



Charles Darwin University

Intersections

Art and Narrative in Intercultural and Educational Research

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Published in:
Journal of Intercultural Studies

DOI:
[10.10890/07256868.2018.1552568](https://doi.org/10.10890/07256868.2018.1552568)

Published: 02/01/2019

Document Version
Peer reviewed version

[Link to publication](#)

Citation for published version (APA):

Lovell, J., & Wallace, K. (2019). Intersections: Art and Narrative in Intercultural and Educational Research. *Journal of Intercultural Studies*, 40(1), 100-117. <https://doi.org/10.10890/07256868.2018.1552568>

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Intersections: art and narrative in intercultural and educational research

The Version of Record of this manuscript has been published and is available in the Journal of Intercultural Studies <https://www.tandfonline.com/loi/cjis20> Special Issue:

DOI: 10.10890/07256868.2018.1552568

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Biographies

Dr Judith Lovell is a Senior Research Fellow with the Northern Institute at Charles Darwin University. Her expertise is in the multidisciplinary and collaborative uses of research and evaluation to enhance social, environmental, cultural and economic capabilities in Australian and international societies.

Kathleen Wallace is an Eastern Arrernte custodian and artist with a 45 year+ career as a cultural expert and teacher. Her paintings are widely collected and when considered as one extensive body of work represent her homelands and the relationships of Eastern Arrernte to the sociocultural traditions and systems within those homelands.

Acknowledgement

The authors wish to acknowledge Eastern and Central Arrernte, because through their combined custodial relationships many of us continue together, to live and learn.

Abstract

The experience of art, artistry and narrative in research is a key methodological concern of both the artist and the researcher, whose work together occurs in and beyond an intersection of educational, intercultural and cultural narratives. Arts-based research and educational pedagogy intersect with the multimodal expression of a sophisticated Eastern Arrernte homelands knowledge system, prompting rich learning and teaching outcomes. Considered as one body of work and of Eastern Arrernte homelands knowledge, Wallace uses her paintings and stories to engage intercultural and cultural intersections in research and in education. The proposition for research based on the multimodal work of one artist challenged Lovell's audacity and the academy's conceptualisation of intercultural and arts-based research and data. This paper examines how interrelationships within Wallace's contemporary artworks (2003-2010) intersected with the researcher's developing insight of the Eastern Arrernte homelands, and the relationship of the homelands as a system of knowledge which Wallace seeks to communicate. This process led to a formative research framework that was informed by literature, the researcher's experience of the homelands knowledge system, and the characteristics of Wallace's multimodal expressions of her knowledge and culture.

An Introduction to the collaborators and their work setting

Kathleen Wallace is an Eastern Arrernte custodian and artist with a 45 year+ career as a cultural expert and teacher. Her paintings are widely collected and when considered as one extensive body of work represent her sociocultural traditions and the relationships of Eastern Arrernte to homelands. Wallace is, among other things, a painter of culture and experience that imbed her in her homelands. Her paintings mediate temporality, layers of cultural design and iconographic references to sites, people, spirits, natural and cosmological phenomena and the

language of her forebears. Her key role, as she describes it, is in continuing to convert her knowledge of the homelands using the opportunities, methods and materials that are available to her, and combining them as an arts-based record which will exist into the future, for other generations to come. In painting and telling her story and the stories of the homelands Wallace addresses a wide range of audience interests, using artworks to denote pieces from amongst the layers of her experience and knowledge. Both her paintings and her story telling address the maintenance of the knowledge-base of the homelands. The multi-modal nature of her communication contributes to the body of knowledge that she and other elders and custodians manage, in keeping with their cultural roles.

Judy Lovell has been a collaborator with Wallace for 15 years; she is an Australian academic and artist with a background in community, education and research. Lovell's interest in art and storytelling extend beyond an academic, educative or a health setting. Art is one way that she understands the world, and especially her relationships to cultures and country. She is currently exploring the ways that traditions remain contemporary, transform and are reflected through the movement and the stillness of cultural diasporas. This interest has deepened with her increasing insight of the Eastern Arrernte culture of Wallace's homelands, and experiences of transformative uses of art and artistry in community and cultural contexts. That has fostered a quest for insight of her long-ago African British Bajan ancestry; and the interculturality and diasporas of those stories, arts and traditions.

Art and storytelling have long been a media of communication and transformative experience, but their role in contemporary research, and especially as a kind of grounded theory data that can drive social inquiry is less well understood. As part of the collaboration established between the artist and the researcher, and with a focus on intercultural and decolonised processes

of interpretation Wallace and Lovell produced a book written in Wallace's voice and illustrated with her stories and paintings, and Lovell's photos of field work, country and people. Collecting and managing these sources and materials for the purposes of making a book (2009) and then a PhD thesis (2015) required a considered and decolonised approach to Lovell being an audience (audiencing) for the art and story that Wallace produced, and for the processes of art, artistry and narrative which Wallace used to produce those. Wallace's work has an agency as art and narrative, and as forms of cultural communication, teaching, learning and of dialogue.

Collaboration on the book 'Listen Deeply, let these stories in' (Wallace & Lovell 2009) required Lovell document and set up a database of 157 paintings that Wallace produced between 2003 and 2010, with the 51 narratives she gave to accompany them. In the book the biographic narrative of Wallace's life story is integrated with photos of her homelands, and recordings of the stories and paintings that serve to communicate her knowledge of and belonging to these homelands. Aside from the database of paintings and stories, the collaborators made 120 photographs, 20 hours of audio recordings, many field notes, and 50,000 words of transcription – those in English transcribed by Lovell and those in Eastern Arrernte by archivist and socio-linguist, Mary Flynn.

The book was designed to communicate what Wallace wished to share publicly – for her children and for others, and to express the multimodality of Eastern Arrernte knowledge transmission. That multimodality includes the forms of her cultural literacy and the artistry of her storytelling, as well as her contemporary paintings, narratives and biography, with recordings in written English and Arrernte, and Arrernte audio. The book introduces the human ecology and cosmology of Wallace's Eastern Arrernte homelands, and in her narrative Wallace identifies some of the impacts of change over time in that setting. The temporal lenses of the book include

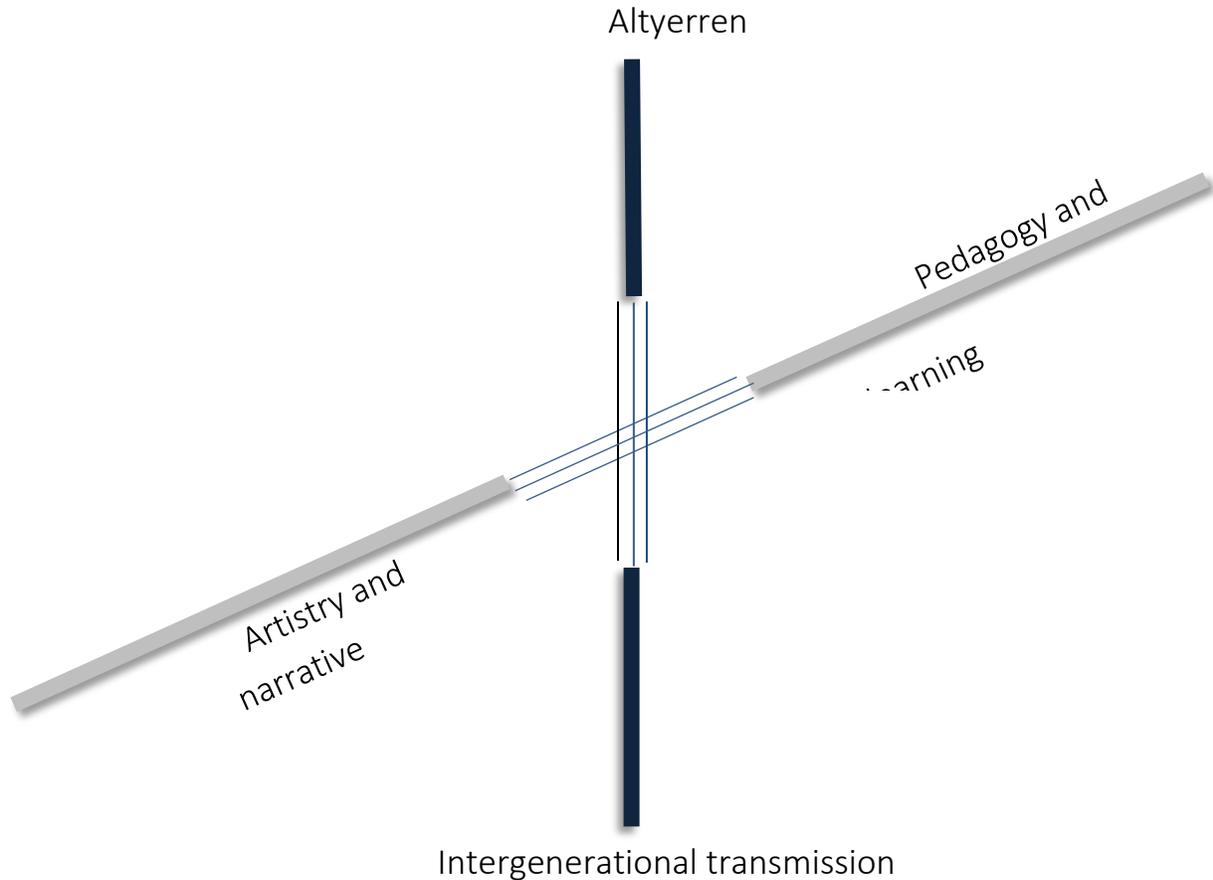
references to the ancestral and to other eras - the eras of colonisation, the missions, and the eras of contemporary governance; always reflected through association to changes in the homelands. Her combinations of modalities, temporalities and topics serves as an introduction to a wide audience, some of whom are accessing both Eastern Arrernte culture and this transcultural realm for the first time.

In the adjacent arts-based research Lovell (2015) sought a method that reflected how she had learnt to understand the premise of the homelands through interpreting Wallace's works as one body of knowledge. In the context of her thesis, a framework developed through which Lovell recorded her learning of the relationships between the individual pieces of art and story, sorted, analysed, explored and re-explored, reflected and discussed and re-discussed with Wallace. Throughout that process Lovell was required to demonstrate her learning to Wallace, ensuring Lovell's insight was more than interpretive or momentary thinking. Increasing insight informed ensuing experience of the homelands as a source of learning and a setting in which the knowledge from generations of Wallace's forebears was safely and respectfully mediated. Within the homelands the conduits for communicating and teaching and learning were multimodal; artefacts or stories, and the processes of their making, enacting and recording. Communication was dependent on Wallace's practice of teaching using the breadth of her cultural literacy, and on Lovell's focused attention on being an audience, documenting and researching multimodal literacies.

What follows is a discussion about different knowledge systems as they impact on research methodology of data analysis, the role of decolonisation research and knowledge, intersections in practice and theory, data management and application, a methodological framework and limitations, and reaching a methodological intersection.

Pedagogic and intercultural intersections

Wallace creates art and tells stories with the intention to communicate public and contemporary Eastern Arrernte knowledge; Lovell researched this with the intention of decolonising her use of western research tools so that the complexity and depth of learning available in this intercultural and arts-based interchange was made evident to others.



Adapted from Ray (2012), Figure 1. is a graphic of our pedagogical and cultural intersections; specifically, where the trajectories of Wallace's Eastern Arrernte cosmology and knowledge converge with her narrative and art. Her Eastern Arrernte trajectory represents a

knowledge system that Wallace is a practitioner within. It runs between the *altyerre*¹, and the intergenerational transmission that ensures homeland-based knowledge is invested with ensuing generations. The other trajectory is a hermeneutic one, along which Lovell forges her inquiry of the narratives of pedagogy and artistry as learning experiences of art, story and homeland. This intersection describes the interface of art, story, learning and research as the locus of our collaboration.

Education is a broad field. Epistemically, our collaboration pertains to the informal, ongoing and open nature of educative praxis, at and beyond any intersection with formal, technical or academic research knowledge. Neither Wallace's nor Lovell's pedagogic position subsumes the other, but the temporal lenses through which teaching and learning are understood as cultural, as processes, and as communication are mediated. Wallace's intention is for audiences to learn. Audiences from both sides of the colonial divide have systems of physiological and ecological knowledge to draw from; and that is where she frames her intention as elder, artist, custodian, educator. The arts-based nature of this pedagogy is apparent. Paintings and stories are explicitly sensory, precognitive and affect-laden. Engagement with them is experiential and the roles of the audience are active (audiencing) and explicitly contribute to the researcher/learner developing insight and understanding; and to the artist deepening insight of what her audiences can learn from her work.

¹ *Altyerre* and *altyerre* frame the temporality of Eastern Arrernte life-world and systems of *anpernirrentye*, or kinship relationships. They are the story of the time in which *altyerre* beings shaped the environment as they journeyed, came together, fought great battles, and performed and taught ceremonies. (Wallace & Lovell, 2009; Henderson & Dobson 1994).

Wallace's work contributes to the record of *apmeraltye*², her Arrernte homelands, its temporality, people, identity, culture and landscape. Her renditions and maintenance of this homelands knowledge takes on a contemporary form in beautiful and intense paintings that are often accompanied with stories given in a range of voices such as biographic and reflective, instructive missives, or openly public addresses³. The temporal qualities of *altyerrenge* in Wallace's work reveal the presence of the deep past in a 'here and now' that is mediated by or mediates, the intended or possible. *Anpernirrentye*, is complex; it is a relational system that orients people within the cosmology of the homelands, connects and maps them with other individuals and totemic ancestral beings in and across the landscape. These considerations feature in Wallace's paintings and in her narration of Eastern Arrernte stories. They are the most significant of phenomena, because they are the fundamentals of Eastern Arrernte; of the artist's lifeworld; and hold the designs that underpin her homelands paintings and stories. There are of course many intersections with this temporal trajectory; as Wallace notes:

Things are different now, but the richness of our culture is still present, and the stories of these places are still important to learn – it's important to know what place you are part of. (Wallace & Lovell 2009: 1)

Being intercultural in cultural settings and transcultural contexts

The utility of narrative and artistry as pedagogy and data (Clandinin & Connelly 2000; Goodson & Gill 2014) contributes to this collaboration of artist and researcher occurs in an

² *Apmeraltye* translates as people of one land (Henderson & Dobson 1994).

³ One of the themes that emerged from the holistic coding of Wallace's paintings and stories as data in Lovell's PhD was the characteristic of an educational voice that Wallace represents in painted and story forms, as well as in conversational dialogue. Of 171 paintings and 51 stories 12 percent expressing educative values, processes or missives more than other themes.

intercultural interface. Informed by the challenge for the researcher in decolonising acts of arts-based research within the context of the academy and of the eastern Arrernte homelands Lovell developed an adaptation of grounded theory coding (Saldaña 2013; Charmaz 2014). This became organising structure which she used to interact with the paintings, stories and narratives that combine and recombine to describe aspects of Wallace's Eastern Arrernte knowledge system. This research framework was grounded theory-informed in that it applied a practice-led approach to the data (Charmaz 2014).

The Eastern Arrernte homelands are the setting but also the premise for our work and for our intersecting lives. In keeping with a grounded theory, the archaeology of Wallace's homelands knowledge shapes the research design. Wallace's artistry and narrative are crystallisations of her lived experience of knowledge that Lovell seeks to understand not only in a hermeneutic sense, but through the relationships which become apparent as the data is collected, sorted, combined, and recombined (Saldaña 2013). In pedagogic terms, after perception the *experience* of learning tends to come first and then the narratives which describe that learning (Clandinin & Connelly 2000: 18). In this setting teaching or imparting knowledge given through experience takes multi-modal forms and a cultural literacy which Wallace inherited, developed and maintains. Her embodiment of cultural literacy has its roots in childhood when Eastern Arrernte cosmology and the ecology of her homelands were first the system for survival and then for the language of communication of her world. The axiological premise of our work is that Wallace's art and stories are expressions of an interconnected body her homelands knowledge. For both artist and researcher learning and transmission of knowledge is about becoming more fulfilled human beings, more knowing persons (Goodson & Gill 2014). The artist and the researcher are each autonomous –in culture and in relationships with landscape

and knowledge. Audiencing is the most practical engagement with Wallace's work, and the researcher is attentive to what communicates Wallace's knowledge of homelands; later coming to her own insight of a human ecology of these homelands although they are already intimately known to Wallace.

Recording stories at their sites of origin in the homelands required Eastern Arrernte protocols, which Wallace observes in relating her stories of the land, her ancestors and her biography. Under her direction, we visit the sites significant to the public stories she wished to share. These bush trips open an opportunity to extended family and to intergenerational activity. Those activities inform and inspire Wallace's painting and storytelling and deepen Lovell's experience of audiencing in a homeland setting. Arrernte have clear protocols that guide their roles and actions and inform the stated aims of cultural transmission. The University of Canberra's human research ethics protocol which Lovell required in order to record and use Wallace's work in her research, outlined the primacy of the Arrernte protocols. Important distinctions were maintained in the processes of collecting and recording. Distinctions between public Eastern Arrernte knowledge that was to be recorded; that to be researched; and the enacted as cultural maintenance. Maintaining this authority of Arrernte assisted in decolonising the research framework and collaboration; and retaining the Arrernte premise for the human ecological engagements which are cultural and belong to the people the homeland.

There are customary boundaries at which elders stop and start, handover or lead their homeland stories and the geographic distance between homeland sites is not necessarily the determinant of those dynamics. Customary management and custody does not circumvent the veracity or make static the content that Wallace's contemporary paintings and stories contribute when considered as one body of knowledge. The customary practices, like the elements of design

under-painted on her canvases, underpin the local maxim that interdependent encounters among people and country, often expressed in song, dance, story and design, are critically important and educative for sharing foundational, contemporary or mundane lessons in the homelands.

Despite the ancient and ancestral temporality of her country and relationship to it, Wallace's artwork is contemporary and transcultural. It is produced at the intersection of many forces, including the cosmopolitan Aboriginal arts industry.

Intersections in theory and practice

Ray (2012) observed that similarities and differences exist between knowledge systems she called 'traditional' and those called 'Western'. She noted that each 'as a whole carry with them their own unique set of assumptions about the world and are embedded in certain worldviews, histories and experiences' (Ray 2012: 94) (see Figure 1.). Sheehan (2011) interprets knowledge as an Indigenous inquiry 'situated within an intelligent and intelligible world of natural systems, replete with relational patterns for being in the world' (68). His premise includes expression and communication of the social and relational as 'visual and interactive processes embedded in the *being-with* of human groups' (70). Wilson (2008) says that 'within an Indigenous [collective] view knowledge belongs to the cosmos and we are merely the interpreters of knowledge' (94). Wallace identifies the role of custodial responsibility for knowledge is to maintain and transmit it, ensuring intergenerational continuum within Eastern Arrernte and more broadly among younger people (Lovell & Wallace 2006). Wallace, Dobson and Alice (KK. Wallace, V. Dobson 2010, pers. comm., 16 May; T. Alice 2011, pers. comm., 14 February) acknowledge that their roles as owners, custodians and elders is to maintain, transform and transmit knowledge of the life-world to Eastern Arrernte generations and, increasingly, to share public aspects with cultural outsiders.

In part, the process of decolonising involves how people and institutions describe the world and how Indigenous knowing and being in the world is accepted and perhaps gleaned by non-Indigenous people and institutions (Tuhiwai Smith 1999). Decolonising principles require a fine-grained receptivity and reciprocity, and in collaborative settings may offer a literal shift in phenomena. For example, Tuck, McKenzie, and McCoy (2014: 2) shift away from the term ‘place-based’ in educational curriculum, to the term ‘land-based’ because it nudges the reader towards the concept of natural ecosystems within which we all relate rather than settled lands on which we reside. It places Indigenous experience and knowledge at the centre of the construct. Kulnieks, Longboat, and Young (2016: 44) place storytelling at the core of an eco-hermeneutics of stories and land in which ‘stories are corporeal and neurological’ while reflecting that in the academy most of the contact between students and teachers involves ‘interactions between text and mind’. Storytelling applied to human ecology would introduce an imperative for trainee teachers and others working with them, to experience an Arrernte ecological mentorship in order to strengthen the overall and local teaching of environmental and ecological sciences in schools and in academic institutions. Education is essential to decolonisation, and decolonisation to education; and therefore educational pedagogy must reflect modalities of learning other than cognitive and narrative forms.

A fitting example of art and story that offer a decolonised teaching and learning experience are the body of work designed to educate non-Indigenous audiences through their exposure to a curated exhibition of bark paintings depicting Yolŋu standpoint and law. The exhibition was produced in north-east Arnhem Land, where a body of bark paintings, together titled *Saltwater: Yirrkala Bark Paintings of Sea Country Recognising Sea Rights* were produced and toured Australia (Buku-Larrngay-Mulka 1999). That body of work represented the Yolŋu

response to a trespass and desecration which occurred in 1996, and had breached the inalienable custodial responsibilities of customary land owners and managers.

The exhibited work represented all the clan groups associated with the care and maintenance of saltwater country near Yirrkala. Custodians became artists, transforming their stories and applying forms of artistry they may never before or since have used. The exhibition represents the inalienable and eternal relationships of Yolŋu with their country and waterways, and in many myriad forms. Through enacting the relationships specific to locale, they depicted the significance of the human and more-than-human ecology that the perpetrators had breached. Yolŋu chose contemporary art and artistry to articulate their standpoint in a way that challenged their audience to decolonise their views of ‘law’ as only systems of Australian justice and governance, and in doing so to uphold the Yolŋu law and relationality of their homeland.

Public literature addressing Eastern Arrernte or other Aboriginal cosmology, or ecology largely omits contemporary art objects as data, evidence or source of customary knowledge or representations of contemporary Indigenous Standpoint (Dobson 2007, 2009; Dobson, Walsh, & Douglas 2009); and yet they do represent knowledge and standpoint. Aboriginal systems of law and kinship are not characterised in the literature of the dominant corpus of the Western laws and traditions of governance (Black 2016). Little in the academy or in wider publication beyond native title claims (Olney 1999; Olney 2000) reflects Eastern Arrernte knowledge and law as it is in life, a mediator of homelands knowledge and culture. Yet more evidence is emerging to inform the links between storytelling, emotion and experience, cognition, and the transmission of our core values and laws (Sherwin 2015); rather than evidence that builds on what is already integrated in Aboriginal world views (Black 2016).

Neither is agency for Arrernte artistry and narrative to be found in the European traditions of art criticism in Australia. Wallace's artistry diverges from elements of Western formalism that are commonly used in art criticism, in Australia. Wollheim (2001: 127-130) offers the distinction between 'normative formalism' in which a painting represents a system of organisation recognised as 'valuable', and 'analytic formalism', a theory of the way paintings actually are in terms of what we need to know and how that is organised. Wollheim further defined form, suggesting paintings are either manifest or latent in nature. Manifest forms are those critical to the painting and able to be taken from its surface; latent form remains abstract, not available on the surface of the painting, but inferred through decoding its layers. Wallace's paintings and stories combine orality, aurality and art as relational, experiential and perceptive interpretations. Paintings and stories reveal in layers the rhythm of and reference to the human ecology of the homelands. The motifs, symbols, in-fill, painted dot, line and form all contribute to revealing the underlying archaeology and overarching cosmology of events. The paintings introduce elements that are representative and abstract, referenced, visible and unseen; and they intersect with the accompanying stories. Wollheim's rationale would have been wholly unsatisfactory as a framework for the analysis of Wallace's paintings and stories.

Yet the role of Wallace's artistry and narrative, in common with other Indigenous artists from the wider central Australian region, is to imbue the agency of the land and its people (Watson 1997, 2003). Depicting these agencies as coded and layered (Bell 2002b), they are driven by eternity, connection and relationship (Biddle 2007) intersecting in narratives where the land reflects its own identity and the identity of its people (Wallace & Lovell 2009). One reason for the lack of engagement with narrative and art as pedagogy and data in research may be the lack of methodological framing available for the multimodal, even in the wider social sciences.

Getting to know the Data

The full record of 's 178 paintings and 51 stories recorded from 2003 to 2010 was too large to work across qualitatively, and quantitative snapshots could not reveal the qualities of the knowledge and learning embedded within the body of work. Eventually, the methodological framework was compiled from three sources:

1. Keringke Arts Database: A catalogue of 's work compiled for the period 2003–2010 using the Arts Management Software record of media used, size, sale price, date, story and image of painting.
2. Data generated through field work and recorded into a matrix that mapped the relationships between data units including:
 - The title, date, place, recorder, interviewee
 - The voice: story or song, biographic or anecdotal
 - The place: site/relation to country: content site specific or generic content
 - The emergent themes and topics: place, educational, ancestral, relationship, enactment, family, customary, fragment, actual, interface
 - The form of Wallace's art and story: painted, enacted, told
 - The source of its intangible record: told, enacted, performed, dialogue
 - The source of its tangible form: sand drawing, landscape, rock ochre, petroglyph, site, dance, song, body design.
3. Framework: A set of five questions and a reflective summary drawn from theories of visual and narrative research, and from managing and coding the data itself. These were applied to each painting and story in a subset of data to generate a rambling, descriptive text of 'things that seem to have happened' (Geertz 1995: 2-3). The five questions relate

to context, topic, audience, aesthetic, elicitation (artist's and researcher's) and a short descriptive summary.

Confronted with so many potential data units, selecting a representative subset was the researcher's first challenge. A rich literature intersects with various modalities (Betensky 1995; Dewey 1934; Kolb 2008; Kral 2012; Lorenz & Kolb 2009; Pink 2006; Rose 2012; van Manen 1990), but little was available regarding selection for analysis from multi-modal sources. Learning how to understand and manage this multimodality is at the heart this intersection between a western research intention and an Eastern Arrernte homelands system.

The first challenge was *how* to sort and organise these units with their complex trajectories and intersecting characteristics. The methodological framework needed to enable the researcher to act on the data and recognise that Wallace's work is an embodiment of that two-way relationship of her people and land, imbued in Eastern Arrernte cosmology, the depths of which were not yet (if ever) cognisant to the researcher. Experience of field collection and data management were not enough to induct the researcher into knowing what she was able to do with the data. Understanding that human geography interprets and makes meaning within dynamic contexts, and that contexts and meaning change over time (Goodson & Gill 2014), combined with the researcher's experience of learning homelands knowledge was essential to attune a research method to the multimodality of the Arrernte artist's work

Culture, like learning, is not static. Gleaning what appears to be, and can be learnt of setting, context, content and change as they are represented in narrative and art remains the representation of a data snapshot. Both the eventual research findings and theories of narrative inquiry identified in literature focus on the interaction of narrative and experience along the

trajectory of learning and educational pedagogy (Clandinin & Connelly 2000; Goodson & Gill 2014). As a consequence of developing a framework for the multimodal the key learnings that emerged from the final analysis of Wallace's work as a body of knowledge include: (a) the role of artistry and narrative to record what was, and to mediate the impacts of change over time in the homelands context; (b) the active nature of human and more-than-human homeland ecology over time and in context; and (c), a proposition for a Theory of Cultural Literacy Praxis that engages an ongoing pedagogy and experience in transmitting and maintaining the knowledge body of the Eastern Arrernte homelands (Lovell 2014).

Data-driving a methodological framework

The first level at which data drives the design of the framework was in the two initial systems of organisation; one matrix to organise the paintings and stories into an exhaustive catalogue of works, and another matrix to organise the domains used to describe| tag | locate the field data.

The catalogue of works includes a thumbprint image of each painting, its catalogue number according to the art centre management system, the size and materials, date of entry, sale price and story. The field matrix includes: a tag (name); the geography (site specific or general area); one to three identifiers of voice from story, biography, anecdote; one to three identifiers of theme from country, education, relationships, family, ancestors, enactment and interface; and one to three forms of communication derived from painted, sand-drawing, rock-carving, dance, body-design, rock ochre, landscape. Each field record informed and linked one or more stories, sites and paintings and described the modalities and form used to depict the information in the homelands. These details were related to the biographical intersections occurring between Wallace's life and hers or others' cultural knowledge of the homelands. The manner of telling

and illuminating these elements, as well as their resonance and interpretation, varied in tone, intention and impetus. In short, the qualities of the field work were represented as best as possible in a geographically and modally representative matrix, and this was cross referenced to the matrix of paintings and stories, allowing the researcher to begin to identify what characteristics and limits might contribute to a representative sample.

With the two sets of data recorded, entered systematically and manageable, the next step was also twofold; to apply ‘attribute coding’ (Saldaña 2013: 69) across the catalogue of paintings and stories, and to cross reference these to the information in the field matrix, producing the most complete range of representations and sources available. Attribute coding ‘provides essential participant information and contexts for analysis and interpretation’ (Saldaña 2013: 70). The first obvious characteristics to emerge from the catalogue of paintings and stories were four categories best described as major paintings, minor paintings, major stories and fragments | untitled work. Works in the fourth category were not considered for further analysis as they did not meet the criteria for the intersecting components of artistry and narrative required in each data unit. The attribute coding characteristics of each category of type were:

- *Major painting*: layered and detailed painting that created a strong perceptual impression for the viewer
- *Minor painting*: painted more simply but indicated complexity; or provided detail-illuminating insight into ’s construction of mark making and meaning
- *Major story*: complex and evocative with descriptive attributes that prompted the listener to make meaning or glean insights
- *Fragment or Untitled*: generic, not detailed, not indicative of new material

The next stage of sorting simultaneously applied attribute and holistic coding across the catalogue of 121 remaining paintings and 51 stories, and the field work matrix. Holistic coding treats the data in an exploratory way to grasp ‘basic themes or issues in the data by absorbing them as a whole (the coder as ‘lumper’) rather than line by line (the coder as splitter)’ (Saldaña 2013: 142). For example, the repetition of the phenomenon of ancestors in field work emerged through paintings and stories that addressed this theme. The catalogue works were accorded two main qualities determined by the content and conjunction in the field work matrix. Qualities of storytelling or painting were of varying dominance in each work; and works were sorted accordingly, each carrying their status as major painting, minor painting, or major story. Holistic coding generated the best possible access to the full content, and themes of voice (storytelling) and content (painting) that emerged from the works. Rose (2012) suggests that initial ‘emergent themes create a broad, representative stratified sample for close analysis’ (63); and this was an occasion where that occurred.

Patton (2002) warns that ‘The gathering of field data involves very little glory and an abundance of nose-to-the-grindstone drudgery’ (322). However, the experience of this field work, uses of the data and the land-based context of its collection was an experience far different from Patton’s description. In common with Rose’s (2012) visual research framework, the oral data was recorded at appropriate sites; it was informed, consented to and collaborated on by custodians where relevant, while its forms of expression – tangible and intangible – were recorded in audio and photo in accordance to what deemed appropriate. This supported our capacity to interact with the data holistically and to use increasing transcultural insight to develop use attribute coding.

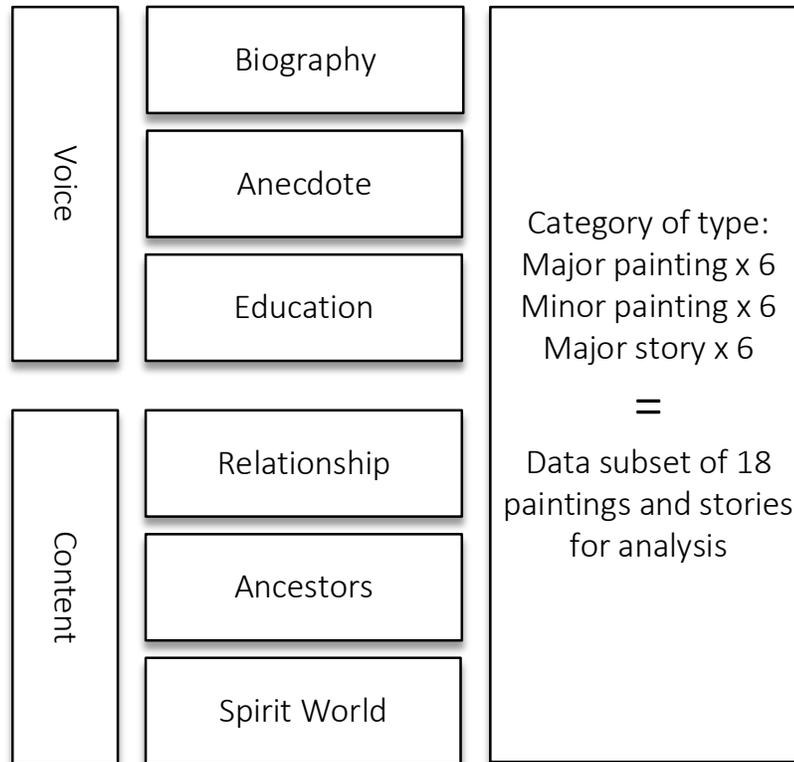


Figure 2. Holistic and attribute coding which eventuated in the selection of six themes of work, within the categories of voice and content. For each theme one example of each work characterised as major painting, minor painting, major story was selected resulting in a subset of 18 works for close analysis.

Across the categories of voice and content six themes emerged which were for voice: biographic, anecdotal, and educative; and for content: relationship, ancestral, and spirit world. As the final analysis shows these themes overlap, with characteristics and attributes more or less central or dominant to a painting or story, Therefore the framework operated as a rubric of themes and types enabling the selection of 18 specific units for closer analysis.

Applying the research questions in the framework

Wallace’s narrative and artistry is located within the context of the human and more-than-human ecology of the homelands. The process of developing a methodological framework

using data-driven coding is in keeping with the visual research domains that maintain the social, technical and perceptual natures of the data, as proposed by Rose (2012). The artist's interpretation of her homelands was embedded in direct quotes taken from conversation transcripts as well as eliciting information about the paintings, storytelling events and the experience of visiting sites in the field. These informed the next stage – crafting a set of five questions that were used to construct a narrative of each piece of data (Kolb 2008; Rose 2012). Actively participating as an audience of Wallace's paintings and using conversational dialogue in the field provided insight that enabled data management. A combination of engagement and reflection, data collection and management as well as framing and interpreting maintained the onus of responsibility on Lovell to develop and share her learning with Wallace throughout the process of the analysis and subsequent findings.

Phenomenological art expression (Betensky 1995), photo elicitation (Kolb 2008; Lorenz & Kolb 2009), theories of arts-based research (Barone & Eisner 2011) and the theory of visual research adapted from cultural geographer Rose (2012) informed us about ways that others had managed modal data. Rose's (2012) framework for a critical visual methodology consists of the use of three sites of inquiry: the site of production, the image itself and the audience. She emphasises that at each site there must be consideration of the technological, compositional and social modalities. Photo and storytelling-elicitation tools are on the fringe of the Western corpus yet there is evidence in Wallace's work that artistry and narrative embed Eastern Arrernte learning and cultural maintenance in the homelands. In common with qualitative research methodologies (Saldaña 2013, Charmaz 2014), there are historic, social and relational premises to adapt certain tools and methods to do the job in data driven research scenarios.

This methodology became inclusive of visual data, elicitation and oral storytelling and combined elements from the work of other social scientists, particularly that of Kolb (2008); Lorenz and Kolb (2009) and Rose (2012). The premise that visual data can be used to generate information about the author, the subject and the audience links Rose's (2012) visual anthropology with the authority ascribed to visual and oral storytelling of Eastern Arrernte women. Photo elicitation (Kolb 2008; Lorenz & Kolb 2009) is a method of close analysis of visual data that reveals the surface, marks, construction and content (Kolb 2009) of the image, and an image-interview method is useful in making 'local cultural and social settings visible' (Kolb 2008: 2). These tools were adapted after close consideration of the materials generated by and in Wallace's paintings and storytelling as well as the learning and knowledge generated from field work that led to the researcher's increasing insight of the homelands.

Betensky (1995) used a method of phenomenological arts therapy in a therapist-artist process to distance the artist from an image they produced so the artist might glean more from the look of the image than during the experience of its creation. By observing it at a distance from the creative immersion, the visual perceptual impact may elicit content in different ways than the artist was cognisant of during the experience of making the artwork. As mentioned previously, this too can lead to narration (Goodson & Gill 2014). Betensky's (1995) method includes visual display; distancing from the artwork; looking intentionally at the image; making a phenomenological description; study of structure, interrelated components and whole-of-image quality; phenomenological connecting; and integrating.

The final design of the questions used with the framework brings together an intersection of the essential attributes of the data through the matrices and preliminary coding, with methods from relevant literature that are most attuned to the modalities of the data in this research.

Modal engagement	Theorist, Philosopher
The accompanying act of witnessing the artist, production and audience experience	Barone and Eisner (2011); Betensky (1995); Kolb (2008); Lorenz and Kolb (2009)
The use of dialogue in discussing artistry and visual data	Betensky (1995); Dewey (1934); Lorenz and Kolb (2009); Rose (2012)
The reflective activity of analytically looking at visual representations	Dewey (1934); Lorenz and Kolb (2009); Rose (2012)
Considering sites of production and socio-political aspects informing the works	Barone and Eisner (2011); Betensky (1995); Dewey (1934); Kolb (2008); Rose (2012),
Considering the intended and actual audiences	Barone and Eisner (2011); Kolb (2008); Rose (2012)
Considering the technologies of production, representation and display	Barone and Eisner (2011); Betensky (1995); Kolb (2008); Lorenz and Kolb (2009); Rose (2012)

Table 1: Describes the theories used to inform what questions would be asked in order to generate the narratives used in the final analysis. Consideration is given to how and to whom and at what point or sequence in the inquiry these questions were asked.

The artist and the researcher applied the conversational dialogue and monologue, describing and reflecting on what was seen in the paintings, then discussing them once again, stripping the layers and opening out conversation to features of the painting: style, underlying iconography and Eastern Arrernte human ecological and cosmological principals that emerged across individual works.

Method	Framing question	Respondent method	Coding phases
Audiencing	Where did it happen?	The researcher documented	Thematic
Audiencing	What's the story?	Wallace orated	Thematic, Theoretical
Audiencing	Who was it told to?	The researcher documented	Thematic
Elicitation	What do you see?	The researcher visual analysis	Thematic
Elicitation	What does the artist see?	Wallace's dialogue	Thematic, Theoretical

Table 2: The methodological framework for narrative elicitation and coded analysis

In Table 2. the dialogues and monologues are noted as Method; Framing the question prompts specific topics of conversation; and the participation is noted under Respondent method. The coding phase is either theoretical or thematic and relates to the grouping of narratives for analysis. Having generated an exhaustive narrative for each work and coding it for analysis, the researcher wrote her summary of it. This sequence focused on the properties of the questions (context, topic, participation, form, and visual elicitation:

1. Where did it happen? This is about *context*, the situation or place where relevant events occurred;
2. What's the story? This is about *subject or topic*, the information offered through the painting and story
3. Who was it told to? Who are the *participants*, the actual and the intended audiences?
4. What do you see? A close description of how the researcher sees the *form*, the structure, composition and appearance of the painting and story; and re-sees it with the insight of learning, field work and conversational dialogue with
5. Photo elicitation with : reflective conversation in which *elicits* what she sees when re-viewing the selected work, in conversation.

Limitations

In designing the sample of 18 paintings and stories every effort was made to gauge the breadth of significant data while remaining true to the intention of the study to glean insight of the relationship between the homelands knowledge underlying Wallace's work, and what her work communicates – as a body of knowledge and from each data point – to her diverse audiences. There was no readymade multimodal framework available to organise this body of knowledge that was pertinent teaching and learning; nor for one for intercultural multimodal

inquiry. There was also no bilingual, multimodal or intercultural framework that provided insight into a body of homelands knowledge. A written summary of each work, drawing on the detail of written descriptions that evolved when applying the framework, created a text for the 18-works selected as a sample; this may or may not be exhaustive of the content of the data. Given the nature and scope of Wallace's knowledge, it is unlikely to be comprehensive. It was necessary to select a representative sample of works because the whole body of Wallace's work was too large for the scope of a PhD thesis.

Through applying this methodology, Lovell's findings were arranged as distinctive themes within the body of Wallace's work as well as intersection with theories on relation to artistry, narration, pedagogy and the multimodal learning and transmission of knowledge in Eastern Arrernte homelands. This is the first iteration of the methodology, and while it contributes to a significant gap in the ability of social science to interact with multimodal data, it could be improved with further application and adaptation in other research undertakings. It would be interesting to revisit each of the six themes from the holistic and attribute coding phase and recode all the paintings and stories in the data base that relate to each theme. The application of the framework in this research generated a broad map of the interactive characteristics and qualities found in Wallace's work. Most importantly, it also examined the dispositions which inform a multimodal educational pedagogy in relation to the Eastern Arrernte homelands knowledge and its potential to intersect in a range of teaching curriculums and learning experiences.

Arriving at the methodological intersection

In Lovell's PhD, the interpretation of Eastern Arrernte homelands knowledge and its structures, as evident in Wallace's work, included the interactions among *altyerre* beings, the

ancestral or spirit beings from the time consciousness began; *ayengerle akaltyirreke*, the influences of one's biography; *alakenhe angkeme*, a way of telling stories about others, anecdotally; *akaltyirreke*, educational learning and experience; *alhengkweltye*, knowledge; *mpwelekake*, resources; *arrekwerle-arenye*, ancestors; *apmere*, homeland, country; *arrurle*, time; *anpernirrentye*, kin and skin relationships and human ecology; and *arrekantherre*, Eastern Arrernte identity.

Literature suggests similar influences exist among Aboriginal artists of various language and kinship groups in remote Australia, (Biddle 2007; Watson 1997). However, educational pedagogy (Clandinin & Connelly 2000; Goodson & Gill 2014) and using narration and artistry as pedagogy and data remain underexamined. The data management processes (Saldaña 2013) which all occurred at the sites of production and at the sources of the paintings (Rose 2012) resulted in the biographic and relational story of the artist's life (Wallace & Lovell 2009) as well as the maintenance of the Eastern Arrernte cultural and social premise (Rose 2012) of Wallace's narrative and artistry being retained in the data collection. Since the field work occurred at sites of cultural significance in the homelands as well as at places that were convenient, the research limited the risk of 'the cultural context of production ...[being] unwittingly erased' (Nelson, 2010: 54). Contemporary adaptations and locally informed Aboriginal artistry interact in communal and unique ways (Bell 2002a; Biddle 2007; Watson 1997) and this work from the Eastern Arrernte homelands proposes a methodological strategy for use in the multi-modal inquiry of those practices.

Much contemporary central Australian Aboriginal art has been in some part informed, motivated or inspired by the opportunity to communicate with an audience through cosmopolitan arts markets. Much is also drawn from the cosmology and human and more than human ecology

of Aboriginal artists' homelands. These locations along the trajectory of Aboriginal art are not necessarily cognisant of one another, and there are many intersecting agencies at play, as art decontextualizes the experience of audience participation and perception, and context shapes the experience and expression of the artist. Wallace's practice has emerged in part through the opportunities of the cosmopolitan market. However, the cultural protocols she applies ensure her work remains a valuable mechanism for the maintenance of Arrernte homelands knowledges and human ecology, and not merely in service of cultural outsiders and art consumers in the cosmopolitan art market.

Van Manen's (1990) concept of hermeneutically crafted texts opened opportunities in the research to interpret actions, expressions and lived experiences. These illuminated what was at the margins of the researcher's cognisance; bringing attention to 'that [which] tends to be obscure, to evade the intelligibility of our everyday life' (32). Van Manen (1990: 180), in his interpretation of the lived experience of his research respondents from conversational dialogues that deepen communication and understanding about the phenomena being researched, suggests hermeneutics is 'the theory of interpretation'. Gadamer (1986) differentiates between the nature of interpretation, such as in the work of an artist which is 'pointing to something', and interpretation in the work of the researcher whose work is 'pointing something out' (Gadamer 1986: 62).

Together these produced an interpretation by the artist in the practice of her artistry, and a process of learning interpreted by the researcher from her immersion with Wallace's work and homelands. An underpinning philosophy of this research and our collaboration is that numerous representations of reality can and do occur at one time. This intersection encapsulates pedagogy, experience and culture as they converge and diverge, and change over time. It is this recruitment

of art and story as part of a multimodal way of knowing and being in the homeland that provides a formative Theory of Cultural Literacy that is relevant to work in cultural, intercultural, transcultural and educational research, evaluation and learning contexts.

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