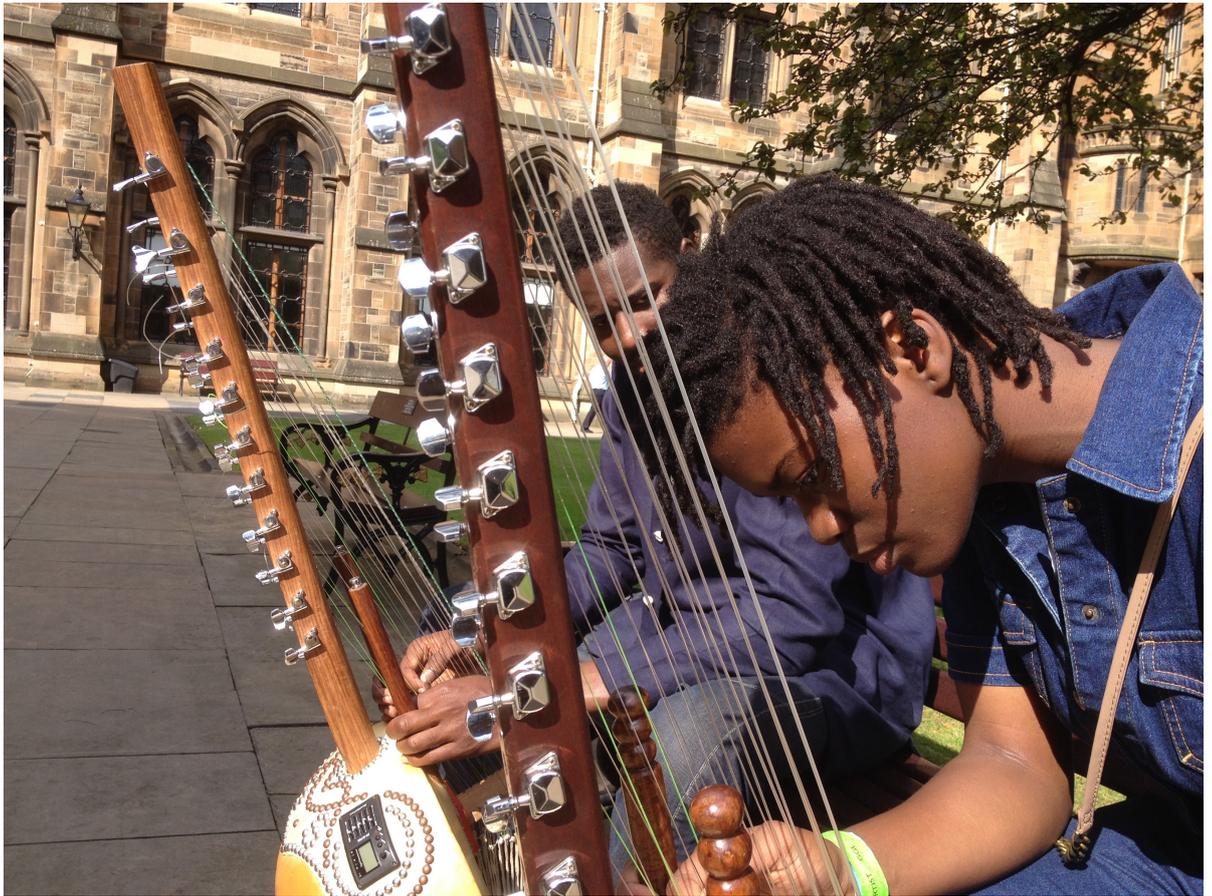
Figure 18: The Kora the West African Harp used to compose Whispers. Photograph by Gameli Tordzro

However, some musicians still prefer to tune by ear and have to do that in relation to other instruments in the ensemble. In both instances there is quality of personal interaction plays a major role in how long it takes to tune one instrument. The issue of time and space is still a problem especially when dealing with a large group with various attitudes towards tuning. Some musicians are not as sensitive to an out of tune instrument as others. Some musicians need a very quiet space to tune their instruments while others plug into and use an electronic tuner to tune without needing silence. Certain people can become very worried and distracted when their instruments or another person's instrument is out of tune.

I have seen new friendship between some Ha Orchestra musicians begin with;

"Can I use your tuner?" and "oh let me tune it for you"

A common pre-rehearsal declaration has also been

"Can I have a moment of quite please I am tuning"

Or one musician drawing the attention of other musicians:

"Wait a moment he is tuning […] tell us when you finish tuning"

Before I commence rehearsal, I always ask.

"Has everyone tuned up?"

Figure 19: Ha Musicians Basiru Susso and Mouni Diarra (left to right) Tuning the Kora and Kamale Ngoni

Because of tuning difficulties with the Kora some Kora players prefer a modification on the traditional tuning made with twenty-one guitar string tuning pegs to replace the twenty-one rings of pleated hide to which each of the twenty-one strings is tethered. I saw a beautifully made Kora in Paris that takes this modification further and incorporates harp tuning pegs to achieve the possibility of playing chromatic scales on the Kora. When musicians come together they come across new modification they can incorporate on their own musical instruments. Omar for example after coping with having to retune frequently on his Gembri, decided to change the tuning mechanism on his Gembri from the leather ring similar to the Kora, to the bass guitar peg.

4.8 Conclusion: Communication Interaction in Music Through Spectacle

To conclude, I consider how music making can be perceived as a way of constructing and influencing how we appear, are perceived and interacted with in our music making. In other words, how we effect and affect the way musical interaction is conducted through how and where we appear and present our music visually with our instruments and what we wear – the gait, posture, stance and colours of the music and how we use that to interact with others. To a large extent, how we appear also shapes ways in which we are interacted with during the processes of music making. Positioning on stage and how that is in collaboration with audio and lighting technicians and stage managers and other events personnel is always a cause for attention to both musicians and events producers and directors.

This calls for complex interactions and sharing information between technicians and artists and producers. Whenever this interaction is not adequate, it generates anxieties and can result in a poor quality musical experience for musicians, audiences and the technical teams. The floor plan is usually the document around which these interactions are centred. This means a good and detailed floor plan. The floor plan though is not always realised as it is normally the case that the stage space is compromised by the fact that there are a number of acts and a lot of equipment and calls for quick negotiations on the spot close to sound check and performance, rearrange the position of musicians, their instruments and production equipment. All these aspects of interaction are actively shaping and reshaping the spectacle of the musical experience for the musician and the audience.

Ha Orchestra costume was designed and made by Naa Densua Tordzro, made-to-fit for each musician's stature and complexion using a combination of African and western textiles. The idea of African musicians appearing on stage playing 'strange' musical instruments alongside more familiar ones like the flute and xylophones creates an appealing and inviting spectacle for people of ages. The novelty of the appearance itself adds to such curiosities and appeal as novelty always creates the tendency of creating curiosity in most people. Thus, parents have been convinced by their children to approach the musicians after shows to bring them close enough to ask if they could touch one instrument or the other. These occasions are opportunities also for common questions like;

"What is the name if your instrument?"

"Did you make this by yourself?"

"How long have you been playing it?"

"Can I touch it?"

And comments like

"It is such an amazing music!"

"Your clothes are very beautiful!"

"Where can I get one for my friend's birthday"

"This is very refreshing!"

Normally these interactions are brief, but very important and indicate how well those who view us are comfortable enough to approach and interact. In Copenhagen in every showcase event, audience members were always keen to approach us and chat for long periods. A comment was repeatedly made in all the venues with an urgency and importance attached to it. Those who came to us with those comments insisted that we should know about in the audience they felt a playfulness cordiality and obvious friendship between the musicians on stage during the performance. When we make music, we have a keen sense of awareness of how what we wear and how we appear in what we wear is an important part of our music making.

This is also related to creation and negotiating the identities we carry, how to express and reinvent those identities by act of doing music. It is also directly linked to the aesthetic presentation of our musical instruments; their shape, colours how they are carried or placed on stage in relation to who plays them and in relation to other instruments. Thus, we come off the stage acquiring various identities link to the instruments we play or the costume we wear on stage. For example, we present ourselves and are identified and referenced by what we play such as:

The composer, (instead Gameli); The Kora Player (instead of Basiru); The master drummer, (instead of Sam Takyi); Gimbre player (Instead of Omar) and so on.

Regarding what we wear, aside the functional necessities of how we consider protecting our bodies from the elements, (and this cannot be taken lightly when performing outdoors in Scotland where it cold or in Ghana where it is very warm), we also create and express the

physicality and emotionality of our selves within the contexts of the different, cultural, racial, political, beliefs and understanding we exist and make the music we make by how we adorn our bodies to express. Stage presence is a combination of attitude, posture, colour, textile and fashion style, movement in the manner in which it sculpts mixture of images that accompany the aural experience of a particular of a musical event. In other words, the visual aspect of live music making is just as important as the aural experience of the story we create with music especially when we are sharing with others.

4.8.1 Ha Orchestra as Action to Create Interaction

I have discussed the experience of Ha Orchestra as the 'action to create interaction' to be viewed as the integral aspect of the creative process and so important in artistic reflection. I have discussed how I compose by taking the action of interacting with musical instruments, musicians and with technology (my recording devices). The action to create music by interacting with others as in not only generative of a musical experience in line with symbolic interactionism and pragmatist view, also a process of personal professional development as a creative arts director composer and producer. Equally it is generative of a new resource of continuous accessible musical archive in www.haorchestra.com.

In response to my increased sensitive to the need for alternative narratives to this discourse on migration Ha Orchestra has been successful in anchoring activities that reshape our understanding of how to create a positive musical platform for sharing the musical treasure that is normally missing in the discourses aimed at addressing issues around the difficulty of talking about migrant experiences. The idea of 'tuning' in the context of bringing instruments together into Ha Orchestra for instance, can become the pathway to understanding what is normally discussed and promoted as 'integration' and 'cohesion'. Whereas integration presupposes the coming into and adjusting to a fixed and passive permanence, tuning in this sense allows and demands mutual interactive adjustment.

With the interaction between musicians a further interaction with the larger public has become possible. Normally these interactions are brief, but very important in creating comfortable spaces for new and closer personal interaction that is needed to surmount the fears and suspicions that are responsible for some of negative perception, experiences and understanding around migration. Music making can be perceived as a way of constructing and influencing how we appear, are perceived and interacted with. In other words, we effect and affect musically through action and interaction by how and where we appear and present music

visually with our instruments and what we wear – the gait, posture, stance and colours of the music as much as the sonic perceptions and appreciation we create and how that use is to interact with others.

From the point of self-doubt in a small arts charity a new musical voice of artistic excellence has been created that is developing a growing international profile and advocacy for migrant musicians. This artistic practice has explored the depth of experiences of other migrants like myself, making relevant contributions that before were difficult to recognise and acknowledge and created a process of storying through action with music and musical interaction. The result – we created innovative encounters with each other and our different musical instrument, creating new aural and visual memories of those encounters.

CHAPTER FIVE: Vessels, Last Dream (On Earth) and Broken World, Broken Word

Performing Development Through Theatre Practice

Figure 20: Ruth Swatson and the Gourd in 'Broken World, Broken Word'. Photo by Sedem Tordzro

Theatre of Vessels, Sonic Immersion and

Breaking the Calabash Gourd (Ad̗aŋugbago - Creative Abundance')

5.1 Introduction

We needed a safe and sacred space in Scotland to bring young people from Ghana, Jamaica to meet their Scottish counterparts to discuss and create out of shared histories. The importance of such safe and sacred creative spaces is linked to the level of ignorance and obscurity of massive dams of 'stories of grief and pain' born out of historical mutual shame about injustices of wealth made from slavery and the slave trade, colonialism, discrimination and the global inequalities. These obscured massive dams of stories shape today's lived experiences, whether the youth, are aware of this history or not. Greenock, Scotland where the Beacon Theatre is located was where merchants docked their cargo of sugar and rum from the sugarcane, cocoa and coffee plantations that were worked in the Americas Jamaica and other Caribbean islands by slaves from the costs of Ghana and other parts of western Africa. How can young people deal with the stories of the atrocities of the past in the triangular unfair trade and exploitation of natural resources and the exchange of guns for captured men women and children as slaves

to be shipped to work the tobacco and sugarcane plantations that created the wealth and abundant opportunities inherited by young people of Scotland. Can they be told about this history and its reflections on today's political and economic structures that continue to create poverty discrimination and absence of opportunities for young people of similar ages in places like Ghana and Jamaica? Is it truly possible to decolonise with theatre?

Discussing the work of Playback Theatre, Jo Salas in acting together *Acting Together: Performance and the Creative Transformation of Conflict* purports presents how theatre realeses the magic of Drama from "the that rarefied world of proscenium stages and the finely crafted stories of fictional characters, and return it to its place as an essential part of ordinary life" Alongside many other theatre practitioners, work was done in across the world bringing theatre to many ordinary people as a way of discussing and as an effective medium of understanding violence. Through the stories of people who have experienced violence Salas discusses and reflects on how

> "… When memories are (re)told they transgress the original boundaries of the individual storyteller's space, time and body, and are relocated in the bodies and minds of the performers and audience. The experience of others became our own as we participate in a performance whether as a teller, performer or an audience member" Acting together (Aral et al., 2011, pp. 93 - 123)

This is why in producing Broken World Broken Word, similar to the development of Kai Fisher's Last Dream (On Earth) great importance was put on the shared nature of theatre and how that pushes its ceremonial ritual and generative qualities to the fore. I suggest that it also becomes necessary to neutralise existing power structures of theatre-making that produces a hierarchy that follows the 'prescriptive' rather than the generative (and 'post-scribed') attitude towards the making and production of story in the theatre. A breakdown of power structures, counterintuitive as it may sound to some, does not produce chaos rather it collects and moulds chaos as part of the 'process-of-making'. As much as possible breaking down and neutralising existing power structures in favour of equality care and respect is encouraged to promote the requisite 'safe and sacred' space in which devising, and performance thrives.

Turner, (1982) refers to Auguste Compte to define ritual as "prescribed formal behaviour for occasions not given over to technological routine, having reference to beliefs in invisible beings or powers regarded as the first and final causes of all effects" Tuner see ritual as performance, defining "performance, enactment" as "to furnish completely … to carry out"

and not primarily as rules. Whereas "the rules frame the ritual process the process transcends its frame" (p. 79). I liken Turner's submission to the Calabash gourd 'ritual' which emerged from initial warmup exercises to take on a permeating overarching presence in the devising process of Broken World Broken Word production devising, rehearsal and performance. The initial handling and investment of thought, expectation, offering and of ideas and which were symbolically placed in the gourd until the gourd broke into many pieces to be shared amongst everyone. (See 'Broken World Broken Word' the show at: https://vimeo.com/202181462)

Theatre can be any space where we make, tell and retell our stories in a manner that attempts to right the wrongs of the past as it creates a pathway for the good in the past to permeate the lived present and seek an opening into a future that is purged of the curses of the past with its goodness. Theatre is a live experience of the recreation of lived experiences, calling upon all our creative impulses to express through imagination, movement and dance, music, lights and sounds, costume and make up, using our bodies and those of others and objects available to us in our environment to create and recreate what we sense. As Ross, P. succinctly puts it, 'theatre is a place for public discussion of very private stories of grieve and pain". (Aral et al., 2011, p. xv) Theatre is created to story the past into the present and project the present into the future fashioned on how we sense and what sense. It is a captivating communal experience that draws strength from the mutual awareness of its ephemeral nature and lasting influence.

A number of us sat in the café of the beacon theatre, in the summer of 2014 after the Commonwealth Games brainstorming on these questions; Julie Allen the Artistic Director, Rikky Payne, Randy McLaren, me, (Gameli Tordzro). I held a jar of water in my hands, looking onto the River Clyde as various marine vehicles passed by, and imagined to merchant ships, some docking as others were setting sail, I said "Vessels, we could call the project Vessels" I saw the jar I held in my hands as a vessel holding water, as outside before me I imagined how it may have been like to see merchant vessels, as they sailed away with people from the so called Gold Coast into slavery, and others bringing back the wealth created off the back of those slaves back in the same vessels, in sugar and rum. But the metaphoric 'Vessel of Story' could bring the past into the present to be purged in the sacred space of the theatre to create a new narrative of friendship, collaboration and positive connections into the future of young people across the same triangular routes that their ancestors travelled to create the grief and pain that resonates from the past into the lived experience of the young people.

Earlier in 2013, on a different project, I had been introduced to Kai Fischer who invited me to assist in the development of his work on a more present-day grief and pain stories of West

African migrants risking the crossing of the Sahara Desert and the Mediterranean Sea on a quest for reaching Europe to find better opportunities for themselves and their families at home. Creating a safe space that is described by theatre reviewers Mark Fischer as an 'aural tapestry' (Fisher, 2015b) in the Guardian and as 'immersive sound' by Yana Meerzon (Meerzon, 2016). Last Dream (On Earth) uses the power of theatre and the senses to breath intimacy into storytelling with the headphones, bringing a 'life and death story' as close to the hearts of audiences as possible through the sense of hearing with headphones. By weaving desperate African migrants' stories with the story of the first Soviet Space Programmes and the first manned space flight Kai draws on the basic human instinct to move and survive, explore and discover to captivate audiences across Scotland in 2015 and 2016 with a final tour in the Edinburgh Fringe 2016.

His idea was an effective innovative way of telling this story directly into people's heads, imagination and hearts, inviting and allowing each audience member to embark on their own sensory journeys via the headphone with these adventurers of different eras, and socio-economic contexts, exploring similar but very different frontiers of the unknown. The National Theatre of Scotland production in collaboration with Tron Theatre enjoys Critics Award for Theatre in Scotland nominations and award in 2015 and makes it to the Edinburgh Festival in 2016. The national Theatre of Scotland picks up the European Theatre Award 13th European Price Theatrical Realities in Craiova Romania 2013. Meerzon, reviews the show in Capital Critics Circle:

> To bring the message across, Kai Fischer refers to the mixed language of the documentary theatre and immersive radio drama. Made of different transcripts of Gagarin's communications from space that the company consulted for the production, and the refugees' stories that Fischer edited, Last Dream (On Earth) reaches a new level of poeticity. It offers the audience members a special level of intimacy with the impossible and brings them in touch with the unimaginable. (Meerzon, 2016)
>
> http://capitalcriticscircle.com/last-dream-on-earth-the-intimacy-of-the-impossible-the-truth-of-the-unimaginable/(02/12/2017)

Neil Cooper's review goes further;

It begins informally enough, with guitarist Tyler Collins and percussionist Gameli Tordzro tapping out infectious global rhythms while performers Ryan Gerald, Mercy Ojelade and Adura Onashile test out microphones that will link them directly with the audience's own wavelength.

Within seconds, however, we hear the crackle of pre-launch dialogue between Gagarin and a Ground Control occupied by Sergei Korolev, a man with a similar dream of space travel. We hear too the first-hand accounts of equally perilous voyages as refugees paddle their desperate way across the sea in a yellow toy dinghy. (Cooper 2016)

http://www.heraldscotland.com/arts_ents/13208728.Theatre_review__Last_Dr eam__On_Earth_/

After working with Kai and the National Theatre of Scotland, on last Dream (On Earth), I knew the Broken World Broken Word production in Ghana could benefit from Kai's knowledge, input and experience. I was also keen on what the two of us could learn together in Ghana it was a natural progression on working together Last Dream (On Earth) to ask Kai to join the University of Glasgow's international production team to Ghana for the RM Borders end of project theatre piece to be devised as a translation of the emerging research themes with Noyam African Dance Institute.

The work in Ghana started in 2015 based on initial partnership brokered from 2012 with the School of Performing Arts at the University of Ghana where I studied and worked in the early 1980s to early 1990s before. I have always returned to the school, keeping in touch with colleagues and friends any time I was back. Whiles we were in Ghana, it was realised and agreed that the relevance of the research work and its potential developmental benefits were best suited for a community theatre setting in a disadvantaged community like Dodowa and its community theatre facility the Noyam African Dance Institute.

The previous visits to Ghana and the team's encounters and usage of the calabash gourd, paved the way for developing and using the calabash as a creative ritual object for establishing the needed sacred and safe creative space for devising. My role in Dodowa spread across the various creative arts disciplines of music composition, documentary filmmaking, theatre directing and production. The opportunity to harness the various areas of my artistic practice summed up and made clear, to me, the importance of my combined skills, training and experience as a multidisciplinary artist. So what started as an opportunity for three young

people to participate in a ten-day international exchange programme, resulted in a six-week long international theatre making opportunity and experience for the rest of the Noyam young people, their families in the Dangbe rural community of Dodowa in Ghana. The space created was sacred and safe enough to incorporate the music work with Ha Orchestra musicians and social anthropologist and linguists and multilingual academics and researchers. This chapter is also a reflection on theatre practice as artistic research and community development.

5.2 Vessels 2015 Youth Theatre Exchange

Vessels international exchange took off in the autumn of 2015. I called my colleague and friend the late Professor Francis Nii Yartey and asked him if he would be willing to participate in the exchange with three young people from his Noyam African Dance Institute in Dodowa Ghana. Noyam's participation in Vessels led to their invitation as international partners in the AHRC funded RM Borders research project. From Jamaica 'Articulet theatre company' brought a wealth of spoken word and movement to complement the energy of Noyam dancers and the drama and acting skills of the host young people of Beacon Theatre in Greenock. The 'Vessels 2015 projected sought from the two international partners and their Scottish host at the Beacon Theatre, a) Interaction b) Cultural exchange and c) Bringing and taking away artistic treasure that will become an influence in future developmental process for individual and groups d) Awakening, non-artistic activities, reflection and contemplation. Noyam indeed met all these expectations. I introduced Professor Francis Nii Yartey and Noyam to the Professor Alison Phipps who is the Principal Investigator of the RM Borders research project while they were in Scotland and invited Alison to the see the Vessels project.

This introduction and invitation was important for the Creative Arts hub of the RM Borders research project especially for discussing and making preparations for a final research project production in collaboration with international partners in Ghana. It was also in line with the Vessels 2015 idea of turning the history of human cargo from Ghana, into bringing the treasure of creativity and taking away artistic treasures that influence the future development of people and their communities on the return journey.

Coincidentally, the RM Borders Creative Arts Hub team's flight to Ghana to meet the University of Ghana and other project partners was the return flight of Noyam to Accra. It was a long journey Emirates flight via Dubai to Accra and full of discussion of creative ideas. At the end of the journey it was clear to the team that Noyam was an ideal RM Borders project partner with the right resources and needs for the final project production in Ghana. It was also

becoming quite obvious to the Noyam youth that they had indeed returned with artistic treasure beyond their original expectation, to share with their colleagues who were waiting for them in Dodowa to hear the stories of their encounters in Scotland. Part of that story was carried by us as we journeyed to meet the group. When we visited in Dodowa, the whole group of young people welcomed us with Dance and sat with us in conversation about their experience in the community theatre Noyam and their aspirations and future dreams. See: The Calabash People, (Tordzro, 2016b)

https://vimeo.com/104606216 05/12/2017

The interaction aspect of the young people was educative as it was exciting and surprising for them in how they quickly discovered that they had similar interests, fear and aspirations the same pleasure and joy in creative activities; so, they quickly overcame any inhibitions that characterises the first-time meeting of total strangers. My daughter, Senanu had the opportunity to participate in Vessels 2014. She was fifteen then, and excited to join in again for the international exchange in 2015 where she met other African young people. In 2014 she was the only African participant and was excited to meet other young people her age coming from Ghana and Jamaica (See Vessels 2014 https://vimeo.com/104756899) and https://vimeo.com/104606216 (Newbigging, 2014a, Newbigging, 2014b). In 2014, we asked all the participants to bring an object that represented the concept of vessels in their lives. While we were driving to Greenock I asked Senanu what object she had picked, and she said she picked nothing. I wondered if she was not taking the exercise seriously, but she replied, "I am my vessel" and below is her interpretation of the concept in performance.

Memories, Stories, Myself.
The stories I have
are my memories,
my memories, my memories.
 […]
Do I want to live in myself?
Yes, I already do.
I don't think that I'd be me
if I didn't have myself
as my vessel.
The stories I have
are my memories,
[…]

stories of myself.

Tordzro, S., (2014) in (Newbigging, 2014b)

https://vimeo.com/104606216 (05/12/2017)

I worked with a small group of musicians to translate some of the ideas the group was working with into new compositions that they rehearsed and played. An example is 'Vessels Carry Messages'

> Vessels carry messages from the future and to the past and protect the memories that
> we have all to us.
> see: (Newbigging, 2014b) https://vimeo.com/104606216 (05/12/2017)

5.3 Last Dream (On Earth) Theatre Production

The joy of theatre and it's making is in the invitation to the audience to come along on the journey of story, communication and interaction that happens along a creative journey of storying and storytelling. When the audience gets it, and gives a resounding standing ovation, theatre is made complete! It is very important because sensing and understanding that may take a lengthy period to experience is crafted and condensed in a just over one hour of performance through the power of 'story as theatre' and a loud applause filled the theatre. Everyone in the audience stood up on their feet after the total silence in the audience throughout the show except for the occasional chuckle or cough, and moments of light laughter especially when the narrator said Gagarin had to assure the first people who saw him land from the sky in a parachute - a farmer and a child, -

> […] that he was not a 'dangerous' American and that he had indeed come
> from the sky! (Fisher, 2015a)

The five of us returned on stage to take another bow, the applause increased! Then through the blinding stage lights I realised we were being given the loudest standing ovation I have ever experienced in the many years of stage performance. Here it was, happening in Craiova Romania, on Sunday the 24th of April 2016. It was just on the last note of the xylophone tune I have named 'Bells' which I play to end the show as the lights dim and go off for us to get ready to take the bow. To think that just before the show someone was asking me, "How many people do you think they are expecting?" I said then, "I have no idea." I had no way of knowing, then before our eyes, as the two of us musicians/performers, (Tyler and I) played the

introductory improvised music, (which we play to welcome the audience) we saw the theatre gradually fill to capacity. And all those people were now on their feet and calling us back again and again with their applause and appreciation.

Figure 21: My command station on Last Dream (On Earth) Three Drums, a bell and a xylophone

Last Dream (On Earth) production has been an emotional journey[29] for me. As well, it has seen my return to professional theatre after so many years of departure into film and music - especially into music. 'Last Dream' journey started in the 2013 GRAMNet Party at The Glad Cafe, when I was introduced to Kai Fischer the creator and director of Last Dream (On Earth). Professor Alison Phipps, my PhD supervisor and mentor, invited him to come and see me perform at The Glad Cafe with the Glasgow Highlife Band. After overcoming my initial difficulty of understanding Kai's German-Scottish accent I became very excited about what he was planning to embark on. I did not realize though at the time, that it was going to be an emotional journey for me, one that would see me become more involved and contemplative about my own migrant identity and the importance of continuing creating alternative narratives about the important role migrants and migration play across the world; how life and it's continuity is reliant on the opportunity to migrate; how people who migrate for whatever reason and by whatever means should not be criminalized and perceived as illegal members of any community.

---

[29] The Experience of Last Dream was emotional in many ways especially regarding the similarities it carries to my cousin's story of crossing the Sahara into Europe on two occasions. I had lost touch with him for over ten years until he reappeared at Dada's funeral in 2014 when we were still developing and the production. I interviewed him on video as part of my personal research. The stories he told of his experience are similar to the stories of the characters of the production. Playing those characters and creating the music to tell part of the story was an experience of stepping into the lives of our characters.

This brings to mind the importance of the 1980s and 90s influx of other West Africans into Ghana and how they quickly became part of the population because as a nation the notion of illegality for someone fleeing from war and seeking refuge was not systematized for the ordinary Ghanaian, it was not a big issue. I remember working with five highly talented singers from Liberia and launching them into Television through the youth TV magazine programme I produced at the time at TV3 Network Ghana in the late 1990s. I remember how much joy they gave to anyone who saw and listened to them sing and how they enriched their new home with their singing.

Today, many of those turned away from their home countries fleeing from war have returned to their home because the danger of war is over in Liberia, Côte d'Ivoire and Sierra Leone, while others who chose to stay and made Ghana their homes are actively involved in civic participation as citizens of their adopted country. It made me reflect and reflecting gave me the space to increase my understanding of some of the important human issues that arise when large groups of people become displaced. The pain of the pressure to move or die; how suddenly people find themselves living at the very edge of existence and needing just to survive! It made me think about the instinct to move, and how important it is for every individual to have the freedom to use that instinct to move away from danger.

On Last Dream (On Earth) I began to take a different look at the word 'danger' in how etymologically it resonates and is best understood in Fante[30]. 'Dan' in Fante means 'turn around' 'Gya' which means 'leave behind' is the same word for 'fire' and exists in the word for blood as mo'gya' – pronounced as 'moja'. So, in Fante, 'dan gya' pronounced 'danja' means 'turn around and leave behind' is philosophically and conceptually the same as the word 'danger' (liability or exposure to harm) - what one would turn away from and leave behind in order not to be harmed. I began thinking of how it befalls all humanity to bear some responsibility in trying to make an effort to make it easy for every individual to pursue safety and comfort when at risk of losing their very existence as a result of war, drought, persecution poverty and loss. All people should have the freedom and ability to move to safety when at risk of losing their lives.

---

[30] Fante is a subgroup of the Akan language spoken in the southwestern costal belt of Ghana and parts of Cote d'Ivoire.

As the applause resounded in my head, these thoughts became poignant. But also, in my thoughts, as we returned to take another bow in response to the increased intensity of the applause was the realisation that we are actually passionately doing something about it. And in that auditorium far from home we had touched hundreds of hearts! After the show, an elderly man who had just come out of the theatre as I walked to my hotel summed it all up for me in a single word; "Respect" with hands raised to the brow in a salute. I quickly stepped back to him and shook hands with him humbled with the feeling of 'respect' to him back. Theatre can create the sense of respect between individuals and their communities within a short period of time, through story and its telling of the experience of others in a way that those experiences transgress the borders of the individual storyteller's space, time and body, to be relocated in the senses of others.

In the audience that night were many European theatre makers who went on the journey with us through their headphones across the Sahara Desert, and with us when we drowned in the Mediterranean Sea. But also, with us at mission control on the occasion of the Soviet Union's first manned flight into space, a journey of exploration, which led the way into many more manned flights into space. But the significance, I hoped, of that space flight and its glory, the risks and the triumphs do not diminish the significance of the lives lost at sea on a rubber dingy in an attempt to reach what seems to be a better life in the eyes of a young girl named Sam whose first encounter with the sea opens the show, alongside the frighteningly realistic sound effects of sea, mixed with the 'shhhhh-shhhhh' of my rain drum, and wind effects. Her journey started with a lot of trepidation - a journey she took to the end of her young life in the company a young man named Zouma, and another girl who called herself Pele, and the little boy they called Yahya! Only Pele and Yahya survived this arduous journey of bravery and fear.

How we tell the stories of the importance of life, and the importance of one journey in relation to the other, the importance of the responsibility humanity has towards itself, the fears we have accumulated about each other and how we have erected various forms of barriers against each other in order to respond to those fears; how we tell the stories is what will constitute how we as practitioners of creative arts, (whether we are performers and theatre makers or artistic researchers) would bring new and creative thinking and hopefully, real understanding to the narratives on migration and migrants. But how we react to the stories, what we do about the stories - the attempts we make as makers, tellers and active participating audiences of these stories to right the wrongs humanity unleashes upon itself and the environment will determine how our lives have been touched and enriched.

We were told later that part of the discussions in the European Theatre Price conference was "How theatre affects and transforms lives". I can talk with total confidence, about my own life as it has been transformed by 'Last Dream (On Earth)' - the innovation, the friendships developed the relationship built, maintained and transformed, the experimentation and learning, through devising, mutual respect, support and compassion, meeting people in the Scottish theatre industry, receiving positive critical feedback and recognition: for example, becoming a Critics Award for Theatre in Scotland (CATS) nominee, and actually jointly winning and sharing the award for music and sound with such talented individuals like Matt and Tyler (see appendix 3) has been transformational to say the least, and life changing.

Figure 22: Tyler Collins, Narrator and Musician   Figure 23: Gameli Tordzro, Zouma and Musician

However, deepest and life gripping is the transformation that continues to evolve as a result of all these and more. The potentials and new opportunities, the hearts touched in our audiences the continuous interests in the production as the tension builds around migration in Europe, that is theatre as it impacts on people - performer and audience alike.

Kai Fischer's Last Dream (On Earth) has been recognised and acclaimed as a work of genius in Craiova Romania, and I am proud to be part of this journey proud to have been called upon to dig into and use my creative skills to contribute to the telling, proud to be called upon to dig into my experience to translate what seems verbally difficult to translate into new sounds that invite the audience to embark on their own journeys into the world of a vibrant sonic narrative woven with strands of minimalist visual narrative. There were theatre critics from all over Europe, some of who went out to the pub with us from the National Theatre of Scotland. They were to be writing their critiques later, but what had been etched in their memories and the memories of those theatre enthusiasts who witnessed the single night show in Craiova in the Spring of 2016 can hardly be analysed and critiqued in a conventional manner. What was etched in our memories as artists is only within our own reach to draw upon again to enrich

how we 'inter-think' co-create, recreate and share. It exists in a different space of grasping and understanding. It is a lived experience! It is the beginning of a big dream! The Last Dream (On Earth) had just began.

When I got the first email from Kai to inform me about the potential (or was it a strong possibility) of Last Dream going to European Theatre Price 2016, there was a heavy embargo on the news! In the same email was another (embargoed) news that there could be supporting to take the production to the 2016 Edinburgh Fringe. At the time I was still working on the research documentary film production 'Music Across Borders'. I was still doing final touches to the editing and preparing the programme for the premier screenings and jazz concerts in Glasgow and Copenhagen. This means that when the time came the final day's screening overlapped with my first day of Last Dream rehearsal in preparation for Craiova. We had had a full house the previous day at the Glad Cafe and I was excited about the audience comments. I was feeling particularly happy for a number of reasons.

Firstly, that what was just an idea exactly a year before had turned out to become a real documentary film. Secondly, Danish composer and saxophone player Katrine Suwalski and her Another World Band who feature in the documentary were in Glasgow for the screening and to perform after the screening. Thirdly, my friend and colleague filmmaker Ian Masters who I had not seen for 10 years had decided to come and meet me in Glasgow to discuss a new film project based on a long-standing screen project he had involved me in from 2000. However, nothing tops how invigorating it feels to be endorsed by an audience like the European Price New Theatrical Realities audience. So, I flew back to Glasgow in high spirits, looking forward to attending my son's school talent show where he was going to play the Kora in front of other children their teachers and parents. He had come to me a few days before I travelled and asked if he could audition for the show with the Kora, he had started pursuing his own interest in using the affordance of music and African musical instruments to sense explore understand story and express his African identity with the sound and language of the Kora.

5.4 Broken World Broken Word Devised Theatre and Documentary Productions

Charlers Fordick describes the Broken World Broken Word production team is by an "incredible multilingual multinational and multimodal group of people". The work of the team is all "about translating cultures in a variety of ways" (BWBW TC: 00:52:46 – 00:54:33) using the idea of creating a safe sacred space by developing performative languages and expressions around the calabash gourd as a cultural metaphor. The calabash is used as a ritual prop for

containing and distributing what we sense and express; the pain and pressure we encounter at the borders of our bodies, languages the law and the state. It is an innovative exploration of ways around the concept of the calabash as a 'vessel answer' the issues around borders, to receiving holding and containing the fragmentations we sense and experience.

Figure 24: The use of the Calabash beyond the value of a theatre prop to hold the essence of Theatre Costume by Naa Densua Tordzro. Photograph by Gameli Tordzro

It defragments our thoughts, wishes concepts, creative energies distress as well as our hopes and aspirations, expectations and more, by receiving them from us as honest offerings in the mornings. In the course of the day, through the ritual of community theatre making to transform fragmentation into the abundance of communal sensing, remaking through creative translation and expression in readiness redistribution to all to take back what theatre is made as a gift at the end of the day, The calabash took on the role of the container of expression of the pain of fragmentation and the celebration of defragmentation as a result of differences in language and how it engenders translation expression and understanding.   Below in the following passage I reflect on how the calabash gourd was introduced into this PhD research as a story object and a part of self-care and creative practice.

5.5 The Calabash Story

My association with the calabash started as a child as it was a very important part of cooking and food. 'Trè' as it is called in my native Eʋegbe, was used to serve dzogbor, the daily breakfast maize meal porridge we had at home and were brought up on. It was also used by

our mother and all other mothers in every home in Keta (our hometown) to shape 'akplé' the solid version of maize meal which every family ate in Keta and everywhere else that one found Ewes living in Ghana, Togo and Benin as well as all other places Eʋes had migrated to. The Trè is used to serve water, palm wine, pito (millet beer) and other homemade beer, dzogbor and is used to hold almost anything - the ubiquitous bowl of all, it is also used to hold 'Dzatsi' a mixture of cornflour and rain water used for ritual libation. It is also used to pour water and palm wine libation and so an important object for rites and rituals of passage. The calabash therefore carries very important social value and therefore has considerable emotional, value invested in it as an object of life.

As a Ghanaian Scottish-migrant living in Glasgow, I had become distanced and consequently detached from the calabash and its value until recent events sent me jolting into realisation of the values I have detached from and began to lay to sleep in my memory. This started when I went back to Ghana looking though some of the cooking utensils my late mother Vera Tamakloe used to prepare 'Aliha' a special maize drink I had forgotten to mention as one of my childhood associations with the calabash as the Trè is what is traditionally used to store and serve Aliha. My mother, 'Dada' as her children and eventually everyone else called her, prepared and sold Aliha. Still in Ghana in a traditional market, women carry and sell Aliha in large Trè. I found the last Trè my mother used before she fell ill and passed on. I knew immediately I set my eyes on this calabash that I wanted to keep it for priceless sentimental reasons.

5.6 Dada's Calabash in Glasgow

I picked up Dada's last Calabash and cleaned it nicely, from that moment, it was clear to me that this was going to be the main item through which I will continue to honour the memory of our mother. I still did not know how though, until I started stroking it and tapping on it. I had not realised all these years what a great percussive instrument Dada's calabash was. The sound that came out of the calabash as I tapped on it sent waves of excitement through me and before long I was creating new rhythms on it. In a matter of a few days that week I was performing with the calabash in a show with my friend Dela Botri, Ghana's Atenteben flute maestro and his band, Hewale Sounds in Accra.

Later on, when I returned to Glasgow, I brought Dada's Trè with me. Its significance goes beyond the music I create with it today. It represents life and how I negotiate all the complexities of living as a migrant but in all it represents a range of emotions and how I deal

with them. I channel and share the experience of those emotions through my music when I play the calabash. Thus today, my hands are on the calabash, Dada our mother's Trè and it helps me to negotiate the emotions of grief, joy, anger, sadness, anxiety, love and gives me a much-treasured opportunity to extend the memory of the woman who brought me forth and raised me to see the world as full of opportunities, and everyone I meet as family.

So, to share the calabash with young migrants from different cultural backgrounds means to me, in simple terms, that we share the world and can enrich each other with our lives in the presence of each other. We are all connected in ways that are not always obvious, but ways that can be discovered as we continue leaning to respect, appreciate and celebrate the world in its diversity and complexity, but also in its simplicity in the manner in which the earth, our shared 'Trè', sustains life. With these considerations I introduced Dada's calabash into my theatre work at Greenock in Vessels 2015, using it primarily for the music. I also introduced it to my colleagues in the Creative Arts Hub as an important container of emotional memories and stories.

5.7 The Calabash People

This is why the importance of a research collaboration trip to Ghana became characterised by further encounters with the calabash gourd with my colleagues Alison Phipps, Tawona Sithole, and my wife Naa Densua Tordzro who with me, also make up the Creative Arts Hub of Researching Multilingually at the Borders of Language, the Body, Law and the State (RM Borders) research project. We went searching for calabashes to buy because Tawona needed a resonator to his Zimbabwean Mbira and I needed other calabashes for performance and workshops. The journey to the market place to find calabash sellers, negotiating a good price, selecting the right calabashes and taking them back on the flight to Glasgow as hand luggage threw up so many issues about interconnectedness of people irrespective of backgrounds, age or gender. It also made us think about various journeys we have made in life and how these journeys have shaped who we have become.

I have begun to think of and appreciate the mental health implications of human journeys, be them physical journeys, psychological journeys, individual or mass migratory journeys, because of how this particular journey has affected me and reshaped how I relate to my friends and colleagues in whose company I was on this short research trip. We now call ourselves 'The Calabash People' because of how we have become acutely appreciative of our friendship, through engaging with each other and with ourselves, possibly because we have also become more aware of how as humans we have gradually become and continue be more and more

disconnected with each other. What such disconnect does to our wellness was heightened when witnessing the sheer joy my friend Tawona was feeling as he celebrated his calabash and the one he was taking back as a gift for his older brother with whom he runs Seeds of Thought poetry group where they both perform Mbira together. To celebrate Tawona's joy on the first day he performed with his new calabash, I wrote him as poem: 'He Longed for a Calabash' (see appendix 1)

Figure 25: 'Hands On My Calabash' the book cover photo Palgrave Handbook for global Mental Health Photograph by Gameli Tordzro

Concerning global mental health for what it represents in connection to theatre practice, when my friend and colleague Ross White sent a request for ideas on the cover page of a new book he was editing (White et al., 2017) I imagined many hands on my calabash (see figure 25) to signify safe and sacred spaces of care around the world. Reflecting on the calabash opens up many ways to discover new and useful values within it as a concept. The concept of the calabash caters for ideas around personal self-care and mental health, which is directly linked to the ability to value the presence of others and establish responsible connections with people around.

5.8 The Calabash Metaphor: the world the whole and the brokenness

The simple calabash gourd is used as a metaphor for the world, the earth its ecologies, life and existence. It carries material culture and spiritual connotations and holds a special space in community, domestic and vocational existence. Lately it became the object on which I have found the complete understanding of the Aŋlɔ-Eʋe expression and concept of the abundance 'Gba go' 'gba' – break 'go' gourd. The concept in Aŋlɔ-Eʋe is translates as *'gourd-breaking'*. When we purchased gourds in Ghana to take away to Glasgow, I found one that was a perfect resonating gourd drum. It was rustic and quirky looking with a thicker shell with a smaller opening than all the others.

Figure 26: Matilda Opoku lifts the Calabash gourd used for devising. Photograph by Gameli Tordzro

I had initially intended to carry it Glasgow to use as it produced the best sound among all the gourds. However, I introduced it as a workshop prop in the devising workshops, and it quickly became the object around which the warm up and closing activities were centred. It became shared and communally owned, used and reconstituted. It became a reconstituted object

140

because as it passed through the hands of everybody every day and ceased to be just a drum but a receptacle of ideas, expectations, enthusiasm, fears, feelings, prayer, questions and held more and more each day. It was precariously thrown about and riskily caught it was danced with left around and ignored on its own on stage, and gradually used until it assumed a character of its own. It was the entity around which the devised piece was spun. That single gourd became the important material object of the story and the theatre that was formulating. But one day, when it thrown it was not caught it hit the floor and broke. Amidst the sadness and disappointment that characterised the broken gourd, (as we all become accustomed with its usage and began investing a lot of emotional energy in its usage, protection and importance as a centre of focus of many activities of the devising process) Alison decided to break the large pieces into smaller pieces so that each person could take and keep a piece in the format of ritual importance on which the creative activities of the devising processes were emerging.

Figure 27: Ruth Swatson in the Final Dress Rehearsal of Broken World, Broken Word

5.9 The calabash gourd as a strong and fragile resource for creating abundance

The pain of witnessing the breaking into more irretrievable pieces forced me to seek expressing. Standing in the circle I realised I was thinking in Eʋegbe describing the action of breaking the gourd to myself as 'egoa gbam' meaning 'she is breaking the gourd'. Two important things have become clear to me from that moment's experience:

1. I seek the solace of my mother tongue Eʋegbe when I find myself under unbearable pain and pressure;

2. Mother tongue like a real mother makes provision for understanding what seems negative and painful from a new and positive perspective.

The action of breaking the gourd is incorporated in the devised piece 'Broken World Broken Word' (See BWBW TC. 01:30 – 01:33) as an act of creating an abundance of the essence of the gourd and its goodness as co-created by all who were receiving pieces of it. It also became clear to me that this is exactly what the activity of storying through theatre does to all who participate in it's making and sharing. Theatre breaks our 'ego' and distributes the pieces as a new co-created abundance among its creators and audience who partake of it and are enriched with new ways of sensing and understanding their own story. I also suggest that an example of this experience of theatre is illustrated in my 'new' ontological understanding of the Aŋlɔ-Eʋe concept of abundance as 'gourd-breaking' – 'gba ego' – 'ego-breaking' which enlightens me on a certain linguistic link between my mother tongue Aŋlɔ-Eʋe and English (Inglisigbe) as evidenced by the similarities in the word 'ego' and its meaning in both languages.

The gourd and the understanding it has created as an object of abundance is not culturally new but the experience and knowledge it generated in a new context of devised theatre for artistic research and theatre practice is emergent. As well, the formulation of processes for new understanding through the affordances mother tongue or any additional language or linguistic form for that matter can offer a way of dealing with pain and pressure of everyday life. We view this as a part of what can be further explored as the phenomenon and the 'gift' of a new form of devised theatre – the calabash theatre – to artistic practice and research. The concept of a calabash theatre is based on the idea that theatre generates new understandings of our lived experiences as an integral part of the making and sharing of its process, production, outcome and impact. The essence of artistic research aught to be in the social values it emerges from and the new ones it produces in its making and all the details of its making. For example, the language I now use as a result of the 'gourd-breaking-experience', to conceptualize enrichment, friendship, offering and sharing has been influenced and is now characterized by new images of broken pieces of a calabash gourd. The form and shape of the gourd as a super light, strong but fragile shell captures and encapsulates what pertains as shape strength, fragilities and ecology of our spherical earth and the material spirituality of the life it supports in different contexts. The calabash has endless uses as a container for liquids and solids, as musical instrument and components of musical instruments, as an iconic ritual object of significance, used on garments as of fashion and style, it is used for various handicraft for wall

hangings; making it an object filled with expression and expressivity. This means it is also a theatre prop waiting to be explored and used in many different ways.

5.10 The Calabash Method: creating a sacred safe space

The idea of considering a new method of doing theatre based on the concept of the calabash offers an opportunity to embark on a new artistic endeavour that contributes to how theatre might be done in Ghana's rural communities like Dodowa and offers an insight for future development of arts and culture policy for the work of the national, regional and district Centres for National Culture. Through such ways of working a focus is brought to the idea of new ecological and ethical ways of decolonising minds about global institutions political and legal systems around the world as we are challenged by threats to humanity and the environment by waste, war, poverty and increased polarisation around religious and economic ideology and policy with their consequential impacts especially for the less privileged in society.

The gourd was used to develop new ideas on the value of ritual, process and emergence for devising theatre using an integrated dramaturgical formula of music movement spoken word and silence alongside costume, set and lights as a conceptual framework. Such an innovation is useful and effective for the translation of the emerging themes of academic research as carried by researchers from the five case studies and translated by creative arts practitioners on the Researching Multilingually at the Borders of the Body Law and The State project. Equally it is useful to be considered as a way of doing creative developmental work across the world in communities like Dodowa where the youth population threatened by poverty and are as Alison Phipps puts it "hungry to learn" …she goes on to say (see BWBW Documentary Film)

> The young people in Noyam are like young people I have met all over the world. They are young people they are growing up, they are full of life and energy, but what really strikes me about the young people in Noyam when I compare them to some of the young people I have worked with in much richer countries, is their energy and their desire to learn. And often I see apathy in young people, I see the life lived through the mobile phone, and here there is this eager listening […] this desire to show what you can do […] these are the future, these are the young leaders here in Ghana. These young people are disciplined, they are funny, they are courageous they are deeply funny. They have everything in them that this world needs to overcome the kinds of challenges it has with medical epidemics the kind of challenges it has with war and conflicts and refugee situation in the

143

world, the kinds of problems it has with the environment, the ozone layer, the kinds of problems it has with things they brought top us like FGM[31] there is all kinds of problems and these young people are bringing their power of creativity and intelligence and questioning these problems and they are showing what they might look like in the world. (TC. 55:39 – 56:55)

In thinking about working methods, the idea of operating in all languages present in the room and 'English last' was a challenge we tasked ourselves to explore. Drawing on the success of the circle formation from Ha Orchestra rehearsals and the idea of all participants sharing their expectations at the beginning of each session, the calabash gourd was used to anchor the intensity of the shared sensorium[32] of the group for each day. This idea is also directly incorporated in the storytelling through the usage of the gourd in the piece: see BWBW documentary film (TC, TC. 01:38 - 01:48, 02:33 – 02:30, 17:06 – 17 36, 24:15 – 27:54) Katrine Suwalski describes her experience of the circle formation as a beautiful process.

Every morning we have eh … the meeting with the young people eh … the dancers. How many dancers are there? Thirty, thirty-five maybe, meeting every morning … in a circle, … around a calabash and the whole piece is centred around a calabash. We all put our intentions and feelings moods into this calabash every morning and I think it has been a beautiful process to ..., even though we don't share the same language, we can all feel the presence of each other and the mood of each other when we go to the calabash and give whatever we have today. Broken World Broken Word Documentary (TC. 48:05 – 50: 44)

5.11.0 Conclusion

The chapter has been on theatre as a safe and sacred space for artistic making and remaking. It is the story of how we story to create us and the communities in which we develop ourselves alongside others and our environments drawing on what we carry as experiences of our past in stories that shape who we are in relation to the rest of world as individuals in the global and local contexts of community and development. It charts my personal journey (with others implicated within) of theatre practice looking at the ideas of vessels; exploration, dreams risk

---

[31] FGM stands for female genital mutilation. The practice among some communities in Ghana has become a serious topic of concern for the Ghana government and many social activists and health and wellbeing organisations. It is also a topic that has a very keen interest of youth groups and young people in Ghana and elsewhere in Africa.

32 A sensorium (/sɛnˈsɔːrɪəm/) (plural: sensoria) is the sum of an organism's perception, the seat of sensation where it experiences and interprets (https://en.wikipedia.org/wiki/Sensorium)

and peril; and brokenness as abundance; as a creative resources for storying and negotiating connectedness, shared histories of slavery, and colonialism, the body migration, language, pain and pressure, borders, the state and the law; working and with young people internationally in Ghana and Scotland. One significance aspect of reflecting on Vessels 2015 is in how it has become clear that it created a starting and reference point for shaping the approach adapted to theatre in Dodowa in Ghana

I have reviewed my notion that music has been the strongest of all my artistic practice and focus. I realise that there is little separation between music, theatre and film in my artistic practice. It is for this reason that the nature of how I conduct artistic practice (and artistic research for that matter) is characterised by the combined disciplines of music, theatre and film as a way of telling stories. Music making, and practice influence the storytelling style I use when I make films. I practice storytelling by deploying the knowledge and ability to make films, theatre and music. Additionally, video filmmaking and music making are integral to process and method in my theatre practice. Thus, my return to theatre and film practice has been through the practice and performance of African music in Scotland.

This doctoral research project and its larger umbrella RM Borders research project has created a valuable reflexive space in my professional practice through the level of academic scrutiny that allows for development in a manner that has not been possible on-the-run in the day-to-day frenzy of moving from one project to another without necessarily pausing to take stock in such a reflexive manner. As an artist my life has been unplanned uneasy and emergent in the same manner yet full of surprises. It is a life of exploration and a life of relative contentment, laughter contemplation, discovery and rediscovery.

Six: Post Script Concluding Reflecting On Reflection

Figure 28: 'Reflecting on Reflection. Picture by Gameli Tordzro

6.0. New Meanings Reflected

Many new meanings and understanding can emerge at the point of reflection; the above photograph visually illustrates this idea. I have used it to explore the phenomenon of reflection and how it creates knowing, recognition and understanding of the possibility of varied dimensions of things. Only upon reflecting on the reflection of this tree by making the reflection reflect back on itself, do I visualise other dimensions of the tree that is not obvious, certainly not possible as the tree stands without the extraction of its reflection through technological manipulation. The concept of reflecting on reflection creates new images with vanishing points or meeting points and expansions into new spaces and dimensions of the physical and the imaginative scopes of mental where we begin to perceive different ideas, shapes around and of the objects and subjects of our research and their reflections in new contexts, and from new perspectives.

In line with the cyclical nature of reflexive practice and our creative arts ways of working using the creative loop, I use this concluding section as a postscript on how I have reflected on practice, from the RM Borders Project within which this practice-based doctoral research is situated to mind mapping this thesis as commentary to the portfolio of productions. In addition, I include excerpts from my PhD diary and poems that I wrote as part of my self-care during the times of difficulty. My understanding is that this post-script process creates an added understanding of some aspects of the final stages of the research and provides an insight to anyone who might be contemplating on embarking on a similar 'precarious' self-ethnography.

Making Music Across Borders, and the other productions within the research and reflecting on them have been responsible for a reduction in my self-doubts and the pressure to specialise. It prompts me to recognise and be confident that it is possible to maintain a focus on excellence with a multidisciplinary approach to practice. Many situations have contributed to my self-doubt. In 2000 for instance, I participated in a screen writing, directing and production development competition 'Scriptnet 2000'.[33] My short script 'The Next Meal' was among the five finalist scripts selected for production. I was also shortlisted and selected as one of the five directors to direct the chosen five scripts. Upon selecting one of the winning scripts 'Lareba' to direct, my directing mentor Professor Erik Knudsen challenged me with the question:

"How do you see yourself in ten years? As a filmmaker or a musician? As a screenwriter or a director"

This question came as a result of the fact that I had been asked by the organisers to deliver schools storytelling and music workshops in twinned high schools in Accra and London. The question troubled me then and continued to interrogate my professional identity especially on settling in Glasgow and realising that it was challenging to even present myself as a filmmaker. However, as part of this current reflection which is part of my continued attempt to make academic sense of the complexity of dealing with a multiple creative arts identity, I came across a YouTube video of Professor Knudsen in which he addresses this issue with how he comments on being a good filmmaker and the importance for the courage to tell important stories:

[…] being a great artist, being a good filmmaker or a good photographer, is ultimately about having the courage to tell the stories that you think are important, and to tell the stories in ways that you think are unique to you. It is almost like a calling in many cases. (2015)

https://www.youtube.com/watch?v=1odahspzPRQ (10/04/2017)

Before 2000 I had no doubt that my interest in filmmaking was the same as for traditional folktales and storytelling, as it is for the making of music that also forms a part of the narration and performance in my storytelling sessions. This interest is not scaled down when I am involved in making clothes for sale as a gift for friends and family, or even just for myself;

---

[33] 'Scriptnet 2000' was a UK Millennium Fund project that brought emerging UK film and Television professionals to collaborate with their counterparts in Ghana in the year 2000. I was a programme of training and skills exchange through workshops and production. Scriptnet 2000 was a highly competitive programme that selected five winning scripts to be directed and produced by five shortlisted directors and producers working in five separate teams.

writing and reading poems or writing a screenplay; or devising and directing a theatre piece. The passion for doing these multiple arts is just the same as teaching them to young people as well. So, the idea of having to choose one artistic discipline as the single defining category to identify with or make the total focus of all I do, would in my view be at the expense of all the other disciplines I can incorporate in storying for screen as well as in theatre and folktale and fireside storytelling. The idea to me is as troublesome as an expectation to speak only English and part ways with the other languages I have also grown up on. Moreover, if to story on screen is to be dynamic in terms of language, then a good screen storyteller seeking a wide range of audiences needs to be as linguistically dynamic as is possible with the best working understanding and knowledge of the composite arts that are harnessed into the screen story.

6.1. Speaking Beyond: On the RM Borders Project

Speaking Beyond

When we speak beyond the many languages we speak

We play, and we speak beyond we sing, and we speak deep

When we speak beyond the languages our hosts speak

It is in the movement and to the ancient rhythms we seek

Many years are gone since we learned the many ways we speak

Still many years come, and we still learn to speak in ways

That dig deep into the languages nature alone can speak

Learning to speak nature's way we learn well nature's ways

And nature nurtures us well to speak beyond the way we speak

Dancing to the rhythm of time and space we face the deep

And reach in to the depth of 'I know' where knowledge peaks

And expands one understanding that spreads to all who seek

When we seek beyond the many languages we speak

We can only find a place deep beyond the way we speak

Where nature's harmony loud leads us to speak in ways

Taught since time ways that make us seek peak and speak.

Glasgow 7th May 2013

Speaking Beyond is an on-going project that served as a repository of inspiration during the research process. For the first time, before I started this PhD I resumed writing poems after

many years and I started collecting and putting together poems I have written over the years for the first time. The first new poem 'Speaking Beyond' was in relation to the idea of working the RM Borders Project. My role on the RM Borders project has been multiple; initially as a creative arts advisor from the bid stage with a rare opportunity to witness various stages of the application process to the success of the project bid. The insight and understanding I was gathering about issues around language, multilingual research and the idea of not entirely understanding the concept 'monolingualism' having grown up learning to speak multiple languages as part of learning how to speak and working across multiple arts prompted 'Speaking Beyond' which later was to become the title of my on-going collection of poems

The exposure the invitation to contribute towards the successful AHRC Translating Cultures Large Grant project bid gave me made me reflect on the many languages I speak including what features as the various forms artistic expression. In this poem, I try to express a point where expression is beyond language yet there is understanding. An understanding that there is never a final point in learning and understanding; of the need to seek being in harmony with the rest of existence contributing to the creation of knowledge, speaking and expressing beyond the many languages we all speak to a point of common understanding.

6.2 Mind Mapping Reflection the Reflection

I will now present an exchange exercise I carried out with a colleague PhD Student to mind map how this reflection as part of preparatory work towards structuring the writing. I present this reflection as an exposition of one of the strategies I used to prepare myself for the write up of chapter. I note that this exposition itself could be reflected upon as a unique way of reviewing the exercise after it was completed: for example I note the word 'rampaged' (rioted or stormed) whereas it is what is featured in the exposition, at the time of writing the intention was to write 'rummaged' (delved) when we reflect, we come across ourselves again at points of faltering and at points of enlightenments that may not have been obvious before.

Reflections on Multiple Arts Practice Research

In this exploration, I have used '**free-style mapping**' to interrogate, reflect and make-meanings my experience of using music method(s) in my research study. In this 'free' space of mapping.

I started thinking about the best way to go about this task and spent a lot of time imagining and thinking about the best style and resources to use. Eventually I began sketching a kind of roadmap visualisation of my research as i perceive my practice based research as a journey of interaction, storying, creating, relationships with many different people at different locations, with the various environments in which I find myself and interact with others.

I also began perceiving my reflection as a kind of story journey that branches in and out of various art forms that interact with each other within me and in relation to the various arts practices; from music composition to documentary filmmaking to Storytelling workshops; theatre making; and writing academic papers.

I rampaged through various media I have created within the research journey and they reminded me of various emotions, milestones, discoveries, people and the general messiness of doing creative arts research. But most importantly I realise that every aspect of my research anchored by music and communicated visually through images and music. So I decided to back the sketched roadmap up with a 3 minute video film 'Reflections'

The video and the sketches took 10 long hours of searching through my archive of video and still images and losing them onto the Adobe Premier Pro CC 2017 timeline to edit to the Music Azorli Blewu.

Figure 29: Reflecting on free style mind mapping the chapters.

My Logic

In line with the task to reflect and make-meaning of my experience of using music method(s) in my research study, I chose to use the melody, rhythm and harmonies in my composition Azorli Blewuu which I recorded when it was played by Ha Orchestra in Copenhagen November 2015 to create an experiential reflexive insight into my research practice in music, film theatre storytelling and writing .

In this 'free' space of mapping, my reflection is not chronological, it combines a meshwork of geographical, psychological emotional, and relational perspective of my personal development within the process of doing creative arts production
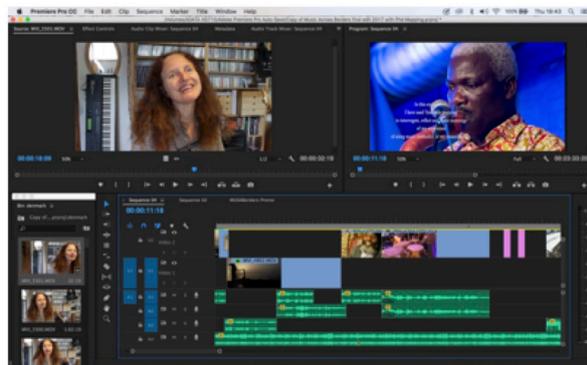
Mapping With Adobe Premier Pro CC2017

It is composed in a screen story style using adobe premier pro to present the people, places and projects I have produced as part of my practice based research. It shows how I use music to story, and how I harness various creative arts practices on screen through the language of film and music by layering various visuals over music and editing them to the rhythmic flow of the music while the melody tells the story of a slow journey (Azorli Blewu) and the harmonies in the music set the mood of the journey.

Figure 30: Mapping on the Video Editing Timeline

6.3 From My PhD Diary

I am not a habitual personal diary keeper, but I found it useful to write down moments of insight and new understanding, new encounters, production ideas, disturbing encounters and the like. For example, diary entries are a good way of capturing the many important story events that easily fade away into the past and out of the memory. The diaries I kept include text, video and audio recordings of events, thoughts insights and new compositions. An Example is:

22/01/15

> Today I decided to bounce back after many months of depression I have managed to keep to myself. I made up my mind to deal with it through exercise and writing. So, I walked Senanu to School this morning and walking back I was thinking about the final part of the Setting up of Ha Orchestra, the community orchestra idea.

Exercise, gardening and writing have been my self-care activity aside playing the Kora, the Atenteben Flute or the Goje. On many occasions I have sat by myself and played the Kora silently into the early hours of the morning. One of such tunes during the early days of Dada passing in March 2014 is 'Whispers', which Ha Orchestra plays now.

1st November 2016

At home trying to get into the reflexive phase of my work after a full year of productions. […] I had a lively session with Giovanna looking into how my PhD thesis would look like. Her questions tasked me to visualise the framework of the writing but also to begin expressing verbally how I intend to go about the written text alongside the productions. I just finished reading Welby J. Ings' ***Narcissus and The Muse: Supervisory implications of autobiographical practice-led PhD design thesis***. It is insightful, revealing, challenging and reassuring about what I have placed before myself as my creative arts practice research. The paper outlines very well what I need to consider as I begin to reflect on my multiple arts practice in my writing and how the autoethnographic experience and its expression is like the uniqueness of fingerprints of the individual on research. The paper prompted the following poem 'I am a researcher in flux'.

i am a researcher in flux

i am the researcher i am the researched,

but what about how i approach the vulnerabilities

of those implicated in how i engage with telling the stories of my practice?

the ethical implications their stories are imbedded in my story stories

co-constructed lived and experienced

of music film theatre storytelling of telling teaching learning

researching research discussions thinking and thinking

creating and making sharing enjoying rejoicing

unsettled doubting myself while I search and research for confidence

language for a voice grieving and healing

in isolation from people with myself

family, friends, colleagues, others, creating and practicing,

students, young people, co-researchers,

people involved and engaged in my research.

how do I describe information and consent?

how these are not fixed in time and space

not fixed on a piece of paper? how can I evidence

ethical consent when consent is to be negotiated

renegotiated on a constant ongoing basis

because contexts are being

constant but in constant flux?

6.4 Dealing with Grief and Grieving in Reflection

As part of dealing with loss and grief of my mother I wrote and through writing I retold myself the story of the goodness left of pain and through such reflection I healed and eased the pain remarkable. by centering the text, shapes emerged out of the body of texts giving the poem additional aesthetic value as an image as well. here has been a range of occasions when grief, anger, pain and pressure have characterised the experience of the period of the research either directly as a result of doing the research or as a result of unrelated events that have affected the quality of the experience. I have found that a good way of dealing with emotional distress like the unfortunate passing of my mother in March 2014 was to write, or create a song as a way of grieving, letting out and reflecting. The poem 'Dada' in my mother's memory on page 138 is an example of reflecting on the difficult times.

Dada

our mother

my dear mother

you taught me to

look and to seek

with all my heart

you taught me

to love

all!

Dada!

Mother,

you taught me

how never to forget

to learn from nature

to respect everybody

and always humble

and kind to all

you taught

me to

live!

Dada!

you taught me

how to forgive

how to be a friend

with your friendship

you taught me how

to laugh with your

sense of humour

your laughter

you brought

me forth

and you

brought

me up

Dada

Appendixes

Appendix 1 He Longed for A Calabash

Many years he longed for a calabash
Many long years he longed to shape
the sound of his mbira
in the softness of a calabash
played to the ocean

He had a longing for a calabash

When the time came it was a ritual
It was an awakening
of the ancestral spirits to whom
 he journeyed through the trial
of cockroaches and dust fire

He had a longing for a calabashh

Then the time of choice
the time to tune and the time
to decide a ritual that brought
the ancestral spirits wake to the echoes
the mbira carried on the wings of the winds

He has a longing for a calabashhh

And the longing the hope t
he tunes fulfilled he journeyed to the land
of the ancestors and came
back with the calabash people.
to pour his libations of mbira sound to earth

His fulfilled longing is still for a calabashhhhhhh

For a libation of silence to the gods!

To Tawona, at Seeds of Thought

Appendix 2: The Screenplay Experiment for Writing Vivid Field notes

GT Screen Play Experiment 1 CATC Hub Laboratory Glasgow 2015

A screenplay 'Method' of Testing Detail:
Translating Ethnographic Field Notes into Screen Language

First Draft by G T
Glasgow 02/05/15 CATC Lab Experiment

Research Data

(1) Sketch/Description (Of First Meeting with Potential Research Participant) By researcher
A
And

(2) First meeting with [state institution 2] by Researcher B

DESCRIPTION IN SCREENPLAY

DATA SAMPLE

I was obviously feeling a little flustered on my way to the meeting, as I got off the tram a stop too early and had to walk further than I had planned. Nevertheless, it was only 2.45pm when I arrived at the street I thought, from looking on the (paper) map earlier, was the right one. My heart started to beat even faster, however, when I approached a street sign and realised that I was not on the correct street after all. I took my map out of my bag and worked out that I needed to retrace my steps. I did this and five minutes later I had found the street and took a few photos of the outside of the building and of the street itself. The street was quite small, a little 'out of the way' and quiet compared to the main thoroughfares nearby. I walked up and down the street quickly, coming back to the number of the building where the office of 'Non-Governmental Organisation 1 (NGO1)' was located (according to the information I had found online). The organisation's name did not appear to be among those listed on the displays either side of the front door of the building.

Notes on The Arts Lab Research Experiment

Research Method

What kind of sample is this?

I have chosen just a small portion of Researcher A's fieldnotes to construct a screenplay: the ethnographic language used here in reflections has been translated into the language of screen which is based on images.

<u>Researcher A's Issues:</u>

Images are constructed within 'frames' which are constituted by what they already contain as well as what is placed within them. "mese-en-scene et mettre-en-scene"

<u>Screen Linguistics</u>

There is a dynamic range in values generated through various angles and image sizes we choose to view what is within each frame of the various pictures constructed. (high angle, low angle, left, right, head on from a POV, across a shoulder, close up, long shot etc). These in turn construct what is expressed, meant, and understood. Style and form, pace and rhythm, movement and pauses, sound and silence are all orchestrated with the frame to create meaning.

As an experiment derived from/in response to earlier requests from ethnographers for assistance in how to write vivid ethnographic field notes, I devised this screenplay experiment to:

1. demonstrate/evidence to Researcher A and Researcher B how far they have progressed in their vivid and detailed field notes writing skills and what their skills can generate as creative arts (CA) methods and output (*please note this down as researcher development and if we had done a skill audit we would have had a baseline to track progress against*)

2. investigate how further editing needs within the field notes can be identified as a methodological approach to the pedagogy of CA research.

3. introduce a new CA response for reading and "confidential" exchange between ethnographers Researcher A and Researcher B on one hand and CA researchers A B C and D. I expect it would bring up new questions with which this CA experiment can be progressed upon.

<u>Progression:</u>

A further stage of this research experiment (time and budget permitting) would be to develop a storyboard and shooting script, shoot and edit portions of the script for discussion

Two important aspects of the screenplay and how cinematic language works have been touched upon: description and dialogue.

Description:

the first part of the piece (from RG's notes) exemplifies how description works within the context of a screenplay: the most important to note [and there are several others] at this point is that the description is in the present continuous tense. why do you think it should be so for a screen play?

Dialogue:

The best cinematic stories are made up of vey scanty dialogical text and principally made up of images. Cinematic language is a language of images, images and more images! Where dialogue occurs, it is scanty and to the point. I have done commentary on the full text of the Researcher A's sample. People are free and encouraged to feel free to make comments on any part of the script.

Social Science Research Question for Group discussion: Can this experiment stand the test of scientific rigour: reliable, reproducible and generalizable?

Title: XXX

SCREEN PLAY

SCENE 1   RESEARCHER'S DESK   INT.   DAY

Google search page on a laptop screen, listed is 'NGO1' a curser stops and selects 'address'. The screen changes to a new window showing address of NGO1. From the POV of researcher, a paper map is spread on the table (note1) (a filmic device)

> Notes: Purely fictional addition to establish a beginning that gets the audience wondering (has ethical implications regarding being true to fieldnotes) so it is beneficial if this is provided for in fieldnote.

SCENE 2   STREET TRAMWAY   EXT   .   DAY

A tram draws to a stop and Researcher climbs down. He holds a (colour size and any and further details) (Note 2) work bag and walks briskly a few other passengers get down and mingle with other pedestrians. (note 3)

> *(Any further observation of the streets)*

SCENE 3   STREET   EXT   .   DAY

Researcher walking briskly and looking a little flustered (Note 4) he looks around and takes a quick glance at his wrist watch.

> *(What wristwatch do you wear or was there any street clock? How did you realise that it is 2.45?)*

It is 2:45 (Note 5) He walks to the side of the street and reads the street sign

> *(What does this sign say? Is this omission as a result of ethical considerations? If so can the street take on a pseudonym?)* (Note 6)

He looks around and opens his bag and pulls out a sheet of paper and opens it. It is the roadmap. (Note 7) He reads and looks around repeatedly, folds the map and retraces his steps down the street.

> Linked to the earlier cinematic device to establish the relation between two different spaces Researcher's table and the street there must be a reason and relevance to the story of this link though.

SCENE 4   STREET 2   EXT   DAY

A smaller street (note 8) somewhat deserted and narrow

> (are there any further details of how this street looks like, is it cobbled, tarred or concreted, Patched, clean, old or new looking anything that give the reader the sense of seeing through Researcher's eyes?) (Note 9)

> Seeing through the eyes of the writer. The writer can lend his/her eyes to the audience

Researcher walks down the street he reads the street sign, it says […?] (Note 10) Researcher stops and looks at his wrist watch again. It is 2:50. (Note 11) He takes out a camera/phone (what camera make and model?) (Note 12) and takes a few shots of an office building. It is numbered […?] This is the number for NGO1. Then he takes shots of the street itself and puts his camera/phone? back into the bag. He walks quickly further up the street and returns, looking around and observing the street. He stops at the door of NGO1 and reads the listed names on the door. NGO1 is not on the list.

> What is the name of this street?

End

Notes: the interactive comments dialogue box on the left activates and is activated by any portion of the screenplay on which commentary has been passed. The highlited tett corresponds with the portion of the screenplay that indicates a gap or attention to text that has been riviewed.

NOTES

1. Purely fictional addition to establish a beginning that gets the audience wondering (has ethical implications regarding being true to fieldnotes) so it is beneficial if this is provided for in fieldnote.
2. I took my map out of my bag
3. A tram draws to a stop and researcher climbs down and walks briskly a few other passengers get down and mingle with other pedestrians.
4. I was obviously feeling a little flustered on my way to the meeting
5. Nevertheless, it was only 2.45pm
6. when I approached a street sign and realised that I was not on the correct street after all.3
7. Linked to the earlier filmic device to establish the relation between two different spaces Researcher's table and the street there must be a reason and relevance to the story of this link though.
8. The street was quite small, a little 'out of the way' and quiet compared to the main thoroughfares nearby.
9. Seeing through the eyes of the writer. The writer can lend his/her eyes to the audience
10. What is the name of this street?
11. I did this and five minutes later
12. I had found the street and took a few photos. This is interesting and would give us more detail and interest.
13. Non-Governmental Organisation 1 (NGO1)' was located (according to the information I had found online). The organisation's name did not appear to be among those listed on the displays either side of the front door of the building.

CRITICS AWARDS
FOR THEATRE
IN SCOTLAND
2014-15

BEST MUSIC AND SOUND

TYLER COLLINS, GAMELI TORDZRO,
MUSICIANS & MATT PADDEN, SOUND

THE LAST DREAM (ON EARTH)

KAI FISCHER
IN PARTNERSHIP WITH
THE NATIONAL THEATRE OF
SCOTLAND & TRON, GLASGOW

SPONSORED BY   guitarguitar

Appendix 4: Theatre review: Last Dream (On Earth)

5th April 2015
<u>Neil Cooper</u> Theatre critic

Verdict four stars

Tron Theatre, Glasgow

The five performers sat in a row across the front of the stage as the audience put on their headphones may be still as they begin Kai Fischer's dramatic exploration of assorted twilight zones, but everything they say and do over the next hour suggests lives in constant motion. With a big screen behind them projecting swirls of far off planets and torrents of ocean, the quintet juxtapose the stories of Yuri Gagarin, the Russian cosmonaut who in 1961 became the first man in space, and a group of nameless refugees on the run from Africa to a world full of western promise.

It begins informally enough, with guitarist Tyler Collins and percussionist Gameli Tordzro tapping out infectious global rhythms while performers Ryan Gerald, Mercy Ojelade and Adura Onashile test out microphones that will link them directly with the audience's own wavelength.

Within seconds, however, we hear the crackle of pre-launch dialogue between Gagarin and a Ground Control occupied by Sergei Korolev, a man with a similar dream of space travel. We hear too the first-hand accounts of equally perilous voyages as refugees paddle their desperate way across the sea in a yellow toy dinghy.

Pulsed by Matt Padden's sound design, out of this emerges a Fourth World sensurround collage, which off-sets the oddly similar sounds of rocket launchers and waves crashing to startlingly evocative effect.

Produced by Fischer in association with the Tron and the National Theatre of Scotland, the result is a vital snapshot of universal displacement, in which both Gagarin and the refugees are left hanging, without a planet or land of any kind to call home.

http://www.heraldscotland.com/arts_ents/13208728.Theatre_review__Last_Dream__On_Earth_/

Appendix 5 Theatre review: Last Dream (on Earth)

7 April 2015

Gareth K Vile

Post-visual theatre from Kai Fischer and National Theatre of Scotland

Kai Fischer's post-visual work – in which sound, rather than script or visuals, leads the action – brings together two stories of escape: the stirring Russian drama of Yuri Gagarin's flight into space, and the desperate attempt by refugees to make it into Europe across the sea.

Rejecting any kind of traditional on-stage acting, the tales are told, via headphones, by a five strong cast of actors and musicians, with only occasional projections behind them to recall Fischer's usual brilliant scenography.

All five performers are superb: Ryan Gerald is a worried Gagarin, while the whole cast become the refugees as the twin adventures are entwined. Using transcripts from Gagarin's flight, the spectacular ambition of the space programme is brought to life through Gerald's hesitant, hopeful speeches: the tragedy of the migrants lost at sea becomes an uncomfortable echo of his success.

Although the stories do not gel perfectly – the scale of space flight diminishes the tragedy on the earth – the music is carefully structured and performed live to draw the events closer, occasionally striking up a raw groove or slipping into atmospherics to link and illustrate the episodes.

Last Dream (on Earth) makes no moral judgements about the migrants' attempts to find a better life, but integrates them into the scientific history of a search for something better, something true. The dynamism of the music, as well as the excellent performances, make *Last Dream* an intriguing and carefully experimental pleasure.

https://www.list.co.uk/article/69847-theatre-review-last-dream-on-earth/

Appendix 6: FringeReview Scotland 2015

Last Dream (On Earth)

Kai Fischer in association with National Theatre of Scotland and Tron Theatre

Venue: Tron Theatre

Festival: FringeReview Scotland

Low Down

Five performers take the stage in a relaxed performance that takes us through the tales of Yuri Gagarin, the first man in space, his earth-based handler and the attempts by refugees to reach Spain. Their stories are told to us through headsets which we wear in the auditorium as they speak and perform live onstage.

Review

We begin with two musicians and as we are given our headsets and settle down the music is an apparent hotchpotch of pieces put together on the hoof, on the stage. They are eventually joined by the other three performers and once all five are settled we are ready to be taken through these two intertwining stories of travel and new-found experiences that are equally dramatic. Kai Fischer has blended both to ensure we are always travelling in our heads and never restless as Gagarin goes to space, our refugees take to the seas and it all flows through

our heads in a very heady mix. Gagarin does return, some of the refugees do make it and the whole experience is one that takes us on our own journey over space and time.

This is a very interesting concept and one which had me fascinated right from taking the headphones on the way in. I found the experience one that was disconcerting at first but then made me relaxed and more receptive to the piece. The first thought I did have was a minor and major one – accessibility. As the father of a deaf kid, I wondered if this would be accessible to him.

That having been said, the experience was one that held me as it was a fusion of ideas and snatches of conversation that flowed very well. I was aware of the relationship between Cedar and Dawn and the subsequent falling from grace within the Soviet Union of both but to hear these transcripts and to feel that there might be an issue with re entry that I had not considered was powerful enough to keep me on the edge of my seat – even though I knew the ending!

What was even more powerful was the story of the refugees. We disgracefully see political mileage being made out of their plights on a daily basis and it is good to stop, reflect and hear the human stories. The determination and unbelievable fortitude displayed by these remarkable people was respectfully told and with sufficient care that I cared more.

The performances were fantastic and whilst given little by way of opportunities to do more than stand up occasionally we got the whole picture simply told with the words being used to engage us. The music was great, and the soundscape managed to hold us. Having said that I have to be honest and say I was confused by having a movement consultant and costume designer on board as neither seemed to me to be too taxing as jobs on this production.

The set was simplicity itself apart from the platform on which Ryan Gerald was sitting. When illuminated it gave you the complete feeling of him being in another worldly place. It was also helped by a tremendous backdrop. This changed from the stars to the world to the ocean in ways that helped further draw us into the world in our own heads.

Directed well and with a cast and crew equal to the task this was a fantastic night out. Innovative, creative and with a simple story to tell that was told clarity and reverence to the source material it makes me eager to see what comes next from Fischer's catalogue.

Published April 4, 2015 by Donald C Stewart

www.nationaltheatrescotland.com

http://fringereview.co.uk/review/fringereview-scotland/2015/last-dream-on-earth/

Appendix 7: Last Dream (On Earth): The Intimacy of the Impossible – The Truth of the Unimaginable

April 26th, 2016

Reviewed by <u>Yana Meerzon</u> on April 26th, 2016   <u>All the world's a stage</u>   <u>Kai Fischer</u>, <u>National Theatre of Scotland</u>, <u>winner of the 13th Europe Prize Theatrical Realities.</u>

Photo: Deanne Jones

Yana Meerzon has seen this production by the National Theatre of Scotland, presented in Romania during the XV Europe Theatre Festival (in English with Romanian subtitles).

In his much-quoted dictum that 'to write poetry after Auschwitz is barbaric', Theodor Adorno contemplates the ethical responsibility of an artist to speak about and on behalf of the victims of the Holocaust, the 20th century's major horror. This phrase and Adorno's concern acquire similar echoing today when theatre, literature, film, and other media begin to seek more appropriate ways to represent the atrocities of migration, global terrorism and civil wars through arts.

In its production *Last Dream (On Earth)*, written and directed by Kai Fischer, The National Theatre of Scotland, a recipient of the 13th Europe Prize Theatrical Realities, XV Europe Theatre Festival, approaches this issue with all the elegance, sincerity and respect that representing the current migration crisis on stage demands.

As the title suggests, *Last Dream (On Earth)* is constructed at the intersection of seemingly unrelated material: the actual transcripts of the tape-recorded communications between Yuri Gagarin and ground control that took place during his flight to space and the interviews Kai Fischer made during his visits to a refugee centre in Malta and his stay in Morocco. The themes of these two story-lines are however closely related. Both of them speak of the courage one needs to encounter the unknown, be it Gagarin's decision to volunteer for the space program or the peoples' misery that forces them to flee their homes.

As an artistic whole, this production questions the purpose of the journey as a form of self-sacrifice. Gagarin strongly believed in his cause: his traveling to space, to the unknown, and potentially to his death, was justified by his desire to provide mankind with the new possibilities. The refugees, often young girls and unaccompanied children, the most vulnerable of the population, do not suffer for the greater good of humanity. They run from poverty, war, illness, natural disasters, in hopes to find stability and a future. Not all journeys come to happy conclusions; and even those who make it often disappear within the bureaucratic systems that await them.

To bring the message across, Kai Fischer refers to the mixed language of the documentary theatre and immersive radio drama. Made of different transcripts of Gagarin's communications from space that the company consulted for the production, and the refugees' stories that Fischer edited, *Last Dream (On Earth)* reaches a new level of poeticity. It offers the audience members a special level of intimacy with the impossible and brings them in touch with the unimaginable.

Known mostly for his work as the set and lighting designer, this time Fischer opted to reject the power of image to bring forth the power of sound. On the dark lit stage, there are five performers standing across the proscenium. At the microphones, they narrate the two stories while also playing musical instruments. At the back, one can see occasional projections of water, stars, and the earth.

Visually, therefore, there is not much to follow. The dramatic action takes place in the space of the headphones, which the spectators are instructed to put on as they enter the auditorium. The urgency of the action – the preparations for the take-off, Gagarin's space-ship

transgressing the orbit, the conversations between him and the operator; the refugees' stories, the sounds of the waves crashing against their boat, the brisk telephone exchanges between the migrants and their families – is transmitted to the audience through the immersive sound, which at the same time is performed in front of us, on stage.

A type of sound play, this show creates a high level of intimacy between the action on stage and the action in our imagination. It proves that the immersive technologies can restore the emotional impact that word and sound used to have on theatre audiences back in the times of Shakespeare or even not so long ago, before the reign of TV and internet. The immersive sound becomes specifically useful when an artist seeks new devices not only to tell the story of migration and suffering in the most delicate but truthful manner, but also when he/she wants to shake the audience out of our numbness to this suffering caused by its incomprehensibility, closeness and media's representation of it.

Theatre is a highly communal experience, in which sound plays one of the major roles. Our ability to follow the action through all our senses, specifically hearing, and at the same time to be able to sense others also watching, listening and reacting to it creates a special connection within the group. However, as soon as we are asked to put the headphones on, we lose this connection. Watching *Last Dream (On Earth)* in the privacy of an individual headphone, seated together as a group but isolated from each other by the sound device, we become too open to manipulation, put through sound, into a very intimate proximity to the action. We become almost as defenceless as Gagarin, when he flew into space and as vulnerable as the refugees trying to cross the open sea. The sound transmitted directly to our ears, in isolation of this individual experience, makes it impossible for the audience to keep emotionally detached from what our imagination creates for us under the guidance of polyphonic sounds that reach us from the stage.

In this crossover between the documentary approach and the intimacy we experience with the narrated action created through the sound design, Fischer retains our attention with no effort. He does not aim to make us feel anything similar to Gagarin's experience or that of the refugees. Such desire on the director's part would be unwise and unethical. What this production masterfully does is that it makes us, as the audience, face our own vulnerability, it forces us to encounter our own human selves –that we as individuals should never be under the illusion that we can share or even really understand the suffering of those who have been through such human catastrophes as war, mass migration, or genocide. Using any form of communication that appears to make this possible reduces that form of art to a level of unbearable inhumanity. In this production, in other words, Fisher appears to echo Adorno's statement about ethics.

Last Dream (On Earth)): Presented by The National Theatre of Scotland in association with Tron Theatre (XV Europe Theatre Festival, Craiova, Romania; in English with Romanian subtitles); written and directed by Kai Fischer with Sound Design by Matt Padden and Costume Design by Lisa Sangster; featuring Tyler Collins, Kimisha Lewis, Thierry Mabonga, Adura Onashile and Gameli Tordzro.

http://capitalcriticscircle.com/last-dream-on-earth-the-intimacy-of-the-impossible-the-truth-of-the-unimaginable/

Appendix 8: Last Dream (On Earth) review – a pair of gorgeously evocative sonic journeys

4 / 5 stars

Tron, Glasgow

Kai Fischer's spellbinding headphone show links Yuri Gagarin's 1961 space voyage to a refugee's journey, but it's a moment of silence that grips the most

Mesmerising … Last Dream (On Earth). Photograph: Tommy Ga-Ken Wan

Mark Fisher

Tuesday 7 April 2015 15.14 BST Last modified on Wednesday 29 November 2017 20.31 GMT

As a lighting designer, Kai Fischer understands the power of the dark. Here, as a director, creating a show we hear through headphones, he demonstrates a similar feel for the power of

silence. It's not that the sounds he creates in Last Dream (On Earth) are ever less than mesmerising. The vocal clicks, whispers and fragmentary voices of Ryan Gerald, Mercy Ojelade and Adura Onashile (all excellent) are emotionally underpinned by the expansive guitarscapes of Tyler Collins and the understated percussion of Gameli Tordzro. Along with the interventions of sound designer Matt Padden, they create a gorgeous aural tapestry.

But the moment of greatest impact is when it all stops. Silence. The performers freeze and gaze in our direction. Conditioned to listening, we are left with the sound of our own breathing. The stillness is alarming: pregnant, empty, desolate. The longer it lasts, the more we are panicked. These lonely seconds represent the silent countdown before Yuri Gagarin was jettisoned from Earth in 1961, making him the first human being in space. They could equally stand for the last moments of uncertainty before a refugee's perilous journey across the sea.

Fischer, working with the Tron and the National Theatre of Scotland, lets these two stories rub against each other. Gagarin's voyage, related in crackly messages between ground control and Vostok 1, is foolhardy and majestic. The passage of refugees from Tunisia to Spain, described in snatched telephone calls home, is foolhardy and desperate. There's an overlap of enterprise, danger and stepping into the unknown. But only one of the stories has a hero.

I'd have liked it to go deeper into the tale of the refugees, which was inspired by interviews in Malta and Morocco, but Last Dream (On Earth) is nonetheless a gripping, unsettling and distinguished shout from the dark.

https://www.theguardian.com/stage/2015/apr/07/last-dream-on-earth-review

INDEX

REFERENCES

Abiam, N. D. 1995. Pan African Orchestra. *The Pan African Orchestra.* London: Real World
    Records.

Abrahams, R. D. (1983) *African folktales : traditional stories of the Black world. The*
    Pantheon fairy tale and folklore library 1st edn. New York: Pantheon Books.

Adams, E. T., Jones, S. H. and Ellis, C. (2015) *Autoethnography*

Understanding Qualitative Research. New York, NY: Oxford Unversity Press.

Amegago, M. (2011) *An African Music and Dance Curriculum Model. Performing Arts in*
    Education. CAP African World Series Durham North Carolina: Carolina Academic
    Press.

Amegago, M. (2014) *AFRICAN DRUMMING*

THE HISTORY AND CONTINUITY OF AFRICAN DRUMMING TRADITIONS. HARRIET

TUBMAN SERIES TRENTON, NEW JERSEY: African World Press.

Anyidoho, K. (2002) *Praise song for the land : poems of hope & love & care.* Accra: Sub-
    Saharan ; [Oxford : African Books Collective [distributor]].

Anyidoho, K. (2011) *The place we call home and other poems.* Banbury: Ayebia Clarke.

Aral, T. T., Banks, D., Cohen, E. C., van Erven, E., Gardner, K., Hunter, M. A., Febres, L. S.,
    O'Neal, J., Pauline, R., Salas, J., Verea, G. R. and Walker, O. P. (2011)
    PERFORMANCE AND CREATIVE TRANSFORMATION OF CONFLICT. Acting
    Together (2 vols). Oakland, CA 94609. USA: New Village Press.

Barrett, E. and Bolt, B. (2007) *Practice as research : approaches to creative arts enquiry.*
    London: I. B. Tauris.

Biggs, M. and Karlsson, H. (2011) *The Routledge companion to research in the arts.*
    London: Routledge, p. 146,.

Bochner, A. P. (2016) *Coming to narrative : a personal history of paradigm change in the*
    human sciences. New York, NY 10017, USA: Routledge.

Bordwell, D. and Thompson, K. (2013) *Film art : an introduction.* 10th ed. edn. New York:
    McGraw-Hill ; London : McGraw-Hill [distributor].

Bresler, L. (2004) *Knowing bodies, moving minds : towards embodied teaching and learning.*
    Dordrecht ; London: Kluwer Academic.

Bryman, A. 2012. Social Research Methods. 4th Edition ed. New York: Oxford University
    Press.

Cunliffe, L. A. (2004) 'On Becoming a Critical Reflexive Practioner', *Journal of*
    Management Education, 28(4).

Fisher, K. (2015a) *Last Dream (On Earth)* A live soundscape of journeys to the final frontiers. Online: Kai Fischer. Available at: http://lastdream.org/index.html (Accessed: 03/12/17 2017).

Fisher, M. (2015b) 'Last Dream (On Earth) Review - A Pair Of Gorgeous Sonic Journeys', *www.theguardian.com*, Available: The Guardian.

Geurts, K. L. (2002) *Culture and the senses : bodily ways of knowing in an African community. Ethnographic studies in subjectivity* Berkeley: University of California Press.

Gibson, C. C., Banana, A. Y. and Ntambirweki, J. T. (1998) *Common property resources management in East Africa : proceedings of the Regional Symposium on Common Property Resources Management in East Africa, held in Kampala, March 26-28, 1996 under the auspices of Makerere Institute of Social Research (MISR) ; sponsored by the Ford Foundation and the United Nations University ; review editors, Clark Gibson, Abwooli Y. Banana, John Ntambirweki.* [Kampala]: MISR.

Glăveanu, V.-P. (2012) 'What Can be Done with an Egg? Creativity, Material Objects, and the Theory of Affordances', *Journal of Creative Behavior*, 46(3), pp. 192-208, *http://onlinelibrary.wiley.com.ezproxy.lib.gla.ac.uk/doi/10.1002/jocb.13/full*, Available: John Wiley & Sons, Ltd. DOI: 10.1002/jocb.13 (Accessed 29/11/2017).

Harrison, S. C. a., Griffiths, M. d. s. and Nicol, R. d. s. (2012) *Place-based praxis : exploring place-based education and the philosophy of place.* Thesis (Ph.D.), University of Edinburgh [Online] Available at: http://hdl.handle.net/1842/7566 (Accessed.

Hendry, J. and Fitznor, L. (2012) *Anthropologists, indigenous scholars and the research endeavour : seeking bridges towards mutual respect. Routledge studies in anthropology* New York: Routledge.

Inglis, D. and Thorpe, C. (2012) *An Invitation To Social Theory.* Malden, MA 02148. USA: Polity Press.

Kendall, E. J. and Kendall, E. K. (2012a) 'Storytelling as Qual;iterative Method for IS Research: Heralding the Heroic and Echoing the Mythic', *Australian Journal of Information Systems,* 17(2).

Kendall, E. J. and Kendall, E. K. (2012b) 'Storytelling as Qualitative Method for IS Research: Heralding the Heroic and Echoing the Mythic', *Australian Journal of Information Systems,* 17(2).

Krueger, J., W. (2011) 'Doing Things with Music', *Phenomenology and Cognitive Sciences*, Volume 10,(Issue 1,), pp. pp 1–22, *http://link.springer.com/article/10.1007/s11097-010-9152-4*, Available: Springer Science+Business Media B.V. 2012. DOI: 10.1007/s11097-010-9152-4 (Accessed 23 April 2017).

Leavy, P. (2015) *Method Meets Art*

Arts-Based Research Practice. Second Edition edn. New York NY10012: Guildford Press.

Maynes, M. J., Pierce, J. L. and Laslett, B. (2008) *Telling stories : the use of personal narratives in the social sciences and history.* Ithaca: Cornell University Press.

Meerzon, Y. (2016) *Last Dream (On Earth): The Intimacy of the Imposible The Truth of The Unimaginable* Theatre Review. Online: Capital Critics Corcle (CCC). Available at: http://capitalcriticscircle.com/last-dream-on-earth-the-intimacy-of-the-impossible-the-truth-of-the-unimaginable/ (Accessed: 06/12/2017 2017).

Nelson, R. (2009) *The Jealousy of Ideas : Research Methods in the Creative Arts.* London: Writing-Pad (Network).

Nelson, R. (2013) *Practice as research in the arts : principles, protocols, pedagogies, resistances.* Houndmills, Basingstoke, Hampshire ; New York: Palgrave Macmillan.

Vessels 2014, 2014a. Directed by Newbigging, D. Online.

Vessels 2014 The Show, 2014b. Directed by Newbigging, D. Vimeo.

Nii-Yartey, F. a., Horowitz, M. e. and Agyemfra-Tettey, A. K. e. *African dance in Ghana : contemporary transformations.*

Nketia, J. H. K. (1963) *African music in Ghana. Northwestern University (Evanston, Ill) African studies,* Evanston, Ill.: Northwestern University Press.

Nketia, J. H. K. (2016) *Reinstating traditional music in contemporary contexts : reminiscences of a nonagenarian's lifelong encounters with the musical traditions of Africa.* Akropong-Akuapem, Ghana: Regnum Africa Publications.

Phipps, A. M. (2007) *Learning the arts of linguistic survival : languaging, tourism, life.* Clevedon: Channel View.

Schneider, A., Wright, C., Campbell, C., Orrantia, J., Luvera, A., Mjaaland, T., Lammer, C., Ramey, K., Willim, R., Butler, B., Mirza, K., Ayala, R., Wright, C., Deger, J., Hennssey, K., Jones, J., Brackman, Y., Ven Lancker, L., Pasqualino, C., Cox, R. and Carlyle, A. (2013) *Anthropology and art practice.* London

New York.

Schwab, M. (2015) 'Editorial', *Journal of Artistic Research*(6), Available: Society For Artistic Research (Accessed 07/01/2018).

Scott, J. (2006) *Social theory : central issues in sociology.* London Thousand Oaks, Calif.: SAGE Publications.

Strachan, R. a. (2017) *Sonic technologies : popular music, digital culture and the creative process.* 50 Bedford Square London WC1B 3DP UK: Bloomsbury Publishing Inc, p. 85 - 87.

Tarkovsky, A. (1989) *Sculpting In Time*

Reflections on the Cinema. Translated by: Hunter-Blair, K. 3 Queens Square London WC1N 3AU: Faber and Faber Limited.

The Plight of Our Music and Dance, 1995. Directed by Tordzro, G. Accra: National Film And Television Institute Ghana.

Azorli Blewu, 2016a. Directed by Tordzro, G. www.haorchestra.com.

Tawona's Story, 2010. Directed by Tordzro, G. K. Glasgow Scotland.

The Calabash People, 2016b. Directed by Tordzro, G. K. Vimeo.

Turner, V. W. (1982) *From Ritual to Theatre : The Human Seriousness of Play.* New York: performing Arts Journal Publications.

White, R. G., Jain, S., Orr, D. M. R. and Read, U. M. (eds.) (2017) *The Palgrave Handbook Of Sociocultural Perspectives On Glabal Mental Health.* The Campus, 4.

Wilson, E. (1980) *The theater experience.* 2nd ed. edn. New York ; London: McGraw Hill.

Younge, P. Y. (2011) *Music and dance traditions of Ghana : history, performance and teaching.* Jefferson, N.C.: McFarland.

BIBLIOGRAPHY

Abiam, N. D. 1995. Pan African Orchestra. The Pan African Orchestra. London: Real World Records.

Adams, E. T., Jones, S. H. and Ellis, C. (2015) Autoethnography Understanding Qualitative Research. New York, NY: Oxford University Press.

Agbodeka, F. (1970) The rise of the Nation States: A history of the West African Peoples 1800-1964. Nelson.

Agbodeka, F. (1971a) African politics and British policy in the Gold Coast, 1868-1900: a study in

Agbodeka, F. (1972) Ghana in the twentieth century. Accra: Ghana Universities Press.

Agbodeka, F. (1977a) Achimota in the national setting: a unique educational experiment in West

　　　　Africa. Accra, Ghana: Afram Publications (Ghana).

Agbodeka, F. (1992) An economic history of Ghana from the earliest times. Accra: Ghana Universities Press.

Agbodeka, F. (1997) A handbook of Eweland. Vol.1, The Ewes of Southeastern Ghana. Accra:

　　　　Woeli Publishing Services.

Agbodeka, F. (1998) A history of University of Ghana: half a century of higher education (1948-

1998). Accra: Woeli Pub. Services.

Agyekum, P. K. The Gold Coast _ her march to the independent state of Ghana: a bird's eye-view.

    [Ghana].

Amegago, M. (2011) An African Music and Dance Curriculum Model. Performing Arts in

    Education. CAP African World Series Durham North Carolina: Carolina Academic

Press.

Amegago, M. (2014) AFRICAN DRUMMING

THE HISTORY AND CONTINUITY OF AFRICAN DRUMMING TRADITIONS.

HARRIET

    TUBMAN SERIES TRENTON, NEW JERSEY: African World Press.

Amu Djoleto, S. A. (1985) Books and reading in Ghana. UNESCO.

Anyidoho, H. K. (1997a) Guns over Kigali: the Rwandese civil war, 1994: a personal

account.

    Accra: Woeli; Oxford: African Books Collective [distributor].

Anyidoho, K. (1978) Elegy for the revolution. New York: Greenfield Review Press.

Anyidoho, K. (1985a) A harvest of our dreams: with, Elegy for the revolution: poems. Accra:

    Woeli Pub. Services.

Anyidoho, K. (1989) The Pan-African ideal in literatures of the black world. Accra: Ghana

    Universities Press.

Anyidoho, K. (1997b) The word behind bars and the paradox of exile. Evanston, Ill:

Northwestern

    University Press.

Anyidoho, K. (2002) Praise song for the land: poems of hope & love & care. Accra: Sub-

    Saharan; [Oxford: African Books Collective [distributor]].

Anyidoho, K. (2011) The place we call home and other poems. Banbury: Ayebia Clarke.

Anyidoho, K. and Anyidoho, K. B. s. (1985) Earthchild with Brain surgery. Accra: Woeli

    Publishing Services.

Anyidoho, K. and Anyidoho, K. E. f. t. r. (1984) A harvest of our dreams; with, Elegy for the

    revolution: poems. London: Heinemann.

Anyidoho, K. and Gibbs, J. (2000) FonTomFrom: contemporary Ghanaian literature, theatre

and

    film. Amsterdam: Rodopi.

Anyidoho, K., Porter, P. and Zimunya, M. B. (1989) The Fate of vultures: new poetry of

Africa:

an anthology of entries from the 1988 BBC Arts and Africa Poetry Award. [Oxford]:
Heinemann.

Anyidoho, K. E. (1985b) Interdisciplinary dimensions of African literature. African
Literature
Association.

Aral, T. T., Banks, D., Cohen, E. C., van Erven, E., Gardner, K., Hunter, M. A., Febres, L. S.,
O'Neal, J., Pauline, R., Salas, J., Verea, G. R. and Walker, O. P. (2011)
PERFORMANCE
AND CREATIVE TRANSFORMATION OF CONFLICT. Acting Together (2 vols).
Oakland, CA 94609. USA: New Village Press.

Asiedu, A. M. e., Collins, J. e., Gbormittah, F. e. and Nii-Yartey, F. e. The performing arts in
Africa - Ghanaian perspectives.

Avorgbedor, D. K. (2003) The interrelatedness of music, religion and ritual in African
performance practice. Lewiston, N.Y.; Lampeter: Edwin Mellen.

Avorgbedor, D. K. and Baumann, M. P. (2003) Cross-cultural aesthetics. Berlin: VWB –
Verlag
fu\0308r Wissenschaft und Bildung.

Barba, E. and Savarese, N. (1991) A Dictionary of Theatre Anthopology
The Secret Art of The Performer. Translated by: Fowler, R. London EC4P 4EE
New York NY 10001: Routledge.

Barrett, E. and Bolt, B. (2007) Practice as research: approaches to creative arts enquiry.
London: I.
B. Tauris.

Batsa, K. (1985) The spark: times behind me: from Kwame Nkrumah to Hilla Limann.
London:
Collings.

Beketch, L., Goodall, L., Aranja, S., Lambie, B., Odaru, F., Hasibi, F., Aranja, S., Souidi, A.,
Gunay, Z., Nasar, J. and Paul, D. (2005) Village Stories. Village Storytelling Centre
Series Glasgow Scotland: Village Storytelling Centre.

Bernard, S. C. (2016) Documentary Storytelling: Creative Nonfiction on Screen. Fourth
edition.
edn. Burlington, MA: Focal Press.

Biggs, M. and Karlsson, H. (2011) The Routledge companion to research in the arts. London:
Routledge.

Bochner, A. P. (2016) Coming to narrative: a personal history of paradigm change in the
human

sciences. New York, NY 10017, USA: Routledge.

Bochner, A. P. a. and Ellis, C. a. Evocative Autoethnography: writing lives and telling stories.

Bodwell, D. and Thopmson, K. (1986) Film Art

      An Introduction. New York NY 10022: Alfred A. Knopf, Inc.

Bordwell, D. and Thompson, K. (2011) Minding Movies: observations on the art, craft, and

      business of filmmaking. Chicago; London: University of Chicago Press.

Bordwell, D. and Thompson, K. (2013) Film art: an introduction. 10th ed. edn. New York:

      McGraw-Hill; London: McGraw-Hill [distributor].

Botwe-Asamoah, K. (2005) Kwame Nkrumah's politico-cultural thought and policies: an African-

      centered paradigm for the second phase of the African revolution. New York;

      London: Routledge.

Brecht, B. (1964) Brecht on theatre: the development of an aesthetic. Methuen.

Brecht, B. (1991) Mother courage and her children: a chronicle of the Thirty Years' War.

      Complete and unbridged edn. New York: Grove Weidenfeld.

Bryman, A. 2012. Social Research Methods. 4th Edition ed. New York: Oxford University Press.

Cavarero, A. (2005) For more than one voice: toward a philosophy of vocal expression. Stanford,

      Calif.: Stanford University Press.

Clark, C. N. and Warren, J. D. (2015) 'Music, memory and mechanisms in Alzheimer's disease'.

Clarke, E. F. (2005) Ways of listening: an ecological approach to the perception of musical

      meaning. New York; Oxford: Oxford University Press.

Conquergood, D. (2009) 'Rethinking ethnography: Towards a critical cultural politics',

      Communication Monographs, www.tanfonline.com. DOI:

10.1080/03637759109376222

Cunliffe, L. A. (2004a) 'On Becoming a Critical Reflexive Practioner', Journal of Management

      Education, 28(4).

Cunliffe, L. A. (2004b) 'On Becoming a Critical Reflexive Practioner', Journal of Management

      Education, 24(4), pp. 20.

DeNora, T. (2000) Music in everyday life. Cambridge: Cambridge University Press.

DeNora, T. (2011) Music-in-action: selected essays in sonic ecology. Farnham: Ashgate.

DeNora, T. a. Making sense of reality: culture and perception in everyday life.

DeNora, T. a. Music Asylums: Wellbeing Through Music in Everyday Life.

Djoleto, A. English practice. London: Macmillan, 1967 (1990 [printing]).

Djoleto, A. (1987) Hurricane of dust. Longman.

Djoleto, A. and Asare, M. (1992) The frightened thief. Heinemann.

Djoleto, A. and Morris, T. (1991) Twins in trouble. Heinemann.

Djoleto, S. A. A. (1967) The Strange man. London: Heinemann.

Djoleto, S. A. A. (1975) Money galore. London, etc.: Heinemann.

Djoleto, S. A. A. (1985) Books and reading in Ghana. [Paris]: Unesco.

Djoleto, S. A. A. a. K. and Kwami, T. (1972) West African prose; selected and edited by
Amu Djoleto and Thomas Kwami. London: Heinemann Educational.

Du Bois, W. E. B. and Foner, P. S. (1970) W.E.B. Du Bois speaks: speeches and addresses,
1920-1963. New York; London: Pathfinder.

Elias, N. (1978a) The civilizing process. 1st American ed. edn. New York: Urizen Books.

Elias, N. (1978b) The Civilizing Process: The History of Manners. [S.l.]: Blackwell.

Elias, N., Elias, N. C. p., Jephcott, E. F. N. and Mennell, S. (2012) On the process of
civilisation:
        sociogenetic and psychogenetic investigations. [New ed.]. edn. Dublin: University
        College Dublin Press.

Elias, N., Goudsblom, J. and Mennell, S. (1998a) On civilization, power, and knowledge:
selected
        writings. Chicago; London: University of Chicago Press.

Elias, N., Goudsblom, J. and Mennell, S. (1998b) The Norbert Elias reader: a biographical
        selection. Oxford: Blackwell.

Elias, N., Jephcott, E. F. N. and Schro\ter, M. (2010) The society of individuals. Dublin:
        University College Dublin Press.

Elias, N. and Kilminster, R. (2011) The symbol theory. Dublin: University College Dublin
Press.

Epps, J. (2016) Screenwriting is rewriting: the art and craft of professional revision. New
York:
        Bloomsbury Academic.

Evans, J. and Hall, S. (1999) Visual Culture: the reader. London EC2A 4PU
        Califonia 91320
        New Delhi 110048: Sage Publications Ltd. in association with The Open University.

Fiagbedzi, N. (1979) Religious music traditions in Africa: a critical evaluation of
contemporary

problems and challenges: an inter-faculty lecture delivered on Thursday 17th August 1978. Accra: Ghana Universities Press.

Fiagbedzi, N. (2005) An essay on the nature of the aesthetic in the African musical arts. [Accra:
s.n.].

Fincham-Louis, K. J. a., Louis, K. J. F., Paterson, L. d. s., Griffiths, M. d. s. and Murphy, B. n. d. s.
(2012) Bilingual Greek/English children in state elementary schools in Cyprus: a question of language and identity. Thesis (Ed.D.), University of Edinburgh [Online] Available at: http://hdl.handle.net/1842/7567 (Accessed.

Fisher, K. (2015a) Last Dream (On Earth) A live soundscape of journeys to the final frontiers.
Online: Kai Fischer. Available at: http://lastdream.org/index.html (Accessed: 03/12/17 2017).

Fisher, M. (2015b) 'Last Dream (On Earth) Review - A Pair of Gorgeous Sonic Journeys', www.theguardian.com, Available: The Guardian.

Geertz, C. (1983) Local knowledge: further essays in interpretive anthropology. London: Fontana,
1993.

Geurts, K. L. (2002) Culture and the senses: bodily ways of knowing in an African community.
Ethnographic studies in subjectivity Berkeley: University of California Press.

Gibson, C. C., Banana, A. Y. and Ntambirweki, J. T. (1998) Common property resources management in East Africa: proceedings of the Regional Symposium on Common Property Resources Management in East Africa, held in Kampala, March 26-28, 1996 under the auspices of Makerere Institute of Social Research (MISR); sponsored by the Ford Foundation and the United Nations University; review editors, Clark Gibson, Abwooli Y. Banana, John Ntambirweki. [Kampala]: MISR.

Glăveanu, V. and Kaufman, J. (11th October 2017) 'Socializing Giftedness: Towards an ACCEL-
S Approach', Roeper Review, 39(4, 2017), pp. 226-229.

Glăveanu, V.-P. (2012) 'What Can be Done with an Egg? Creativity, Material Objects, and the
Theory of Affordances', Journal of Creative Behavior, 46(3), pp. 192-208, http://onlinelibrary.wiley.com.ezproxy.lib.gla.ac.uk/doi/10.1002/jocb.13/full, Available: John Wiley & Sons, Ltd. DOI: 10.1002/jocb.13 (Accessed 29/11/2017).

Goffman, E. (1971a) The presentation of self in everyday life. A Pelican book Harmondsworth:

Penguin.

Goffman, E. (1971b) The presentation of self in everyday life. A Pelican book Harmondsworth:

Penguin.

Griffiths, M. (1992a) Self-identity, self-esteem and social justice. University of Nottingham, School of Agriculture.

Griffiths, M. (1992b) Self-identity, self-esteem and social justice. [Nottingham]: School of Education, University of Nottingham.

Griffiths, M. (1995) Feminisms and the self: the web of identity. London: Routledge.

Griffiths, M. (1998) Educational research for social justice: getting off the fence. Buckingham:

Open University Press.

Griffiths, M. and Baillon, S. (2003) Action for social justice in education: fairly different. Maidenhead: Open University Press.

Griffiths, M. and Davies, C. (1995) In fairness to children: working for social justice in the primary school. London: David Fulton Publishers.

Griffiths, M. and Impey, G. (2000) Working partnerships: better research and learning. Nottingham: Nottingham Trent University.

Griffiths, M. and Whitford, M. (1988) Feminist perspectives in philosophy. Basingstoke: Macmillan.

Griffiths, M. and Whitford, M. (1996) Women review philosophy: new writing by women in philosophy: special issue of Women's Philosophy Review. Nottingham: University of Nottingham.

Griffiths, M. a., Hoveid, M. H. a., Todd, S. a. and Winter, C. a. Re-imagining relationships in education: ethics, politics and practices.

Harrison, S. C. a., Griffiths, M. d. s. and Nicol, R. d. s. (2012) Place-based praxis: exploring place-based education and the philosophy of place. Thesis (Ph.D.), University of Edinburgh [Online] Available at: http://hdl.handle.net/1842/7566 (Accessed.

Heble, A. e. and Caines, R. e. The Improvisation Studies Reader: Spontaneous Acts.

Hendry, J. and Fitznor, L. (2012) Anthropologists, indigenous scholars and the research endeavour: seeking bridges towards mutual respect. Routledge studies in anthropology New York: Routledge.

Herbst, A. (2005) Emerging solutions for musical arts education in Africa. Cape Town: African

minds.

Herbst, A., de Wet, J. and Rijsdijk, S. (2005) 'A Survey of Music Education in Primary Schools of

South Africa's Cape Peninsula', Journal of Research in Music Education, 35(3), pp. 260 - 283.

Hoxter, J. (2015) The pleasures of structure: learning screenwriting through case studies. New

York: Bloomsbury Academic, An imprint of Bloomsbury Publishing Inc.

Inglis, D. and Thorpe, C. (2012) An Invitation to Social Theory. Malden, MA 02148. USA:

Polity Press.

Jack, G. and Phipps, A. M. (2005) Tourism and intercultural exchange: why tourism matters.

Clevedon: Channel View.

Johnstone, K. (1979) Impro: improvisation and the theatre. London: Faber.

Johnstone, K. (1981) Impro: improvisation and the theatre. Corr. ed. edn. London: Eyre Methuen.

Johnstone, K. and Johnstone, K. D. t. b. p. (1999) Impro for storytellers: theatresports and the art

of making things happen. [New ed.] edn. London: Faber.

Joyce, B., Weil, M. and Calhoun, E. (2000) Models of Teaching. Models of Teaching Needham

Heights, MA 02494: Allyn And Bacon.

Kendall, E. J. and Kendall, E. K. (2012) 'Storytelling as Qualitative Method for IS Research: Heralding the Heroic and Echoing the Mythic', Australian Journal of Information Systems, 17(2).

Killick, D. E., Parry, M. E. and Phipps, A. E. (2001a) Poetics and praxis of languages and intercultural communication. University of Glasgow French and German Publications.

Killick, D. E., Parry, M. E. and Phipps, A. E. (2001b) Poetics and praxis of languages and intercultural communication. University of Glasgow French and German Publications.

Professor Erik Knudsen (UK Filmmaker) (2015). Opus Media and Literary Fest.

Krueger, J., W. (2011) 'Doing Things with Music', Phenomenology and Cognitive Sciences, Volume 10,(Issue 1,), pp. pp 1–22, http://link.springer.com/article/10.1007/s11097-010-9152-4, Available: Springer Science+Business Media B.V. 2012. DOI: 10.1007/s11097-010-9152-4 (Accessed 23 April 2017).

Kufuor, J. A. (2011) Ghana's transformation. Washington, D.C.: International Food Policy

Research Institute.

Kuwor, S. K. a. (2013) Transmission of Anlo-Ewe dances in Ghana and in Britain: investigating,

    reconstructing and disseminating knowledge embodied in the music and dance

    traditions of Anlo-Ewe people in Ghana. Thesis (Ph.D.), Roehampton University

    [Online] Available at: http://hdl.handle.net/10142/305060 (Accessed.

Kwame, N. (1959) The autobiography. Edinburgh: Thomas Nelson and Sons Ltd.

Leavy, P. (2015) Method Meets Art

    Arts-Based Research Practice. Second Edition edn. New York NY10012: Guildford

Press.

Levine, G. S., Phipps, A. M. and American Association of University Supervisors Coordinators

    and Directors of Foreign Language Programs. (2012) Critical and intercultural theory

    and language pedagogy. AAUSC issues in language program direction Boston, MA:

    Heinle Cengage Learning.

Lynch, M. P. a., Griffiths, M. d. s. and Northcott, J. d. s. (2015) Target language use in Modern

    Language classrooms: perception and change among newly qualified teachers in

    Scotland. Thesis (Ph.D.), University of Edinburgh [Online] Available at:

    http://hdl.handle.net/1842/20424 (Accessed.

Macmillan, J. (2015) 'Theatre Review Last Dream (On Earth) Glasgow', The Scotsman,

    www.thescotsman.com, Available: The Scotsman (Accessed 06/12/2017).

Marais, G. (1972) Kwame Nkrumah: as I knew him. [S.l.]: Janay.

Maynes, M. J., Pierce, J. L. and Laslett, B. (2008) Telling stories: the use of personal narratives in

    the social sciences and history. Ithaca: Cornell University Press.

Meerzon, Y. (2016) Last Dream (On Earth): The Intimacy of the Imposible The Truth of The

    Unimaginable Theatre Review. Online: Capital Critics Corcle (CCC). Available at:

    http://capitalcriticscircle.com/last-dream-on-earth-the-intimacy-of-the-impossible-the-

    truth-of-the-unimaginable/ (Accessed: 06/12/2017 2017).

Meng, L. a., Griffiths, M. d. s. and Murphy, B. n. d. s. (2014) Teachers' lives: a life history

    narrative inquiry into Chinese college English teachers' professional development in

    the context of Chinese culture. Thesis (Ph.D.), University of Edinburgh [Online]

    Available at: http://hdl.handle.net/1842/15781 (Accessed.

Mennell, S. (1998a) Norbert Elias: an introduction. Dublin: University College Dublin Press.

Mennell, S. (1998b) Norbert Elias: an introduction. Dublin: University College Dublin Press.

Mensah, A. A. Music and dance in Zambia: Senior research fellow, Institute for African Studies.

[S.l.]: University of Zambia.

Mensah, A. A. (1971) Folk songs for schools. Tema: Ghana Publishing Corporation.

Mensah, A. A. (1973) Music and dance in Zambia. Repr. edn. [Lusaka]: Zambia Information Services.

Mills, C. W. (1959) The sociological imagination. New York, Oxford University Press.

Morgan, F. (2016) 'Last Dream (On Earth) At Assembly Hall: Portraits of Resilience', Exeunt Magazine, http://exeuntmagazine.com, Available: editors@exeuntmagazine.com (Accessed 04/12/2017).

Nelson, R. (2009) The Jealousy of Ideas: Research Methods in the Creative Arts. London: Writing-Pad (Network).

Nelson, R. (2013) Practice as research in the arts: principles, protocols, pedagogies, resistances.

Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan.

Vessels 2014, 2014. Directed by Newbegging, D. Online.

Vessels 2014 The Show, 2014. Directed by Newbigging, D. Vimeo.

Nii-Yartey, F. a., Horowitz, M. e. and Agyemfra-Tettey, A. K. e. African dance in Ghana: contemporary transformations.

Nkrumah, K. I speak of freedom. [S.l.]: Panaf, 1973 [1976].

Nkrumah, K. (1962) Towards colonial freedom: Africa in the struggle against world imperialism.

[S.l.]: Heinemann.

Nkrumah, K. (1964a) Africa must Unite. [S.l.]: Heinemann.

Nkrumah, K. (1964b) Consiencism: philosophy and ideology for decolonization and development

with particular reference to the African revolution. [S.l.]: [s.n.].

Nkrumah, K. (1965) Neo-Colonialism: the last stage of imperialism. London: Nelson.

Nkrumah, K. (1968) Handbook of revoluntionary warfare: a Guide to the armed phase of the African Revolution. [S.l.]: Panaf Books Ltd.

Nkrumah, K. (1973) The autobiography of Kwame Nkrumah. London: Panaf.

Nkrumah, K. and Milne, J. (1990) Kwame Nkrumah: the Conakry years: his life and letters. London: Panaf.

Nkrumah, K., Nkrumah, K. C. r. f. and Nkrumah, K. C. f. p. a. a. a. s. (1969) The way out: together with, 'Civilian rule' fraud; and, A call for positive action and armed struggle: statements to the people of Ghana. London: Panaf Books, 1970.

Nkrumah, K. and Obeng, S. (1961) Selected speeches of Osagyefo Dr. Kwame Nkrumah: first

     President of the Republic of Ghana. Vol.2. Accra: Afram Publications (Ghana) Ltd.

Nussbaum, C. O. (2007) The musical representation: meaning, ontology, and emotion. Cambridge,

     Mass.; London: MIT.

Nzewi, M., Agawu, V. K. and Herbst, A. (2003) Musical arts in Africa: theory, practice and

     education. Pretoria: University of South Africa.

Owusu, M. (1968) The adventures of Sasa and Esi ... Two plays ... Illustrated by Ghanatta. Accra:

     Ghana Publishing House.

Owusu, M. (1971) The story Ananse told. London: Heinemann Educational.

Owusu, M. (1973) The sudden return, and other plays. London: Heinemann.

Paul, M. A. (2012) 'Your Brian on Fiction', New York Times. Available at:

     http://www.nytimes.com/2012/03/18/opinion/sunday/the-neuroscience-of-your-brain-
     on-fiction.html.

Pelias, R. J. (2004) A methodology of the heart: evoking academic and daily life. Walnut Creek,

     Calif.; Oxford: Alta Mira Press.

Phipps, A. (2007a) Learning the Arts of Linguistic Survival

     Languaging, Tourism, Life. Tourism and Cultural Change Clevedon BS21 7HH
     Tonawanda, NY 14150
     Ontario, M3H 5T8: Channel View Publications, p. 205.

Phipps, A. (2008a) Women in science, engineering and technology: three decades of UK

     initiatives. Stoke-on-Trent: Trentham Books.

Phipps, A. (2008b) Women in science, engineering and technology: three decades of UK

     initiatives. Stoke-on-Trent: Trentham Books.

Phipps, A. a. The politics of the body: gender in a neoliberal and neoconservative age.

Phipps, A. D. a. and Gonzalez, M. a. Modern Languages: Learning and Teaching in an

     Intercultural Field.

Phipps, A. M. (1995) South west German Naturheater: an investigation into expressions of

     cultural identity. [electronic resource]: University of Sheffield.

Phipps, A. M. (2000a) Acting identities: an investigation into South West German Naturtheater.

     Frankfurt am Main: P. Lang.

Phipps, A. M. (2002a) Contemporary German cultural studies. London: Arnold.

Phipps, A. M. (2007b) Learning the arts of linguistic survival: languaging, tourism, life.
Clevedon: Channel View.

Phipps, A. M. and Gonzalez, M. (2004a) Modern languages: learning and teaching in an
intercultural field. London: SAGE.

Phipps, A. M. and Guilherme, M. (2004a) Critical pedagogy: political approaches to
language
and intercultural communication. Clevedon: Multilingual Matters.

Poole, C. and Feldman, E. (2000) The digital producer: getting it done with computer-based
tools.
Boston: Focal Press.

Reocrds, R. W. 'Pan African Orchestra'.

Richards, R. (1992) A Directors's Method for Film and Television. Stoneham, MA 02180
USA:
Focal Press.

Richardson, L. (1997) Fields of play: constructing an academic life. New Brunswick, N.J.:
Rutgers University Press.

Ritchie, J., Lewis, J., Elam, G., Arthur, S., Nazroo, J., Legard, R., Keegan, J., Ward, K.,
Finch, H., O'Connor, W., White, C., Woodfield, K., Snape, D. and Spencer, L. (eds.) (2003)
Qualitative
Research Practice
A Guide to Social Science Students and Researchers.

Schneider, A., Wright, C., Campbell, C., Orrantia, J., Luvera, A., Mjaaland, T., Lammer, C.,
Ramey, K., Willim, R., Butler, B., Mirza, K., Ayala, R., Wright, C., Deger, J.,
Hennssey, K., Jones, J., Brackman, Y., Ven Lancker, L., Pasqualino, C., Cox, R. and
Carlyle, A. (2013) Anthropology and art practice. London
New York.

Schwab, M. (2015) 'Editorial', Journal of Artistic Research (6), Available: Society For
Artistic
Research (Accessed 07/01/2018).

Scott, J. (2006) Social theory: central issues in sociology. London Thousand Oaks, Calif.:
SAGE
Publications.

Simmel, G. (1955) Conflict [and] the web of group affiliations. US: Free Press.

Simmel, G. (1979) Sociology of religion. New York: Arno Press.

Simmel, G. (2005) Rembrandt: an essay in the philosophy of art. London: Routledge.

Simmel, G., Featherstone, M. and Frisby, D. (1997) Simmel on culture: selected writings.

London: SAGE.

Simmel, G., Levine, D. N., Andrews, J. A. Y. and Simmel, G. F. u. A. t. E. (2010) The view of

life: four metaphysical essays, with journal aphorisms. Chicago, Ill.: University of

Chicago Press; Bristol: University Presses Marketing [distributor].

Simmel, G. and Simmel, G. W. o. g.-a. Conflict, translated by Kurt H. Wolff. The web of group-

affiliations, translated by Reinhard Bendix. With a foreword by Everett C. Hughes.

Glencoe.

Simon, C., National Association of Teachers of Speech (U.S.), Speech Association of America.

and Speech Communication Association. Speech monographs. Falls Church, VA,

etc.: Speech Communication Association.

Smeyers, P. e., Bridges, D. e., Burbules, N. C. e. and Griffiths, M. e. International handbook of

interpretation in educational research.

Speech Communication Association. Communication monographs. Oxford, Routledge.

Stewart, L. (2004) Buffalo horns: Stories from around The World. Glasgow: The Village Story

Telling Centre.

Strachan, R. a. (2017) Sonic Technologies: Popular Music, digital culture and the creative process.

50 Bedford Square London WC1B 3DP UK: Bloomsbury Publishing Inc, p. 85 - 87.

Suwalski, K. and Schmidt, M. 2000. Little Boat. Little Boat. Copenhagen: Ambia Music Aps.

Tarkovsky, A. (1989) Sculpting in Time

Reflections on the Cinema. Translated by: Hunter-Blair, K. 3 Queens Square London

WC1N 3AU: Faber and Faber Limited.

The Palgrave handbook of global mental health. (2017) 1st edition. edn. New York, NY: Palgrave

Macmillan UK.

Thompso, P. and Leach, R. (1964) Mother Courage and Her Children. New York: Hill and Wang.

Timothy, B. (1963) Kwame Nkrumah: His rise to power. 2nd. ed. edn. [S.l.]: Allen and Unwin.

Tonlin, H., Deeley, J. S., Pusch, M., Quioroga, D., Siegel, J. M., Whiteley, J. and Bringle, G. R.

    (2004) Service-Learning Across Cultures:

    Promise and Achievement. International Partnership For Service-Learning And Leadership.

Lareba, 2000. Directed by Tordzro, G. Accra.

    London.: Scriptnet.

Clare's Story, 2011a. Video. Directed by Tordzro, G. Glasgow: Pan African Arts Scotland.

Graham's Story, 2011b. Directed by Tordzro, G. Glasgow Scotland: Pan African Arts Scotland.

Tordzro, G. 2016a. Speaking Beyond. Glasgow.

Tawona's Story, 2010. Directed by Tordzro, G. K. Glasgow Scotland.

The Calabash People, 2016b. Directed by Tordzro, G. K. Vimeo.

Tordzro, K. 1984. Our Vocation. Accra.

Troyna, B. and Griffiths, M. (1995) Antiracism, culture and social justice in education. Stoke-on-

    Trent: Trentham Books.

Turner, V. W. (1982) From Ritual to Theatre: The Human Seriousness of Play. New York:

    performing Arts Journal Publications.

van Lier, L. (2000) 'From Input to Affordance: Social Interactive Learning from and Ecological

    Perspective', TESOL Quarterly, 31(4), pp. 783-787.

Weston, J. (1996) Directing actors: creating memorable performances for film and television.

    Studio City, CA: M. Wiese Productions.

White, R. G., Jain, S., Orr, D. M. R. and Read, U. M. (eds.) (2017) The Palgrave Handbook Of

    Sociocultural Perspectives on Global Mental Health. The Campus, 4.

Widrich, L. (2012) 'The Science of Storytelling: What Listening to A Story Does to Your Brian'.

    Available at: https://blog.bufferapp.com/science-of-storytelling-why-telling-a-story-

    is-the-most-powerful-way-to-activate-our-brains 2017].

Wigram, T., Saperston, B. and West, R. (1995) The art and science of music therapy: a handbook.

    Australia; United Kingdom: Harwood Academic Publishers.

Williamson, Z. C. a., Griffiths, M. and Paterson, L. (2010) What is it like to be a Chartered

Teacher doing action research? Thesis (Ed.D.), University of Edinburgh [Online]
Available at: http://hdl.handle.net/1842/5851 (Accessed.

Wilson, E. (1994) The theater experience. 6th ed. edn. New York; London: McGraw-Hill.

Wright, C. L. a., Martin, B., Griffiths, M. d. s., Kandemiri, M. d. s. and Ross, J. d. s. (2014)
Arts

evaluation and the transformative power of the arts: a visual ethnography of

transformative learning in a collaborative community (arts) film. Thesis (Ph.D.),

University of Edinburgh [Online] Available at: http://hdl.handle.net/1842/9831

(Accessed.

Yates, J. S. (2004) Doing Social Science Research. London, EC1Y 1SP

Califonia 91320

New Delhi 110017: Sage Publications Ltd.

Yazlik, O. a., Griffiths, M. d. s. and Benjamin, S. d. s. (2014) Women's identity-related

participation and engagement in literacy courses in Turkey. Thesis (Ph.D.),

University of Edinburgh [Online] Available at: http://hdl.handle.net/1842/9448

(Accessed.

Younge, P. Y. (2011) Music and dance traditions of Ghana: history, performance and
teaching.

Jefferson, N.C.: McFarland.