Engaging in a moment

...a collaborative inquiry

MIECAT Masters by Supervision
August 2011
Helen Scarr
Statement of Authorship

I declare that this research paper comprises my original work except where indicated.

Specific reference made to academic literature throughout this document acknowledges the authors whose ideas I have used in discussion with what has emerged through my research inquiry.

Name: Helen Scarr
Date: October 2011
Acknowledgements

To my colleagues and friends who were my research participants: I value the gift of your willing support of my research inquiry.

To my delicious family: my husband Chris, son Joel and his wife Tanya, daughter Hayley, and her Prince Charming, Tim: I so value your unstinting tolerance and support of my many trips in my endeavours to create new meaning.

Louis, my youngest son…

Your life and death have stultified my reasoning, challenged my being, shaken the extremities of my resilience.

I embrace those challenges in the way I engage in my life and work within my community.

The influence of your death is evident in my thesis.

I honour you and your memory, in this way.

Andrea Breen, you introduced me to MIECAT: Thank you. I have been transported to surprising places of meaning by the magical experience of working with this Form of Inquiry.

I value the dedication, support and vision of MIECAT staff who continue the experience for others and for me. Some of the many are Beatrice and Yvonne, Jan, Sue, Heather, Mary-Ellen, Jenni and Jenny, Warren, Chris and Andrea.

Arwen has helped me with supervision in Hobart. Adele has supported me with formatting. I value your patience and expertise.

My fellow students Yarn, Rosalie, Marita, Liz, Kim, Karen, Joan, Gayle, Denise, Danni, Amanda: the class of 2009-10, you are an integral part of my ‘Masters’. New meaning has emerged through our companioned experience in collaborative co-creation in all the many gloriously splendid moments. I value the parts you have all played in my Masters experience.
Contents

Acknowledgements  
Abstract  
Introduction  
Chapter 1 My search for a topic of inquiry  
Chapter 2 My inquiry presentation: Engaging in a moment  
Chapter 3 How did I engage with my inquiry?  
Chapter 4 The participants’ engagement, artworks, reflections, feelings of dissonance and values  
Chapter 5 Co-creation of a continuum between engagement and dis*engagement  
Chapter 6 The participants identify their positions on my continuum while they engage in the moment  
Chapter 7 Co-created meaning about five questions that emerged through my community inquiry  
References  
Glossary of MIECAT terms  
Appendix A  
Appendix B  
Appendix C  
Appendix D  
Appendix E  
Appendix F
Illustrations

Figure 1  Voices of engagement  2
Figure 2  Voices of engagement applied to my workplace  3
Figure 3  Media collection  4
Figure 4  Four dimensions of being-in-the-world, (Scarr, 2004)  5
Figure 5  Journal entry 14/04/2009  7
Figure 6  Inquiry materials  12
Figure 7  Representation of values  17
Figure 8  Squashed representation  17
Figure 9  My experience of ‘engaging in the moment’  19
Figure 10  Representation of ‘the gift’  20
Figure 11  ‘The Gift’  23
Figure 12  ‘Gift’ contents  24
Figure 13  Boronia’s representation  27
Figure 14  Sage’s representation  28
Figure 15  Juniper’s representations  29
Figure 16  Myrtle’s intersubjective response to Juniper  29
Figure 17  Myrtle’s representations  30
Figure 18  Juniper’s intersubjective response to Myrtle  30
Figure 19  Jonquil’s representation  31
Figure 20  Marigold’s representation  32
Figure 21  Jasmine’s representation  33
Figure 22  Hydrange’s representation  33
Figure 23  Flora Moment Keywords clustered, titled  34
Figure 24  Mapping the Floras engaging in the inquiry  35
Figure 25  Clustered key words from the Floras’ values  36
Figure 26  Mapping the Floras’ values  36
Figure 27  Trying to capture knowings  41
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Partially complete representation of my continuum</td>
<td>42</td>
</tr>
<tr>
<td>29</td>
<td>Dis*engagement position on my continuum</td>
<td>42</td>
</tr>
<tr>
<td>30</td>
<td>Intersubjective response (used with the student’s permission)</td>
<td>43</td>
</tr>
<tr>
<td>31</td>
<td>Representation of my continuum</td>
<td>44</td>
</tr>
<tr>
<td>32</td>
<td>Representation of Momentum</td>
<td>45</td>
</tr>
<tr>
<td>33</td>
<td>Continuum keywords clustered, titled</td>
<td>46</td>
</tr>
<tr>
<td>34</td>
<td>Mapping my continuum topic</td>
<td>46</td>
</tr>
<tr>
<td>35</td>
<td>Imaginative variation of my continuum</td>
<td>47</td>
</tr>
<tr>
<td>36</td>
<td>Embodiment: positions of engagement</td>
<td>49</td>
</tr>
<tr>
<td>37</td>
<td>Mapping ‘Point of Balance’</td>
<td>50</td>
</tr>
<tr>
<td>38</td>
<td>Representation 1: Drawing</td>
<td>51</td>
</tr>
<tr>
<td>39</td>
<td>Representation 2: 3D</td>
<td>51</td>
</tr>
<tr>
<td>40</td>
<td>Mapping safety in a group</td>
<td>55</td>
</tr>
<tr>
<td>41</td>
<td>My co-created response to the Flora’s self placement on my continuum</td>
<td>57</td>
</tr>
<tr>
<td>42</td>
<td>Collation of data / integration process</td>
<td>58</td>
</tr>
<tr>
<td>43</td>
<td>Representation of Engaging in a moment: a combination, collaboration, integration, amplification of knowing</td>
<td>59</td>
</tr>
<tr>
<td>44</td>
<td>Mapping the Floras’ engagement topic</td>
<td>60</td>
</tr>
<tr>
<td>45</td>
<td>Collation of the Floras’ data</td>
<td>61</td>
</tr>
<tr>
<td>46</td>
<td>Mapping Engaging in a moment – a collaborative community inquiry</td>
<td>68</td>
</tr>
<tr>
<td>47</td>
<td>Representation of my transitioning role from student to creative arts therapist</td>
<td>82</td>
</tr>
<tr>
<td>48</td>
<td>Follow-up inquiry investigation: Sage</td>
<td>86</td>
</tr>
<tr>
<td>49</td>
<td>Follow-up artwork: Myrtle</td>
<td>87</td>
</tr>
<tr>
<td>50</td>
<td>Follow-up artwork: Hydrange</td>
<td>87</td>
</tr>
<tr>
<td>51</td>
<td>Follow-up artwork: Boronia</td>
<td>88</td>
</tr>
<tr>
<td>52</td>
<td>Follow-up artwork: Jonquil</td>
<td>88</td>
</tr>
<tr>
<td>53</td>
<td>Follow-up artwork: Marigold. Collective Wisdom.</td>
<td>89</td>
</tr>
<tr>
<td>54</td>
<td>Mapping: Risk in engaging</td>
<td>94</td>
</tr>
</tbody>
</table>
ENGAGING IN A MOMENT ...a collaborative inquiry

Figure 55  Mapping: Reluctance to engage  94
Figure 56  Linear continuum  98
Figure 57  Floras’ positions on the emergent continuum: The Moment Continuum  99

Tables
Table 1  Flora’s positions of engagement  97
Abstract

This inquiry Engaging in a moment, is predominantly existential. It introduces the voice of engagement that I applied to my workplace and community to find an inquiry topic. My community work includes supporting people who have thoughts of suicide and people bereaved by the suicide of someone close to them.

In my search for a topic I have used as an existential base (of ) Van Deurzen's (2002, p98) four dimensions of being to explore engagement. When I applied the voice of engagement to my community interest around suicide, meaning emerged around a polarity between engagement and dis*engagement. This polarity suggested a continuum to act as a reference point for positions of engagement.

My phenomenological multi-modal inquiry into Engaging in a moment, was explored with eight female community health professionals through companioning each other. They engaged with self and other in collaboration with the guided meditation, the music, materials and procedures, in the intersubjective space that was co-created with the context.

The emerging values of participants’ informed them about how they were engaging in my inquiry, particularly in relation to being in the moment and engaging with others.

We then collaborated to co-create positions of engagement on my continuum. This continuum was informed initially by Van Deurzen’s four dimensions of being then during my research inquiry by our respective lived experience, our values and the context of the emergent inquiry.

Concurrent with what emerged through Engaging in a moment was a parallel experience of understanding around suicide, where existential freedom and responsibility featured strongly.
ENGAGING IN A MOMENT ...a collaborative inquiry

Introduction

I invite you to walk with me through my arts based inquiry that will take a reflexive and participatory form. This post modern form of research acknowledges a collaborative and co-creative way of inviting meaning to emerge phenomenologically that may then resonate differently with each participant (and perhaps with you).

In this thesis I will ask myself the three questions that are central to the MIECAT form of inquiry: the epistemological, ontological and axiological questions of: what do I know now? what do I want to do about my knowings? and how do I want to be with my values around my knowings?

Throughout the unfolding of the multi modal inquiry I will demonstrate through MIECAT procedures many of the meanings which have emerged through collaboration and co-creation with the procedures, music, materials, literature, other people and writing this thesis. From the first moment of my inquiry ideas and wonderings have emerged in my mind like voices that have shouted, whispered and badgered their questions about my processes. These ‘voices’ have collaborated to co-create meaning throughout my inquiry.

In places through the thesis I have placed green boxes containing ‘A relevant aside’ which mentions my varying support of a young person referred to as ‘Dogwood’, who was suicidal. I have included these ‘moments’ as ‘asides’ because at the time they occurred I was focusing on my research inquiry and follow-up sessions. The asides distracted my attention from my research project and at the time were ‘life’ parallels that I found impossible to ignore. These asides are ‘relevant’ for reasons that firstly the support of people who have suicidal thoughts and of people who are bereaved by the suicide of someone close to them, is important to me. Secondly, in the context of this inquiry project the asides are relevant because they invited me to be open to new learning about the complexities of engagement.

MIECAT procedures will be underlined the first time they appear in the text. I have also included a glossary of terms in Appendix A.

You may notice that I do not write ‘disengagement’ but dis*engagement. As I indwelled ‘engagement’ there was a moment when my topic was hammering to voice a persistent question about a connection between ‘engagement and suicide’. The answer to the question about a possible connection between ‘engagement and suicide’ finally sighed: ‘Ah…
ENGAGING IN A MOMENT ...a collaborative inquiry

Dis*engagement’. The asterix is to add emphasis to the ‘dis’ in dis*engagement in my inquiry: it adds specific connotation, a polarity. It may not be original, but I don’t know for certain.

Chapter 2 and Appendix B provide an inquiry presentation format for creative arts therapy group programs within a range of focus areas. I would be happy to discuss this with anyone interested in presenting such a program: scarr@netspace.net.au

Confidentiality

All names of participants in my inquiry have been changed to those of “flora,” and used with their permission.
CHAPTER 1
My search for a topic of inquiry

In this inquiry, ‘engagement’ is central. I am focusing on two aspects of engagement:
Firstly, on my own sense of voice which grew from MIECAT Masters intensives flowing from the emergent inquiry and secondly, on the application of my own sense of voice as engagement explored collaboratively with eight community health professionals. I will be attempting to draw these two streams together for this thesis.

My voice emerges from a work background of teaching, community liaison between people with disability and the community, community services, developing and facilitating psycho-education groups, and counselling.

My coming to understand about voices grew from my experiencing at the first intensive of the MIECAT MA by Supervision, entitled the ‘Emergent Inquiry’.

The MIECAT Form of Inquiry

The aims of the Emergent Inquiry unit were to explore experientially, three key ideas or action values that underpin the MIECAT form of inquiry as practised by practitioners in different contexts, including counselling, arts-based community projects and research.

Allen (2004, p20) suggests there are four action values: openness, iterative reflexivity, process orientation and emotional efficacy. Inspired by Allen’s suggestions, the action values that I have chosen for this Emergent Inquiry are: emergence or what appears from conducting the form of inquiry; iterative reflexivity: visiting and revisiting data with emerging insights; the presentational forming of the ‘voices’ in and through the process of an inquiry and how the voices were identified and presented; and emotional efficacy: how we resonate with and are empathic to others to understand and articulate our own emotions and those of others appropriate to the context.
Voices emerging

During the first intensive of the MA by Supervision we were invited to listen to instrumental music, and to be open to any ‘voices’ that may be recognized as parts of ourselves that contribute to our ways of being-in-the-world.

We were then invited to identify key words, thoughts or feelings that emerged during the listening exercise. These were shared with a partner or companion who then offered an intersubjective response to our experiencing. An intersubjective response is a response from the intersubjective experiencing of the two ‘companions’ that has emerged in the companioning moments. One person then presents the intersubjective response to the person they are companioning. This will be multi-modal and may include something ‘formed’ out of art material (to represent the experience), a movement gesture, or musical improvisation. It may also be a written response such as a poem, a haiku, or story. The intersubjective response adds meaning to the experience of companion and companionee by affirming or challenging ideas and enhancing understanding. It can strengthen intersubjective processes such as changing energy between the two or bringing further meaning.

For the next task of the intensive we were invited to represent them in another mode (Figure 1). By focusing on every aspect of the voices we had identified as we represented them our learning was amplified.

Figure 1. Voices of engagement: tissue and paper
While representing the voices in a three-dimensional way I noticed ‘engagement’ amongst the words. I could then see that all of my words are part of ‘engagement’ so they then became a collection of the ‘voices of engagement’.

My focus on the music evoked my first word: ‘involvement’. The other voices are:

<table>
<thead>
<tr>
<th>Involvement</th>
<th>Questioning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Longing</td>
<td>Companioning</td>
</tr>
<tr>
<td>Expression</td>
<td>Awareness</td>
</tr>
<tr>
<td>Invitation</td>
<td>Balance</td>
</tr>
<tr>
<td>Openness</td>
<td>Reflection</td>
</tr>
<tr>
<td>Experience</td>
<td>Academia (in this task)</td>
</tr>
<tr>
<td>Nourishment</td>
<td>Engagement</td>
</tr>
</tbody>
</table>

Relating the voices to my work

The next class task after representing the voices was to locate them within our workplace. When the leader said ‘Ten more minutes before we need to stop’, I noticed tightening in my chest as I cast around for ideas. My ‘anxiety’ became another voice in ‘engagement’, distracting my thoughts. I was agreeing with Rollo May’s (1975) statement that our existential ‘freedom to choose’ creates anxiety. Freedom to choose what is personally meaningful is important in MIECAT procedures. The representation of my ‘voices of engagement’ in the workplace appears in Figure 2.

Figure 2. Voices of engagement applied to my workplace: paper
Locating the voices in my community

While I was considering the emergence of anxiety, we were then asked to continue within these voices and explore how they relate to us in our respective communities. The homework task (Figure 3) was to collect articles, emails, conference agendas and media excerpts of interest and to see how ‘engagement’ connected with these materials. Collecting in this way relates to Moustakas’ comment (1990, p28) that immersion is where:

The researcher is alert to all possibilities for meaning and enters fully into life with others where-ever the theme (in this case voices) is being expressed or talked about – in public settings, social contexts or in professional meetings.

My knowing:

To locate engagement in my community I realized that I would need to include my interest in supporting people bereaved through death by suicide.

Part of my media collection:

Figure 3. Media collection
At the same time I was also wondering: ‘How can I set aside this interest of supporting those affected by suicide to allow something different to emerge from my work with my community?’ so I decided to try to set aside my interest in issues around suicide and continued to collect other media items as described above.

The media items that drew my attention contained conscience-needling articles about protecting the wilderness. An inner voice asked: ‘You say you love forest: why don’t you protest about old growth logging’? As I reflected on this question I wondered what motivates me to participate in something within the community.

As this reflection on my motivation to engage with my community continued, I bracketed out the wilderness topic for this inquiry. Concurrently, a favourite representation from earlier study emerged from memory. Figure 4 shows my personalized extension of Van Deurzen’s (2002, p92) ‘four dimensions’ of ‘being in the world’ (Journal entry 09/04/2009).

Figure 4. Four dimensions of being-in-the-world, (Scarr, 2004, with reference to Van Deurzen, 2002)
Understanding these dimensions helped me to explore my motivation to engage within my community, or ‘other’ as shown in Figure 4. In 2004, during the Masters in Counselling, University of Tasmania, I made a representation of Van Deurzen’s ‘four dimensions of human existence’ (2002, p92):

- Physical dimension (Umwelt)
- Social dimension (Mitwelt)
- Personal dimension (Eigenwelt)
- Spiritual dimension (Uberwelt)

Further explanation about this representation is included in Appendix A.

Figure 4 demonstrates a way of identifying how human beings may choose to balance their existence in the world, within these four dimensions. As my specific reference in this moment is my relationship between ‘me’ and ‘other’ in my community, I will include Van Deurzen’s note on the social dimension (2002, p92):

The social dimension (Umwelt) is that of our relationship to other people that live with us in the world. It represents our insertion into a public domain where cultural norms, social conventions and the power relations of interpersonal dynamics influence our behaviour and experience.

As I reflect now on my motivation and freedom of choice with which I engage, I agree with May (1969b) who says that freedom is made up of ‘intentionality, wish and will’ and that in conjunction with freedom we also have responsibility with dimensions in our world, with ourselves as the central being. Both freedom of choice and responsibility are important parts of my representation. May and Van Deurzen assume the dimensions of ‘my’ world to be innate along with the freedom I have to choose how I relate to these dimensions. In the Existential approach by May and Van Deurzen, I must then accept the responsibility for how I choose to relate to these dimensions in my world that comes with that ‘innate’ freedom. A further explanation is in Appendix A.

The MIECAT form of inquiry adopts an emergent approach to responsibility by inviting participants to describe or represent their own material and then view it in various ways, with a companion, to find meaning. I was inspired to use the above representation (of Van Deurzen's
four dimensions) in relation to freedom and responsibility, to explore my motivation to engage with my community. In Figure 5 below I have represented me in my world, showing a defining line between my world and others in their respective worlds.

My community in their worlds (below)

My in my world (above)

Figure 5. Journal entry 14/04/2009

This representation of my world amplified my reflection by asking this question: ‘What motivates me to cross that “line” from the safety of my world into the world of my community (or ‘other’) and to engage in something new’?
Considering more deeply my motivation to engage in aspects within my community, I became aware that while other issues such as wilderness emerged, the topic of ‘suicide’ was only bracketed out for this exercise. From time to time I bracketed ‘suicide’ in, wondering ‘What are my values around suicide’? My knowing was:

I value honouring the memory of my son Louis who suicided (2002), by supporting others through their agony and bewilderment after the suicide of someone close.

I realised that I am motivated to take action in accord with my values, agreeing with Allen (2004, p20) when she says that ‘openness to ambiguity and reflection are core values that enable optimal intersubjective learning’. Aspects of my motivation to support people who are suicidal and people bereaved by suicide are central to my being in the world: this includes honouring Louis and his pain and anguish and acknowledging the isolation that befalls people who are left behind after the suicide of someone close. These aspects and more, motivated me to start support groups for bereaved parents and people bereaved by suicide. My action value here of commitment to companioning people (in a support group) bereaved by suicide reminds me of Diel’s (1989) ‘gap’ between discovering something we would like to do and acting on that desire. I also agree with him where he says that if we don’t act or are falsely motivated then it causes internal conflict.

Following this knowing about my motivation and values I had a continued niggling around a connection between the collective voices of ‘engagement’ and suicide because my values were already established relating to the suicide issues (in my support group work) yet not identified within my topic search around ‘engagement’.

From my depthing to gather understanding on motivation and realizing the importance of my values, these questions emerged: ‘What happens if I am not actively engaged in something? What if I dis*engage1 from aspects of life? These questions were relevant to the topic search, with the first evoking a challenging comment from a staff member who said: ‘There may be other ways like simply being rather than doing’. As I reflected on this question I realized that there are moments of simply ‘being’, when I am not actively engaging with or dis*engaging from aspects of my life. The keywords, prompted by ‘Being’ is a reduction of this process.

1 The asterisk implies that, as mentioned in the introduction, I decided to use the asterisk to add emphasis to the ‘dis’ prefix to ‘engagement’. 
‘Being’

**What might be happening when I am ‘being,’ not ‘doing’**

- sleeping
- choosing to not attend, participate, relate
- staring into space
- meditating

By reading the ‘being’ keywords and inviting the words to become an image I mapped in my mind (without representation) by asking questions ‘who, what, when, how, where’: I was ‘being’.

The **themes to knowing** from this imagined mapping are below:

- While I am being-in-my-world in a non-active way, I am ‘being’ in relation to some aspect of my world.

Whilst the concept of ‘being rather than doing’ may not fit this inquiry, the purpose of reduction above, at that moment in my reflection, emerged as a reference point for motivation.

Having amplified the comment about ‘being’, I returned to the second question: ‘What happens if I dis*engage’? My journal entry (01/05/2009) stated that dis*engagement from self and one’s spirituality may lead to dis*engagement from reality and life and possibly lead towards suicide. In order to amplify, or enhance, the meaning of ‘dis*engagement from reality and life’, I explored the four dimensions (page 5) by immersing myself into each dimension, invoking thoughts and feelings that may be experienced within them. The immersion which became an embodied experience of meditating on the diagram is reduced to themes below.
Reduction

<table>
<thead>
<tr>
<th>When I dis*engage from my spirituality: beliefs, values, faith, I feel hollow. I search for meaning and give up because nothing seems to have meaning.</th>
<th>When I dis*engage from others I feel isolated, lonely and self focused. My disconnection leads to loss of contact with reality.</th>
</tr>
</thead>
<tbody>
<tr>
<td>When I dis*engage from the environment I lose my grounding and stability. My physical health suffers and I lose contact with reality. I feel numbness and pain.</td>
<td>When I withdraw contact from others it increases my self-involvement. The less contact I have with others the more negative is my self-talk and I feel more hopeless about the futility of my life.</td>
</tr>
</tbody>
</table>

These themes inform my question: ‘Is there a connection between engagement and suicide?’ by telling me that I can see there is a polarity between engagement and dis*engagement. The connection between engagement and suicide is within that polarity, perhaps on a continuum.

My question that then emerged was: ‘With your knowing about the polarity of engagement and dis*engagement, how can you combine that with ‘suicide’ as a research topic?’ I could now see from my emergent knowing from using MIECAT procedures that suicide was connected to engagement from the other end of the polarity, which now seemed more like a ‘continuum’. I was tempted to conduct an inquiry into suicide prevention but time and ethical considerations disqualified that idea. What emerged from my question was: ‘I will invite friends and colleagues to my house, to participate in a research inquiry titled: ‘Engaging in a moment’, and I would continue to reflect on my other work supporting people and families who are affected by suicide and suicidal thoughts.'
CHAPTER 2

My Inquiry: Engaging in a moment

Inviting the participants

Six weeks prior to the beginning of the inquiry, I invited participants verbally and through letters detailing my inquiry into engaging in a moment. I requested their signed consent to use images and learning from the inquiry for my thesis and future use.

Methodology

The methodology I used in my inquiry was adapted from MIECAT class sessions. I invited participants to engage with themselves, in their own thoughts and feelings, through guided meditation, followed by listening to instrumental music and then creating representations of their thoughts and feelings that emerged during this experience. They were then invited to engage with another person by companioning each other with their representations. Everyone was then invited to return to the whole group, where they could continue engaging with others within the group.

Inquiry details

My inquiry format guide follows, as a process guide for the facilitator.

Times suggested for exercises are approximate.

Date and time

February 17th 2009

At 9:30 A.M. for 10:00 A.M.

Session to conclude at 1:00 P.M. with lunch following.

Venue

My home

Participants

Eight women aged 28 to 70 years, who worked in health related areas in the community.
Materials listed, pictured (Figure 6)

<table>
<thead>
<tr>
<th>welcoming refreshments</th>
<th>9 chairs</th>
</tr>
</thead>
<tbody>
<tr>
<td>art making materials:</td>
<td></td>
</tr>
<tr>
<td>pens, pencils</td>
<td></td>
</tr>
<tr>
<td>oil and soft pastels</td>
<td></td>
</tr>
<tr>
<td>paper: variety of size, colours, textures</td>
<td></td>
</tr>
<tr>
<td>various fabrics</td>
<td></td>
</tr>
<tr>
<td>string, wool, cord</td>
<td></td>
</tr>
<tr>
<td>glittery items, buttons, beads</td>
<td></td>
</tr>
<tr>
<td>popsicle sticks</td>
<td></td>
</tr>
<tr>
<td>C D player and CDs of instrumental music</td>
<td></td>
</tr>
<tr>
<td>paints, brushes</td>
<td></td>
</tr>
<tr>
<td>glue, scissors, stapler, hole punch</td>
<td></td>
</tr>
<tr>
<td>hard ware: hammer, nails, wood off-cuts</td>
<td></td>
</tr>
<tr>
<td>clay</td>
<td></td>
</tr>
<tr>
<td>wrappers: plastic, foil, baking paper</td>
<td></td>
</tr>
<tr>
<td>recycled tops, cylinders, serrated tearing</td>
<td></td>
</tr>
<tr>
<td>edge boxes, bubble-wrap etc</td>
<td></td>
</tr>
<tr>
<td>feathers</td>
<td></td>
</tr>
<tr>
<td>felt</td>
<td></td>
</tr>
<tr>
<td>lunch</td>
<td></td>
</tr>
</tbody>
</table>

Figure 6. Inquiry materials
The Inquiry process outline for myself as facilitator/researcher

9:30-10:00 Step 1. Welcome and housekeeping

As participants arrive:

- Introductions
- Tour of amenities, refreshments, art making materials

10:00-10:15

- Present program overview
- Invite questions for clarification

10:15-10:30 Step 2. Focusing on felt sense

Invite participants to feel grounded within their body by:

- Sitting on chair or floor
- Focusing on the body in the moment
- Listening to guided meditation (Appendix B)

10:30-10:45 Step 3. Focusing on self:

1. Listening to three pieces of music
2. Expressing any felt responses

Part 1. Listening

As participants emerge from the guided meditation, invite them to sit comfortably and to close their eyes again, ready to focus on the three pieces of music that will now be played.

- Play first music piece: *Blue Note* (2004). Invite participants to notice thoughts or feelings evoked by the music. At end of music, invite them to make notes of thoughts, feelings, words evoked during music
- Play second piece: *Buddha Bar* (2006), inviting participants to again note responses, as above
- Play third piece: *Demurra Meditation* (IA2032D), inviting similar noting of responses by participants as above
Part 2. Expressing felt sense.

Now invite participants to remain seated, or stand and move around room: responding non-verbally to any felt sense or body sensations in response to the music.

10.40. When the music has finished invite participants to focus on engaging in the moment by asking:

1. Did they move in time with the music
2. Did they make any contact or engagement with other participants

10.45-11.30 Step 4 Making Representations

After the participants have listened to the music and are moving around the room, remind them about choosing materials for representation.

Invite participants to make representations of any thoughts or feelings that emerged for them during the music.

11.30-12.00 Step 5 Engaging with other: companioning

When representations are complete:

- Invite participants to find partner and to:
  - Share representation and experience with another participant, using MIECAT procedure of companioning where one listens, other describes rather than interprets what they see in the representation
  - Encourage noticing what is happening for them: feelings, thoughts in the moment of companioning

Facilitator/researcher, talk about the following while moving between pairs:

After describing their representation, invite Floras to talk about aspects of their representation, eg. holding it another way or far away from them to view it differently.

- Invite participants to make an intersubjective response to the other: some representation or response to their experience of companioning and being companioned
12.00-12.45 Step 6 Engaging with other, in the group

When each participant has presented their intersubjective response, invite everyone back to the group.

- Invite participants to return to the group and to sit with representation
- Invite moment of reflection on experiencing
- Invite participants to share their experience of engaging in the moment of the inquiry with the group

12.45-1.00 Step 7 Unraveling the group process

When sharing is complete, invite participants to set aside representations. The next step is to allow participants to bracket out their experience in the inquiry process and to re-engage with each other in the moment, noticing their felt sense.

Invite participants to:

- Walk around making exaggerated gestures with limbs
- All form circle and ‘throw’ sounds into it
- Take turns making sounds and gestures: everyone copies consecutively around circle
- Invite everyone to stand, shake arms and legs, then stand still, breath deeply to re-focus.

Invitation to return for a presentation

As on the initial invitation, I invited participants to return in one month for a presentation of photographs of their work and a certificate of participation and appreciation. I will discuss this further in Chapter 3.

Discussion with the literature

My topic: ‘Engaging in a moment’ uses a phenomenological method of inquiry, or a search for meaning from what emerges. I agree with Spinelli (2005, p20) who says this method of inquiry ‘begins with the three steps of being open to the moment, description of an experience or representation, and equalization of all aspects of the description’. Allen (2004, p22) concurs, saying that ‘by making all aspects of our description equal it enables us to remain open to
all aspects of the story.’ My methodology invites participants to be open to the moment of my inquiry (beginning with guided meditation), joining Allen (2004, p20), who says that ‘intersubjective learning entails being open to uncertainty.’ Openness to my inquiry might then lead to what Rumbold, Allen, Alexander and Van Laar (2008, p298) describe as ‘experiential knowing through … felt participation in the moment.’ To also ‘move away from an outcome’ as Allen says, means engaging in the moment and staying with what emerges.

Continuing with the flow of being open to engaging with self in Steps 2 and 3 of my inquiry above, Step 4 invites participants to companion each other with their representations to make new meaning. Gergen (2009, p41) describes this openness and flow as: ‘One speaks, another responds, and in the interchange meaning is born.’

In the context of my inquiry, when the participants describe their representations and hear a response from their companion, opportunities for new meaning and engagement with each other to occur in the moment.

Connection and meaning-making is further encouraged by inviting participants to make intersubjective responses to the experience of companioning and sharing of their artworks. This is a ‘being-in’ moment which Moustakas (1995, p82) says allows participants to be ‘totally immersed in the other by leaving aside their own thoughts and feelings, and hearing the other, without interpretation’.
CHAPTER 3
How did I engage with my inquiry?

Having just described the process of my MA research inquiry ‘Engaging in a moment’ and the significance of intersubjective experiencing and space, I will now enlarge on the importance of values as they underpinned my engagement in my inquiry.

Emergent values

My values of preparation and ‘safety’ for a group emerged from a Masters class representation of workplace values (Figure 7).

![Figure 7. 3D Representation of values: ceramic tile, tissue](image)

Figure 7 is described in Appendix C.

I placed tissue over the representation so that it was partly visible; yet dissatisfied, I then placed cartridge paper over and squashed it (Figure 8).

![Figure 8. Squashed representation](image)
Keyword description of representation from my companion:

<table>
<thead>
<tr>
<th>crunched</th>
<th>collaboration</th>
</tr>
</thead>
<tbody>
<tr>
<td>sporadic</td>
<td>boundary/circle/oval</td>
</tr>
<tr>
<td>flat</td>
<td>outline</td>
</tr>
<tr>
<td>going through clouds</td>
<td>drawn to look into</td>
</tr>
</tbody>
</table>

When removed, the cartridge paper carried an imprint of the earlier representation (Figure 7). So from these representations, descriptions and the imprint explored during class, I came to see that:

My activity in the workplace and community is motivated by my action values and leaves an impression.

We were then invited to form companioning dyads in the intensive class. When my intensive class companion was unable to see my values in my representation, the regret I felt invited my value of transparency to emerge.

**Preparation for my inquiry following conclusion of intensive:** *Engaging in a moment, with the Flora*

Preparations for my inquiry were made in my house by rearranging furniture, setting out refreshments and art materials. My action value of preparation helps me feel grounded and ‘safe’ in the knowledge that everything is ready. I have come to know that as a workplace group facilitator when I feel grounded I am better able to put participants at ease.
A relevant aside to my engagement with the inquiry

Before the inquiry, I had supported ‘Dogwood’ who was ambivalent about life, and suicidal. Two nights before the inquiry Dogwood, suffering, asked me to confiscate his medication. Concern tasted powerless, for me.

My loyalty divided between Dogwood and my inquiry. Particularly because of my son’s suicide I dreaded the possibility that Dogwood may end his life. While I supported Dogwood, my involvement with him was ‘sabotaging’ the attention I might have given my inquiry. While I engaged with my inquiry and prepared, I sensed distance. As I look back on that ‘moment’ I can see that his thoughts of suicide were informing my knowing: that while he was contemplating disengaging from one thing (life), he was engaging in something else (thoughts about suicide).

On the Inquiry day

As I looked at everyone at the beginning while sitting waiting to start, I sensed a gift of willingness they had brought to my inquiry.

Some Floras asked questions to clarify their understanding and I realized that I had multiple roles of host, friend, colleague and creative arts therapist.

Transition from student to facilitator/researcher

Later, while the Floras were representing their experience of engaging in the moment, I was struck by: ‘I am not a participant in this inquiry. What will I do now?’ Then I reflected. ‘I could make a representation’ (Figure 9).

Figure 9. My experience of ‘engaging in the moment’: pastel and paper
Clustered, titled key words from Figure 9:

<table>
<thead>
<tr>
<th>Varied positions</th>
<th>Varied levels</th>
<th>Colour changes</th>
</tr>
</thead>
<tbody>
<tr>
<td>lower edge</td>
<td>Intense</td>
<td>Black</td>
</tr>
<tr>
<td>centre</td>
<td>Misty</td>
<td>Grayish black</td>
</tr>
<tr>
<td>top</td>
<td>Loosely textured</td>
<td>Maroon</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blue</td>
</tr>
</tbody>
</table>

To come to further understanding I reduced these clusters to:

When I facilitated my inquiry my role changed from student to facilitator/researcher, with different levels of intensity.

Supervision

Following my meeting with the Floras I attended MIECAT supervision.

My supervisor invited me to revisit my sense of the Floras’ ‘gift’ of time, experiencing and friendship, reflexively, or to reflect on the ‘gift’, to invite new learning to emerge that may amplify my knowing. She invited me to describe my experiencing of the gift and to identify keywords and ideas. My representation follows (Figure 10).

![Figure 10. Representation of ‘the gift’](image)

Description

<table>
<thead>
<tr>
<th>Blue edged paper</th>
<th>9 purple circles around the centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crossed blue lines from each side with tied bow in centre</td>
<td>small circles in a circle in bow centre</td>
</tr>
<tr>
<td></td>
<td>burning candles in an outer circle</td>
</tr>
</tbody>
</table>
Titled clusters of key words from description and experiencing:

<table>
<thead>
<tr>
<th>Words from experiencing ‘the gift’</th>
<th>Image</th>
<th>Aesthetics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Giving</td>
<td>Edged</td>
<td>Colours</td>
</tr>
<tr>
<td>Selflessness</td>
<td>Crossed</td>
<td>Lighted candles</td>
</tr>
<tr>
<td>Friendship</td>
<td>Centre</td>
<td>Tied bow</td>
</tr>
<tr>
<td>Generosity</td>
<td>Circles</td>
<td>Circular shapes</td>
</tr>
<tr>
<td>Support</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Following representation I indwelled my intersubjective response ‘gift’, by reflecting on these keywords and myself at the centre of the representation (Figure 10, p20). Reciprocity emerged as another value through reflection on the ‘gift’: I wanted to ‘gift’ each Flora.

**Certificate or ‘gift’**

While I was reflecting on my reciprocal gift, my supervisor and I spoke about the inquiry follow-up, when a planned certificate of appreciation would be presented. We discussed that participants were expecting a certificate and that while not being part of a MIECAT procedure, it was appropriate for the Flora in relation to their workplaces’ expectation. The supervisor ‘floated’ the idea of replacing the certificate with the ‘riskier’ option of an intersubjective response – which they may well receive as a ‘gift’.

The moment of the inquiry became a complex mix between friends and colleagues from another setting, with these friends and colleagues now becoming the inquiry Flora, now with me as the facilitator/researcher. The dialogue was a complex mix of our respective feelings in the moment with a sense of what we felt comfortable saying, with our collective and interconnected histories being brought into this moment.

Considering intersubjective responses in this context, my intersubjective response to the Flora would be ‘reflective and considered’; and be made after the research inquiry had ended. In contrast, some intersubjective responses are ‘spontaneous and intuitive’, such as one MIECAT facilitator made, musically. However, all are given with connected feeling created from the energy and response experienced in the moment. So my intersubjective response to the Flora would represent my way of assisting their understanding and making an acknowledgement.
between us that I valued their gift of participation in my inquiry (adapted from MIECAT Glossary, 2008, p8).

During supervision I continued indwelling the ‘gift’ from the Flora by looking at Figure 10, above, and recalling their comments about their experiencing. I noted their key words, adding some of my own:

<table>
<thead>
<tr>
<th>engagement</th>
<th>focusing</th>
<th>interest</th>
</tr>
</thead>
<tbody>
<tr>
<td>energy</td>
<td>energy</td>
<td>attending</td>
</tr>
<tr>
<td>choice</td>
<td>life</td>
<td>sharing</td>
</tr>
<tr>
<td>patterns</td>
<td>anxiety</td>
<td>resignation</td>
</tr>
<tr>
<td>colours</td>
<td>valuing the participants’ time and willingness; no eye contact.</td>
<td></td>
</tr>
<tr>
<td>meaning listening</td>
<td>willingness</td>
<td>preparation</td>
</tr>
<tr>
<td>companioning</td>
<td>friendship</td>
<td>gift</td>
</tr>
</tbody>
</table>

These key words emerged into the beginning of my intersubjective response.

**Evaluation or reflection?**

With my intersubjective response emerging, the possibility of the need for evaluation of my inquiry by the participants occurred to me. However, while the Floras might expect an evaluation, my supervisor and I decided collaboratively that in line with the values that underpin the MIECAT form of inquiry of inviting individuals to reflect and await the emergence of meaning, an invitation to the Flora to reflect on their experience of engaging in the inquiry, might be more appropriate. I prepared the following two questions to encourage reflection by the Flora:

1. ‘What was one moment that was significant for you during the inquiry’?
2. ‘What is one thing you have come to know about your values, in the context of this inquiry’?

At this time my supervisor reflected that what was emerging through my inquiry so far was not only ‘engagement and dis*engagement’ but also my values and how they influence my choices to engage within my community. We decided that it would be useful to collect the reflections of
the Flora on how they engaged with the moment in the inquiry and how their values influenced
their level of engagement, to see how their experiencing stood alongside my own.

**Approaching the changes that emerged in my follow-up plans**

A significant change had taken place during supervision where I had changed my plan
of presenting a certificate of appreciation to the Flora to an intersubjective response.
Collaboratively we added reflection questions instead of evaluation sheets which would provide
data to support my inquiry. My value of authenticity suggested how I would explain to the Flora
the changes as they happened.

The Floras were then invited for a follow-up session, six weeks after the initial inquiry, for a
‘presentation speech’ and the intersubjective response from me. The introduction to the follow-
up was prepared: I outlined the creative or imaginative variations that more closely followed
the MIECAT form of inquiry, than did the original format (see Appendix C).

**The intersubjective response**

My intersubjective response ‘gift’ is pictured (Figure 11).

![Figure 11. ‘Gift’: paper envelope, string](image)

The contents of the intersubjective response (Figure 12) included a haiku using some of the key
words from the Floras’ participation and engagement in my inquiry. The haiku:

- A gift of friendship
- Listening and respecting
- Explicit beauty
The complete intersubjective response details are in Appendix C.

The Follow-up format

While preparing my inquiry follow-up format (Chapter 2, p11-16), I recalled that Juniper and Boronia felt discomfort during the inquiry, so I offered both an opportunity to not attend or to leave after presentation of the ‘gift’, but both agreed to come and participate. When the follow-up was initially mentioned, Juniper said she would have to ‘force’ herself to attend. I was wondering how to make it more pleasant for her when I recalled her love of piano music and found a recording of me playing my mother’s piano at her recent funeral. This recording was included in the follow-up, for Juniper. As I listened to my recorded performance, I reflected on how I had to force myself to set aside my emotions and technical inadequacy at that time. My assessor asked whether this was an intersubjective response to Juniper’s comment. I agree. Now, I can see my intersubjective response to Juniper was related to our respective discomfort in a confronting situation. The follow-up session which emerged as an addition session to my inquiry investigations, repeated the inquiry format as outlined in Chapter 2. Music played and Floras’ art works from the follow-up are in Appendix C.

My reflections on the Flora inquiry

After the follow-up I repeatedly asked myself: ‘How did I engage in my inquiry’? I recalled my values of thorough preparation for groups and the value of safety and grounded-ness that
preparation invites. My inquiry was informed by this knowing:

My values of preparation and ‘safety’ or grounded-ness influence the way I engage in a moment as a researcher/facilitator and therefore influence the experiencing of how others engage in the moment.

Following this emergent knowing, I prepared another intersubjective response for the Flora, including photographs of their art works and my reflection questions (Appendix C).

Iterative reflexivity and reduction

As I continued reflecting on my inquiry with iterative reflexivity, I wondered what learning might emerge for the purpose of writing about the experience. I read my reflections, visualizing the Flora in their willingness to engage in my inquiry while recalling their keywords above.

This reflection and my knowing has been reduced to a haiku:

Energy flowing
Co-construct experiencing
Collaboration

A relevant aside to my engaging in my inquiry

Contact with Dogwood intensified as did my concern for his ambivalent root system. Two days before my inquiry follow-up, he overdosed. Chilling shock overwhelmed me. Invoking my sense of informed reason I thought: ‘He’s safe, in hospital. This is beyond you.’ After hours of focused breathing exercises I reminded myself: ‘I have a responsibility to the Flora. Prepare for the follow-up, girl!’

As a result, my engagement in the follow-up was influenced by my emotional upheaval regarding Dogwood. However my value of preparation prevailed and I engaged with purpose and ethical awareness. Yet concerns for Dogwood dampened the exhilaration that full engagement in this process may have evoked.
CHAPTER 4
The participants’ engagement, artworks, reflections, feelings of dissonance and values.

In this chapter I want to move from my engagement in the inquiry with the Floras, to the ways they engaged in the inquiry and their significant values.

The Floras’ engagement

The Floras’ engaging in the moment of inquiry began when they asked for clarification of what they were invited to do. They engaged with ‘self’ in the moment through listening to music and focusing on their physical sensations, emotions or thoughts and continued with the representations of their experiencing through the listening exercise. After making representations, the Flora engaged with ‘other’ as they companioned and were companioned with their representations. Following the companioning exercise the Floras were invited to rejoin the whole group to continue engaging with ‘other’ through sharing their experience of engaging in the moment of the inquiry.

Floras’ art works, intersubjective responses, reflections

I will now present the art works of the Flora consecutively. Intersubjective responses which were shared with me, will be included with their representations, as will their reflections on a moment and their values.

Invitations to Flora to reflect on their experiencing

1. What was one moment that was significant for you during the inquiry?

2. What is one thing you have come to know about your values, in the context of this inquiry?

The Floras’ reflections were collected at the follow-up session (Chapter 3). Key phrases from their responses are presented here with their permission.
Boronia and Sage companioned each other with their representations.

Boronia’s artwork (Figure 13) is followed by her reflections. At a later time after the research inquiry moment, I described Boronia’s artwork (Appendix D) to myself and could see its complexities. I did this because Boronia was reluctant to share her experience in the group, sharing nothing about her artwork. That made me wonder about her experience and so describing it conveyed the depth of her expression.

![Boronia's representation: paper, tissue, pastel, glitter glue, feathers, pastel, string](image)

Boronia’s reflections

Moment. Listening to the music especially the Aboriginal pieces. It took me back to my first trip across the Nullarbor Plains with my father… lonely but safe. A sense of being … a level of comfort with ones self.

Values. I value my privacy – it gives me choices of when to share and when not to.

Sage and Boronia did not make intersubjective responses to each other.
Sage’s representation, Figure 14

Figure 14. Sage’s representation which folded as a book: paper, pastel

Sage’s reflections

Moment: The realisation that I like to discover and create objects/elements that are more than they might initially appear to be. The joy of hidden delights or meaning.

Values: Connection is essential for my well-being
Juniper and Myrtle companionsed each other.

Juniper’s art works, Figure 15

Myrtle’s intersubjective response to Juniper, Figure 16

Juniper’s reflections

**Moment:** It was significant to me that a stranger should look me in the eye and share her private moment.

**Values:** ...although I did not really know what I was doing while making my response to my ‘moment’, when I explained it to my partner it made sense to her... one does not often have one’s innermost feelings valued.
Myrtle’s artwork, Figure 17

The intersubjective response from Juniper to Myrtle, Figure 18

Myrtle’s reflections

**Moment:** Experiencing the music and the feelings it evoked… the meaning and sensations and memories that had been stirred.

**Values:**… that which can be assessed through music and movement.
**Jonquil and Marigold** companioned each other.

**Jonquil’s artwork**, Figure 19.

![Figure 19. Jonquil's representation: paper, jute, feathers, tulle](image)

Several months later I further companioned Jonquil and Marigold through emails and conversations to help them recall their intersubjective responses, presented here with their permission.

**Intersubjective response from Marigold to Jonquil**

| Jonquil’s reflections and the materials she had used, had mirrored my own choice of materials and my own reflections of where my life was at...
| ... unraveling of life, a journey spiraling outwards from a deeper place of understanding had given her the tools to understand her journey and her place in the world. Our artwork had linked us to a deeper place that we could share and felt safe to share. |

**Jonquil’s reflections**

| Moment: My anxiety about ‘getting it right was lessened - no rules, [a]feeling of safety I experienced when it came to sharing the expressive work with the group. |
| Values: I came to know the value of sharing both with my partner in the group and experiencing the broadening of vision. Sharing the day’s activity with my seven-year-old granddaughter was a magic moment. |
Marigold's artwork, Figure 20

![Figure 20. Marigold's representation: paper, jute, feathers, tulle](image)

**Intersubjective response from Jonquil to Marigold**

Her bird image impressed on me the movement of life and the situations it brings with it.... we both felt there was a real truth in that we cover our inner thoughts and emotions ... a privilege to share Marigold's innermost feelings... helpful to be made aware of other ways to look at life.

**Marigold's reflections**

Moment:... Through the process of sharing inner worlds, ... we came to a place we both knew... a place of connection of self through another...

Values:... the profoundness of the collective wisdoms.
Jasmine and Hydrange companioned each other.

Jasmine’s artwork, Figure 21.

Figure 21. Jasmine’s representation: paper, pastel

Jasmine’s reflections

Moment: … engaging whilst maintaining a level of self-protection.

Values: … allowing myself to feel … my ability to self-regulate my emotions in a way that enables me to stay as present as possible in challenging situations.

Hydrange’s artwork, Figure 22

Figure 22. Hydrange’s representation: paper, ridged paper, feathers, tulle, stars, magazine pages

Hydrange’s reflections

Moment: Taking ‘time out’, become reflective and delve inwards to a place with little voice and seldom ventured … time to explore me, find what is there and what wants expression.

Values: I enjoy the time of inquiry … I wish for opportunities to go to this part of myself that is overlooked … how can I make time?
Where to from here?

As I reflected on how the Flora engaged in my inquiry I took questions to supervision about what to do next in the process to knowing. The supervisor invited me to indwell the reflections from: the Floras’ significant moments, asking myself how each of the Flora had engaged. From indwelling these moments I took Floras’ phrases and key words, which I clustered with titles (Figure 23), to allow the Flora’s voices more volume and co-creation of meaning in my inquiry.

![Figure 23. Flora’s Moment Keywords clustered, titled](image)

From the cluster titles I created the following theme:

> When we engaged in the moment, using our values and allowing the pace, in the true spirit of sharing, we reflected, observed ourselves and others, and made discoveries.
The next step following the key word clusters was mapping the theme (Figure 24). Mapping is a form of depiction that puts all elements of the inquiry together to see what sense is being made at this point. In many cases the theme changes or another theme is constructed, amplifying the previous one or providing another ‘angle’ on the theme.

From this mapping this theme emerged:

> When the Floras engaged in the inquiry their values informed them about their comfort in the moment.

My learning from these themes, led me to then reflect on the Floras’ emerging values. Some of the Floras values were explicit and others implicit. The next step was to take all the key words and phrases from the Floras’ responses to ‘values’, then cluster and title them (Figure 25).
After clustering and titling the words, I reduced the titles into a tentative theme:

As we engaged in the moment, we valued engaging with ‘self’, listening to our inner voices representing our experiencing creatively, and engaging with ‘other’.
I then mapped this theme (Figure 26).

From this mapping emerged another theme related to values:

As the Floras engaged in the inquiry there was an invitation which they accepted, for them to reflect on what they might do with what they learned about themselves.

Following this mapping I recalled the sense of discomfort from Juniper and Boronia during the inquiry. Juniper had said she would have to force herself to attend the follow-up and Boronia sat, silent, in the final group share with downcast eyes. Ethically I needed to check their discomfort so I arranged for individual conversations with them. Following are some key phrases from those conversations.

**Excerpt from my companioning conversation with Juniper (used with her permission)**

Juniper: ‘I felt uncomfortable. I thought “This is stupid!” I felt embarrassed, out of my depth. I went along with it: it wasn’t hurting me, I did it for my friend. I didn’t want to do it the second time. I felt I must go to complete the exercise. Force myself…I had a sinking feeling of going back to that place in my mind where I was confused, didn’t have control.’

Within this companioning conversation Juniper and I collaborated and through reduction found that her implicit values were:

- being very sure of what she is doing
- keeping her word
- friendship

**Excerpt from my companioning conversation with Boronia (used with her permission)**

Boronia: ‘I was invited and I accepted because I value our friendship. I felt a bit uncomfortable in the group… I didn’t really want to share anything but working with one other person, I could choose what to say more easily.

When we came to the final group session I was aware of my discomfort around sharing personal information. I wanted to participate fully yet my need for privacy overcame my
commitment to your inquiry’.

Within the companioning conversation Juniper and I collaborated and found through reduction that her implicit values were:

- privacy
- friendship
- keeping her word

Following reduction of Boronia and Junipers’ values from the companioning conversations, common threads were clear to us, within their respective experiences of engaging in the inquiry. From these threads we co-constructed a theme:

The Floras agreed to support my inquiry yet when they engaged, their values were confronted causing them discomfort. Then other values informed them of ways they might yet engage.

Discussion with the literature

Inviting the Flora in my research inquiry to: ‘Close your eyes, listen to the music and note thoughts or feelings that the music may evoke’, was a clear guideline, based on an instruction that I experienced as a MIECAT student. However this guideline assumes freedom, by inviting the Flora to focus on their own experiencing in the moment. Myrtle spoke about feeling anxious during the initial stages of the inquiry because of too few directions. I wondered if the freedom within the invitation might have confronted Myrtle, evoking the anxiety she mentioned during the inquiry. Yalom (1980, p8) says that conflict is caused within human beings when we are confronted by the four deep structures of death, freedom, isolation and meaninglessness, which he calls ‘ultimate concerns’. While my inquiry may not rate as an ‘ultimate concern’, I agree that there was freedom of choice that may have been confronting for some of the Floras. Jonquil’s ‘anxiety’ in her reflections on a moment (Appendix D, p91), related to being unclear about the inquiry, yet she exercised her freedom by asking for clarification. Had the Flora not asked questions, their feelings of anxiety around their perceived ‘freedom’ may have influenced their ways of engaging.
Juniper reflected (Appendix D, p91) that she shared ‘innermost feelings’ with Myrtle, displaying an action value of openness to uncertainty and agreeing with Allen’s (2004) knowing of sharing ‘emotional efficacy where they were empathic with each other’s feelings.’ I further agree with Allen, in that they also ‘identified, regulated and expressed their feelings appropriate to the moment’, as did particularly Marigold and Jonquil, from their reflections. Buirski and Haglund (2001, p5) add that intersubjective experience around life events is a scaffold that can support understanding and continued experiencing and this too could apply to Jonquil and Marigolds’ experiencing.
CHAPTER 5
Co-creation of a continuum between engagement and dis*engagement

Following my exploration of the co-creation of meaning between the Floras while companioning each other in my inquiry, my next task was to explore the ‘continuum’ as first mentioned (Chapter 1, p10) in relation to my understanding of a polarity between engagement and dis*engagement.

To undertake this task, during the next MA by Supervision intensive I questioned: ‘How can I capture the ideas for a continuum and how the Floras are engaged in my inquiry that are buzzing in my being?’ At the intensive supervision, my thoughts were spinning, my body alert, tense with the urge to represent my ideas of intensity, depth and breadth, of engagement and dis*engagement: my engagement was in the middle, as a point of reference. The sense of urgency to represent the continuum initially emerged from a journalled conversation:

‘Boronia said in companioning between us: “So while we’re engaging with something, we’re dis*engaging from something else”. “A continuum”, we chorused.’

Boronia’s comment spoke to me because in my experience of creative arts therapy classes, people often reveal experiencing, yet so far Boronia had been reluctant to reveal herself. I gained insight into aspects of engagement from Boronia’s vibrant representation (Figure 13, p27) and her reflection: (Chapter 4, p27): ‘… my need for privacy overcame my commitment to your inquiry. I didn’t want to share anything’.

With this knowing of Boronia’s discomfort set aside I reflected again on Boronia’s and my journalled conversation: ‘when we engage with something, we dis*engage from something else’. It was also relevant in light of my dilemmas with Dogwood (Chapter 3, p19, 25):

A relevant aside to my inquiry

I discovered that while I was so fully engaged with Dogwood, I was dis*engaging or distancing myself from other life aspects, at varying levels.
I introduce this connection with Dogwood and suicide now because it also informs my knowing about engaging on a ‘continuum’.

My indwelling of the continuum between engagement and dis*engagement has alternated between depthing what I think I know about it in the context of my everyday life, and bracketing in ‘is suicide the ultimate dis*engagement from life’? I wondered: ‘Would it help me to feel grounded to use my existential model of being in the world as a base? That might help me see the point of balance, in my maelstrom of ideas’. I pictured myself in full engagement in a MIECAT class activity, on one end of a continuum, reducing my level of engagement as my energy levels changed. I continued picturing myself moving towards a point of ‘balance’ in a central position. In this picture I then moved along the continuum further away from ‘full engagement’, through ‘strong engagement’, ‘point of balance’, to ‘engaging with reluctance or disinterest’ - towards ‘complete dis*engagement’ on the other end where I removed myself from everyone and shut out ‘life (pictorially represented in Figure 36, p49).

**Representing the buzzing ideas awaiting release**

Now returning to my experiencing during the intensive, I recall asking myself: ‘How can I capture these knowings?’ In my sense of urgency to make a representation of my ideas, I thought that if I could begin my representation then the ‘orbed’ might be made visual. Figure 27 represents me trying to grasp the ideas represented by balloon shaped orbs that are moving out of my grasp as I reach towards them.
After making this start, and feeling desperate to release the ideas, then using the ‘sticks and lines’ (Figure 27), I continued making the representation of a ‘continuum’ between engagement and dis*engagement, trying to capture levels of intensity, a point of equilibrium around freedom and responsibility (Figure 28).

![Figure 28. Partially complete representation of my continuum: paper, tissue](image)

At this point of making the representation, the first of two consecutive companions asked me to describe it. (Description: Appendix E).

After I described the representation my companion chose to photograph the ‘Complete Dis*engagement’ aspect (Figure 29).

![Figure 29. Dis*engagement position on my continuum: paper, tissue](image)
She then made an intersubjective response (Figure 30).

![Figure 30. Intersubjective response: paper, pastel (used with the student's permission)](image)

My companion presented her intersubjective response, saying it represented the depth of my understanding of engagement and dis*engagement.

As I looked at her image, bracketing in my inquiry topic and my companion's comment about the 'depth' of knowing and looking descriptively, I can see 'activity' happening in the blue area towards the top. Under this is an expanse of brown, which contains swirls, layers, segments. There are two distinct areas of colour and both contain different patterns of activity. I am reminded of a cross section of the earth's crust. This enhances my knowing so that when I relate this to engagement and dis*engagement I wonder whether engagement may be a complex mix of what I show, and what I do not. This helped me understand Boronia's reluctance to reveal herself in the inquiry.

Returning to my representation (Figure 28), I added with more tissue the strands of 'freedom of choice' and 'responsibility for consequence,' and it became 'The continuum shown in Figure 31 (p44).
At this point another student requested to companion me with my representation. Her phenomenological description, and then what emerged for her, is in Appendix E.

From her description I chose key words of:

warp strings fragility easily torn ephemeral randomness

These words about fragility amplified my learning around aspects of *engagement* that led to a representation of momentum in Figure 32 on the following page.

**Momentum**

Returning to my earlier ‘orbed’ ideas of ‘sticks and lines’ in the intensive (Figure 27), I noticed ‘movement’ as demonstrated by the change in shape of the horizontal pieces (Figure 31). I sensed there was more movement (Figure 27) p41, begging further representation. This sense of momentum came from my inquiry when the Floras asked questions for clarification. Their facial expressions changed from appearing uncertain at the beginning, to appearing confident after they made representations. This contributed to my felt sense: the momentum appeared to
gather, as they engaged with a fellow Flora in companioning with their representations, moving through to shared focus, within the group. The experiential flow of momentum that I saw on the Floras’ faces through the inquiry resonates with Lett’s comment (2009, p4) when he says: ‘there is a constant flow of experiencing amongst the epistemology, ontology and axiology, in order to arrive at meaning’, that is, what the Floras know, what was emerging and what they wanted to do with the knowing from their reflections (Chapter 4), flows towards meaning.

Along with my sense of momentum within the Flora’s experiencing I added the momentum that I sensed was happening to me. My knowings about depth from the intersubjective response (Figure 30) and fragility from description keywords on the previous page led to my need to represent ‘momentum’ in Figure 32.

I sensed that this ‘momentum’ was a part of my ‘orbed’ ideas in shown Figure 27. After completing Figure 32, my urgency to represent ideas was now soothed.

The next step in the MA intensive class was to select keywords from: my companion’s intersubjective response (Figure 30); my companion’s description (Appendix E) of the continuum (Figure 31); and my emergent knowing from it – to cluster and title them to construct a theme.
From these titles emerged the following theme:

Between full engagement and complete dis*engagement there are dimensions of freedom, movement and emotions, with levels of energy, intensity, colour.

After class I chose to map this theme (Figure 34):
From this mapping I have again reduced knowing to an additional theme:

While engaging in a moment with self and other, the Flora engaged with varying levels of intensity, while experiencing a range of emotions.

**Imaginative variation to find meaning**

During the next MIECAT session and after representing the continuum (Figure 31), I was reflecting on balance and ‘momentum’ (Figure 32) and sensing that ‘Momentum needs a point of balance’. We were invited to choose an instrument and to walk around playing it, to locate our self in our knowing in that moment, which for me was to locate myself in the continuum (Figure 31), then select an image to represent knowing emerging in that moment.

The postcard portrait of a woman that I selected had a presence that resonated with the ‘balance’ I was seeking to amplify and the added rhythm sticks represented a point of balance to frame her composure (Figure 35):

![Figure 35. Imaginative variation of my continuum](image)

After placing the postcard portrait and rhythm sticks (Figure 35) above, the leader and I co-created five points on a ‘continuum’, from my life experiencing: ‘Full engagement’; ‘Strong engagement’; ‘Point of Balance’; ‘Strong Dis*engagement’ from other; ‘Complete Dis*engagement’. Themes to knowing from this depiction follow:
Themes

When I am fully engaged I have a tingling sense of lightness, feelings of high energy and invincibility. I see limitless possibilities. I have a strong sense of self, with little thought of consequence or responsibility.

When I am strongly engaged with other I care for their welfare and less for my own. There is a strong moral presence, a sense of responsibility and creative possibility for support.

When I am fully engaged from a place of balance, emotion and thought seem equal. I am considering self and other, equally. Freedom of choice is tempered by responsibility and consequences. I feel confident, grounded, open.

When I move towards reluctant connection with other I am bracketing out self-protection and taking a risk of dis*engagement from self. I am hyper-alert within a moral boundary. Emotions are stronger than thoughts. My responsibility for other is greater than thought of consequence to self.

In my imagination, when I am fully dis*engaged from the point of balance I am fully absorbed with self. There is pain and anxiety. There is a sense of darkness and hopelessness. I have lost energy and will to live.

Following this reduction to themes, I re-presented my knowing further by embodying the five positions on the continuum (Figure 36, p49)
Figure 36. Embodiment of positions of engagement on the emergent continuum.

Engaging in a Moment: a collaborative inquiry
However at this time I was also distracted by my continuing relationship with Dogwood:

A relevant aside to my inquiry

In my knowing of Dogwood’s suicide attempt and the suicides of my son and colleague, they were not engaging with other at the time they were engaging in their efforts to end their lives. My knowing is that they disengaged from other. This knowing offers a point of reference for the Floras’ engagement in my inquiry.

Returning to the continuum in my thesis writing, I ask myself what I know about the point of balance. As I re-experience my embodied positions (Figure 36) my experiencing emerges: ‘I feel present and balanced in the moment’. I then mapped the topic ‘The point of balance on the continuum’ (Figure 37) to enhance my understanding.

From this mapping emerged the theme:

When I engage in the moment from the point of balance, I feel steady, open, with objective thoughts. I am better guided by my values to make choices and take responsibility for them.

The emergence of this theme led me back to the continuum (Figure 31), and I asked: ‘Where am I positioned on the continuum in my inquiry?’ Following reflection, I returned to the ‘four dimensions of being’ (Figure 4, p5) as my reference point (Figure 38), to my position on my continuum.
At this time of writing, as I indwell Representation 1 (Figure 38), I am embodying the stick figure, sensing balance in my being within the four dimensions of ‘self’, ‘other’, ‘spiritual self’, and ‘environment’. My knowing about the positions on the continuum from the themes (p48), informs me that while I was fully engaged in the inquiry, there was still more to emerge. Now, having returned to this representation, I can see there are more details to include and I have created them in a 3-dimensional representation.
My experiencing of these representations, informs me that in a point of balance, there is momentum, with all the lines (Figure 39) being centred and passing through my core. As I experience this in my body, I think I know that the point of balance is in the fulcrum of freedom and responsibility. ‘Hello fulcrum!’ I grin.

I consider the point of balance, setting aside preconceptions while being open to new learning. When my values informed my levels of engagement, I was able to fully engage in my inquiry, while setting aside concerns for Dogwood’s thoughts of suicide from a position of ambivalence if not complete dis*engagement from life (Chapter 3, p25).

‘Complete Dis*engagement’ emerged as a point of interest to me, during the earlier part of this inquiry. Now, I have new knowing from my relationship with Dogwood and with two people who suicided from a position of complete dis*engagement. That knowing is that as they acted upon their suicide plans they were not engaging with others. This has become a reference point for levels of engagement as none of the Flora were completely dis*engaged in my inquiry. This knowing led me to wonder where the Flora might be positioned on my continuum in the inquiry.

Discussion with the literature

In my community inquiry I offered a moment for the Flora to collaborate with the music, then to express their collaboration in a co-creation with the materials to represent their experiencing. Collaboration continued through companioning around uncertainty with the co-creation of intersubjective space, and with all of the Floras taking part. As I ponder the Floras’ reflections (Chapter 4), I can see that their openness to their own unknowing invited them to explore possibilities with the other Floras. The collaborative knowing that emerged for them through the intersubjective spaces they created between each other, resonate for me with Allen, (2004) when she says that ‘collaborative possibility could happen if they were open to uncertainty in the inquiry process’.

The Floras’ reflections also suggest that their engagement in the experiential inquiry enabled them to co-create meaning through their collaborations with themselves, the music, materials and other, upholding the view of Rumbold, et al (2008, p298) who say: ‘[i]t offers a felt participation in the moment in a climate of experiential knowing’.
Gallagher and Zahavi (2008, p8) suggest that intention forms part of perception. The Floras’ intention was to support my inquiry. Floras’ experiencing in my inquiry was informed by their values, the preferences they held and their ways of doing and being. The MIECAT Form of Inquiry holds that values, emotions, thoughts and behaviours are frequently held in recurrent patterns of being, which are often seen as representations of who we really are. This resonates with the Floras’ intention and collaboration around their values and uncertainty.
CHAPTER 6
The Floras identify their position on the continuum while they engaged in the moment

After indwelling positions of engagement on my continuum from my lived experience, as shown in Chapter 5, I wondered where the Floras might be positioned on the continuum during their engagement in my inquiry. This wondering led me to indwell the Flora’s reflections (Chapter 4). Two ideas emerged from this indwelling: firstly that I would invite the Floras to position themselves on my continuum and secondly whether the Floras experienced risk or reluctance during their participation in my research inquiry.

Reflecting on risk and reluctance in engagement
Before inviting the Flora to respond I reflected on the way the Flora engaged with my inquiry. I recalled moments where one or other expressed that they felt anxious or uncomfortable. Also, in my reflections on the way I engage within the general community, my curiosity about possible risk, especially where I might find myself feeling uncomfortable, or where I might find myself agreeing to participate reluctantly, was aroused. I wondered whether the Flora might have similar experiencing.

My indwelling of risk and reluctance in engaging led to questioning myself around the experience of ‘safety’ or emotional comfort, in a group. These questions led to my mapping: What does safety in a group mean? (Figure 40):
From this mapping I came to this theme:

When I facilitate a group, my emotional safety begins with my thorough preparation which then allows me to feel open to participants’ questions, and to support them in their experiencing.

This emergent knowing from this mapping led me to reflect further on the Floras, particularly the discomfort expressed in Boronia and Junipers’ experiencing in my inquiry. I then mapped ‘Risk in engaging’ (Appendix F). Emergent knowing from this mapping was that:

‘Risk’ in engaging sometimes includes engaging ‘reluctantly’.

This knowing led me to map ‘reluctance to engage’ (Appendix F).
Themes to emerge from mapping risk and reluctance in Engagement:

<table>
<thead>
<tr>
<th>Theme from mapping 'risk in engagement'</th>
</tr>
</thead>
<tbody>
<tr>
<td>When I am fully engaged with something, ‘risk’ is irrelevant. ‘Risk’ may emerge when I find unfamiliarity or lack of desire to engage. Sometimes I need to take a risk in order to allow myself to fully experience or engage.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Theme from mapping 'reluctance to engage'</th>
</tr>
</thead>
<tbody>
<tr>
<td>I know that reluctance to engage occurs when my gut instinct ‘warns’ me or when my values are compromised. When the stakes are high for self or ‘significant’ other, I calculate the risk. My choice to engage may be begrudging, guarded, resigned or neutral.</td>
</tr>
</tbody>
</table>

**Invitation to the Flora**

Following my reflections on risk and reluctance and emotional safety within engagement, I felt ready to honour the Floras’ voices and acknowledge their importance in my community inquiry. Acting on the collaborative agreement with my supervisor, I invited the Flora to place themselves on my continuum, I sent invitations to the Floras. These were sent some months after the research inquiry.

I invited The Floras to place themselves on my continuum between engagement and dis*engagement. Through this invitation the Floras’ voices would be included in another way, through my writing, thus amplifying co-creation of the emerging meaning of my community inquiry.

The invitations I mailed to them included copies of:

- The Floras’ respective inquiry reflections (Chapter 4)
- Themes from positions of engagement on my ‘continuum’ (Chapter 5, p48)
- The ‘linear continuum’ (Appendix F)
- Themes on risk and reluctance in engagement (above)

I spoke to each of the Floras individually and invited them to use their inquiry reflections as an access point back into my inquiry. I also invited them to undertake three tasks:
1. To find the position in the themes of my continuum (Chapter 5, p57) with which they resonated and to add their own experience.

2. To place themselves on the linear continuum (Appendix F) in relation to one of the five positions.

3. To comment on their possible sense of risk and/or reluctance while engaging in the moment by using the themes above, and adding or changing what was relevant for them.

Floras place themselves on the continuum

Following the invitation to the Floras to place themselves on my continuum, five found their place by finding the ‘position’ theme (Chapter 5, p48), that resonated with their moment of engagement, adding anything from their experiencing (mailed responses, Appendix F). I responded to the Floras’ self-placements into my themes, by co-creating and then representing the continuum between engagement and dis*engagement (Figure 41).

![Figure 41. My co-created response to the Flora's self placement on my continuum: drawing](image)

The Floras' sense of risk and reluctance

Along with the continuum placements, the Floras also responded to the question about risk and reluctance in engaging (Appendix F), with emerged knowing for Boronia, Juniper and Myrtle:
When Boronia and Junipers’ values were confronted, there was risk and reluctance with engaging, yet in the moment of my inquiry other values showed them a way to engage. For Myrtle, where anxiety emerged from uncertainty, her reflection in the moment from another experience evoked confidence to engage guardedly. She experienced both risk and reluctance.

Not yet knowing

Following the representation of the co-created continuum and the emergent knowing of the Floras above, I sensed there was still more knowing awaiting emergence, so I then collated:

- Floras’ reflection responses (Chapter 4; Appendix D)
- Co-created continuum, from the imaginative variation on the continuum (Figure 35, p47)
- Representation of the five positions of engagement (Figure 36, p49)
- Themes: positions of engagement (p48)
- Co-created continuum representation (Figure 41)
- Floras’ positions of engagement on the continuum (Appendix F)

The collation is in Figure 42:
After assembling the materials and engaging with the collation, I found that the reflection time allowed me to feel a sense of comfort with the Floras’ experiencing in relation to my own. This led me to begin to integrate our respective meanings from my inquiry.

My next step was to combine:

- the knowings from the ‘collaborative continuum’ (Appendix F)
- the integration of our collated meanings (previous page) with
- Knowings from ‘The Continuum’ (Figure 31, p44)

This collaboration of meanings amplified ‘The Continuum’ (Figure 31) that emerged as a co-created representation titled ‘Engaging in a moment’ (Figure 43).

This amplification towards integration has helped me understand the Floras’ experiencing in my inquiry that resonates with my own.

After making this representation I foolishly (because it took me back to looking at the Floras’ experiencing rather than collaborating with them) returned to the integrating collation (Figure 42) in search of something that I sensed was still awaiting emergence. From this reflection emerged the following knowing:

When the Flora placed themselves on the continuum, I could see the complexity of their engagement through their body language, the colour, size, shape, definition, texture and movement of the media.
This led to a mapping (Figure 44):

![Figure 44. Mapping the Floras' engagement](image)

From the mapping emerged this theme:

> When the Flora engaged in the inquiry their respective positions were informed by their lived experience. They were further informed in the moment by the context of the inquiry, their thoughts, emotions and values.

While this emergent theme is focusing more on the Floras' experiencing, I have included it because of its importance to my knowing.

As I reflect on this theme, I can see that the Floras' positions resonate with Buirski and Haglund's (2001, p8&9) suggestion that 'a person's reality is co-determined by the context and the experience they bring, to make meaning'. When the Floras brought their lived experience into the context of the inquiry, it helped them to co-create meaning with each other.

While the emergent theme above is important, at the moment of emergence it did not completely satisfy my quest for integrated meaning. As I awaited the emergence of the sensed meaning, I looked again at the mapping above and noticed the word 'see' which reminded me that I had made a 'visual' representation of the co-created continuum (Figure 43, p59). With intention of inviting further meaning to emerge from the theme, I collated:
1. all of the Floras’ reflections on their moments
2. their responses to my invitation to self-place on my continuum
3. my procedures on their data as follows:
   - Clustered and titled key words from the Flora’s reflections on engaging in the moment (Figures 23, p34; 25, p36)
   - Floras’ self-placement on the collaborative ‘moment continuum’ in Figure 41, p57
   - Flora’s sense of risk and reluctance (Themes: 56; Appendix F, p95)
   - Floras’ depictions of their position on the continuum (Appendix F, p97)

The collation follows (Figure 45):

Figure 45. Collation of the Floras’ data: paper and Figure 43

As I indwelled the collated material by observing titles and placement of pages, I noticed shadows of the Flora over the papers. I resonated strongly with my sense of knowing of the Floras and their vital role in the collaborative process. Days later the memory of the Floras’ shadows on the collated materials invited the emergent knowing that:

My community inquiry was a collaborative co-creation of emerging meaning.
Discussion with the literature

Through the writing of my community inquiry Engaging in a moment I have come to see it as a collaboration: firstly between my fellow Masters students, my supervisor and Masters class leaders, and myself, where we collaborated to enhance meaning. Secondly as a collaboration between the Flora and myself, with my relationship with Dogwood enhancing my learning about engagement and dis*engagement. The Floras and I have come to know things together experientially through our presence in the intersubjective space of companioning and the group. Heron and Reason’s (1997, p277) four ways of knowing are ‘experiential, presentational, propositional and practical, where practical knowing completes the cycle and is grounded by the experiential, presentational and propositional. While I respect their argument, my sense is that our access point into our engaging in the moment was through the already-experienced or ‘familiar’ practical knowing as much as an experiential exercise of grounding by orienting ourselves into the inquiry space. Continuing with Rumbold et al’ (2008, p298) theme of ‘knowing together and knowing differently’, I can see that while the Floras and I have come to know things together in the inquiry by sharing the intersubjective group space and processes during my inquiry and by identifying our respective positions on the continuum, we have also come to know things differently from our individual perspectives. We have all come to experience by observation and through the intersubjective space: discomfort; anxiety and uncertainty; risk and/or reluctance in engaging; attunement with other; unexpected gratitude at being listened to and acknowledged by a ‘stranger’; ability to self-regulate emotions in an unfamiliar space; full engagement with self (all in Floras’ reflections, Chapter 4) and a transition from student to creative arts facilitator/researcher for myself.

Continuing with Heron and Reasons’ citation, in my inquiry our presentational knowing was reached through our respective representations during the session. ‘Propositional knowing’ is shown with the co-created continuum (Figure 41, p57).

To add more to collaborative aspects of my inquiry: MIECAT procedures have emerged through collaborative co-creation (Lett, 2001). I have collaborated, albeit inadvertently, with their constructs, to provide structure for my use. My offering of art making materials has sometimes become an intersubjective collaboration with my fellow students during Masters class tasks, the Floras’ representations and my own inquiry, to co-create meaning.
Finally I can see that because this was my inquiry and time was limited, I now recognize the nature of the inquiry was a carefully prepared opportunity for the Floras to experience emerging meaning within Heron and Reasons’ four ways of knowing, in a reduction of MIECAT procedures.
CHAPTER 7
Co-created knowing about five questions that emerged through my community inquiry process of Engaging in a moment

In Chapter 6, p54, I came to know that:

My community inquiry was a collaborative co-creation of emerging meaning.

Now as this thesis draws towards a conclusion, I reflect on the questions that have arisen during the process of my inquiry, Engaging in a moment and my exploration of its collaborative aspects. I will attempt to summarise this process.

During my process of writing this thesis, five questions emerged:

1. Is there a connection between ‘engagement’ and suicide?
2. How did I make the transition from Masters student to creative arts facilitator/researcher?
3. How did the Flora’s values stand alongside my values during the inquiry?
4. What was the relevance to my inquiry of my engagement with Dogwood’s ambivalence about his life?
5. What did I come to know about my inquiry after the Floras and I collaborated to make the continuum in my inquiry?

I will present here, what I have come to know in response to these questions.

In my search for a topic my initial question (Chapter 1, p8&10) arose when our class task was to apply the ‘voices’ we heard during the music in class with our area of community interest:

1. Is there a connection between ‘engagement’ and suicide?

My question of a connection between engagement and suicide was explored through application of MIECAT procedures to come to an emergent and co-created knowing that led to a continuum:

I can see there is a polarity between engagement and dis*engagement; the connection between engagement and suicide is within that polarity. The space between engagement and dis*engagement at that moment seemed more like a ‘continuum’ (Chapter 1, p10).
After exploring the question about my topic, the next question began to emerge during my inquiry presentation, when I came to understand my multiple roles of host, friend, colleague and creative arts therapist (Chapter 3, p19):

2. How did I make the transition from ‘student’ to ‘facilitator/researcher’?

This question was co-created between the Floras and myself, when some of them asked me, as the creative arts therapist, to clarify the inquiry process. I chose to answer their questions and to then conduct the inquiry in the role of ‘therapist’. The transition to this role continued because I felt at a slight ‘loose end’ when the Floras were making their representations. I decided to make my own representation in direct response to the music that I played during the inquiry (including the music played at my mother's funeral) and so the activity then amplified my transition from student to therapist. This transition of roles has also emerged from collaboration with MIECAT procedures through representation and dialoguing with them and then clustering of keywords followed by further reduction to my co-created meaning:

When I facilitated my inquiry investigation my role changed from student to therapist with differing levels of intensity (Chapter 3, p20)

After exploring the collaborative process of my transition from student to creative arts therapist in my inquiry, the next question emerged through collaboration with my Masters supervisor:

3. How did the Floras’ values stand alongside my values during the inquiry?

I explored this question through intersubjective collaboration with MIECAT intensive class tasks, MIECAT procedures and collaboration with the Floras and my supervisor. My reflection on this collaboration became an emergent co-created knowing so that:

My values of preparation and ‘safety’ or grounded-ness influence the way I engage in a moment as a researcher/facilitator and therefore influence the experiencing of how others engage in the moment (Chapter 3, p25)

Continuing to explore the question agreed between my supervisor and myself, I clustered keywords from their respective reflections of the Floras’ values (Chapter 4) and mapped this:
We valued engaging with ‘self’, listening to our inner voices representing our experiencing creatively and engaging with ‘other’. (Figures 23, p34; 24, p35) to arrive at this theme:

When the Flora engaged in the inquiry their values informed them about their comfort in the moment of intersubjectivity.

Added to this collaborative meaning emerged a theme from Boronia and Junipers’ values keywords in relation to collaboration with my inquiry (Chapter 4, p38).

The Flora agreed to support my inquiry yet when they engaged, their values were confronted causing them discomfort. Other values appeared and informed them of ways they might engage in the inquiry.

This co-created knowing between the Flora’s reflected values and my use of MIECAT procedures of representation, clustering keywords and mapping, led me to answer the question on how the Floras’ values stood alongside my own: with the knowing that my values were informing me about how to support myself so that I could support the Flora. Concurrently, the Flora’s values were informing them how to support themselves in order that they might support my inquiry in a collaborative co-creation of emergent meaning.

After arriving at the co-created knowing about the Flora’s values in relation to my own in my inquiry, the next question to emerge was:

4. What was the relevance to my inquiry of my engagement with Dogwood’s ambivalence about his life?

My emergent meaning is that through a collaborative process with MIECAT procedures, my supervisor and the Floras, my relationship with Dogwood enabled me to:

… see that his thoughts of suicide were informing my knowing: that while he was contemplating dis*engaging from one thing (life) he was engaging in something else (thoughts about suicide’, Chapter 3, p19), suggesting levels of engagement and dis*engagement on a continuum.
Further knowing on with my relationship with Dogwood:

… my engagement in the follow-up was influenced by my emotional upheaval regarding Dogwood. However my value of inquiry preparation prevailed and I engaged with purpose and ethical awareness (Chapter 3, p25).

Still more meaning emerged after Dogwood’s suicide attempt where I said:

In my knowing of Dogwood’s suicide attempt and the suicides of my son and a work colleague, they were not engaging with ‘other’ at the time they were engaging in their efforts to end their lives. My knowing is that they dis*engaged from others (Chapter 5, p50).

These co-created meanings inform me that my engagement was balanced and strong, yet my emotional efficacy was influenced by my concern for Dogwood’s wellbeing.

At this point of emergent meaning and bracketing out my empathic concern about Dogwood, I was reminded of my interest in ‘complete dis*engagement’ during the early part of the Masters activities (Chapter 1), around general issues of suicidality. Now I can see the relevance of my relationship with Dogwood to my inquiry: it was a collaboration between his ambivalence to life and my value of supporting him through his suffering. Our collaboration co-created the position of ‘complete dis*engagement’ as a reference point for the position of engagement in my inquiry.

Following the exploration of the relevance to my inquiry of my relationship with Dogwood, the next question to emerge was:

5. What did I come to know about my inquiry after the Floras and I collaborated to make the continuum in my inquiry?

Following my representation of my continuum between engagement and dis*engagement (Chapter 5, Figure 31, p44) and themes of those positions: p48, I invited the Flora to find their position of engaging in the moment on the continuum (Figure 41, p57), to further understanding. The Floras’ self-positioning was assisted by my themes of the five positions and the themes of ‘Risk and Reluctance in engaging’. My knowing to emerge from this collaboration was:
When the Floras engaged in the inquiry their respective positions on the continuum were informed by their lived experience. They were further informed by the context of my inquiry, their thoughts, emotions and values, in the moment (Chapter 6, p60).

As I was exploring questions from my inquiry and the collaborative nature of the knowings that have been co-created between the Floras and myself through MIECAT procedures, I was led back yet again, to my topic Engaging in a moment. My emerging meaning then led me to map ‘Engaging in a moment, a collaborative community inquiry’ (Figure 46).

![Figure 46. Mapping Engaging in a moment – a collaborative community inquiry](image)

From the final mapping emerged this significant theme:

When my community and I engaged with each other in the moment of my inquiry our lived experience prepared us for the moment. In the context of this moment our values informed us about the way we engage: how we engage is in relation to and in collaboration with self, the music, procedures, the materials and each other.

This theme speaks about collaboration with ‘self, the procedures, the materials and other’, which has been demonstrated consistently and implicitly throughout this writing. I have also found in the process of collaboration, the potential power to co-create meaning that might be found by working specifically with the MIECAT procedure of ‘mapping’. 
Mapping procedure requires that I take a large sheet of paper with the topic, theme or knowing at the centre, and allocate time required to depict all aspects of this asking: Who, What, When, Where and How. As I work with the framework of mapping I invite myself to use each aspect as a question with which I repeatedly ask the topic, like a mantra, until each aspect has been revealed. As I allow myself to become immersed in my topic by repeating the ‘mantra’ in each section, I become part of a hypnotic flow that sets aside the already-known to await new meaning. Meaning often emerges as an epiphany for me, and did at that point (Figure 46, p68) of writing this thesis, when the collaborative aspects of my inquiry emerged.

**Reviewing my inquiry process**

Having explored the collaborative co-creation of meaning between the Flora and myself in my inquiry through the MIECAT procedures I will now reflect more generally on the use of time and space in my inquiry.

I might have found it easier to conduct my inquiry in a neutral venue rather than my home. The reason for this is that while my home was adequate for the inquiry, my influence was implicit in that space, requiring extra preparation and inconvenience for family.

In this moment of writing and reflecting on my inquiry presentation details, I remember Boronia’s inquiry experience that she shared with me in companioning conversations (Appendix D, p91). Her discomfort in my inquiry began because she was unfamiliar with the MIECAT ‘language’. This informs me that a visible list of my inquiry format process with a brief glossary of MIECAT terms would have been a respectful addition for all of the Floras on the inquiry day. This resonates with Boronia’s value of privacy and feelings of reluctance to share her feelings. When I read Buirski and Haglunds’ (2001, p8) assertion that ‘intersubjectivity requires subjectivity’, and ‘together they create a dynamic field, where each contributes to the other’, I recalled the detail that description not interpretation of representation is invited. I felt almost derelict in my duty of care to the Floras during my inquiry investigation because the concept of ‘companioning’ had not been written for general reference in the moment.

Further reflecting on my inquiry presentation reveals that I could have included the ‘continuum’ in the inquiry follow-up, or at the end of a daylong session as an exercise for the Floras’ participation rather than several months later as a separate invitation to respond. I could not have anticipated this during the preparation of my presentation process: this learning emerged.
through the collaborative process of writing, with my emergent inquiry meanings, resonating with Laurel Richardson's (2003, p375) assertion that writing is a ‘method of inquiry’ or ‘coming to know’.

Reflecting on my inquiry presentation guidelines (Chapter 2) I notice that the chosen MIECAT procedures were few as it was important that there was simplicity. Reasons for this were that I chose a session of three hours out of respect for the Flora's busy schedules. This left little time for procedures. However, upon reflection, the collaboration with the continuum at the end of a day's inquiry may have invited different meaning for the Floras. More time would have allowed participants to emerge in the collaborative moments in relation to personal values leading to imaginative variation, efficacy and personal growth. Yet despite these aspects the three-hour program was useful for the Floras to engage in the moment of my inquiry and for my transitioning role from student to facilitator/researcher.

Moving towards a conclusion

Much of my knowing from these questions has emerged specifically through the procedure of mapping. Throughout this inquiry my wonderings that seemed like voices asking me about aspects of my process, have been answered through the process of mapping that invited meaning to emerge.

In the concluding moment of my thesis I asked myself the question: ‘What do I now know about my topic Engaging in a moment?’

When I asked the question (Chapter 1, p8): ‘Is there a connection between engagement and suicide’, to arrive at a topic for my emergent inquiry, I doubted that there was a connection at that time. I now know that there is a polarity between engagement and dis*engagement and that suicide is somewhere within that polarity (Chapter 1, p10). I know that suicide appears to be the ultimate dis*engagement from life, and yet some aspects of its position on the continuum seem fluid, with potential for transformation. Paradoxically, I can now see that aspects of my relationship with Dogwood and his suicidality began to teach me about suicidal behaviour in relation to my emerging sense of engagement and dis*engagement. My sense is that it is paradoxical now because at the time it was happening, my emotional intensity was a response to Dogwood's behaviour and my sense of responsibility without power to act. I also own that this was a co-creation.
I was also coming to understand that while my son and a colleague (who had both suicided) were dis*engaging from aspects of their lives they were almost certainly engaging with thoughts of suicide and of dying, even of being dead.

At this moment I am reminded of another paradox: that some people who have contemplated or attempted suicide have told me, and I have read about, that once they have made a decision to suicide, they sense a time of freedom from their pain; and yet, if they act on their plan by suiciding, they are relinquishing their existential freedom and as May (1975) says: ‘existential freedom is freedom of action or doing’. May also suggests that inner freedom of being is essential freedom; so where individuals exercise existential freedom to choose suicide in order to achieve freedom from pain or essential freedom, they relinquish their existential freedom.

Moving on from engagement and suicide, I now know that when the values of the Floras and myself collaborated in my inquiry, meaning emerged such that we all engaged according to our respective values in the context of my inquiry. My role as a student transitioned into that of a therapist, yet roles of student and therapist remain interrelated when I choose to be open to learning though my role as a therapist. I agree with Allen’s (2004, p20) knowing that openness is optimal for objectivity and this speaks to my openness to emergent meaning.

In a similar way, I now know from the collaboration with the Floras and my continuum positions in the context of my inquiry, that: while the Floras engaged from different positions on the continuum, the levels of intensity and depth of their engagement was informed by their openness to the moment; and that while they were engaging in my inquiry they were dis*engaging from their own concerns in the moment. However if their values were confronted then their openness in the moment changed so that their level of engagement in my inquiry also changed.

In the process of writing this conclusion two more issues have emerged. Firstly: I remember that Boronia (Chapter 4, Figure 13, p27) and Juniper (Chapter 4, Figure 15, p29) both used the same materials and similar design to make their representations after listening to the didjeridoo music. Both told me that the didgeridoo music reminded them of Central Australia. These memories were reflected in their collaboration with the materials. Secondly, my collaboration with Buirski and Haglund’s (2001, p8: Thesis page 69) suggestion that ‘intersubjectivity requires subjectivity for creating a dynamic space’, came to me at the moment
of supporting a man whose family was reeling from the suicide of a relative. As I collaborated with the man’s comment that ‘in his support of other people his resources were running low’, I was trying to identify with his position as being the family reference point while also trying to help him maintain his own emotional strength. Buirski and Haglunds’ words resonated such that in order to support people we don’t necessarily need resources other than ourselves; we need to be open to the moment of being with the person. This knowing will I am sure, be useful in further work within my community around suicide issues and many more.

The mention of suicidality brings me back to the relevance of my responses to Dogwood’s suicidal thoughts. I now know that the relevance is interrelated with my initial question: ‘Is there a connection between engagement and suicide?’

My knowing is that despite powerful waves of fear that Dogwood might attempt suicide and my sense of powerlessness to prevent that happening I have came to see something else. I can now see Dogwood’s concurrent process of dis*engaging from something and engaging with thoughts of suicide. From my own lived experience I think I know that if someone really intends to suicide or continues to desire and plan suicide, then ultimately they will act, despite my efforts to prevent it as ethically as possible. When Dogwood overdosed the responsibility for his immediate care was with the hospital, and I saw my responsibility was then to bracket this out, hard as it was, and prepare for and conduct my inquiry follow-up. From this experience I now know that when my values motivate my actions, I concur with Allen’s (2004, p20) notion of emotional efficacy being one2 core value to enable optimal learning. In this context, my value of emotional efficacy can change the tenor of my engagement but not overwhelm it.

Now, I return to the mapping: ‘Engaging in a moment: a collaborative community inquiry’ (Figure 46, p68). As I look at it I feel grounded by the pervasive enormity of the collaborative possibilities that emerged between the Floras, the music, MIECAT procedures, materials and myself in the context of my inquiry. What now emerges for me through this reflection of my existential being is a co-created meaning about the ordinariness of my innate being in collaboration with the freedom and responsibility that accompanies my being. This meaning resonates strongly with what I came to know (Chapter 3, p18):

---
2 The other core values are openness, iterative reflexivity and process orientation.
My activity in the workplace and community is motivated by my action values and leaves an impression.

As this meaning about leaving an impression resonates with the ‘collaborative’ aspects that have emerged through my inquiry. I want to share what I have come to know with the Floras about our co-created and emergent meanings as an imaginative variation on our previous collaborative experiencing. I plan to invite them to celebrate our respective and collaborative potential to then co-create action within our communities, to apply what we have come to know.

I have come to see that my community inquiry Engaging in a moment began as my individual student inquiry yet through the writing of this thesis my inquiry has emerged as a collaboration of all aspects of which I am one part, to emerge as Engaging in a moment: collaborating to co-create meaning.

In my theme (from Figure 46, p68): ‘collaboration’ implies equal value and inclusiveness for all aspects, in the intersubjective space. How we human ‘aspects’ choose to collaborate is individual, yet I value equal opportunity.

As I continue to explore and write these emerging meanings, I find collaboration is resonating with engagement, and I am asking myself: ‘In the context of my inquiry, is collaboration “engaging with intent to co-create meaning”?’ As I ponder that question I sense myself being drawn into a philosophical foray of tangential imaginings about possible resonances between collaboration and engagement. I reluctantly stop my ponderings because my inquiry has been explored as far as I can for now and the emergent knowings will continue to unfold through my work within my community.
REFERENCES


Solo Didgeridu for Relaxation and Meditation. (Date unavailable). *Demurru Meditation*: 3, Wotiya (Yam Dreaming); 4, Cunmurra (Carpet Snake God). PO Box 38, Balmain, NSW. 2041: Indigenous Australia, P/L.


APPENDIX A

Glossary of MIECAT terms and procedures used in this thesis

Action values
Four action values: openness to uncertainty and ambiguity; iterative reflexivity; a process orientation; and emotional efficacy enable optimal learning in the intersubjective space (Allen, 2004, p20).

Amplify
To enhance meaning by exploring it further in another way.

Bracketing
Bracketing is a conscious choice of what to include or not in the inquiry or conversation.

Companioniing
The MIECAT companion agrees to share the inquiry with the other person, does not attempt to ‘solve problems’, but seeks to share understanding of experience and to help construct meanings.

Creative/imaginative variation
Where a representation has been made, a variation of that expression is made in a creative or imaginative way to further amplify meaning.

Depiction
A depiction can be constructed in a written or multimodal way at any time of the inquiry, when it is thought useful to put all the elements of the inquiry together to see what sense is being made at that point. Questions of Who? What? Where? When? and How? are explored.

Depthing
The experience of connection with emotions and feelings beyond cognitive control in which surprise and intensity of emotion characterize the multi modal images that emerge.
Description
The task of stating exactly what is seen or heard, without interpretation, in a representation. It clarifies what is there to be experienced and enables recognition of the phenomenon itself.

Embodiment
Experiencing is accompanied by feeling sensations in the body, which carry cues to what is happening in the experiencing and may lead to responsive activity.

Felt sense
The feeling of things in the body often leads experiencing, which may change into an exploration, producing something more understood.

Indwelling
An activity in which one chooses to be more fully present and explore phenomena of experiencing which present themselves into awareness.

Intersubjective response:
A response given in a moment of experiencing which resonates to forms of being together that are current: talking, crafting, moving, drawing. Some responses are spontaneous, others considered.

Iterative reflexivity
Looking back repeatedly at a theme or emergent knowing, setting aside all pre-existing ideas, being open to new learning, awaiting what may emerge.

Mapping
A topic or theme of interest is placed in the centre of a large page, with questions of What, How, When, Who Where, Emotions, Values, Conflict, What do we know? What might we do with what we know? How do we want to be there? Mapping is a form of ‘depiction’ and allows deeper understanding of a theme.

Multi-modal:
Many ways of representing emergent knowings or questions, such as using clay, paper, craft materials, movement, voice, writing of prose, haiku, story.
**Reduction**
Reduction of words or representations to find the essence of meaning, in a multi-modal way, through voice, movement, poetic forms, vocalizations.

**Representation**
A multi-modal way of expressing thoughts and inquiring into the meaning of things.

**Resonance**
The experience we feel within, when we feel connected to the other, is like a powerful non-verbal feeling of being with the other within ourselves.

**Themes**
Themes are structures of knowing around which patterns of being are built. It is a distillation of knowings that are repeated.
Adapted from MIECAT Glossary (2008).

**The Existential four dimensions of being-in-the-world**
This Existential four dimensions of being-in-the-world implies that we exist in relationship with, or in relation to each of the dimensions.

There are two parts to this representation (Figure 4) of being-in-the-world:

1. The representation and concept of the Existential four dimensions of being with human beings represented as ‘me’ in the middle and

2. The freedom that human beings have to choose how we relate to these dimensions of our world, and the responsibility that comes with that freedom.

Figure 4 shows the four Existential categories of relationships we have with dimensions in our world, with ourselves as the central being. It also represents my extension of Van Deurzen’s (2002, p92) ‘four dimensions of being in the world’ (Journal entry 09/04/2009).
There are two certainties in this life…birth and death. Between the two we have the freedom to make choices about all areas of our relationships and are charged with the responsibility of those choices and their consequences.

a. Freedom of choice with whom /what, we relate…

b. Responsibility in all respects within those choices

(Yalom, 1980, p8.)
APPENDIX B

A guided meditation or ‘grounding exercise’ that is useful to orient participants to the moment, engage with self, integrating. (Variation on a theme. This may be lengthened or changed as required).

This is similar to the guided meditation which I spoke during my initial and follow-up inquiry investigations.

‘Please sit comfortably with everything out of your hands.

I invite you to close your eyes and take a long, slow, deep breath. Exhale slowly, letting your shoulders sink back into your chair and towards your knees.

Take another big deep breath, settling yourself into a comfortable position with your feet flat on the floor and your hands resting on your legs. Notice how your hands are resting on your legs.

Give your legs a little rub, feeling the friction between your hands and the fabric covering your legs. Allow your legs to feel the warmth. Now allow your hands to feel the warmth.

Take your attention up through your elbows to your shoulders. Give your shoulders a little shrug, a little wriggle. Now take your attention to the back of your neck. How is your neck feeling? Move your head very gently in a tiny circle all the time sensing how your neck is feeling.

Straighten your head and check out your ears. Give your ears a wriggle and let them soften. Invite them to hear new sounds: the sound of inner peace, the sound of gentleness. Breathe in the sound of peace as it floats around you.

Move your thoughts to your forehead. Check it out. How is your forehead feeling? Raise your eyebrows and let them sink slowly back. Allow those forehead lines to soften into a strip of excitement and anticipation.

Move your attention to your feet, flat on the floor. Give your toes a wriggle to check they still work. Feel how that moves muscles in the calves of your legs.

Take a big deep breath and move your attention through your thighs into your hips. Wriggle
your hips a couple of times and let them relax to loosen the muscles.

Move your attention to your back, moving slowly upwards, feeling your shoulder blades moving on the chair. Move your attention over your shoulders and down through your chest and abdomen.

Take a big deep breath, breath in gentleness and peace and let it flow right through you and into the room.

That peace will be available for all of us whenever we need it.'
APPENDIX C

Description of Figure 7, Chapter 3

There appears to be layers of tissue with words written on them. Strips of tissue emerge from an oblong base of tissue with words written.

‘The Gift’ presentation speech from Chapter 3, outlining the imaginative variations or changes I had made to the original presentation.

‘Before I invited you to participate in my research inquiry I was conscious of choosing people to invite: friends, people I’m close to who might be interested in participating or simply supporting.

While I was presenting the first session, I discovered energy in a particular pattern, Figure 47:

![Figure 47. Representation of my transitioning role from student to creative arts therapist: paper, paster, pen](image)

Picture shows a representation of all of you fanned around me, lower central circle, as the presenter/researcher. As the common denominator, I was feeling the energy between each of you and myself.

I found myself listening to a question or comment and having it suddenly occur that in this context I couldn’t answer as I might if that person and I were alone as friends.

I needed to be aware of respecting my friend’s privacy in a group of people who were largely unknown to them.
I had a strong sense of your respective presence and your willingness to have a go at something you were possibly a bit apprehensive about, yet that you were in some way willing to take a bit of a risk in the name of friendship.

It felt as though you had given me a gift.

I now need to honour what I’ve come to know; by changing the way I had planned originally to present today’s follow-up session.

I had planned to present you with a certificate of participation that included a group photograph, and photographs of your work. Then if people needed to leave they would have completed the project as approved by the ethics committee and those remaining would participate in a further creative arts therapy session.

However now, instead of presenting certificates of participation, I want to present you with a gift of my appreciation of your efforts to be here, in supporting my work, and of your participation.

(Hand out intersubjective responses or ‘gifts’).

Evaluation crossed my mind, thinking that some people might expect it, and I wondered whether I wanted to confront people by requesting evaluation, and whether I wanted to be confronted by evaluation of my performance. I wondered what that might do to friendship…

Also ‘evaluation’ is not really a good fit with MIECAT procedures.

And so, I have reflected on the whole process of the project presentation, and thought you may have done as well.

Part of my reflection informed that I one of my strong values in this context is transparency, and so I decided to describe some of my ‘moments’ within the project as it has emerged.

Because your presence and participation has felt like a gift to me, I want to share with you my value of transparency and reflection, and my great appreciation of your time and efforts to come along on two days, to support my inquiry.

Part of your gift was the exquisiteness of what you presented in the first session, and so I am honouring the inquiry and what emerges.

I want to acknowledge the collaborative values that emerged in your stories. My values call me
to think how I work with them (action values), how I approach something that is in conflict with those values. In my practise, (as no doubt in yours) values are implicit, however in an inquiry such as this, they become explicit’.

We will now move into the creative arts program.

**Invitations for the remainder of the follow-up**

- So now, I invite you to think of a moment in the first session, or between then and now, or a moment today, that has struck you as being significant; captured your attention in some way

- I invite you to describe it to the person next to you, or the person you choose to work with

- Then I invite you to make a representation of that moment, an intersubjective response

- When you have completed your intersubjective response, I invite you to bring it to the person you have elected to companion and share what has emerged in the making

- I will then invite you to return to the circle, where we might conclude by saying (or shouting) a value you have come to know within this context, into the circle

- We might speak the value e.g.: what I have come to know here is: … towards the centre of the circle and repeat twice more

- When the moment arrives we will choose some de-grouping movements and sounds

- Then we will close and have lunch
My intersubjective response to the Flora titled ‘The Gift’

‘The Gift’ contents:

Keywords mentioned in Chapter 3, p24 written on squares of coloured paper.

Group photograph

Photographs of the respective Floras’ artwork

Reflection sheet including reflection questions:

What was one moment that was significant for me during the inquiry?

What is one thing that I have come to know about my values, in the context of this inquiry?

The following Voices were included as indicated:

<table>
<thead>
<tr>
<th>Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Written on green and light purple paper wedges)</td>
</tr>
</tbody>
</table>

Friendship:

The voice of friendship tells me about values of listening, supporting, loving, accepting

Appreciation:

The voice of appreciation speaks to me of values of acknowledgement, sharing, honouring, and gratitude.

The music played in the follow-up session (see guidelines, Chapter 2) follows:

- Ravi Shankar. (2000. 2, Raga Malkauns: Jor)
- Helen Scarr’s (2009). Piano music
- Solo Didgeridu for Relaxation and Meditation. (Date unavailable). 3: Wotiya (Yam Dreaming)
The Floras’ art works from the follow-up inquiry investigation: Figures 48-53.

Sage’s artwork is in Figure 48:

Figure 48. Follow-up inquiry investigation: Sage. From top is shown completed artwork, progressive closings untied, to reveal inner ‘secrets’. Paper, cord, ribbon, feathers, wool, corrugated paper
Follow-up artwork of Myrtle (Figure 49):

Figure 49. Follow-up artwork: Myrtle.
Paper, tissue paper, feathers, tulle, sequins, glitter

Follow-up artwork: Hydrange (Figure 50):

Figure 50. Follow-up artwork: Hydrange.
Paper, stars, ribbon, feathers, pastel, sequins, glitter, ribbon
Follow-up artwork: Boronia (Figure 51):

Figure 51. Follow-up artwork: Boronia.
Paper, wool, corrugated paper, tulle, pastel

Follow-up artwork of Jonquil (Figure 52):

Figure 52. Follow-up artwork: Jonquil.
Paper, feathers, glitter, texta, plastic figure, wool, stars, jute
Follow-up artwork of Marigold (Figure 53):

![Image](image.png)

**Figure 53.** Follow-up artwork: Marigold. *Collective Wisdom.*

Paper, jute, feathers, tulle, texta

**Juniper’s representation of her experiencing in the follow-up:**

One moment in time, unfortunately small
Here for an instant then not here at all
But shared with another the moment grows.
To the other person it really shows what is
In our heart, what is in our mind
An exposed moment for all mankind
It’s not important this moment in time
Or so I feel.

But to another my thoughts reveal
What really lies behind the screen
For jolly ‘Hail well met’
To a different boat with sails set
For the unavoidable shore, with a leaky hull and
Rocks in store.

A moment in time is better shared
We are all vulnerable so don’t be scared
Bring the moment from the deep and
Share the moment to therefore keep.
My intersubjective response after the inquiry follow-up

My intersubjective response to each Flora included photographs of the Floras during the session, their artwork, my reflection sheet below and a note of my appreciation of their participation in my inquiry. Hand delivered envelopes were tied with string, while posting envelopes were ‘tied’ with a line-drawn bow.

My reflection sheet:

My intersubjective response to your participation in the inquiry

What was one moment that was significant for me during the inquiry?

One significant moment for me was early in the initial presentation, when we were establishing the procedure for the day, I was sitting on one side of the room and you were all fanned around in a semicircle. I felt an energy that was radiating between each of you and me: that I was the common denominator in the room. I also had a strong felt sense that your presence was like a gift that you were giving me: a gift of your time; your support for me and my inquiry; a gift of your willingness to participate in something that you were not entirely sure about; a gift of trust in our friendship that you would be ‘safe’.

What is one thing that I have come to know about my values, in the context of this inquiry?

I have come to know that I value the concept of friendship in its various forms and intricacies. I have come to know that I value your willingness to take a risk on our friendship and my skills as a creative arts therapist, by participating in my inquiry, when you were not necessarily sure what you may find yourself doing.

I have come to know that I value transparency in my work and friendships. Yet transparency, like friendship, may have many hues. I value the risk that transparency demands and the safety that allows and supports transparency.

I value your participation in my inquiry.

My thankings to you…

Helen
APPENDIX D

My description of Boronia’s artwork:

Purple paper, reddish orange paper, both with zig-zaggy pastel marks from top left side
scrunched black tissue ball with small amount hidden under fan
Orangey-red sheet: jute circular pattern lower right
Blue fan of concertina folded paper
Small corner of white emerges from fan
Fan covers large expanse of sheets and parts of everything on under-sheets
Complex pattern on fan: blue glitter, white feathers

Boronia’s reflections from a companioning with me

I also felt there was a language that I didn’t have. Some people in the group had it, but I felt on the outer because I was unfamiliar. The two people who weren’t there would have used the ‘language’. Perhaps because they weren’t there I felt more comfortable.

Jonquil’s reflections: Chapter 4, p31.

Question 1 Moment: My anxiety about ‘getting it right was lessened by Helen’s permission to just do anything or nothing – no rules.

With that permission I experienced a meaningful interpretation of the music moments and also in the sharing time with my partner, the group and later some of my family. I also became aware that I like clarity and needed to ask questions to clarify in my mind the expectations on the day and this all relates to the ‘getting it right’ expectation of myself.

This is more than one moment but another moment of significance was the feeling of safety I experienced when it came to sharing the expressive work with the group.

Question 2 Values: I came to know the value of sharing both with my partner in the group and experiencing the broadening of vision. Sharing the day’s activity with my seven-year-old
granddaughter was a magic moment as it showed her openness, perceptiveness and inquiry of life. I felt blessed that such a person is part of my life. I then shared that experience with her parents and we all acknowledged her wisdom. With sharing, these insights and pleasure were made possible.

**Juniper’s reflection: Chapter 4, p29.**

Moment I came to know that although I did not really know what I was doing while making my response to my ‘moment’, when I explained it to my partner it made sense to her and she made a lot of my feelings. Again, one does not often have one’s innermost feelings valued or even known.

In other words there is a lot goes on in our minds that is of great value to others/the world – but it is never shared or cared about.
APPENDIX E

My phenomenological description: Figure 28, p42

Large paper; left white, right black;

Blue strips top to bottom, wide, close together in centre; more narrow, less frequent towards either side

Over blue strips: horizontal strips of coloured paper, yellow, green, hot pink, red and murky brown strips

Strips overlap, narrow in centre of picture, wider towards edges

Everything more visible on white area

My companion’s phenomenological description: Chapter 5, Figure 31, p44

‘Rectangle, black, half white; delicate fragile ribbons of colour that break the boundary of that edge: pink, yellow, deep violety blue, white and black; orange, green and red. Top layer looking down: see layers of same delicate strings, easily torn, light, ephemeral; they interweave, some wider, going along the axis of the oblong; widths varying, a tumble of irregular interweavings: these ribbons of colour. Beneath them running across short axis of rectangle – deep violety blue strips that run in an orderly fashion across the width. They are also torn and irregular in their own individual widths. A tumble of entwined, delicate ribbons of colour.

What emerged for my companion following her description:

Randomness wanted to be said but I bracketed out. It plays such an important role in the context, relational circumstances. Tough topic; tough job to represent; it’s so alive!
APPENDIX F

Mapping Risk in engaging from Chapter 6, p55 (Figure 54):

![Figure 54. Mapping: Risk in engaging](image1)

Mapping Reluctance in engaging from Chapter 6, p55 (Figure 55):

![Figure 55. Mapping: Reluctance to engage](image2)
Floras’ sense of risk and reluctance in engaging in the inquiry (Chapter 6, p64):

<table>
<thead>
<tr>
<th>The Flora who responded</th>
<th>Risk</th>
<th>Reluctance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Juniper</strong>&lt;br&gt;(Feelings of discomfort in the inquiry)</td>
<td>We were assured there were no rules, no right or wrong, so for me, there was little risk of getting it wrong</td>
<td>I felt strong reluctance: I had to force myself to come to the follow-up session because of feeling out of my depth</td>
</tr>
<tr>
<td><strong>Boronia</strong>&lt;br&gt;(Feelings of discomfort in the inquiry)</td>
<td>There was a risk of finding myself confronted by issues I did not want to confront in that context. I made a calculated risk and made guarded engagement</td>
<td>I felt no reluctance or I would not have attended at all</td>
</tr>
<tr>
<td><strong>Sage</strong></td>
<td>There was no risk, as I felt safe</td>
<td>There was no reluctance as I was familiar with the procedures</td>
</tr>
<tr>
<td><strong>Myrtle</strong></td>
<td>I felt there was some risk because of my anxiety and uncertainty about what to do. There was guarded engagement</td>
<td>I felt some reluctance because there were ‘no real instructions or guidelines’ to tell us what to do</td>
</tr>
<tr>
<td><strong>Hydrange</strong></td>
<td>There was no risk as I felt safe</td>
<td>There was no reluctance as I had completed MIECAT Core 2 previously</td>
</tr>
</tbody>
</table>
Floras place themselves into my themes of ‘Engagement in a moment’ on a continuum, between Engagement and dis*engagement, (Chapter 5, p48), shown on the following page, Table 1, p97.

From Chapter 6, p57. Linear continuum: Figure 56 (following, p98).

From Chapter 6, Figure 41,p57. Floras’ positions on the linear continuum: Figure 57 (following, p99).
Table 1. The Flora's self placement into my themes on the continuum between Engagement and Dis*engagement

<table>
<thead>
<tr>
<th>Theme</th>
<th>Juniper</th>
<th>Full Engagement</th>
<th>Sage</th>
<th>Strong Engagement with other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus</td>
<td>self</td>
<td>Juniper</td>
<td>Focus: more other</td>
<td>Focus: Equal</td>
</tr>
<tr>
<td></td>
<td>Little care</td>
<td>Hydrange</td>
<td>Care for other</td>
<td>Care for both self and other</td>
</tr>
<tr>
<td></td>
<td>Focus: Self</td>
<td></td>
<td>Not always self-care focus</td>
<td>Focus: self. Engaging and participating with self care and self preservation</td>
</tr>
<tr>
<td></td>
<td>Deliberately not paying attention to others to focus on my as yet unknown quest</td>
<td>(Nothing to add)</td>
<td>Strong Dis*engaging with/from other</td>
<td></td>
</tr>
<tr>
<td>Emotions</td>
<td>Surprise with the relaxation, Surprise, that anything came to me. Happy to have a thought that led somewhere.</td>
<td>Emotions: Concern for others' wellbeing</td>
<td>Emotions: I feel equalized between my sense of self and my world or context</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Empathy</td>
<td>Contentment</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Supportive</td>
<td>Sense of: Strength and openness</td>
<td></td>
</tr>
<tr>
<td>Sensations</td>
<td>Tingles lightness</td>
<td>Sensations: Responsibility, sense of tingling alertness, sometimes of strength</td>
<td>Sensations: Stability</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Awareness of Time and space; Moral, ethical presence</td>
<td>Calm</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sense of inner knowing that confidence brings</td>
<td></td>
</tr>
<tr>
<td>Thoughts</td>
<td>Endless possibilities</td>
<td>Thoughts: Creative possibilities for support</td>
<td>Thoughts: Rational</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thinking about myself, not paying attention to others so to not be distracted by them. 'I was thinking 'This is stupid... but just go along with it'.</td>
<td>Energy</td>
<td>Logical</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Empathy</td>
<td>Professional</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Objective</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Confidence from stability</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Curiosity.</td>
<td></td>
</tr>
<tr>
<td>State</td>
<td>'I was relaxed; so flexible. Almost flowing through the floor. Responsible to find what I was looking for, to play the game. Freedom to do your own thing. Little regard for consequence': if we all ended up naked we would ALL have been naked. 'It didn't really worry me. You'd said there were no rules.'</td>
<td>State: Emotions greater than thoughts</td>
<td>State: Thoughts and emotions are equal</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Freedom greater than consequences and responsibility</td>
<td>Freedom and responsibility/ consequences are equal</td>
<td></td>
</tr>
<tr>
<td>Energy</td>
<td>High</td>
<td>Energy</td>
<td>Energy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Soaring</td>
<td>Reserved</td>
<td>Strong</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Escalating</td>
<td>Strong</td>
<td>Calm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Energy escalating as ideas, thoughts emerged</td>
<td>Prepared</td>
<td>Grounded</td>
<td></td>
</tr>
</tbody>
</table>

Emotions: Surprise, that anything came to me. Happy to have a thought that led somewhere. Emotions: Concern for others' wellbeing. Empathy. Supportive. Desire to help. Emotions: I feel equalized between my sense of self and my world or context. Contentment. Sense of: Strength and openness. Sensations: Responsibility, sense of tingling alertness, sometimes of strength. Awareness of Time and space; Moral, ethical presence. Sensations: Stability. Calm. Sense of inner knowing that confidence brings. Thoughts: Creative possibilities for support. Energy. Empathy. Thoughts: Rational. Logical. Professional. Objective. Confidence from stability. Curiosity. State: Emotions greater than thoughts. Freedom greater than consequences and responsibility. State: Thoughts and emotions are equal. Freedom and responsibility/ consequences are equal. State: 'I was relaxed; so flexible. Almost flowing through the floor. Responsible to find what I was looking for, to play the game. Freedom to do your own thing. Little regard for consequence': if we all ended up naked we would ALL have been naked. 'It didn't really worry me. You'd said there were no rules.' Energy: High. Soaring. Escalating. Energy escalating as ideas, thoughts emerged.
APPENDIX F

<table>
<thead>
<tr>
<th>Engagement</th>
<th>Strong engagement with other</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Point of balance</th>
<th>Strong dis*engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1---1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dis*engagement</th>
<th>5</th>
</tr>
</thead>
</table>

Suggestions:

If you look at this along with the table of the continuum, it will give you ideas to identify with or not.

I am keen to hear what you identify with from the table of ideas/explanations, or any other emotions or thoughts you may recall, values, etc.

Figure 56. Positions of engagement on the emergent Linear Continuum
APPENDIX F

<table>
<thead>
<tr>
<th>Juniper</th>
<th>Hydrange</th>
<th>Helen Sage</th>
<th>Myrtle, Beronia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engagement</td>
<td>5</td>
<td>Strong engagement with other</td>
<td>Strong dis*engagement</td>
</tr>
<tr>
<td>Point of balance</td>
<td>1---1</td>
<td>Strong dis*engagement</td>
<td>Dis*engagement 5</td>
</tr>
</tbody>
</table>

Figure 57. Floras positions on the emergent Moment continuum: the Moment continuum