



Master in Learning and Communication in
Multilingual and Multicultural Contexts

**APPRAISING THE ROLE OF THE DANCE
ENSEMBLE OF THE UNIVERSITY OF LUXEMBOURG
FOR DEVELOPING INTERPERSONAL AND
INTERCULTURAL SKILLS**

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Abstract

Changing patterns of global migration and new social configurations are challenging social cohesion in many places. In higher education, this situation has given new urgency to the question of how to deal productively and creatively with the dynamics of cultural diversity. Of all activities that have the potential to promote competencies increasingly relevant in our interconnected world, participation in artistic and cultural activities is said to be particularly effective. The role of the arts and culture in mainstream higher education settings is, however, largely unexplored. This study thus wishes to expand current research by employing the dance ensemble “DanceCluster” of the University of Luxembourg as case study. More specifically, the study addresses three research questions: (a) What draws community members of the University of Luxembourg to the DanceCluster?; (b) To what extent and with what measures does the DanceCluster encourage collaboration, interaction and social bonds among people with different backgrounds?; (c) What impact does active and sustained engagement in the DanceCluster have on the participant’s interpersonal (e.g. adaptability, flexibility, listening skills) and intercultural competencies (e.g. recognition of and open-mindedness towards diversity, respect and positive regard for difference)? Situational ethnographic observations and a content analysis of five semi-structured interviews, conducted with current and former members of the DanceCluster and the coordinator of the university’s cultural office, highlight that: (a) Practical aspects of the DanceCluster are crucially important for the individual’s acceptance of the offer; (b) The DanceCluster clearly offers opportunities for its members to come peacefully together, foster openness to difference and develop social bonds; (c) Open-mindedness towards and tolerance for difference is a precondition rather than a mere consequence of participation in the dance group; (d) Active and sustained involvement in the DanceCluster offers benefits that may have repercussions on the wider environment. While the study offers only a snapshot of the many ways cultural ensembles, and the DanceCluster in particular, influence the private and, presumably, the public sphere, it provides a first step towards evaluating the role of university ensembles in the context of higher education’s challenge to bring forward individual and societal development.

Zusammenfassung

Sich ändernde Muster der globalen Migration und neue gesellschaftliche Konfigurationen stellen die soziale Kohäsion vielerorts vor neue Herausforderungen. In der höheren Bildung bringt diese Situation die dringliche Frage mit sich, wie man produktiv und kreativ mit den Dynamiken der kulturellen Diversität umgehen soll. Die Teilnahme an kulturellen Aktivitäten gilt als besonders wirkungsvoll in Bezug auf die Förderung von Kompetenzen, die besonders wichtig in unserer immer stärker vernetzten Welt sind. Die Rolle von Kunst und Kultur in Bildungsprozessen des Hochschulwesens ist jedoch noch weitgehend unerforscht. Vor diesem Hintergrund dient die Tanzgruppe "DanceCluster" der Universität Luxemburg in der vorliegenden Studie als Fallbeispiel. Im Rahmen dieser Arbeit werden drei Fragen behandelt: (a) Welche Beweggründe verleiten Mitglieder der Universität zu einer Teilnahme im DanceCluster?; (b) In welchem Ausmaß und mit welchen Maßnahmen fördert das DanceCluster Zusammenarbeit, Interaktion und soziale Bindungen zwischen Menschen mit unterschiedlichen Hintergründen?; (c) Welche Auswirkung hat aktives und anhaltendes Engagement im DanceCluster auf die zwischenmenschlichen (z.B. Anpassungsfähigkeit, Flexibilität, Fähigkeit zuzuhören) und interkulturellen Kompetenzen (z.B. Anerkennung von und Offenheit für Vielfalt, Respekt und positive Einstellung vor Verschiedenheit) der Teilnehmer? Ethnographische Beobachtungen und eine Inhaltsanalyse von fünf halbstrukturierten Interviews, geführt mit aktuellen und ehemaligen Mitgliedern des DanceCluster und dem Koordinator des Kulturreferats der Universität, führen zu folgenden Feststellungen: (a) Praktische Aspekte des DanceCluster sind von entscheidender Bedeutung für die Akzeptanz des Angebotes; (b) Das DanceCluster eröffnet den Mitgliedern die Möglichkeit, friedlich zusammen zu kommen, Offenheit zu fördern und soziale Kontakte zu knüpfen; (c) Aufgeschlossenheit für und Toleranz vor Verschiedenheit ist eine Voraussetzung anstatt alleinige Konsequenz der Beteiligung in der Tanzgruppe; (d) Aktive und anhaltende Mitwirkung im DanceCluster bringt Vorteile mit sich, die sich auf das weitere Umfeld auswirken können. Diese Studie ist eine Momentaufnahme dessen, wie ein kulturelles Ensemble, insbesondere das DanceCluster, den privaten und, mutmaßlich, öffentlichen Raum beeinflusst. Sie bietet damit einen ersten Schritt, die Rolle universitärer Kunst- und Kulturgruppen im Kontext individueller und gesellschaftlicher Entwicklung abzuschätzen.

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I. Introduction

“The more astute awareness we achieve concerning our own and other’s cultures, the more sophisticated we can be as thinkers and actors on a world stage.” (E. Minnich; University of Luxembourg, 2015b, p. 7)

The European landscape at present is characterised by increasingly complex “contact zones” (Pratt, 1991) between people from different socio-cultural and linguistic backgrounds. Changing patterns of global migration and new social configurations in many places present opportunities but also challenges in terms of social cohesion and ways of living together, and not infrequently give way to ethnic tensions (Vertovec, 2007). In education, this situation has given new urgency to the question of how to deal productively and creatively with the dynamics of cultural and linguistic diversity. Instead of providing opportunities for individual and social development and fostering new ways of belonging to a multilingual and multicultural community, higher education is primarily concerned with learning processes related to economic benefits, employment and competitiveness.

Of all activities that have the potential to give tools essential for life in society, promote openness to difference, mutual respect and social bonds, active and sustained participation in artistic and cultural activities is said to be particularly effective in the context of socialisation. In this context, research scholars have highlighted some of the long-term benefits of engaging in the arts and culture such as classroom music, dance and theatre projects. Research demonstrates clearly a positive impact on the personal development (Matarasso, 1997), their learning skills and academic performance (Catterall, 2002; McCarthy *et al.*, 2004), as well as their development of prosocial attitudes and behaviours (McArthur & Law, 1996). In addition, researchers have also importantly stressed how engagement in artistic activities contributes to social cohesion and community empowerment (Mills & Brown, 2004).

A closer look at the literature shows, first, that many studies on the impact of the arts and culture focused on “at risk” children and youth, pupils with learning disabilities and users of community after-school programmes, on the whole, on relatively marginal groups. Second, research interested in the value and impact of the arts often put a particular emphasis on the economic contributions they can make. These studies thus often paid special attention to how the arts prepare students for competitive careers in

the global economy and to what extent participation in artistic and cultural activities affects the development of specific skills needed in the workplace.

The role of the arts and culture in mainstream higher education settings is still under-examined. This project has a particular interest in institutions of higher education, as they play a central role in shaping the student as participant in society, their values and their “sense of what it means to become citizens of the world” (Giroux, 2009, p. 38). Furthermore, it argues that the impact of artistic and cultural offers goes beyond its potential capacity to prepare students for their professional life. This study thus wishes to expand current research by focusing on a university cultural ensemble and on how participation in one specific extracurricular activity affects the development of the participant’s interpersonal and intercultural competencies. In order to address the research questions and contribute to fill the gap of research in this field, the dance ensemble “DanceCluster” of the University of Luxembourg, a highly multicultural and multilingual environment, is employed as case study. More precisely, the research questions are as follows:

- a) What draws community members of the University of Luxembourg to the DanceCluster?
- b) To what extent and with what measures does the DanceCluster encourage collaboration, interaction and social bonds among people with different backgrounds?
- c) What impact does active and sustained engagement in the DanceCluster have on the participant’s interpersonal (e.g. adaptability, flexibility, listening skills) and intercultural competencies (e.g. recognition of and open-mindedness towards diversity, respect and positive regard for difference)?

Three current members and one former member of the DanceCluster, among them two students, two coordinators and one university staff member, have been interviewed in March and April 2015. To include an institutional voice, the coordinator of the cultural office of the University of Luxembourg, François Carbon, has been interviewed about his thoughts on the cultural offer and the DanceCluster more specifically. In addition to these semi-structured interviews, situational ethnographic observations allowed to bring in a further perspective. The attendance of two rehearsals in February and April 2015 thus rendered possible to look at actual happenings in context.

While the study offers only a snapshot of the many ways cultural ensembles, and the DanceCluster in particular, influence the private and, presumably, the public sphere, the aim of this paper is to provide a first step towards evaluating the role of university ensembles in the context of higher education's challenge to bring forward individual and societal development. The findings thus help advance the research on the social benefits of the arts and culture in the concrete context of the mission and core values of higher education. On a social level, the research results help to better understand to what extent and in what ways an artistic activity in an educational context impacts the peaceful living together in a diverse and pluralist society, insights that can be valuable for teachers, educators, cultural practitioners and policymakers.

To develop a comprehensible line of argument, the structure of this paper is as follows: first, a literature review presents an overview of theories and concepts related to the purpose of higher education, both for the economy and society, before discussing in a second part the values and benefits of the arts and culture and their role in the contexts of education and socialisation. While students in higher education are primarily seen as workers and the social(ising) dimension of higher education is said to be neglected, the theoretical framework concludes with the statement that the arts and culture offer social benefits that could be relevant in the context of humanistic educational objectives. Second, the methodological choices that have been made to collect and analyse the data, their features and limitations will be clarified. To begin with, the University of Luxembourg, its cultural office and the dance ensemble that serve as case study and their specificities are presented to gain a better understanding of the context of the research. Subsequently, the qualitative research approach, including semi-structured interviews and ethnographic observations as data collection methods, will be explicated. Once the ethical and data analysis considerations and limitations are presented, a third step is the presentation of the findings. Here, excerpts of the transcripts are used to summarise the main data in six different subchapters, findings that will be critically reviewed in the following chapter. Finally, a conclusion provides a recapitulation of main findings, the acknowledgement of limitations and suggestions for future studies.

II. Theoretical framework

In times of globalisation, movements of Pegida, acts of terrorism such as the Charlie Hebdo shooting and rising right-wing populism, social cohesion is put to the test. In this regard, education plays a vital role in strengthening social cohesion, and combating social exclusion, by fostering students' understanding of the world they inherit, their tolerance and open-mindedness towards other people and other lifestyles. Generally, the purpose of higher education and how it should respond to challenges such as diversity and multicultural perspectives is a highly debated topic. The following literature review cannot take into consideration all levels of formal and informal education a student may come in contact with. Furthermore, it cannot provide definite answers to the complex question whether one approach is better than another. The literature review, however, focuses on higher education as a distinctive stage in adult's life to learn about social realities and come in contact with new and varying points of view.

First, it presents two main approaches: (a) higher education as a service to the economy, and (b) higher education as a service to society. Second, the values and benefits of the arts and culture enter into the discussion. Here, the focus is on the social(ising) aspect of participation in artistic activities and their potential role in the context of socialisation. Finally, a conclusion brings together both discourses to consider how they could complement and supplement each other.

II.1 The (problem with the) role of higher education today

II.1.1 A common approach: higher education as a service to the economy

Educational purposes naturally vary over time and from place to place (Schofield, 1999). While the ideas about the purpose of higher education are perceived differently by various stakeholders (Coomes & Wilson, 2009), higher education is nowadays primarily linked to potential wider economic benefits. In 1999, Schofield (p. 7) considered education to be conceived around the world "as being for such things as well-being, happiness, intellectual and moral virtue, individual and/or community betterment, freedom, the good life, right action, good citizenship, grounding, social cohesion, authority, autonomy, democracy, education, equality, individual fulfilment, economic growth and national unity." What Schofield listed as second last element sixteen years ago, he may have put in the first place today. Around the world, higher education is

increasingly captured by “market-values” (Walker, 2002; see also Häyrynen-Alesto & Peltola, 2006) while higher education institutions are perceived and positioned as a service to the national and international economy (McArthur, 2011; Heinzlmaier, 2013).

McArthur (2011) mentions the name of two government departments responsible for higher education that exemplify the market-orientation of the higher education: the Department for Business, Innovation and Skills (BIS) in the United Kingdom and the Ministry of Human Resource Development in India. He points out that the term “higher education” not even appears in the name of the departments. Moreover, the mission statement of the BIS makes apparent that the department is strongly orientated towards economical purposes. It states that the “Department for Business, Innovation & Skills [...] is the department for economic growth. The department invests in skills and education to promote trade, boost innovation and help people to start and grow a business. [...] We are responsible for working with further and higher education providers to give students the skills they need to compete in a global employment market” (BIS, n.d.). The United Kingdom’s government considers higher education to be a functionalist tool for other primary goals such as business, innovation and skills (McArthur, 2011). Indeed, keywords such as “economic growth”, “trade”, “innovation”, “business” and “global employment market” suggest that the BIS sees higher education primarily as a preparation stage for the world of employment in a global economy.

In the same spirit, the Department of Education in the United States declares that “[p]roviding a high-quality education for all children is critical to America’s economic future. [...] Our nation’s economic competitiveness depends on providing every child with an education that will enable them to compete in a global economy that is predicated on knowledge and innovation.” (White House, 2009, Address to Joint Session of Congress section, para. 1). Similar to the statement of the BIS, the White House employs words such as “economic future”, “economic competitiveness”, “innovation” and “global economy” in the discourse of education, conveying the impression that students are essentially considered as, and need to be prepared to be, employees in the global economy.

The “commodification of education” (Schwartzmann, 2013) and the view of the student as “human capital” (see Froese-Germain, 2010) fit to that of associations engaged in defining the set of skills and competencies that students need to acquire in the context of the economic and social development of the 21st century. The “rhetoric of

21st century competencies” (Ananiadou & Claro, 2009) adopts the economist approach to education, “according to which its main goal is to prepare workers for knowledge-intensive economies or even in some cases for particular firms.” (ibid., p. 6) The Partnership for 21st Century Skills (P21), that claims to be “the leading advocacy organization focused on infusing 21st century skills into education” (P21, 2008, p. 2), generates attention in its brochure (P21, 2014) with headlines such as “The Champion for Today’s Students and Tomorrow’s Workforce” and “Joining Forces to Prepare Students to Thrive in the Global Economy”. These slogans and the name of the organisation itself indicate that education in the 21st century is here considered as being mainly about collecting skills to compete in the global economy. This impression is intensified by the fact that the organisation maintains a close relationship with the economic market, given that the executive board and strategic council of the P21 includes staff from the business world such as members of LEGO, The Walt Disney Company, Fisher-Price, Apple, Intel and Ford Motor Company Fund. Similar to the views of the BIS and the White House, the P21 recognises the students as workers in need of skills to be competitive. This assumption is in line with Lord Mandelson’s notion of the “higher skills system” (BIS, 2009), a reference he made in a speech to business lobbyists while talking about the essential role of universities and the further education system.

II.1.2 A different approach: higher education as a service to society

It is evident that education systems in general and higher education more specifically have to adapt to the complex social, economic and technological challenges (see UNESCO, 2013, pp. 9–10, for a short overview of the evolving socio-political context from the 1960s to the 2000s). Consequently, the economic aspects of higher education should not be dismissed nor demonised (McArthur, 2011), as higher education is important to national economies, “both as significant industry in its own right, and as a source of trained and educated personnel for the rest of the economy” (Richards, 2007, Preface, para. 1). Moreover, education that involves a significant vocational aspect allows both individual fulfilment through paid employment and social well-being through economic prosperity (Winch, 2002).

However, the general trend towards higher education being primarily positioned as economic engine is criticised. “Rather than higher education being a journey or

transformative experience, it is simply a packaging and marketing process: the degree is the shiny ribbon on the top of the box.” (McArthur, 2011, p. 742) With reference to Brookfield’s book *The power of critical theory for adult learning and teaching*, McArthur (ibid.) furthermore states that the degree, as “object of commodity fetishism”, represents in the end “nothing other than its exchange value for higher salaries and status”. If we believe the future to be shaped by global and national forces, society needs to prepare its members to cope with the changes they bring (Schofield, 1999). Beside employment and competitiveness, other educational objectives should be central.

McArthur (2011) suggests that learning linked to the workplace should enhance the individual’s wellbeing and contribute to a better society for all. Educational facilities should thus support the personal, social and intellectual development of the individual and meet societal needs and aspirations (Wiltshire, 1994). Against this backdrop, universities play a central role, as they shape the student’s identities, their values and “sense of what it means to become citizens of the world” (Giroux, 2009, p. 38). In contrast to education that is primarily focused on training for workers, the United Nations Educational, Scientific and Cultural Organization (UNESCO) declares that the core mission of higher education is “to contribute to the sustainable development and improvement of society *as a whole*”, by educating highly qualified graduates and responsible citizens (1998, p. 21; emphasis added). In their final report of the world conference on higher education in the twenty-first century, the UNESCO (1998, pp. 21–23) states that higher education should, amongst others,

- “provide [...] an opportunity for individual development and social mobility in order to educate for citizenship and for active participation in society [...]”;
- “help understand, interpret, preserve, enhance, promote and disseminate national and regional, international and historic cultures, in a context of cultural pluralism and diversity”;
- “reinforce its role of service to society, especially its activities aimed at eliminating poverty, intolerance, violence, illiteracy, hunger, environmental degradation and disease [...]”.

Here, the student is respected as (global) citizen rather than first and foremost as a future worker. This approach is based on the assumption that higher education should prepare individuals to actively participate in society while being tolerant and open-

minded towards other people and other cultures. In the same vein, the American Association of Colleges and Universities (AACU) calls for a liberal education, “liberal not in any political sense, but in terms of liberating and opening the mind, and of preparing students for responsible action.” (AACU, 2002, p. xii) While acknowledging that intellectual and practical skills are essential, the AACU states that a deep understanding of the world students inherit, both as human beings and contributing citizens, is likewise important.

The social function of education has in fact already been emphasised in article 26 of the Universal Declaration of Human Rights: “Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups [...]”. (United Nations Department of Public Information, 1998, p. 7) This is consistent with what the International Commission on Education for the Twenty-first Century (UNESCO, 1996) defined as “learning to live together”, one of their four pillars of education. By learning to live together, the commission understands that education should help students develop an understanding of other people, an appreciation of commonalities and interdependence. “Some common values and consideration for others are essential for society to operate smoothly. The aim is to assist young people to avoid prejudices and inaccurate assumptions.” (Schofield, 1999, p. 13)

II.1.3 The arts as a component of higher education

As discussed in the previous sections, higher education is more and more positioned in terms of its economic value. At the same time, higher education institutions increasingly look at the value and impact of the arts as part of their educational mission. Hennessy (2006), president of the Stanford university, stated in his annual address to the academic council in 2006, that “the university is beginning to look to the arts, not only as a key part of our cultural lives, but also as an integral component in the university’s educational mission.” (The arts in the 21st century section, para. 1). Furthermore, authors such as Tepper (2013) raise the question if the Master of Fine Arts (MFA) is the new Master of Business Administration (MBA), while others plead for the development of STEM, acronym for science, technology, engineering and mathematics, into STEAM (science, technology, engineering, *arts* and mathematics) in order to integrate the arts

and humanities into the curricula (Platz, 2007; Tarnoff, 2010).

The authors who support the integration of the arts into STEM curricula often adopt the advocacy language of the STEM supporters by arguing that the arts prepare students for competitive careers in the global (creative) economy. According to McArthur (2011), it is, however, dangerous to bring forward the employability argument in the discourse of the purpose of higher education. He explains that, in consequence of this line of reasoning, students may only understand their identity in terms of their exchange value in the working world.

As has been noted, the arts and culture do have the potential to prepare students for their professional life. In the following chapter it will be argued that the impact of artistic and cultural offers goes beyond its influence on the individual work skills and on the economic development of a community, country or region.

II.2 The role of the arts and culture for economic and social development

II.2.1 A common approach: the arts and culture as a service to the economy

Studies that have been conducted on the benefits of the arts and culture in educational contexts have approached the subject mostly from educational, psychological, cognitive, sociological and pedagogical perspectives. As a result, researchers identified a range of outcomes, including:

- Health and well-being (McCarthy *et al.*, 2004; Mills & Brown, 2004);
- Happiness (Fujiwara, 2013);
- Personal development (Matarasso, 1997);
- Learning skills and academic performance (Catterall, 2002; McCarthy *et al.*, 2004);
- Social cohesion and community empowerment (Matarasso, 1997; Belfiore, 2002);
- Economic impact (Centre for Economics and Business Research, 2013; see also: Arts Council England, 2012);
- Criminal justice (Hughes, 2005).

Many researchers and arts advocates emphasise that involvement in the arts and culture is often related to positive implications (see Catterall, 2002, pp. 152–153, for a compendium summary on the effects of learning in the arts on academic and social skills).

“The arts are said to improve test scores and self-esteem among the young. They are said to be an antidote to myriad social problems, such as involvement in gangs and drugs. They are said to be good for business and a stimulus to the tourist industry and thus to local economies. They are even said to be a mechanism for urban revitalization.” (McCarthy *et al.*, 2004, p. 1)

Table II.1: Interjection: vocabulary

Value, benefits and impacts

The vocabulary used to describe the effects of the arts and culture can be confusing as their usage varies from author to author (Carnwath & Brown, 2014). This paper adopts the approach of Brown (2006) regarding the use of the term value: value is understood in its sense of derived utility, usefulness or merit. It is usually attributed to the objects or events by the beholder (Carnwath & Brown, 2014). Benefits, then, refer to the wide range of beneficial effects that are associated with the arts and culture (McCarthy *et al.*, 2004). “The sum of the many possible benefits resulting from an arts experience is its value” (Brown, 2006, p. 23, note 1). In contrast to benefits, impacts can be either positive or negative (Carnwath & Brown, 2014).

The arts and culture

In line with the literature, and given the scope of this paper, addressing both aesthetic practice and cultural issues, the notion of “arts *and* culture” is used throughout the paper to refer to the interconnectedness of both elements. In this context, this paper adopts the approach of the Warwick Commission on the Future of Cultural Value (2015) on how to understand the notion of culture: both as a synonym for creative productions and in its anthropological sense. In addition, this study brings “culture” in relation with Cicero’s interpretation (as cited in Fuchs, 2008, p. 12) of culture as “cultura animi”, a cultivation of the mind or spirit. “What applies to agriculture apparently applies to the mind too: it has to be cultivated and shaped, its respective state is the result of an antecedent intervention [...]” (ibid., translated by the author) The arts, then, are here understood as a subdivision of culture, including disciplines such as the visual, literary and performing arts (e.g. music, theatre, dance and film).

There is an ongoing interest across Europe to investigate the value of artistic and cultural activities and their impact on individuals and society. This is demonstrated by recent publications such as the literature review entitled “Understanding the value and impacts of cultural experiences” (Carnwath & Brown, 2014), the report by the Warwick Commission on the Future of Cultural Value (2015), and initiatives such as the European agenda for culture, and the Cultural Value Project (Arts and Humanities Research Council, 2012).

The interest in the value and impact of arts and culture originated as a result of the growing pressure for public arts funders to report and justify their spending (Carnwath and Brown, 2014). At the beginning, the focus was mainly on collecting evidence that demonstrated the public value of the arts and culture and their contribution to the government’s policy objectives. A particular emphasis has thus been placed on the economic contributions of the cultural sector, and data gathering has become part of the routine operations for cultural organisations (Crossick & Kaszynska, 2014). This trend towards accountability and empirical justification for public support posed a problem to many arts organisations as they had to compete for and justify funding and their public role (McCarthy *et al.*, 2004). As response to this development, arts advocates borrowed the language of the social sciences and the broader policy debate and put an emphasis on the so-called “instrumental” values of arts and culture, particularly on economic growth, improved academic performance and prosocial behaviour among the young (*ibid.*). “They all need money, and they are competing for the attention of those who take decisions within that amorphous beast, the ‘funding system’.” (Holden, 2004, p. 13)

However, the emphasis on these instrumental benefits has been criticised. Many arts supporters acknowledge the need to justify and measure the value of arts and culture due to the funding situation. Yet, they feel at the same time uncomfortable with the instrumental arguments mainly tailored to serve financial needs, while at the same time ignoring the intrinsic benefits, those inherent in the art experience itself (McCarthy *et al.*, 2004). “Putting culture into the straitjacket of predefined outcomes and targets [...] has all too often led to oversimplifications about both the benefits themselves and the role of arts and culture in securing them.” (Crossick & Kaszynska, n.d., p. 2) The discourses leading to contemporary views on the impact of arts cannot be discussed in detail here, so that a reference to White and Hede’s comprehensible overview is made (2008, pp. 20–23).

II.2.2 A different approach: the arts and culture as a service to society

Authors such as Holden (2004) and McCarthy *et al.* (2004) attempted to reframe the debate on the benefits of the arts by highlighting what benefits they bring to society. In fact, the social aspects of cultural participation is a consistent theme in many research studies, whereas “[t]he importance of the sense of belonging and social connectedness that derives from cultural experiences [...] appears to be the aspect on which there is most clear consensus both within and between the quantitative and qualitative studies” (Carnwath & Brown, 2014, p. 87).

In their framework for understanding the benefits of the arts, McCarthy *et al.* (2004, p. 4) recognise that the arts can benefit individuals and communities. The framework indicates that some intrinsic benefits are primarily personal or private (e.g. captivation and pleasure) while others have a spillover effect on society (e.g. expanded capacity for empathy and cognitive growth). Still others have a value to society as a whole, to those involved in the arts and those not directly involved (e.g. increasing economic growth, creation of social bonds, expression of communal meanings). Consequently, benefits also have a public value “by developing citizens who are more empathetic and more discriminating in their perceptions and judgments about the world around them.” (McCarthy *et al.*, 2004, p. 47)

Argumentations for the instrumental and intrinsic values of arts implicate problems that should be taken into account (Holden, 2004, see pp. 17–24 for further details). Instead of reasoning either for the instrumental benefits or the intrinsic benefits, another approach is to acknowledge that the arts are about both intrinsic and instrumental values (*ibid.*). This is in line with McCarthy *et al.* (2004), as they argue that private and public benefits are closely related whereas both instrumental and intrinsic benefits contribute to public welfare and have a broader public value: “Participation in the arts is motivated by intrinsic benefits derived from arts experiences, and it is only through such experiences that a variety of instrumental benefits can be realized.” (p. 70) Crossick and Kaszynska (2004; 2014) call the variety of outcomes associated with cultural activity “components of cultural value” to avoid the assumption of a disjuncture between the intrinsic and the instrumental benefits. Whatever terminology one prefers, it can be emphasised at this point that the arts have benefits for the individual *and* for broader communities. The different models presented below aim to make the interrelationship and synergistic effect of benefits visually perceptible.

In figure II.1, Brown (2006) places five different “value clusters” within two axes. At the centre of the diagram, Brown (p. 19) places “human interaction”, a “cluster of benefits” that enhance personal relationships, family cohesion and expanded social networks. “While arts experiences are fundamentally personal, the communal setting and social context in which they often occur allows for the spillover of benefits to other people and to society as a whole.” (ibid.)

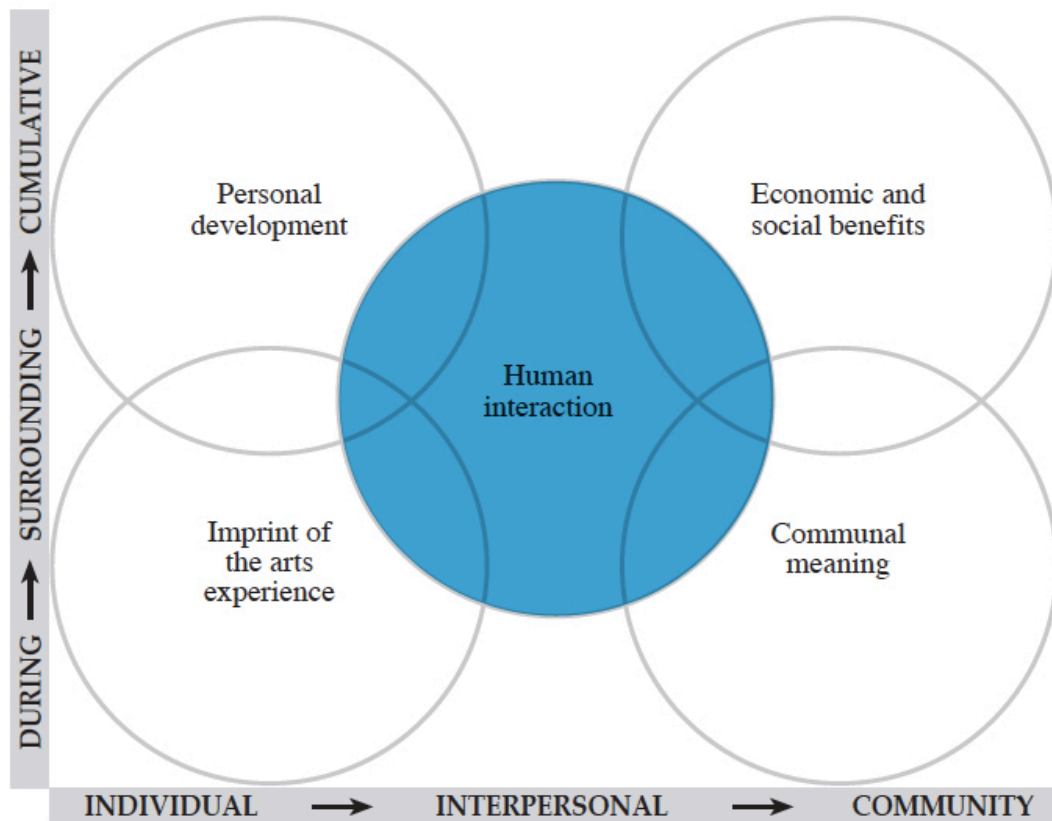


Figure II.1: Human interaction as one of the overarching categories of arts benefits
(Brown, 2006, p. 20; emphasis in blue added by the author)

While Oliver and Walmsley (2011) criticise amongst others the arbitrary separation of some of the benefits in Brown’s framework, they acknowledge that “he broadens the framework out from one of opposition to one of interaction, which succeeds in highlighting the connections, complexities and inter-relationships of the various different benefits.” (p. 8) A further strength of the framework is specifically interesting in the context of this study: it indicates the social dimension of arts benefits, from the individual, to the interpersonal and community level. The five value clusters presented

in figure II.1 comprise altogether thirty benefits: among them values such as cohesion, teamwork skills and expanded capacity for empathy. Brown (2006) acknowledges that it may be over-simplified and useless to characterise the complex and variable impact in this sort of diagram. It is here nevertheless used as a valuable resource to approach and better understand the discourse of the value and benefits of arts experiences.

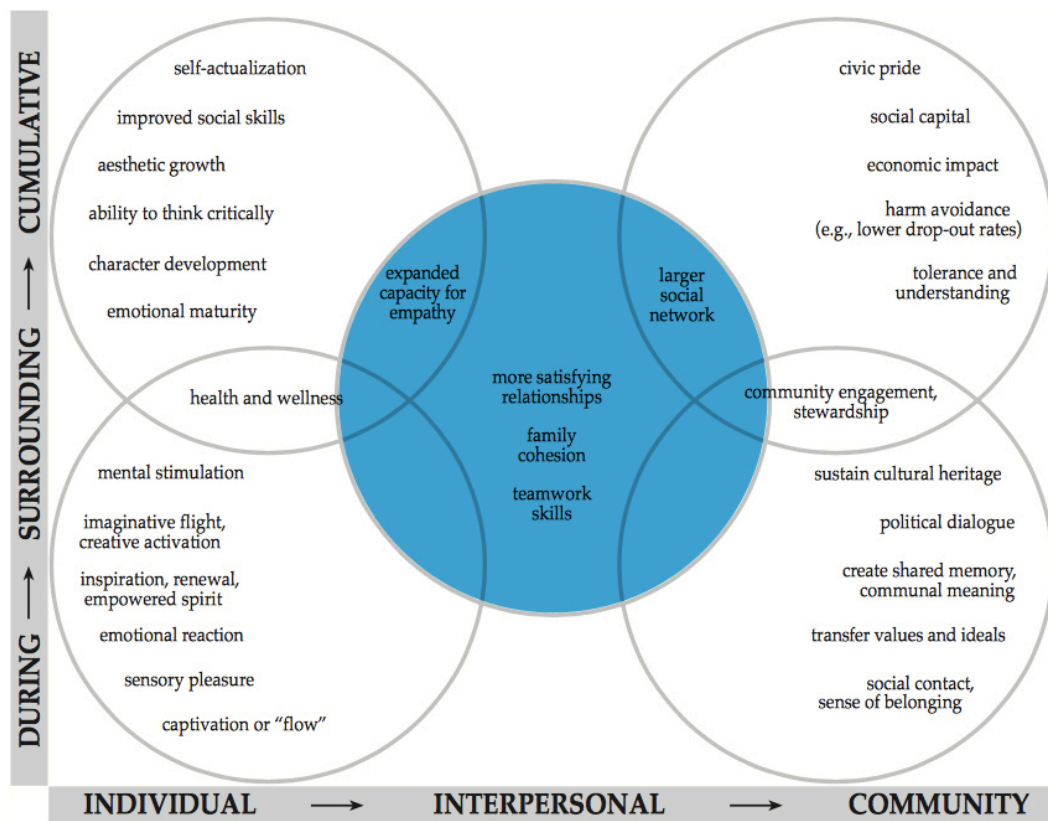


Figure II.2: The value and benefits of arts experiences on an interpersonal level
(Brown, 2006, p. 21; emphasis in blue added by the author)

Another framework is offered by White and Hede (2008; see figure II.3 below). They further elaborate Brown's map by exploring the relationship between benefits and enablers, an enabler defined as "a factor that facilitates the occurrence of impact" (White & Hede, 2008, p. 27). The strength of this framework lies in the fact that it combines individual and collective impacts, personal and social benefits in one model (Oliver and Walmsley, 2011). "[W]hereas the previous models illustrated the direction of the benefits' inter-connectedness, White and Hede's 'circumplex' portrays impact as a ripple effect, emanating outwards from the core artistic experience." (ibid., p. 9)

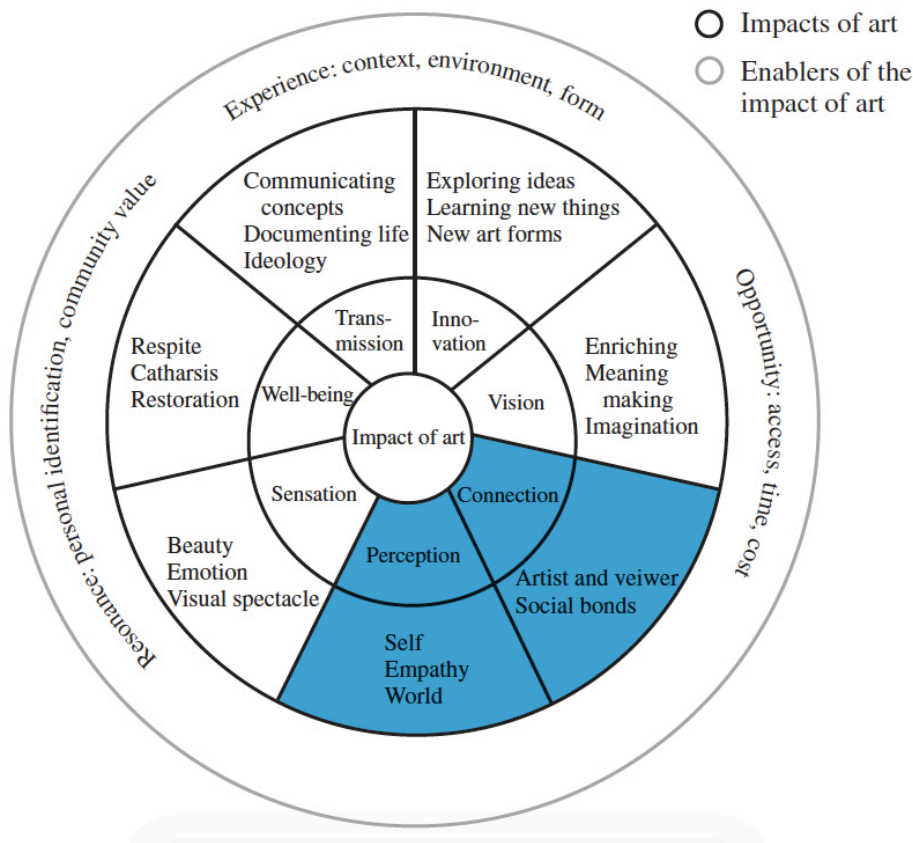


Figure II.3: Circumplex of preliminary impacts and enablers of the impact of art
(White & Hede, 2008, p. 27; emphasis in blue added by the author)

The impact of art is a complex and multilayered concept, experienced and understood differently by individuals (White & Hede, 2008). The circumplex of preliminary impacts and enablers of the impact of art (figure II.3) presents seven preliminary impacts of art and three preliminary enablers (experience, opportunity and resonance). Beside the five categories of impact well-being, innovation, sensation, transmission and vision (see White & Hede, 2008, pp. 29–30 for explanations), two other categories focus on the interpersonal level:

- Connection: "relationships between people characterized by artist and viewer (virtual bond forged by engagement with art) and social bonds (friendships and associations)"; and
- Perception: "how life is viewed characterized by perception of self, of others (empathy), and the world". (White & Hede, 2008, p. 29)

In line with Matarasso's (1997) and McCarthy's (2004) findings, these categories suggest that participation in the arts can have a significant impact on the participant's personal development and on their social lives. Even though Matarasso's research has been heavily criticised for its flawed research design and questionable methodological choices (Merli, 2002) – a critic that Matarasso (2003) commented upon – the arts clearly provide opportunities for people to come together.

Each model presented above has its strengths and weaknesses (see Oliver & Walmsley, 2011). By highlighting specific findings and considerations, and using different forms of visualisation, they are not considered as giving predefined categorical outcomes, but as offering a useful point of departure for this study. Commonly, they draw attention to the fact that creating art involves social interactions among groups of artists: "Taking an art class, rehearsing as a choir, painting *au plein air* at a regular time and place, choreographing with a dance troupe – all of these are examples of activities that regularly bring the same individuals together over a period of time, leading to the development of social bonds." (McCarthy *et al.*, 2004, pp. 28–29, emphasis in original) Consequently, creating art together in a group allows to develop a sense of community.

"At a basic level, [...] [participatory arts projects] bring people together, and provide neutral spaces in which friendships can develop. They encourage partnership and co-operation. Some projects [...] promote intercultural understanding and help recognise the contribution of all sections of the community." (Matarasso, 1997, Summary section, Social cohesion, para. 1) Overall, this is in line with the real purpose of the arts as Matarasso (1997) perceives it: to contribute to a stable, confident and creative society.

II.2.3 Additional considerations for the research design

Before proceeding with the methodological considerations for the collection and analysis of the data, some considerations for the research of the value and impact of the arts and culture have to be taken into account.

First, research has been conducted involving different arts disciplines such as dance, drama, music and the visual arts (see Deasy, 2002). However, as McCarthy *et al.* (2004) explain, the benefits of arts and culture differ depending on whether one is directly involved in creating, appreciating, or promoting art. Against this backdrop, many benefits discussed in this chapter can only be gained through direct participation

and sustained involvement (Matarasso, 1997; McCarthy *et al.*, 2004).

Second, McCarthy *et al.* (2004) address the question whether the sense of community gained from creative activity is different or better as opposed to other group activities such as competing in a sports team or attending religious services. They bring forward the argument that “the communicative nature of the arts, the personal nature of creative expression, and the trust associated with revealing one’s creativity to others may make joint arts activities particularly conducive to forging social bonds and bridges across social divides.” (ibid., p. 29) While Crossick and Kaszynska (2014) argue that the benefits claimed for arts and culture might be achieved through other activities, they state that there is something specific to an artistic and cultural experience. At the same time, they continue, too little attention has been given to understanding and evidencing these differences.

Third, the effects of art and culture can be positive as well as negative: “Art and culture have the power to corrode, as well as to build, motivations, identities, and social ties; to exclude as well as to embrace.” (Crossick & Kaszynska, 2014, p. 124) Given these points, this study (a) focuses on participants actively, and preferably long-term engaged in an artistic and cultural offer, (b) starts from the presupposition that the arts and culture offer a specific area under investigation, and (c) gives consideration of both positive and negative, if any, consequences of engagement in the arts and culture.

II.3 Conclusion: promoting positive social relationships in the higher education environment – consider the arts and culture!

“Education should be an experience, not an end. It is the participation in higher education, the interactions with peers, teachers and diverse forms of knowledge that will enable people to live richer lives and contribute to greater social justice through work and other social activities. Higher education should enable students to develop and celebrate their own identities. To do that, students need to be able to develop their own voices in ways that enrich rather than suppress who they are.” (McArthur, 2011, p. 746)

The UNESCO argues in its report “Rethinking education in a changing world” (2013) that the current phase of globalisation, characterised by an increased interconnectedness and interdependency of all societies, entails both opportunities and crises. The organisation refers to the undermining of social cohesion as one central concern in these

days. Education plays a major role in strengthening social cohesion – and combating social exclusion – by developing students’ understanding of the world they inherit, their tolerance and open-mindedness towards other people and other lifestyles. However, education in general and higher education specifically are more and more positioned in terms of their economic value. Instead of focusing merely on the utilitarian and productionist approach, many authors emphasise that the social function of education should become the focal point (again). The need to “rediscover” the humanistic dimensions of education for the 21st century (UNESCO, 2013), is crucial. “We need to recall the role of education as a means of cultural and social development. [...] Education is not simply about knowledge and skills, but also about values of respect for human dignity and diversity required for achieving harmony in a diverse world.” (ibid., p. 17)

At the same time, scholars interested in the values and impact of artistic and cultural experiences identified a range of outcomes. Direct and sustained involvement in cultural activities has both personal and public values. Collective arts projects bring people together, encourage teamwork, co-operation and social bonds. As has been noted, engagement in the arts and culture in a group has consequences on the interpersonal level. In this regard, the arts and culture, as “agents of social reform” (Ewing, 2010), could contribute to face the current social challenge of a social breakdown.

In summary, students in higher education are, on one hand, primarily seen as workers in a global economy while the social(ising) dimension of education is neglected. On the other hand, the arts and culture have the potential to offer social benefits that have the power to bring people together, foster tolerance, understanding and friendship, generally speaking: knowledge and competencies that are increasingly relevant in our interconnected world. Against this backdrop, this paper brings together both discourses and asks following preliminary questions:

- What draws university community members to an artistic and cultural activity?
- To what extent and with what measures does an artistic and cultural activity encourage collaboration, interaction and social bonds among people with different backgrounds?
- What impact does active and sustained engagement in an artistic and cultural activity have on the participant’s interpersonal (e.g. adaptability, flexibility, listening skills) and intercultural competencies (e.g. recognition of and open-mindedness towards diversity, respect and positive regard for difference)?

In the following section, the methodological choices that have been made to best address these questions, as well as their features and limitations, will be clarified.

III. Methodology

Before proceeding with the presentation of the data and its analysis, the methodological choices, its features and limitations will be clarified. To begin with, the site of study will be presented. This paper uses a case study approach, as it offers “a route to a more nuanced understanding of what constitutes value for those involved, and for the wider collective of which the individuals are a part [...]” (Crossick & Kaszynska, 2014, p. 126). The University of Luxembourg has been chosen as location for the research as it is a multilingual and international university with about 55 percent foreign students, originating from 107 countries (University of Luxembourg, n.d.). Hence, the university brings together many people from different backgrounds. More specifically, four members of the university cultural ensemble “DanceCluster” form the core group under study. The second part of this chapter deals with the features of qualitative research and the motivation behind using this method of inquiry for the purpose of this study, followed by information on the use of semi-structured interviews and ethnography as a research tools. Before discussing the shortcoming and limitations of the methodology, this section focuses on the ethical issues and thematic analysis procedure.

III.1 Site of study

III.1.1 The University of Luxembourg: an international learning environment

The University of Luxembourg is a research-oriented university that presents itself as a highly multicultural and multilingual learning environment, with students and academic staff members coming from all around the world (University of Luxembourg, 2015a). Within the student population of 6.200, 2.700 are international students (date: 2014; University of Luxembourg 2015a). The setting of the university in the Grand Duchy of Luxembourg is a multicultural and multilingual environment itself: within the country’s population of 563.000 inhabitants as of January 2015, 46 percent are non-Luxembourg citizens (Information and Press Service of the Luxembourg Government, 2015). As argued in the official brochure of the University of Luxembourg (2015a, p. 10), “Luxembourg’s multicultural flair [...] is legendary. Students from 100 countries and researchers from 60 countries keep this flair alive on campus too.”

The University of Luxembourg (2005) declares in its mission statement that the institution “contributes to turning out discerning and independent personalities with

strong potential for action in research, innovation and in society” (Mission section, para. 1), and that it “assists its students in becoming citizens open to the world and responsible actors in society.” (Principles and objectives section, para. 2) This statement can be associated with Giroux’s comment on universities’ role in shaping student’s “sense of what it means to become citizens of the world.” (2009, p. 38). In fact, the University’s mission statement suggests that the University of Luxembourg respects the students as citizens and seeks to prepare them to actively participate in society with tolerance and open-mindedness. In this context, “citizens open to the world” can be understood as a tolerant, open-minded and global citizen (see Tawil, 2013, for the latter). In the framework of this research, it is thus interesting to analyse how the University of Luxembourg plays its role in shaping “citizens open to the world”. Furthermore, the University of Luxembourg signed the manifest of the 3rd Transatlantic Dialogue conference that it, as one of the responsible institutions for education, supports amongst others “exposure to and participation in culture” (University of Luxembourg, 2015b, p. 50). Against this backdrop, this study wishes to examine carefully what role a small component of the university’s cultural offer plays in practice.

III.1.2 Espace cultures: the cultural office of the University of Luxembourg

Unless otherwise stated, the data for this chapter have been collected through the official brochure of the espace cultures (University of Luxembourg, 2014). The espace cultures is the cultural office of the University of Luxembourg. As overarching objective, it aims at adding “a cultural dimension to the main tasks of the University of Luxembourg, namely learning and research.” (ibid., p. 1) In this respect, the espace cultures runs and coordinates various events for all members of the university, “so as to

- promote and improve the quality of life at the UL as well as the interaction with the local community
- broaden horizons amongst UL members (students, doctorates, administration, professors, researchers, ...)
- boost cross-cultural dialogue
- contribute to an exchange of ideas aimed at developing culture in Europe and the concept of European citizenship” (University of Luxembourg, 2014, p. 1)

Beside regularly providing free tickets for cultural events, arranging transatlantic meetings with students from the Miami University in Luxembourg, and organising visits to museum exhibitions, national and international political institutions, the espace cultures also offers the opportunity to join one of the university's cultural ensembles: a choir, chamber music ensemble, dance group and two theatre groups. François Carbon, coordinator of the espace cultures, explained in his interview (see appendix 6, pp. 113–119) that the offer is diversified, so that everyone is given the opportunity to find a form of expression one feels comfortable with. Carbon considers the university as an integral part of the society, and the cultural ensembles as vital link between the University of Luxembourg and the general public. On several occasions throughout the year, the ensembles are representing the University of Luxembourg to the outside world and reach a broad public beyond the university's community.

Being a part of one of these cultural activities may give the participants the opportunity to have enjoyable moments with people with different backgrounds and to come in contact with different nationalities, cultures and study programmes. Their work on a common goal, a concert, a theatrical or dance performance, may have an impact on their interpersonal and intercultural competence. This would be in line with the “contact hypothesis” (Vivian & Brown, 1995, p. 70), that “asserts attitudes and behaviour towards outgroups will become more positive after interaction with them.” Under those circumstances, the espace cultures and its cultural ensembles would play an integral part of the socialisation process aimed at by the University of Luxembourg.

III.1.3 The DanceCluster: a university cultural ensemble

The DanceCluster is one of the five cultural ensembles of the University. Established in 2009 on the occasion of the university's annual summer concert, the ensemble was initially composed of four members, coordinators included. The DanceCluster describes itself as a “multicultural dance group” that any member of the University of Luxembourg, students and staff, can be an active part of (University of Luxembourg, 2014, p. 1). While the group composition may change each term, the objective of the ensemble remains the same: “The idea is to learn one from each other and create together in a climate of trust and fun some special dance pieces which will be performed throughout the year. The individuality of each participant is requested.” (ibid.)

This paper does not focus on a comparative study. Instead, selecting one cultural ensemble that explicitly highlights its multicultural composition and basis of trust, fun and individuality, is considered as offering an interesting starting point for this research project. Furthermore, there is shortage of studies in dance, compared to the high amount of studies involving drama and music activities (Catterall, 2002). This study could thus help filling the gap of data on participant's experiences in a dance class.

Table III.1: Research questions

a) What draws community members of the University of Luxembourg to the DanceCluster?
b) To what extent and with what measures does the DanceCluster encourage collaboration, interaction and social bonds among people with different backgrounds?
c) What impact does active and sustained engagement in the DanceCluster have on the participant's interpersonal (e.g. adaptability, flexibility, listening skills) and intercultural competencies (e.g. recognition of and open-mindedness towards diversity, respect and positive regard for difference)?

III.2 Qualitative research

III.2.1 Features of qualitative research

Qualitative research is used to approach the world “out there” instead of investigating in specialised research settings such as laboratories (Kvale, 2007). The qualitative research method intends “to understand, describe and sometimes explain social phenomena ‘from the inside’” by analysing (a) experiences of individuals or groups, (b) interactions and communications in the making, or (c) documents such as texts, images, film or music or other traces of experiences of interactions (ibid., p. x). In contrast to quantitative research, that has traditionally tried to measure the instrumental benefits of art, “qualitative enquiries take a softer, more intrinsic approach and focus more holistically on value.” (Walmsley, 2013, p. 74) Even if the issues that are studied are often very diverse, some common features exist of how qualitative research is done:

- “Qualitative researchers are interested in accessing experiences, interactions and documents in their natural context and in a way that gives room to the particularities of them and the materials in which they are studied.
- Qualitative research refrains from setting up a well-defined concept of what is studied and from formulating hypotheses in the beginning in order to test them. Rather, concepts (or hypotheses, if they are used) are developed and refined in the process of research.” (Kvale, 2007, p. xi)

Instead of the researcher defining measurement constructs in advance, a qualitative approach lets the respondents express their experiences in their own terms (Carnwath & Brown, 2014). Another advantage of qualitative methods is that they allow respondents to decide themselves what is most significant to them (ibid.).

III.2.2 Motivation behind using qualitative research

The main focus of this research lies on the personal experiences and contemplations of some of the participants of the DanceCluster. The impact thus needs to be explored from the participant’s perspective instead of the researcher determining a rigid framework. While it has to be acknowledged that qualitative knowledge is often claimed to be “lower down the food chain than quantitative knowledge” (Oliver & Walmsley, 2011, p. 2), the aim of this study is not to quantify the effects of cultural experiences. In fact, it seeks to concentrate on the subjective views of individuals and on how they have been affected by their cultural experiences, which is “an appropriate response to the nature of the arts and the complexity of its social outcomes.” (Matarasso, 1997, Introduction, Objectivity section, para. 2) Furthermore, and following the approach of Crossick and Kaszynska (n.d.), the overall focus of this study lies on “evaluation” rather than on “measurement”. For this reason, a qualitative research method is here considered as appropriate to explore and (better) understand the impact that engagement in the arts and culture has on individuals and their surroundings.

III.3 Interviews as data collection method

“If you want to know how people understand their world and their lives, why not talk with them?” (Kvale, 2007, p. 1)

To allow capturing and ultimately analysing the impact of a cultural experience, this study uses semi-structured qualitative interviews as an approach to explore first-hand feedback from participants. “What draws people to the arts is not the hope that the experience will make them smarter or more self-disciplined. Instead, it is the expectation that encountering a work of art can be a rewarding experience, one that offers them pleasure and emotional stimulation and meaning. To discuss these intrinsic effects, we need to abandon the more objective view of the social scientist and focus on the personal, subjective response of the individual.” (McCarthy *et al.*, 2004, p. 37) Similar to the approach referred to as “narrative inquiry” by White and Hede (2008), the interviews move the perspective of the individual into the centre of attention. Kvale (2007, p. 1) appropriately described the research interview as an “*inter-view* where knowledge is constructed in the *inter-action* between the interviewer and the interviewee.” (emphasis added by the author)

By using interviews as the main data collection tool, the focus is on the individual experiences formulated by the participants themselves. As McCarthy *et al.* (2004, p. 70) argue, “only by focusing on individual experience can one understand how individuals become drawn to the arts in the first place, how they develop sustained interest, and how they access many of the effects [...]” In-depth interviews enable the researcher to understand, rather than simply measure, the ideas and feelings of the interviewee (Merli, 2002). This potentially entails interlocutors speaking about why they value cultural experiences and what they mean to them, instead of merely focusing on the extent that the interviewees were affected (Carnwath & Brown, 2014).

III.3.1 Semi-structured interviews

Common themes and frameworks of the value and impact of cultural experiences have been identified in the literature. Building on this background knowledge, semi-structured and open-ended interviews allowed to address some of those themes during the conversation with the interviewees. At the same time, a certain openness to changes rendered possible to follow up the answers and stories of the interviewees (Kvale, 2007). As Merli (2002) points out, interviewees may express and explain aspects unforeseen by the researcher. Consequently, even negative responses can be discussed during the interviews. By using a standard questionnaire as main methodological tool, these type of information may not have come to light.

III.3.2 Interview guideline

Rather than focusing on the reception of cultural activities, as many other studies do (see Carnwath & Brown, 2014), this study examines how members of the DanceCluster experienced their active participation and creative production in the cultural ensemble. While not completely setting aside the artistic outcome, the creative process and the human interactions are given a particular attention. An interview guide including an outline of topics that should be covered during the interview, and associated questions based around key themes and models presented in the literature review and emerging from the research questions have thus been prepared in advance. Among others, the following interview questions were posed to the study participants:

Table III.2: Interview questions (outline)

- Can you please tell me about yourself and your background?
- When and why did you get interested in joining a cultural ensemble of the University of Luxembourg?
- Do you remember when you first went to a DanceCluster rehearsal? How was it?
- How do you feel before, during and after a dance class?
- Imagine I would participate in my first rehearsal in the DanceCluster, what would it be like?
- What do you do before and after coming to a rehearsal?
- Can you remember a specific experience in your life when you realised that you like dancing as an art form?
- What do you like most about the DanceCluster? Is there anything you dislike?
- How different would your life be without your membership in the DanceCluster?
- Can you remember a specific experience during a DanceCluster rehearsal or performance that marked you? How did this experience affect you?
- How do you feel when you are dancing with other people?
- In what ways does the DanceCluster help you to come in contact with other ideas, cultures, nationalities and/or languages?
- Why is it important for you to participate in activities like this?
- What other activity would you equate with the DanceCluster? Why?

Each interview was introduced by a briefing that outlined the purpose of the study, and gave room for the interviewees to sign the consent form and ask preliminary questions. The interview itself was open-ended. It was taken care that enough follow-up questions were asked to obtain details, and that enough time for each interviewee was left to bring in new themes and remarks. A debriefing after the interview allowed the interviewees to ask further questions and add any other comment.

III.3.3 Selection of the interview partners

A lot of research in the context of the benefits of arts and culture focus on children and young people in the field of education (McCarthy *et al.*, 2004; Newman *et al.*, 2010; Carnwath & Brown, 2014). This study, however, examines to what extent these benefits affect adults involved in creating art. While remaining in the educational context, the focus is here on people aged over eighteen years and, more specifically, on students and staff of the University of Luxembourg. As the DanceCluster was composed of only seven members, coordinators included, at the moment of the interview phase, it turned out to be difficult finding a large number of interviewees. Quantity not being the main decisive factor, it was decided to not select another university cultural ensemble that involves more participants and, hence, potential interviewees, but to focus on interviewing four members of the DanceCluster.

Table III.3: Interview partners		
NAME	NATIONALITY	ROLE
Ekaterina	Russian	former short-term member of the DanceCluster, first-year master's student in "Learning and Communication in Multilingual and Multicultural Contexts"
Jana	German	current member of the DanceCluster since four years, academic staff member
Nicole	Luxembourg	coordinator of the DanceCluster
Anne	Luxembourg	coordinator of the DanceCluster

Furthermore, **François Carbon**, coordinator of the cultural office of the University of Luxembourg, has been interviewed to give voice to the institution's narrative. While it was expected that a broader range of international students would be involved in the interviews, the existing list of members of the DanceCluster had to be taken into account. Against this backdrop, a former Russian and current German member of the ensemble have been interviewed in addition to interviewees from Luxembourg willing to participate in this study. Given the small number of participants, the results cannot be generalised, nor are they representative for other participants and other cultural activities.

III.3.4 Interview setting

The interviews have been conducted and audio-recorded in the rehearsal room of the DanceCluster and in classrooms on the university's campuses in Walferdange and Limpertsberg in March and April 2015. The interviews took an average of thirty minutes.

III.3.5 Language choices: taking into account the multilingual repertoire

Following the principle of multilingualism of the University of Luxembourg and the Master in Learning and Communication in Multilingual and Multicultural Contexts more specifically, and allowing the interview partners to express in the language(s) they feel comfortable in, the interviews have been conducted in either English, German or Luxembourgish. In addition to the original-language transcripts that are quoted in this paper, the excerpts have been translated into English, the main language of this paper.

III.3.6 Transcription of interviews

Full transcriptions of the interviews enabled a better analysis of the data as discussed in chapter III.6 below. The written documents, that can be found in the appendix (see pp. 69–119), use conventions from the Gesprächsanalytisches Transkriptionssystem (GAT; Selting, Auer, Barden & Bergmann, 1998) as basis. The conventions have been adopted, as this study does not involve an in-depth linguistic or conversational analysis. More precisely, features such as capitalisation and the use of question marks to indicate a rising intonation have been used to generate an easy readable and basic transcription.

III.4 Ethnography as data collection method

Following the advice of Oliver and Walmsley (2011, p. 11), this study uses an ethnographic and reflexive approach “of arts practice as situational forms” to counteract the shortfall of reducing the benefits and outputs of the arts and culture solely to “bounded or outcome based theories and models of value” (ibid.). In addition to the semi-structured interviews, situational ethnographic observations thus allowed to bring in another perspective and to look at actual happenings in context. Following the conceptualisation of an ethnographer as “a learner of the practices s/he observes” (Blommaert & Velghe, 2012, p. 11), the attendance of two rehearsals gave the opportunity to get to know the members of the DanceCluster, their practices and habitual environment. More precisely, one rehearsal has been attended in February 2015 with the intention to get a first impression and, bearing in mind these experiences, prepare the interview guideline. The second rehearsal has been attended in April 2015 after all the interviews have been conducted, rendering possible a more selective observation of the interactions among the participants and a triangulation of the data.

It has to be noted that four members and one of the two coordinators participated in the first rehearsal, and only two members plus one coordinator were present at the second rehearsal. Ekaterina did not participate in any of the rehearsals as she terminated her membership before the start of this study. Nevertheless, attending both rehearsals helped getting a feeling of what happens in the DanceCluster and rendered possible to establish a personal relationship with the members. While all participants of the DanceCluster were very cooperative, it was, however, difficult to find a large number of persons willing to be interviewed.

III.5 Ethical considerations and data protection

This study involves the cooperation with human subjects. The consideration of ethical principles is thus crucially important. Yet, the risk this study poses to participants can be considered low as the data collection is not seen as physically, psychologically, or emotionally stressful for the prospective study participants. Ethnography relies on observational technique allowing to document patterns of behaviour and interactions as they occur. However, good research practices involving constant exchange with the participants and monitoring their comfort in participating in the study, the building of trust and the possibility to withdraw from the study at all times ensure that the research

participants and the community as a whole feel free and safe throughout the entire research process. To best ensure that potential ethical issues are addressed appropriately, “the integrity of the researcher – his or her knowledge, experience, honesty and fairness – is the decisive factor”. (Kvale, 2007, p. 29)

The project followed the four-step code of conduct outlined by the Department of Linguistics at McGill University (n.d.). First, informed consent: participants needed to give their explicit consent to participate in the study. The written agreement (see appendix 1, p. 68) includes general information about the research project, confidentiality, the voluntary basis of participation, and details about access. Second, the right to withdraw: participation in the research was completely voluntary, so that every participant has been given the chance to withdraw from the study at any time. Third, confidentiality: all data will be kept confidential, stored in a secured and dedicated directory that is only accessible to the researcher. To ensure the anonymity of the participants, information that could directly identify the interviewee are not reported in this study. Moreover, and unless otherwise agreed, the names of the interviewees have been changed. It has also been ensured that questions regarding confidentiality and access could be asked at any time. Fourth, the communication of results: The participants have been informed about their right to know about the research outcomes once these are available.

III.6 Content analysis

The analysis and interpretation of the data has already been built into the interview situation itself. With what Kvale (2007, p. 102) terms as “interpreting ‘as you go’”, the meaning of what is said by the interviewee can be clarified during the interview. Interpretations made by the researcher could thus be confirmed or rejected during the interview situation itself. “The later analysis then becomes not only easier and more amenable, but will also rest on more secure ground.” (ibid.)

Following the analysis procedure applied by Malin (2012, pp. 7–9), the transcriptions have then been analysed in two coding phases. First, adopting Corbin and Strauss’ “emergent coding” approach (as cited in Malin, 2012), the interviews have been read to identify patterns and ideas both relevant to the subject’s perception of participating in the cultural ensemble and relevant to the research questions. This allows to start the analysis from the interviewees terms and their perspective rather than directly from predetermined constructs. Against this backdrop, it was amongst others possible that negative comments and experiences enter into the analysis that otherwise

may not have been retained. In a second phase, theory-based coding (Miles & Huberman as cited in Malin, 2012) has been used to bring the theoretical framework discussed in chapter II and, therewith, the models of Brown (2006) and White and Hede (2008) into the analysis and interpretation. This enabled to link the subject's answers to the theory and to set the data in a wider context.

III.7 Shortcomings and limitations

A qualitative method is chosen as approach to best capture the individual and subjective perceptions of potential benefits of active participation in the DanceCluster. As seen in chapter III.2, qualitative methods have the advantage that they allow the subjects (a) to express their experiences in their own vernacular, and (b) to decide themselves what is most significant for them. However, as Carnwath and Brown (2014, p. 90) explain, referring to Foreman-Wernet, "qualitative methods of inquiry can only capture aspects of an experience of which respondents are aware and that they are able to articulate."

Furthermore, the disadvantage of qualitative data is that it is not easily quantified or compared (Matarasso, 1997). Guetzkow (2002) notices that the findings of qualitative studies that involve only a limited number of participants have often been used to support more ambitious claims about the impact of the arts on communities. For reasons of time and scope, only a limited number of participants of only one cultural ensemble of one specific university are involved in this study. The author is thus fully aware of the limitations and does not seek to claim any generalisations. The study can by no means draw any conclusions for other participants in other cultural ensembles, nor does it claim to be a representative sample of all participatory arts activities. The results of this study may not be the same in other places, times and contexts. Given these points, this study does not aspire to produce definitive answers. Instead, it seeks to investigate how selected students perceive their participation in one of the university's cultural ensembles and what they think they get out of this involvement. The following chapter gives voice to those perceptions and thoughts.

IV. Findings

This section builds upon and presents relevant excerpts of the transcriptions of the interviews. The original words and stories of the participants are here given central consideration. The excerpts are thus quoted in their original language with an additional translation, if necessary, into English, the main language of this paper. The full transcriptions can be found in the appendix (pp. 69–119). This chapter is followed by a critical analysis of the data.

IV.1 Joining the DanceCluster: positive and negative first impressions

Jana started dancing at the age of six. She participated in several university dancing groups prior to coming to Luxembourg where she joined the DanceCluster four years ago. Amongst others the free membership and the fact that the rehearsals of the DanceCluster take place right next to the university campus in Walferdange, where Jana works, brought about her decision to join the dance group of the University of Luxembourg.

Although Jana was at first disappointed by the low level of difficulty, a circumstance that she accepts as a result from the group members' various backgrounds and experiences, her first impression of the group was very positive. She stated that the openness and friendliness of the other group members made her willing to further engage with the DanceCluster.

068 **J:** [...] zum einen wars einfach praktisch in die
069 Uni-Tanzgruppe zu gehen (-) die direkt neben meinem Arbeitsort
070 ist und kostenlos (-) eehm (-) und zum anderen habe ich mich
071 einfach in der Gruppe sehr wohl gefühlt (-) ehm hab mich
072 angenommen gefühlt in der Gruppe hab die anderen Mitglieder
073 sehr nett gefunden und offen und (--) ja (-) hab ich einfach
074 gedacht (-) lass ich mich mal drauf ein

[...] on one side it was just convenient to join the university dance group (-) that is right next to my workplace and free of charge (-) eehm (-) and on the other side I have just felt very comfortable in the group (-) ehm I felt accepted in the group found the other members very nice and open and (--) yes (-) I just thought (-) I will get myself into it

Ekaterina has been dancing in Russia since she was twelve years old. She wanted to continue to dance in Luxembourg, where she has been living for three years at the

moment of the interview. When she found out about the offer of the DanceCluster via the official website of the University of Luxembourg, among the reasons that made her take the decision to join the dance group were: the location in Walferdange, the proximity to the university campus, the possibility to come there by car and free parking space.

041 **E:** [...] because I was always eh dancing in St.
042 Petersburg I've just thought to continue here (-) because eh I
043 think it's difficult to find something eh mmh (--) you know if
044 you don't really live in Luxembourg City it's really difficult
045 to find eh a dance class let's say eh just in the village or
046 you particularly should drive somewhere (-) or pfff (-) I don't
047 know (-) to drive (-) to take the bus or something so it's a
048 lot of eh formalities (--) and here I thought ok it's next to
049 the university so I could participate (-) come there in the
050 evening and it's very close ehm (--) I mean that it's not a
051 problem to come here and they always have parking places [...]

Ekaterina left the DanceCluster after having participated in a couple of rehearsals. According to the coordinators, she showed up only one or two times. She was disappointed because she was missing the discipline and structure she was used to in the dance classes she attended in Russia.

123 **E:** [...] I mean in everything it was yes different (-) you know
124 **I:** different from what you experienced in Russia?
125 **E:** yes yes yes

IV.2 The rehearsals as cooperative and interactive endeavour

All the interviewees have participated in other dance groups before they joined the DanceCluster. This allows them to compare the functioning and conception of the DanceCluster with that of other dance classes.

Compared to the DanceCluster, the university dance groups Jana attended before coming to Luxembourg were different in three respects: first, they were composed of many more members due to a larger university student body; second, each group focused on one specific dance style; and third, a teacher stood in the front and demonstrated something what the students imitated.

373 **J:** was da komplett gefehlt hat war diese Gruppeninteraktion (--)
374 ehm (-) das heißt (-) da wars so wie beim Laufen (-) also die
375 Leute stehen nebeneinander und tanzen irgendwie (-) aber (-)
376 ehmm (--) da entsteht nichts Gemeinsames (-) was über das

377 Individuum hinausgeht (-) das ist das was ich hier im
378 DanceCluster so toll finde [...]

something that was completely missing there was the group interaction (--) ehm (-)
this means (-) it was like when you go for a run (-) the people are standing next to
each other and dance somehow (-) but (-) ehmm (--) there is no common outcome
(-) that exceeds the individual (-) that is what I like here in the DanceCluster [...]

The group interaction and the collaborative work, components that Jana particularly likes in the DanceCluster, are an important part of the functioning of the university dance group. This became clear in Nicole's informal introductory talk, when she specified that she does not want to be called a "teacher" but rather prefers to be considered as "coordinator". As she explained, this implicates for her the proximity to the members instead of thinking of an instructor that is standing in front of the class giving orders. Consequently, she continued, everyone is given the possibility to play an active part in the dance class. This is something Anne also made reference to:

070 **A:** [...] d'ass och dat wat
071 den Ënnerscheid mëscht eeh (-) zu engem normalen Danzcours wu
072 dat awer méi distanzéiert ass tëscht Schüler a Proff (-) an hei
073 ass dat (--) wierklech (-) mir schaffen zesummen [...]

[...] this is what makes the difference eeh (-) to a normal dance class where there is
a distance between the students and the professor (-) and here this is (--) really (-)
we are working together [...]

The fact that the members and coordinators are getting along very well with each other could be observed during the ethnographic observations. They were laughing and talking together, touched each other and joked. As they were in the middle of preparations for a public performance, decisions had to be taken on how the stage design, lightning, costumes and other components needed for the performance, should look like. Every member was actively and equally engaged in this decision-making process and made constructive suggestions that were approved or developed further by other members.

While Nicole and Anne prepare each semester specific exercises related to the technical and artistic aspects of dancing, the general objective of the DanceCluster remains in allowing the members the space to express their creativity and to closely work together towards a common outcome.

107 **A:** [...] een Zil am allgemenge
108 kéint ee soen ehm (---) dass (--) d'Studente selwer hier

109 Kreativitéit hei an dësem Cours kennen ausüben (-) also dassen
 110 se (-) voilà dassen se mat hiren Iddie kommen ob se lo schonn
 111 eeh zéng Joer danzen oder nie gedanzt hunn ob se (-) egal wéiee
 112 Stil se gemaach hunn (-) einfach dass Iddien zesummekommen an
 113 dass mir dorausser eppes (-) eppes entsteet [...]

[...] one could say that one goal in general ehm (---) that (--) the students can exert their creativity (-) that they can (-) so that they can come with their ideas if they have been dancing for eeh ten years or never before if they (-) whatever style they have been doing (-) that ideas come together and that out of that we (-) something develops [...]

Equality, individual creative expression and community spirit play a major role in the DanceCluster. In the two rehearsals that have been attended, new ideas, for example specific dance choreographies, were regularly suggested by both the students and coordinators of the dance group. Questions such as “how should I do this movement” or “what should I do now” have often been addressed to other team members. A choreography and, ultimately, a dance performance build upon both individuality and teamwork. Against this backdrop, joint effort and mutual agreements lead to efficient group work.

Beside the fact that Ekaterina denominates the “modern”, as she labels it, music genre of the DanceCluster as “a different story” (line 264), compared to the classical music she was used to, she was surprised by the freedom she encountered during the rehearsals. She regretted the absence of discipline and structure, factors she repeatedly referred to in her interview.

283 **E:** [...] I didn't notice any eeh feeling of being
 284 responsible I don't know why ((laughs)) maybe because it's so
 285 free and (-) [eehh]
 286 **I:** [do you] think they are already a group a closed
 287 group and you are new (-) or?
 288 **E:** ah no no no not because of that but because they're really too
 289 much (-) they give you too much freedom (--) if (-) they should
 290 be a bit more strict in this way ((laughs))

Ekaterina could not find any structure in the class. In her opinion, a dance class needs to be well structured, prepared and organised in order to develop one's skills. She explained that she got used to discipline in the ballet dance classes she attended in Russia. While speaking about her feeling of the lack of structure and the presence of too much freedom, Ekaterina drew comparisons between the DanceCluster and the working atmosphere at the University of Luxembourg.

300 **E:** it's eh
 301 probably the same as eeh studying in the university here (-)
 302 everyone most of the teachers they are very nice and (-) extra
 303 polite and sometimes too much it's sometimes too much eh eeh
 304 nice too much eeh (--) I don't know tolerant and everything of
 305 too much [...]

Ekaterina explained that she got used to a much stricter culture in the university in Russia. With regard to this experience and custom, she thinks that people get used to be “always under the control of someone” (lines 316–317), eventually provoking the “I do what I want” (line 318) attitude.

324 **E:** it's the motivation it it disappears immediately if there no
 325 one controls you [...]
 [...] [...]
 330 but if we discuss it let's say with Ukrainians in my group or
 331 with other Russians in my group mmh we share the same opinion
 332 that it's too (-) they give you too much freedom here (-) you
 333 just eeh feel like a free bird [...]

IV.3 Physical contact as confidence-building measure

The establishment of mutual understanding and mutual trust is one central concern of the DanceCluster, as Nicole explained:

104 **N:** bei eis geet et haaptsächlech dorëms dass sech ebe jidderee mat
 105 jidderengem verschteet (-) dass mer Vertrauen opbauen an dass
 106 mer dann zesummen eppes ob d'Been stellen (-) a soubal dat
 107 geschitt soubal mir zesummen eppes virbereeden ass och (-) dann
 108 engagéiert jiddwereen sech (-) d'ass jiddwereen dobäi an dat
 109 kreéiert dann direkt verschidde Lienen tëscht de Léit (-) an
 110 dat ass ganz flott

here it is mainly about mutual understanding (-) that we build trust and that we produce something together (-) and as soon as this happens as soon as we prepare something together there is (-) then everyone engages (-) everyone gets involved in it and this creates different connections between the people (-) and this is very nice

Physical contact is considered as productive to achieve this common purpose. In this context, Anne mentioned that, throughout the year and particularly at the beginning of each term where new members may join the DanceCluster, a particular focus is put on exercises that aim to establish an ambience of trust. Both Nicole and Anne clarified this intention by using an exercise they often do at the beginning of each rehearsal as example:

113 **N:** [...] zum Beispill bei der éischter Übung fänke mer ëmmer
 114 dermadder un dass mer zu zwee an zwee su eis géigesäiteg
 115 manipuléieren (-) dat heescht do muss ee schonn deem aneren
 116 vertraue fir deen u säi Kierper runzeloossen an (-) deen
 117 einfach mol blann maachen ze loossen [...]

[...] for example during the first exercise we always begin with manipulating each other in groups of two (-) this means that you have to trust each other to let somebody get near your body and (-) let him do something blindfolded [...]

Anne further elucidated the exercise by explaining that one person lies on the floor, relaxes, and lets the body tensions and stress dissolve, while the other person manipulates the partner. This type of exercise is something Jana also referred to as beneficial for the cohesiveness of the group. In this context, she mentioned a similar exercise that comprises physical contact: all the members form a circle, link arms with each other and move up and down together.

174 **J:** [...] das ist für mich was ganz
 175 Besonderes das so zu erleben (-) den Gruppenzusammenhalt ehm (-)
 176 und das dass man GEMEINSAM was Neues schafft (-) ja (-) und
 177 auch einfach zusammenhält und zusammen dieses Ziel erreicht

[...] this is something very special for me to experience (-) the group cohesion ehm (-) and that you create something new TOGETHER (-) yes (-) and just sticking together and achieving this goal together

The situational ethnographic observations offered the opportunity to observe exercises involving physical contact in action. Indeed, the members came very close to each other, leaned against each other, manipulated, hugged and held each other. In these contexts, mutual trust turned out to be specifically relevant.

François Carbon referred to the physical contact as a holistic experience, something that is very specific to the activity of dancing.

215 **FC:** [...] duerch kierperlech [...]
 216 Beréierung eeh ginn (-) Zonen an engem Mënsch ugereeht déi
 217 einfach méi GANZHEETLECH sinn an déi iwwert d'Gehir eraus ginn
 218 einfach an de Kapp an d'Äerm an d'Been an de Bauch [...]

[...] through physical [...] contact eeh [...] regions of the body are stimulated that are more HOLISTIC and that go beyond the brain in the head and the legs and the stomach [...]

These exercises, that build on the principle of physical contact, are, however, not easy for everyone to do. Anne explained that some people may not feel comfortable,

especially at the beginning of the course when people meet each other for the first time. Moreover, Anne continued, it may also feel strange for those that know each other for a very long time but have never done a similar exercise together before.

162 **A:** [...] dat ass wierklech eppes un dat een sech muss gewinnen
163 (-) an ech mengen doduercher (-) ja doduercher kennt een sech
164 och direkt mei no [...]

[...] this is really something that one has to get accustomed to (-) and I think thereby (-) yes thereby one also comes directly closer together [...]

While Jana was unfamiliar with this type of exercises at the moment she joined the DanceCluster, she gave it a try and appreciates it today as an integral component of the rehearsals.

662 **J:** [...] diese Übungen mit dem Anfassen [...]
663 [...] das war dann so
664 ehmm einfach ja wir machen das jetzt (-) und dann probiert man
665 das halt mal aus und dann merkt man das ist okay (-) und dann
666 ehm hat man in der Hinsicht dann Vertrauen entwickelt [...]

[...] these exercises with the physical contact [...] this was then ehmm just yes we are doing this now (-) and then you just give it a try and you realise that it is okay (-) and then ehm in this regard you developed trust [...]

Ekaterina, however, felt a bit uncomfortable with exercises involving physical contact. She considers it as not appropriate to do these exercises right at the beginning of the course, when she sees the other members for the first time.

090 **E:** [...] maybe for me it's not
091 such a huge problem but not everyone can really allow the eh
092 random person to touch you everywhere you know and for me it
093 was a bit strange because I came to the dance class and it's
094 not eh some kind of eh this relaxation class ((laughs)) [...]

Nicole addressed this issue in her interview too. She reported on the troubles an Indian and Asian former participant had in relation to the physical contact exercises. Nicole explained that they both found it difficult to establish physical contact at first, and referred to the different cultural background, the gender distribution and the age difference that may have represented an initial barrier.

IV.4 Sitting, eating, talking: the DanceCluster as “social meeting place”

When Anne recalled her first impression of the DanceCluster, she stated that the members cultivate the tradition of eating cake after each rehearsal, a tradition every interviewee made mention of. Generally, after each rehearsal, the members sit down on the floor, eat cake (or other finger food) and talk. Jana specified that this habitual activity does not necessarily involve eating food, but it always provides space to sit together and talk about private concerns. Anne perceives the activity of getting together, talking about one’s day and about how one is doing, either before the actual rehearsal starts or after the main dancing lesson, as helpful to come closer together and to build trust.

185 **A:** [...] d’ass net ehm (-) wei an anere Coursë
186 jidderee setzt an engem Eck an dann happ mir stinn ob mir
187 fänken un (-) dann ass direkt eng Distanz do (-) hei ass (--)
188 déi Distanz tëscht eis ass iergendwéi da fort (-) wa mer eng
189 Kéier eis zesumme gesat hunn (-) geschwat (-) jidderee weess
190 bësse wei et deem anere geet an da fänke mer un (-) dat géing
191 ech soen dat ass ENG Saach an ehm (-) ja dann zum Schluss de
192 Kuch (-) ((laacht)) (-- dréit och wierklech VILL dozou bäi
193 dass mer eis kenneléieren an (eben) Vertrauen opbauen [...]

[...] it’s not ehm (-) as in other courses everyone is sitting in a corner and then happ we stand up and start (-) then there is immediately a distance there (-) here it is (-- the distance between us is away (-) when we sat together once (-) talked (-) everyone somewhat knows how the other one is feeling and then we start (-) I would say this is ONE thing and ehm (-) and then at the end the cake (-) ((laughing)) (-- contributes also really A LOT to getting to know each other and building trust [...]

Anne acknowledged that it was an unfamiliar situation for her to share food after a dance class. However, she was very positively impressed.

056 **A:** [...] ech mengen do huet een direkt gesinn dass eh
057 (-) DanceCluster d’ass net Proff a Schüler mee d’ass eehm (-)
058 éischter (-- mir kommen heihinner well mer och Frënn ginn a
059 Kollege sinn (-) also sozialen Treffpunkt méi wei lo eeh (-)
060 ech well lo Sport maan [...]

[...] there you immediately saw that eh (-) DanceCluster it’s not professor and student but it’s eehm (-) more (-- we come here because we are also becoming friends and colleagues (-) so a social meeting place more than eeh (-) I want to do sports [...]

Nicole explained that this tradition started out as an occasion to celebrate events such as a birthday or Christmas.

199 **N:** [...] an dunn huet dat sech lues a lues agebiergert einfach well
200 d'Léit dat flott fonnt hunn (-) a well mir dat och flott fannen
201 a well et eben dann dozou bäidréit och dass d'Léit eh (-) sech
202 zesummen (-) su Zusammengehörigkeitsgefill iergendwéi su
203 entsteet

[...] and then it slowly became an established practice because people liked it (-)
and because we also like it and because it then also contributes to the people eh
(-) together (-) a sense of community that somehow develops

Attending the rehearsals allowed to experience the tradition in person. The moment of sitting together in a circle, eating food that was placed in the centre of the circle, and talking in a climate of confidence and relaxation clearly demonstrated the group's hospitality and willingness to rapidly integrate new members. While the participants of the DanceCluster have been laughing a lot throughout the rehearsals in a relaxed, but continuously concentrated atmosphere, the weekly closing ceremony as such gives room to further enjoyable moments together.

In contrast, Ekaterina feels uncomfortable with the idea of eating cakes late in the evening after a dance class. For her, dancing is linked to changing one's body. She described the tradition of eating cakes after a DanceCluster rehearsal as "extremely weird" (line 113).

108 **E:** [...] for me again it was extremely strange because if
109 it's already ten o'clock in the evening you don't eat cakes (-)
110 after dancing ((laughs)) and it's eh just eeh not working like
111 this (--) if you want to eh change your body in a different way
112 and I understand that maybe it's nice tradition to talk about
113 but aah ((laughs)) (-) I found it extremely weird (-)
114 unbelievably weird this

IV.5 Dancing as multicultural experience

Jana has very positive memories of the DanceCluster she is part of for four years at the moment of the interview. While not many new members joined the university dance group lately, Jana stated that there is an established group of people that come back each term.

086 **J:** [...] in der Gruppe fühle ich mich einfach sehr wohl eehm

087 (--) und ich find es ist eine sehr vielfältige Gruppe ... jeder
 088 kommt so n bisschen aus einer anderen Tanzstilrichtung (-) eehm
 089 (--) und (--) ja ich finde das gelingt uns sehr gut unsere
 090 unterschiedlichen Backgrounds dann zusammenzubringen und
 091 dadraus (-) ja was zu schaffen [...]

[...] I am feeling very well in the group eehm (--) and I think it is a very multifaceted group ... everyone is coming from another dance style (-) eehm (--) and (--) yes I think we succeed very well in bringing together then our different backgrounds and thereby (-) create something [...]

By the “different backgrounds” Jana mentioned, she understands the diverse dance styles that are represented in the DanceCluster: some members have a background in ballet, while others focused more on hip hop or jazz in the past. As the DanceCluster brings together those different dance styles, Jana continued, a multifaceted group emerges out of these respective backgrounds.

097 **J:** [...] das ist dann in der Gruppe auch so dass wir
 098 Übungen auch zu verschiedenen Tanzstilen machen und wenn wir
 099 Choreographien aufbauen eehm (-) kann sich da auch jeder
 100 einbringen (-) und so werden dann auch unterschiedliche
 101 Tanzstyle reflektiert [...]
 [...] [...]
 103 [...] mir persönlich
 104 bringt's ganz viel auch für das Tänzerische einfach sich (auch
 105 mal) auf andere Sachen einzulassen (-) flexibel zu sein (-)
 106 verschiedene Dinge zu machen

[...] we are doing different exercises related to the different dance styles in the group and when we build a choreography eehm (-) everyone can play an active part (-) and then different dance style are reflected
 [...] it gives me a lot also for my dancing to engage in something new (-) to be flexible (-) do different things

The DanceCluster is today composed of mostly Luxembourgish members, plus a German and a French participant. Nicole explained that there have been years where more nationalities were represented in the dance group. While she regards it as very interesting having people in the group that bring along their experiences they have collected abroad, she considers the lack of a broad nationality diversity not as a major problem.

Jana shares the view of Nicole and, in addition, takes into consideration that culture does not necessarily need to be solely linked to the concept of nationality.

129 **J:** [...] ich würde die Kultur
 130 beim Tanzen eben auch nicht einfach durch die Nationalität
 131 definieren sondern eher durch die Tanzkultur (-) und dann (-)
 132 wie ich schon gesagt habe kommen wir aus unterschiedlichen
 133 Tanzrichtungen eehm (--) sodass wir auf DIE Weise verschiedene
 134 Kulturen einbringen

[...] I would define the culture in dancing not just by the nationality but more by the dance culture ["Tanzkultur"] (-) and then (-) as I have already said we have different dance styles eehm (--) so that we bring in different cultures in THAT way

When asked about the relation between the activities in the DanceCluster and life in a multicultural society, Jana indicated that the dance classes help her to prepare living in multicultural contexts.

418 **J:** [...] da kann man das im kleinen
 419 Rahmen mal üben (-) Kontakt zu anderen Kulturen aufzunehmen (-)
 420 und ehm (-) ja (--) das kann man dann schon auch übertragen auf
 421 das Größere (-) auf die Gesellschaft

[...] there you can practise it on a smaller scale (-) approaching other cultures (-) and ehm (-) yes (--) you can apply this to the big picture (-) to society

Thus, as Jana added, dancing would not only reveal that people with different backgrounds do get along with each other, but that it is actually an “enrichment” (“Bereicherung”, line 429) when one brings together people with various backgrounds.

Ekaterina expects coming together with different cultures, something she denominated as “great” (line 153), to be an action that takes place apart from the activity of dancing.

149 **I:** for you it was more about really dancing than
 150 **E:** yes
 151 **I:** coming together with dif[ferent cultures?]
 152 **E:** [yes (--) I mean] (-) no it would be
 153 great to do that yes but maybe a bit apart so eh now we are
 154 dancing and then maybe on weekend we could meet and then
 155 already to do something together and to share everything I
 156 don't know to go out eh to the restaurant or so [...]

Ekaterina pointed out that the DanceCluster did not help her to integrate either into the university community or into the Luxembourgish society in general. In this context, she referred first to the small number of Luxembourgish people among the first-year student body of the study programme in “Learning and Communication in Multilingual and Multicultural Contexts” she attends at the University of Luxembourg. Ekaterina

explained that this fact does not contribute to the feeling of being attached to Luxembourg.

373 **E:** [...] while talking
374 about Luxembourgish people I would say that eh (-) I knew them
375 already for a while so I know how to deal with them so (--) I
376 felt (--) maybe I felt much more integrated when I am in a
377 company of Luxembourgish people than I am here in the
378 university ((laughs)) (-) because there everyone from somewhere
379 (-) and you don't really feel to be attached with the country

Second, she placed her point of view in a wider context and compared the multicultural society in Luxembourg with her perception of the Russian society.

514 **E:** [...] the problem is
515 that there are many immigrants and then they all the time mhh
516 don't try to integrate so (-) immediately (-) you know (-) don't
517 accept it so (-) some people try to just to live just to live
518 their life and this (-) there (--) and ((sighing)) (how to say)
519 ... I don't see (there) such a common society like in Russia
520 and (--) eeh it's just eeh here Luxembourgish people who try to
521 save their culture and everything ((laughs)) and then here
522 French people who don't care eeh Portuguese people who just eeh
523 I don't know (-) and then there are some other ones who just
524 work here and they don't even (-) say any word in Luxembourgish

IV.6 "From your little toe to your earlobe to your little finger": the impact of dancing

All interviewees agreed on the fact that dancing gives them "something" and hence produces some sort of effect. Beside a feeling of appreciation that emerges, for example, when an audience applauds after a concert, Ekaterina mentioned that dancing offers her the sensation of feeling free. She compared the feelings she gets out of dancing with the ones that come up when doing sports.

255 **E:** [...] it's the same like you make sport if you do
256 something you immediately feel more free in your movements and
257 eh (-) you just eh (--) it's healthy to do that

Jana mentioned that her life would have been different without her involvement in the DanceCluster. Fun, a moment to switch off from the hustle of everyday life and forget about the daily worries and stress, a feeling of relaxation and good humour, and the opportunity to do something nice together with other people are offers that she

associates with dancing in general and the DanceCluster more particularly. Moreover, Jana added that the dance group allows her to experience that people are kind to each other, help each other and work together in a constructive manner. This is an experience she evaluates as very important for the daily life of the university too.

574 **J:** [...] momentan vor allem ... ist unsere Universität ja
575 verteilt auf die drei ehm Campusse und (-) dadurch finde ich
576 relativ zersplittert (-) und in solchen kulturellen Gruppen
577 kommt man dann zusammen aus (-) von verschiedenen Campussen (-)
578 aus verschiedenen Fachbereichen (-) ehm Studenten und
579 Mitarbeiter (-) ehm (--) (sodass) ich finde dass das ne ganz
580 wichtige Rolle spielt ehm (-) um die (--) ja die Kohäsion (-)
581 der Zusammenhalt innerhalb der Universität ehm aufzubauen und
582 zu bahnen

[...] especially at the moment ... our university is distributed on the three ehm campuses and (-) hence I find it relatively fragmented (-) and in such cultural groups one comes together out (-) of different campuses (-) of different university departments (-) ehm students and members of staff (-) ehm (--) (so that) I think this plays a very important role ehm (-) for establishing the (--) yes the cohesion (-) the solidarity within the university

In this context, Jana made a reference to the University of Luxembourg's integrative research units that bring together people with different nationalities and research backgrounds. She believes that the DanceCluster provides an opportune space where one can learn to deal with the foreign, be flexible, adapt to new situations and compromise, and where one can practice openness towards people with different backgrounds – competences she considers as very important for the (working) life in Luxembourg.

717 **J:** [...] da find ich das ne gute Gelegenheit um im
718 Tanz das spielerisch einzuüben dass man auf andere zugeht (-)
719 die ANDERSHEIT der anderen akzeptiert (-) ehm (-) und versucht
720 (--) unterschiedliche Meinungen und Hintergründe zu integrieren
721 zu was was (-) besser ist als wenn es nur aus einer Kultur
722 stammen würde

[...] I think this offers a good opportunity to playfully practice in dance to approach others (-) to accept the OTHERNESS of the others (-) ehm (-) and to try (--) to integrate different opinions and backgrounds to something that (-) is better than if it would originate from only one culture

Nicole shares the opinion that the learning experiences gained in the DanceCluster have a direct impact on the personal life. In this context, she pointed out the establishment of trust and self-confidence.

134 **N:** [...] verschidde Leit wou ee gesäit am
 135 Ufank dass et hinne ganz schwéier gefall ass fir deem aneren ze
 136 vertraue fir sech upaken ze loosse (-) an do gesäit een och di
 137 sinn da ganz crispéiert (-) su steif am Ufank (-) a progressiv
 138 vertrauen se deem aneren ëmmer méi [...]

[...] for several people it was very difficult at the beginning to trust the other one to be touched by someone (-) and there you also see that they are very tense (-) stiff at the beginning (-) and they progressively trust the other one more and more [...]

Nicole spoke from her personal experience: if she would not have danced all her life and had to prove herself regularly, she would most probably not be able to stand in front of a class as a primary school teacher in her professional life. That dancing may help to strengthen one's self-confidence and be useful outside the dance class is something Nicole witnessed among the students too.

341 **N:** [...] fir d'Studente gesäit een awer och (-) dass se eben
 342 grad (-) wi gesot och vill méi Selbstbewusstsein hunn (-) mir
 343 hunn och elo eng Studentin (-) ehmm (-) dat war och am Ufank
 344 vill méi zeréckhalend a wann s de et elo gesäis ass et ganz
 345 anescht an et geet vill méi aus sech eraus an sou (-) an ech
 346 mengen och dass dat him ganz vill weider gedoen huet fir lo
 347 seng eh (-) seng Dokteraarbecht do fir seng Presentatioun

[...] for the students you also see (-) that they just (-) as already mentioned have also more self-confidence (-) we now also have a student (-) ehmm (-) she was much more reticent at the beginning and when you see her now she is completely different and she comes out of her shell and so (-) and I think this also helped her a lot for her eh (-) her doctoral thesis for her presentation

In Nicole's view, this deepening of the basis of trust can be observed in the member's behaviour. They are, for example, more relaxed when they talk to each other or when they do something together, she explained. Nicole regards this as very helpful, as it may help to gain self-esteem and to be able to approach other people.

145 **N:** et dann ebe just schwätzen ass net upaken (-) mee d'ass einfach
 146 dee Rapport par rapport zum Mënsch dass deen (--) dass dee méi
 147 stabiliséiert gëtt

[...] it's just the relationship to the human being that it (--) that it gets stabilised

Nicole explained that dancing requires to listen to what the other one is doing, particularly in improvisation.

357 **N:** dat ass mengen ech ee ganz wichtigen Aspekt (-) wu ganz vill
 358 Leit och léieren (-) einfach mol deem aneren nolauschten a

359 kucke wat well HIEN wat sinn SENG Gedanken a sech do bëssen
360 unzepassen

I think this is a very important aspect (-) where a lot of people learn (-) to listen to the other one and to see what does HE want what are HIS thoughts and to adapt to this

In regard to personal feelings, Nicole also stated that the activity of dancing lets her “truly live” and that it “wakes you up” (lines 424–425). She brought this feeling in relation with the development of a sense of community.

430 **N:** [...] du vergëss amfong alles anescht ronderëm
431 dech an du liefs einfach dee Moment selwer (-) an dat (-) du
432 geheis dech dann och voll do dran (-) an (-) dat erfëllt dech
433 dee Moment och einfach (--) virun allem WELL mer an engem Grupp
434 zesumme sinn (-) dat heescht do kennt rëm dann dat
435 Zusammengehörigkeitsgefëll op (-) dass de wierklech (--) dass
436 mer e flotte Moment zesummen erliewen (-) dass mer dat DEELEN
437 (-) an dass mer all zesummen an eng Richtung einfach ginn dat
438 ass flott

[...] in fact you forget everything around you and you just live the moment (-) and this (-) you really put yourself into it (-) and (-) it fulfils you (--) especially BECAUSE we are together in a group (-) this means there the sense of community develops again (-) that you really (--) that we experience a nice moment together (-) that we SHARE this (-) and that we all together go in one direction that is nice

The expression of “truly living” is something Anne referred to as well. She claimed that dancing gives her positive energy and the feeling to be alive.

492 **A:** [...] d’fillt een sech LIEWEG (-) richtig lieweg (-) vun
493 der klenger Zéif bis an d’Ouerläppchen an de klénge Fanger

[...] you feel ALIVE (-) truly alive (-) from your little toe to your earlobe to your little finger

V. Discussion

V.1 Opening doors: the importance of practical aspects

A first exploration of the findings provides information on how the interviewees found out about the offer of the DanceCluster and why they joined the university ensemble. The official website of the University of Luxembourg acted as a first point of contact where both Jana and Ekaterina came across the DanceCluster. While it cannot be excluded that participants joined the DanceCluster primarily to be in regular contact with other people, make new friends or learn about other cultures, merits this paper is particularly interested in, the findings suggest that none of these aspects have been given essential importance in the decision-making process to join the DanceCluster. However, mainly the wish to dance and practical reasons were crucial. Beside the desire to pursue their hobby, Ekaterina and Jana emphasised that the location of the rehearsal in Walferdange, good parking facilities and the free membership were among the reasons that increased the attractiveness of the DanceCluster. This finding can be brought into relation with one of the “enablers of art” by White and Hede (2008, p. 31): “Opportunity: the potential to participate with art characterized by access; the time and financial cost of involvement”. The decision that someone joins the DanceCluster seems to be strongly influenced by practical aspects and personal comfort that are relevant well before showing up for a first time at a rehearsal. A first obstacle has to be overcome before the space of the cultural experience, with its potential benefits, opens up. Consequently, a first question arises from this conclusion:

To what extent do the practical conditions, that are not directly linked to the core artistic offer, prevent prospective members to actively engage in a cultural ensemble such as the DanceCluster?

V.2 Creating opportunities: coming together, interacting with one another, experiencing tolerance

The ensemble and its activities provide opportunities for its members to come in close contact with other people while promoting at the same time diversity and tolerance. This team building and learning experience must be seen as a process that takes place on several levels.

V.2.1 The concept of the dance class as joint venture: a good starting position

The DanceCluster has some specificities that other dance classes may not have. First, it is a university dance ensemble that includes members from the student body and the academic staff. Thus, in theory, the DanceCluster brings together people from different age groups, nationalities and speech communities, and draws upon the diverse dance experiences each member brings to the class. Second, the ensemble is constituted, at least in its current form, by only a small number of members. This, in turn, allows the group to get to know each other faster and to do exercises or prepare performances in a more intimate group setting. Third, the class is conceptualised by both the “coordinators” – and not the “teachers” – and its members. This may differ in other dance classes where one person, usually the dancing teacher, stands in front of the class and is in charge of the whole process. These factors offer altogether a favourable position for the establishment of trust. The DanceCluster accepts everyone in the group and strongly encourages interaction and collaboration among all members. This is, in fact, something that is also emphasised in the description of the class: “The idea is to learn one from each other and create together in a climate of trust and fun some special dance pieces [...]. The individuality of each participant is requested.” (University of Luxembourg, 2014, p. 1)

V.2.2 Physical contact as essential aspect of the dance activity: building a relation of trust

Nicole and Anne regularly prepare some exercises that encourage the participants to touch each other. This implies that they allow to let someone near their body and trust each other. These exercises are beneficial for the cohesiveness of the group as they promote collaborative work between the members of the ensemble. The participants are literally forming bonds, where one partner is depending on the other and, ultimately, on the reliability of the whole group. If performed at the beginning of a semester, the exercises can thus be considered as a sort of ice-breaker activity while eventually establishing mutual trust. As the public performances involve this type of co-operation too, the demonstration of physical contact and partnership goes beyond the walls of the rehearsal room. From the private to the public space – the building and demonstrating of trust is an omnipresent part of the DanceCluster.

V.2.3 There is more than dancing: socialising by talking and eating cake

Interestingly, every interviewee was at some point talking about cake. While sitting together, talking and eating does not involve the activity of dancing, it nevertheless plays a very important role in the self-conception of the DanceCluster: the cultural ensemble involves more than dancing. This tradition helps to bring the members more closely together by allowing space to socialise, to get to know each other and to talk about private events, experiences and feelings. On a larger scale, this conclusion of each dance class facilitates the building of a sense of community and the development of mutual trust. This finding can be related to what White and Hede (2008, p. 32) make mention of in their conclusion: “[...] impact of art does not automatically occur, but [...] there are facilitating factors that enable the impact to occur in different circumstances.” Here, an apparent triviality such as sharing food and talking can thus be considered as a facilitating factor that enables social impact to occur.

V.2.4 A space of creativity and friendship: an interim conclusion

The DanceCluster plays a relevant role in the context of socialisation. The fact that every member of the university ensemble has the right to actively contribute to the development via the principle of democracy helps them to work together in a climate of trust and mutual respect. Furthermore, the DanceCluster takes place in a context of pluralism and diversity, referring to the definition of Jana, that considers multiculturalism as being adopted in the ensemble by the diverse dance styles in addition to the respective nationalities – a definition that can be questioned but turns out as very interesting and unexplored. This environment is beneficial for the development of prosocial and tolerant behaviour of the members. They learn to work together, build trust, experience positive and peaceful moments with other people and develop social bonds. Moreover, the dance classes open up the mind by promoting intercultural contact and co-operation, and letting the members learn to cope with difference.

If we relate these findings to the pillar of education “learning to live together” by the UNESCO (1996) and to statements such as that education “shall promote understanding, tolerance and friendship among all nations, racial or religious groups [...]” (United Nations Department of Public Information, 1998, p. 7), the DanceCluster can be considered as an important part of an educational system and its role in the socialisation process. While the ensemble does certainly not cause understanding, tolerance and

friendship among *all* people, it offers, as Jana (lines 418–421) illustrated, the opportunity to practise this on a smaller scale, so that “you can apply this to the big picture [...] to society”. Overall, the findings suggest that participation in the DanceCluster has a positive impact on the member’s interpersonal and intercultural competencies. A second question that can be posed here is:

To what extent can an artistic and cultural activity such as the DanceCluster that incorporates different voices, such as various dance, music or literary styles, be considered as multicultural?

However, and referring to statements by Matarasso (1997) and McCarthy *et al.* (2004), it has to be noted that this study cannot make clear whether the effects on the interpersonal and intercultural competencies result only from direct participation and sustained involvement of the participants, or if, for example, a short-termed involvement entails similar findings. Ekaterina has not experienced any of these socialising values. This can be explained by her experiences, expectations and, possibly, short-termed involvement. These considerations will now be further exemplified.

V.3 Closing doors: experiences, expectations and searching for the familiar

Both Jana and Ekaterina were disappointed at the beginning: Jana was used to a higher level of difficulty and Ekaterina was missing discipline and structure she got accustomed to in Russia. They, however, dealt differently with their discontent. Jana, on one side, embraced the situation with acceptance and maintained an open-minded attitude. She was feeling very comfortable in the group and described the other members as “nice” and “open”, positive impressions that led her to further engage with the ensemble. Ekaterina, on the other side, focused on the differences between the DanceCluster, and Luxembourg more generally, and her experiences in Russia. This is made obvious in several comments she made, such as:

123 **E:** [...] I mean in everything it was yes different

110 **E:** [...] it’s eh just eeh not working like
111 this

288 **E:** [...] they're really too
 289 much (-) they give you too much freedom (--)

519 **E:** ... I don't see (there) such a common society like in Russia

It is important to take into account that Ekaterina (line 027) participated only “a couple of times” in the DanceCluster rehearsals, one or two times according to the coordinators, and that she did not participate in any of the rehearsals that have been attended as part of the ethnographic observations. While this study was initially interested in long-term involvements in the DanceCluster (see II.2.3), Ekaterina's case is considered as just as significant, showing the importance of cultural differences, past experiences, present expectations – and negative impressions.

Ekaterina experienced discomfort with different practices of the DanceCluster: (a) she considers the exercises involving physical contact as not appropriate to do them right at the beginning of a term; (b) she did not manage to deal with the offer of freedom and autonomy during the dance classes; (c) she felt uncomfortable with eating a cake after the dance class and used an authoritative tone (“you don't eat cakes”, line 109). In contrast, Jana showed a more open-minded attitude: (a) even when she was unfamiliar with the types of activities involving physical contact, she got engaged in the exercises, liked them and considers them today as an important and integral part of the DanceCluster; (b) she got used to and particularly likes the principle of teamwork and interaction among all members; (c) she acknowledged that sharing food after a dance class was, at first, something out of the ordinary, but sees it as positive component of the DanceCluster that contributes to making it a “social meeting place” (line 059).

White and Hede (2008, p. 31) define “experience” as an “enabler of art”, bringing the environment and form of the experience, and, most relevant here, the context, the circumstances and history of the individual, into the equation. Indeed, experience plays a major role in Ekaterina's perception of the artistic experience. She was used dancing to another style of music (modern versus classical), to less freedom, more strictness and structure, on the whole, to something totally different than what the DanceCluster turned out to be. Her experiences in Russia profoundly affected her expectations across the Russian borders, to the extent that she negatively evaluated studying at the University of Luxembourg and living in the Grand Duchy more generally. In this regard, she uses generalisations, such as:

373 **E:** [...] while talking
 374 about Luxembourgish people I would say that eh (-) I knew them
 375 already for a while so I know how to deal with them [...]

Another example of the use of generalisation and her decisive attitude is her comparison between Luxembourg (“the problem is that there are many immigrants and then they all the time mhh don’t try to integrate”, lines 514–515) and the “common society” in Russia (line 519). The fact that Ekaterina thinks that other Russian and Ukrainian fellow students think the same way (lines 330–331) shows, that she considers it as not unusual to search for the familiar and be dissatisfied with the situation in Luxembourg.

In summary, the cultural background and experiences made in the respective cultural setting constitute a significant barrier for Ekaterina to engage with unfamiliar things and leave her comfort zone. Experiences, if considered as enablers of art, can thus both open doors and close doors: in the case of Jana, the positive experiences she makes in the DanceCluster may let her become even more open-minded towards unfamiliar and new approaches. In the case of Ekaterina, however, the experiences she made in the DanceCluster and the wider context in Luxembourg make her feel confident about her point of view, so that she may not take into consideration engaging with similar offers in Luxembourg. Consequently, as White and Hede (2008, p. 31) identified in their participant’s responses, “[t]he history and circumstance of each participant influenced the form their art experiences took and the type of impact they perceived as resulting.” As a third question, it is interesting to ask:

To what extent are long-term members of an offer such as the DanceCluster already open-minded, aware of other cultures, and positively disposed to diversity prior to joining the respective group?

V.4 From the individual to the interpersonal level: the private and public value of the DanceCluster

As seen in the literature review, one of the advantages of Brown’s (2006) diagram about the benefits of art is that it clearly illustrates the inter-connectedness of all benefits. The findings of this study confirm that individual and potential collective impacts are closely linked. While they cannot supply evidence that the DanceCluster has social benefits for

the community beyond the classroom of the dance ensemble, the results suggest that the artistic experience provides both personal and social benefits. On the individual level, the DanceCluster contributes to feeling appreciated, free, relaxed, happy, animated and positively energised, “from your little toe to your earlobe to your little finger” (Anne, lines 492–493). Furthermore, it offers the opportunity to have a nice and fun time, to forget the worries and stress from everyday life and to gain self-confidence. On the interpersonal level, the DanceCluster provides a space where the members can:

Table IV.1: Benefits of the DanceCluster on an interpersonal level
<ul style="list-style-type: none"> • experience nice moments together with other people; • practice openness towards people with different backgrounds; • learn to deal with the foreign, integrate different opinions and accept otherness; • learn to listen to other people; • learn to be flexible, compromise and adapt to new and unfamiliar situations; • strengthen the trust in oneself and in others; • develop teamwork skills; • develop a sense of community.

Overall, these benefits are consistent with the ones enumerated in the theoretical framework, by authors such as Matarasso (1997), Catterall (2002), McCarthy *et al.* (2004) and Fujiwara (2013). However, and in contrast to what the figure of White and Hede (2008) suggests, these benefits do not solely emanate “outwards from the core artistic experience” (Oliver & Walmsley, 2011, p. 9). If we consider dancing as the core artistic experience of the DanceCluster, the findings of this study suggest that both the individual and interpersonal benefits that may accrue are contingent upon more than the artistic experience itself. In this case, the form of collaborative instruction, the informal chit-chat before and after a class, and the sharing of cake as conclusion of each rehearsal form an integral part of the DanceCluster.

Over the years, the ensemble thus, consciously or unconsciously, implemented a range of measures that strongly support the development of interpersonal and intercultural skills and a sense of community between the members. These different measures are linked to learning experiences that have the potential to impact the

member's private lives and their surroundings. This finding thus supports the theory of McCarthy *et al.* (2004) that some benefits have a spillover effect on society. While it has not been a part of this study to observe the behaviour of the interviewees outside the classroom – a line of action that obviously needs to be included in future studies – it can be assumed that the DanceCluster has a public value, “by developing citizens who are more empathetic and more discriminating in their perceptions and judgments about the world around them.” (McCarthy *et al.*, p. 47) As an assumption is not enough to allow premature conclusions, further questions are:

What effect does an artistic and cultural activity such as the DanceCluster have on a broader community-level? In what ways can dance, or other activities such as a musical or theatrical performances, be used for intercultural learning training modules?

As a conclusion of this paper, the final chapter recapitulates the main findings, acknowledges limitations and offers recommendations for researchers interested in conducting studies in a similar field.

VI. Conclusion

Instead of focusing on the facilitation of prosocial values relevant to individual and societal development, and on the provision of opportunities to actively learn to live in multicultural contexts, institutions of higher education are primarily concerned with values that are dictated by global market values: increasing knowledge, work skills and employability. Fostering openness to difference, tolerance and understanding are, however, among the social benefits the arts and culture offer. Direct participation and sustained involvement in cultural activities can have an impact on both the personal and interpersonal level by bringing people together, encouraging teamwork, co-operation and social bonds. Given the negligence but significance of the humanistic dimension of higher education and the vital role of the arts and culture as a potential part of an educational mission, the multicultural dance ensemble “DanceCluster” of the University of Luxembourg was selected as site of study. Five people have been interviewed and two rehearsals have been attended to analyse unfolding dynamics. More precisely, following questions were asked:

- a) What draws community members of the University of Luxembourg to the DanceCluster?
- b) To what extent and with what measures does the DanceCluster encourage collaboration, interaction and social bonds among people with different backgrounds?
- c) What impact does active and sustained engagement in the DanceCluster have on the participant’s interpersonal (e.g. adaptability, flexibility, listening skills) and intercultural competencies (e.g. recognition of and open-mindedness towards diversity, respect and positive regard for difference)?

Following the attitude of Matarasso (1997, Foreword, para. 4), this study “pursued understanding rather than ‘the truth’, and uncovered more questions for each one it has answered”. Nonetheless, four **main findings** have emerged out of the analysis of the data.

- *Practical aspects of the DanceCluster are crucially important for the individual’s acceptance of the cultural offer.* Instead of deliberately joining the DanceCluster to profit from the benefits that the activity may generate – an

approach that would focus on the “instrumental” part – the interviewees referred to the desire to pursue their hobby and the practical conditions, such as a convenient location of the rehearsal room, good parking facilities and a free membership. Accordingly, factors such as access, financial cost and personal comfort play an important role in the consideration process and should not be considered as secondary to the activity itself. Against this backdrop, potential participants may not be willing to join the DanceCluster, and consequently may not profit from the social benefits of the offer, merely due to practical reasons.

- *The DanceCluster clearly offers opportunities for its members to come peacefully together, foster openness to difference and develop social bonds.* The activities of the dance ensemble can be seen as a productive team building and learning experience that requires and, at the same time, promotes listening to each other, active involvement, co-operation, tolerance, respect and diversity. The composition of the ensemble, including members with different academic, cultural, linguistic, and/or, most interestingly, dancing backgrounds, the exercises demanding physical contact, collaboration and interdependency, the promotion of equality between all members, and the tradition of sitting together, talking and eating cake after each rehearsal are altogether factors that contribute to a climate of mutual trust and friendship.
- *Open-mindedness towards and tolerance for difference is a precondition rather than a mere consequence of participating in the DanceCluster.* While this study was interested in whether active and sustained involvement in the activities of the dance ensemble of the University of Luxembourg promotes open-mindedness and an appreciation for difference, the question is, rather, if the long-term members of the DanceCluster, an offer that differs from that of other classical dance groups, possess a high level of open-mindedness prior to joining the group. The individual's cultural background influences past experiences and present expectations, and, consequently, may prevent someone from venturing into unknown territory.
- *Active and sustained involvement in the DanceCluster offers benefits that may have repercussions on the wider environment.* Beside individual benefits that go from feeling free, relaxed, happy, animated, self-confident and positively

energised, to offering space to have a nice and fun time, and to forget the everyday worries and stress, the DanceCluster lets each participant experience moments that leave a lasting impression and open attitude towards multicultural contexts outside the rehearsal room. While some benefits apply to several members, others have been experienced by only one interviewee. Thus, it has to be noted that each member of the dance ensemble experiences the activity differently. Despite this fact, the findings suggest that the university cultural ensemble plays a vital role in learning to accept and welcome new perspectives, teaching tolerance for difference and developing mutual understanding and friendship. These impacts can be explained by the self-conception of the group as a forum for open-mindedness to multiculturalism and mutual learning.

While this study can only presume that participating in the DanceCluster affects the member's behaviour and attitudes outside the classroom situation, it is important to remember that no empirical evidence is provided on how exactly this experience affects and changes the members. The findings, however, fill in with the literature and suggest that the arts and culture affect the micro-level, the individual participants, and, have at least the potential to bridge the macro-level, the wider society.

Finally, if the University of Luxembourg's wish to assist "its students in becoming citizens open to the world" (University of Luxembourg, 2005, Principles and objectives section, para. 2) is brought back into the discussion, the results show that the DanceCluster brings students and staff members of the international university community together that otherwise may not have met, in a climate that, by all means, encourages collaboration, tolerance and respect for difference through first-hand experiences. While most members may participate in the university cultural ensembles for "art's sake", the impact participation in one of these activities entails should not be dismissed.

Educational institutions such as the University of Luxembourg, that bring together an increasingly diverse student population, should valorise university cultural ensembles for fostering humanistic educational missions and giving members experiences, values and skills to take with them relevant for both their private and professional life in the 21st century, and beyond. Appropriately, François Carbon stated in his interview that, in times where social and cultural sensitivity is increasingly important, a university and its cultural department are permitting experimental thinking.

069 **FC:** [...] ech denken awer dass ob enger Uni een deen
 070 einfach säi Wee an déi CHANCE huet eh ze maachen an och bis ob
 071 enger Uni un ze kommen an do quasi e Wëssen opzehuelen a Wëssen
 072 herno weider ze vermëttelen a senger Generatioun (-) do ass et
 073 desto méi wichteg dass ee wierklech Kultur net gesäit als eng
 074 allengeg Dekoratioun vu sengem Liewen [...]
 [...] [...]
 078 [...] an e Kulturreferat
 079 ASS einfach eng Zell wou sou en experimentellt Denke méiglech
 080 ass [...]

[...] I think that someone who has the CHANCE to attend university and retain knowledge and pass on knowledge in one's generation (-) there it is even more important that culture is not considered as a sole decoration of one's life [...]

[...]

[...] and a cultural department IS a cell where experimental thinking is possible [...]

The aim of this paper was to explore the role of the dance ensemble of the University of Luxembourg within the context of socialisation, and to critically review to what extent active membership in the ensemble affects the participant's lives and, possibly, that of their surroundings. Having reached the conclusion of this paper, it has to be acknowledged that this study is nothing more than a snapshot of how individuals engage with a specific cultural offer and what lessons they draw from this commitment. It was, however, beyond the scope of this study to assess a large number of cultural ensembles and participants, and to embark, for example, on a longitudinal study. Against this backdrop, some **limitations** have to be acknowledged.

This study, that by no means claims to be exhaustive, reflects only the personal perspectives of five interviewees and the observation and analysis of one researcher. Consequently, the findings cannot be generalised, nor can it be expected that the exact same findings can be obtained again, remembering that "[p]articipatory arts and the people who attend them (and thus, presumably, their impacts) are not the same in different places, times and contexts." (Merli, 2002, p. 5) The fact that the University of Luxembourg moves to its new premises in Belval in mid-2015, shortly after the submission of this paper, may already bring some changes to the dance ensemble, their habitual environment and group setting. As the sample of this study is not representative for all participants involved in cultural ensembles, and not for all artistic and cultural activities, it is important to underline that other findings are to be expected in the evaluation of any other site of study.

Further limitations are linked to the qualitative methodology the data collection and analysis of this study is based on. As listed in chapter III.7, only a very limited number of interviewees of only one specific cultural ensemble participated in this study. A different analysis procedure of the data may have led to different results. Rather than providing evidence of the social impact of active and sustained participation in the DanceCluster, this study cannot make any deductions out of what happened outside the classroom. Potential for improvement exists with respect to the methodology used and some suggestions related to this matter are addressed below. The knowledge and experience gained during the preparation, conduct and processing of this study is, at last, considered as an inspiring journey and informative learning experience that offer interesting ideas for future research projects in this field.

This study can only be seen as a very first step in the effort to investigate the role of university cultural ensembles, or cultural activities more generally, in the context of higher education's challenge to bring forward individual and societal development. Many things could not be reviewed exhaustively in this paper due to space and time constraints or due to the complexity of some emergent themes. Some of them are, however, worth to be discussed in future studies: the role of language as factor of integration in cultural ensembles, improvisation as trust-building activity, the impact of the arts and culture in curricular versus extracurricular activities, and the role of a university cultural ensemble for the public relations activities of a university. To conclude this research paper, some **suggestions for researchers** embarking on a similar journey are to:

Table VI.1: Five recommendations for future research
<ul style="list-style-type: none"> • <i>Involve more members of one, or several, ensembles in the data collection and evaluation process.</i> In this context, a mixture of qualitative and quantitative methods should also be considered. This could, amongst others, lead to more multifaceted perspectives and triangulation of findings.
<ul style="list-style-type: none"> • <i>Schedule longer data collection phases with a focus on ethnographical observations.</i> While it was beyond the scope of this study to conduct a longitudinal and, for example, a retrospective study, a more detailed picture of the interactions between the participants may be obtained by regularly attending, or

better: actively participating in, rehearsals and public performances. An emic perspective would then, in turn, allow to focus on the point of view of the different members of the community under study and become an active part of the group itself (see Duranti, 1997).

- *Accompany selected study participants in everyday life situations.* It should be paid particular attention to observe interactions that occur outside the rehearsal room, for example before and after a rehearsal or public performance, or during other everyday activities. This may give further evidence of how the individuals under study behave in other contexts that involve also non-members of the cultural ensemble. The experiences of audience members, friends and family members can thus also be integrated in the research. This could counteract the problem with studies such as this that cannot establish any causality between what happened in the rehearsal room of the dance ensemble and the wider society.
- *Follow a detailed analysis on how constituents of different cultures inherent in the artistic activity (e.g. dance or music styles, drawings or poetry from different cultures) affect skills such as intercultural awareness or abilities such as cultural competence.*
- *Consider other theories such as that of “transformative learning” (see Mezirow, 2002) to further theoretically review how the arts and culture may affect changes on a behavioural or attitudinal level; and the concepts of “community of practice” (see Cox, 2005) and “global competencies” (see Li, 2013) to further involve parameters such as community development and community organising, or, respectively, cross-cultural awareness, social competence, (foreign) language skills, empathy and prosocial behaviour.*

“The arts, in particular, can release our imaginations to open up new perspectives, identify alternatives. The vistas that might open, the connections that might be made, are experiential phenomena; our encounters with the world become newly informed.” (Greene as cited in Ewing, 2010, p. 1)

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Appendices

Appendix 1: Informed consent form



UNIVERSITY OF LUXEMBOURG

Faculty of Language and Literature, Humanities, Arts and Education

Master in Learning and Communication in Multilingual and Multicultural Contexts

STATEMENT OF INFORMED CONSENT TO PARTICIPATE IN RESEARCH

I, the undersigned, understand the following:

- that I am about to participate in a study entitled 'Collaborative art in the multilingual and multicultural university setting: the role of the university ensembles for social cohesion and global citizenship' (working title) which is being conducted by Dany Weyer, Master's student at the University of Luxembourg, under the supervision of Ass. Prof. Ingrid de Saint-Georges, and that the purpose of this research is to investigate the role of the cultural ensembles of the University of Luxembourg and how they facilitate (multilingual) interaction and collaboration among students of diverse backgrounds.
- that my participation in this study will entail an interview that is being tape-recorded and transcribed by Dany Weyer
- that my participation in this study is voluntary, and that no penalty or disadvantage will accrue to me for non-participation, nor any benefit for participation.
- that I may withdraw from the study at any time, and may refuse to answer questions I am asked.
- that I may participate anonymously or under a pseudonym, and will not be asked my name during the interview. No record will be kept of my name if I wish to remain anonymous.
- that even if anonymity is not important to me and I give my name to the investigator, my full name will never be revealed in written or oral presentations of the study, and will never be associated publicly with any data from my interview.
- that additional copies of my interview tape may be made for back-up purposes.
- that the original tape and all copies of it will be used only for analysis, and will be kept confidential, stored in a secured and dedicated directory that is only accessible to Dany Weyer.
- that I may contact Dany Weyer at **mail@danyweyer.lu** or **(+352) 691 XXX XXX** if I have any questions or concerns relating to this project or to my participation in it.

By signing below, I certify that I have read and understood the foregoing terms and conditions, and that I agree to participate, in accordance with them, in the above-named study.

PARTICIPANT SIGNATURE

DATE

INVESTIGATOR SIGNATURE

DATE

Appendix 2: Transcription of interview » Ekaterina

Interviewer/Transcriber:	Dany Weyer (I)
Interviewee:	Ekaterina (E)
Role:	former member of the DanceCluster, student
Date of interview:	21.03.2015
Time of interview:	13.00pm–13.35pm (35 minutes)
Location of interview:	University of Luxembourg, campus Walferdange
Language of interview:	English

Transcription conventions	
(-) / (--) / (---)	short / medium / long interval between utterances
[]	overlap
?	rising intonation
UPPERCASE	emphasis in the original
...	incomprehensible or inaudible words
()	unsure transcription, estimate of what is being said
(())	transcriber's descriptions and comments

((briefing; signing of consent form))

001 I: maybe we can just start with some very informal questions (-)
002 you can just tell me (--) eh you don't have to tell me (--) as
003 is mentioned on the paper ((consent form)) your name I will use
004 probably an eeh (-) fake name
005 E: it's not a problem you can use my real name I don't have
006 problem [about this]
007 I: [as you like] (-) okay
008 E: yes sure you can use
009 I: then maybe you can shortly tell me your eh age (-) your study
010 programme (--) tell me something about your background
011 E: yes I'm 23 (-) how long I am studying here or what?
012 I: yes [just for me to have] a background
013 E: [ah it's my first] ah yes my first year of master in
014 learning and communication in multilingual and multicultural
015 contexts
016 I: and how long do you stay in Luxembourg?
017 also for [that time]?
018 E: [for three] three years (-) I got married here (-)
019 it's not eh I moved here because of my husband not eh because
020 (-) eh for the university [so yes] ((laughs))
021 I: [okay okay] so you've stayed a
022 [little bit longer here than you are at the university]?
023 E: [yes yes yes sure]
024 I: okay and eh so you are a member of the DanceCluster?
025 E: eh not eeh not any more
026 I: ok and how often did you go there?
027 E: just a couple of times
028 I: okay (--) ehm (-) because it doesn't really matter if you have
029 been there for one time or three times
030 E: yes
031 I: that doesn't really matter how often you have been there (-)
032 ehm (--) but what was eh your point that you get to the
033 DanceCluster?
034 E: yes my point was that eh I was just curious which activities
035 they offer (-) eh in the university (-) when I actually
036 registered here and I checked with the website a bit

037 **I:** with the espace cultures then?

038 **E:** eeh no uni.lu (-) and eh at this for students and there is a
039 list and there they have sport and eeh (-) culture something (-)
040 and eh yes and then mh mh (--) I don't really remember so much
041 ((laughs) ah yes and because I was always eh dancing in St.
042 Petersburg I've just thought to continue here (-) because eh I
043 think it's difficult to find something eh mmh (--) you know if
044 you don't really live in Luxembourg City it's really difficult
045 to find eh a dance class let's say eh just in the village or
046 you particularly should drive somewhere (-) or pfff (-) I don't
047 know (-) to drive (-) to take the bus or something so it's a
048 lot of eh formalities (--) and here I thought ok it's next to
049 the university so I could participate (-) come there in the
050 evening and it's very close ehm (--) I mean that it's not a
051 problem to come here and they always have parking places so
052 ((laughs)) (-) there are different reasons yes so (-) just I
053 wanted to continue my (--)

054 **I:** and what did you (-) so (--) you already danced before coming
055 to the [university (-) but]

056 **E:** [yes (-) and I wanted] I wanted yes I wanted eh in fact
057 to compare (--) eeh is it similar or what they do because they
058 don't really explain anything on the website they just say like
059 it's a dance class but it can be absolutely anything (--) and
060 eeh they just say a lot of eh (--) very high phrases about ehm
061 (--) eh (-) respecting of (-) respecting of individuality of
062 each participant and all the things and then I needed a bit
063 more information so I just contacted the ladies who teach eh
064 this eh class and then (-) yes I just come ((laughs))

065 **I:** if you say COMPARE what is your opinion now?

066 **E:** yes my opinion is eh maybe it sound's a bit it will sound a bit
067 rude but I can just tell you how it is (--) so eehm it's a bit
068 ehm (--) I don't know eh ((laughs)) it's difficult to say
069 because eh because it's it's maybe very tough (--) it sounds
070 very VERY very tough yes (-) and I don't want to sound
071 arrogant or you would think that oh ... just in my country
072 because I came from there everything is better but ehm I got
073 used to (-) discipline (-) during (the) dance classes because
074 it's very eh this eh kind of ballet it's always very very tough
075 eh dance ... I mean the eh eh such a very eh famous Russian
076 school which actually appeared in Russia (-) but eh it doesn't
077 matter (--) and I eh made choreography what which makes the
078 (partly) it's not real ballet but does kind of a structure of
079 this kind of dance (-) I don't know how to eh it's really eh it
080 should be shown to explain (--) BUT eh ähm it's ehm (--) you
081 know everything should be well structured well prepared (-)
082 everything should be very well organised in order to develop
083 your skills (-) you can't just (-) eh and when I came there ähm
084 they told me just ok now we make (--) I came for the first time
085 there and then they told me that mh (-) ok now we eh want you
086 to relax (--) and then I said I asked them what do you mean to
087 relax and then they just told me (-) ok eh now we you are lying on
088 the floor and something (start) to massage your body (-) and
089 for me it was not really appropriate because I see this people
090 on the first time and maybe (-) ehm (--) maybe for me it's not
091 such a huge problem but not everyone can really allow the eh
092 random person to touch you everywhere you know and for me it
093 was a bit strange because I came to the dance class and it's
094 not eh some kind of eh this relaxation class ((laughs)) or
095 something and in this way I expected something (-) and then
096 when we started I didn't find any eeh structure of the class
097 (-) so we just started to do something and we didn't even

098 prepare to this eehm to this process so you know it's like in
099 sport that you in the beginning you should stretch yourself and
100 to warm the body and everything and then we just started to
101 dance what was absolutely unexpected and eeh (-) we had to be
102 able to repeat the eehm (-) the movements immediately after
103 twice seeing that (-) and eehm yes that's what what I found not
104 structured in this process and afterwards ehm hm after our
105 class (--) ehm (-) we had eh eh (-) they told me about such
106 tradition mmh (--) that they always bring something some cakes
107 or something else and what eeh ((laughs)) to share the food and
108 so on (-) and for me again it was extremely strange because if
109 it's already ten o'clock in the evening you don't eat cakes (-)
110 after dancing ((laughs)) and it's eh just eeh not working like
111 this (--) if you want to eh change your body in a different way
112 and I understand that maybe it's nice tradition to talk about
113 but aah ((laughs)) (-) I found it extremely weird (-)
114 unbelievably weird this
115 **I:** so you had problems with eh (---) other cul (-) because let's
116 say this is maybe something cultural that you say okay in
117 Luxembourg or in Germany you do [this kind of thing?]
118 **E:** [I think they were] they were
119 Luxembourgish both teachers (--) and eehm (-) yes and eh all
120 the rest eh all the students eh (--) they were Luxembourgish I
121 think (-) eehm yes and eeh for the rest yes we did some ppff uh
122 I don't know some eeh improvising dancing and something so eh
123 (--) yes I mean in everything it was yes different (-) you know
124 **I:** different from what you experienced in Russia?
125 **E:** yes yes yes
126 **I:** and isn't that something interesting? (-)
127 or do you see it [as]
128 **E:** [no] of course it's interesting but it doesn't
129 fit my purposes you know it's interesting yes to come to
130 participate yes to to learn about this and of course I didn't
131 have problems of communication because they were very kind this
132 way and participants and teachers so they immediately spoke
133 English or French (-) because it was eh (-) they realised that
134 maybe I don't speak Luxembourgish and if (-) in my presence
135 it's not so polite to speak Luxembourgish if I'm here also and
136 they can't understand what they are talking about so in this
137 way I mean they are all nice but it's just maybe I don't eh eeh
138 (-) how to say it (-) ehm (--) maybe because just my
139 expectations were different that's all
140 **I:** and what exactly were you expectations? that you ehm (--) what
141 do you what have you hoped getting out from going to the
142 DanceCluster?
143 **E:** yes I hoped eeh maybe to continue in the same way as we've
144 practiced in Russia (-) especially because my teacher this
145 local teachers told me by email that they had some experience
146 in France (-) eh in the ballet school so I thought that they
147 probably (--) they probably (--) have the same eh orient (-)
148 no the same (--) eeh methods of teaching yes
149 **I:** for you it was more about really dancing than
150 **E:** yes
151 **I:** coming together with dif[ferent cultures?]
152 **E:** [yes (--) I mean] (-) no it would be
153 great to do that yes but maybe a bit apart so eh now we are
154 dancing and then maybe on weekend we could meet and then
155 already to do something together and to share everything I
156 don't know to go out eh to the restaurant or so (--) eh but eh
157 for the eh at the moment of coming there I expected that it
158 will be really not maybe not SIMILAR but at least that this

159 class would have some kind of structure and ehm (-) more
 160 discipline (--) and that not that everyone does eh (--)
 161 everything randomly and how you want (-) I understand that this
 162 respecting of individuality it's great but ehm it's different
 163 you know (-) so (-) that's why I wanted to develop in this way
 164 and not just having fun ((laughs))
 165 I: develop in your dancing com[petencies?]
 166 E: [yes yes] exactly
 167 I: okay (-) so now you are not any more in any frequent contact
 168 with people from the DanceCluster?
 169 E: no no no
 170 I: okay (--) ehm so you already mentioned that during the times
 171 you went there you came in contact with different languages or
 172 different cultures
 173 E: yes (-) it's true
 174 I: so how [was]
 175 E: [it] was not really different because there were all
 176 Luxembourgish so and I'm in touch with eeh Luxembourgish people
 177 because I have I'm in a family with Luxembourgish and I have
 178 Luxembourgish friends ((laughs)) so it was not such a
 179 [ehm]
 180 I: [nothing new for you]
 181 E: yes it was not so new but I mean they were nice eh in the way
 182 that they didn't speak only Luxembourgish and they tried to
 183 accept me in their group (-) so in this way it was great it was
 184 nice
 185 I: okay (-) just the major problem was
 186 E: ((laughs))
 187 I: about the dan[cing]
 188 E: [yes yes] exactly ((laughs))
 189 I: okay eehm (-) so you already mentioned that dancing is nothing
 190 new to you it's not that at the DanceCluster you said I want to
 191 see for the first time how this is going but you already did
 192 that before
 193 E: yes
 194 I: in Russia (-) or as a child already (-) also?
 195 E: yes in my teenage (--) like since twelve
 196 I: and also during school? (-) like the DanceCluster that's also
 197 part of the university? (-) you did that also in Russia or just
 198 as a hobby?
 199 E: no no no eh ((laughs)) no no no in the university we don't have
 200 such eh kind of activities so it's eh was separated (-) I did
 201 it in school as additional classes so it was just the studio of
 202 dancing
 203 I: ok
 204 E: ehmm in Russia it's a kind of additional activity if you want
 205 to do something or your parents want you to do something after
 206 school so it's already some eh (-) centres of after school
 207 activities I don't know how to call them exactly because they
 208 are always different (-) it can be anything like painting
 209 dancing singing anything (-) like here but it's not a part of
 210 school or the university (--) and in the university yes I also
 211 continued but
 212 I: and if you (-) ehm the University of Luxembourg for example
 213 they also offer a chamber orchestra or a choir
 214 E: yes yes
 215 I: to sing or to to draw
 216 E: yes
 217 I: why did you exactly wanted to go to the dancing? (-) okay
 218 because you are interested into dancing but was there something
 219 (-) another reason you wanted to dance? (-) that is different

220 from going to sing for example?

221 **E:** eh well actually I would like to sing because I was in music
 222 school (for) a couple of years but it was also a problem of eh
 223 location because I live far away from the city (-) because they
 224 make it's in Limpertsberg (-) because here it's very convenient
 225 for me to come to Walfer but to Limpertsberg it's not so
 226 convenient to come every week eeh during the evening (-) so
 227 just because of that (-) and then otherwise I would be also
 228 happy to do that

229 **I:** okay (--) eehm but is there something you specifically like
 230 about dancing? you know (-) for example some people say I like
 231 dancing because I get to ehm (-) get in close contact with
 232 other people (-) like when you are playing a music instrument
 233 you also (--) one individual and you are playing your
 234 instrument

235 **E:** okay

236 **I:** but as a dance group you may be more (-) a group together and
 237 you may touch each other (-) or is there anything
 238 [specific you like?]

239 **E:** [ehm no eh I want] no because here you see it's individual
 240 dancing (-) so you just in touch in the beginning when they try
 241 to relax you ((laughs)) eh but I always was participating in
 242 the individual dances (-) that's not the case

243 **I:** okay (--) eehm even if you just went there for eh ehm not very
 244 often to the rehearsals but was there something specific after
 245 the rehearsal where you said okay this now changed something in
 246 me (-) or (-) not at all? (--) you were [just thinking]

247 **E:** [eeeeh no]

248 **I:** this is not what I wanted to do?

249 **E:** yes nothing changed so far ((laughs))

250 **I:** ok okay (--) ehm now when you think about (-) dancing eh more
 251 generally (--) eehm how do you feel when you are dancing? is
 252 there something that's going on in you that really motivates
 253 you to dance?

254 **E:** eeh yes because I (-) feel mmh I don't know it's difficult to
 255 explain but eh if it's the same like you make sport if you do
 256 something you immediately feel more free in your movements and
 257 eh (-) you just eh (--) it's healthy to do that

258 **I:** so for you dancing is similar like going for a run? or (-) you
 259 compare it to sports?

260 **E:** eehm (---) yes mh yes mostly I think it's some (-) because (--)
 261 you know when you make choreography it's more that you feel
 262 yourself like part of the big cultural (---) aah association I
 263 don't know it's eeh (-) and there you dance with mostly
 264 classical music and that's already a different story and here
 265 it's more modern and eh ehm (--) that's already (you) don't
 266 have the same feeling as there ((laughs)) (-) yes

267 **I:** okay (-) but is there (-) if you compare it to sports is there
 268 something specific in dancing where you say (-) I can't get
 269 that out from sports (-) (well) that's why I am dancing?
 270 because for example I'm doing it together with other people

271 **E:** yes that eh also probably the motivation for (--) in some kind
 272 if you have a specific eh timetable and you know that you
 273 should be there at this time and you don't need to miss it
 274 because if you do it just yourself maybe you can be very lazy
 275 or so (-) so in this way yes I think that's it also motivates
 276 you that if you are in a group you're kind of connected (-)
 277 even though if you don't dance really to someone but still
 278 (-) if you are part of the group sure it's (-)

279 **I:** and that didn't happen to you during the DanceCluster?

280 **E:** no ((laughs)) not really

281 I: because of your expectations? [or?]
282 E: [no] (I don't know) no it really
283 didn't happen because I didn't notice any eeh feeling of being
284 responsible I don't know why ((laughs)) maybe because it's so
285 free and (-) [eehh]
286 I: [do you] think they are already a group a closed
287 group and you are new (-) or?
288 E: ah no no no not because of that but because they're really too
289 much (-) they give you too much freedom (-) if (-) they should
290 be a bit more strict in this way ((laughs))
291 I: what would you say when other people say (-) this is exactly
292 what I like about the DanceCluster because there I can go and I
293 can ehm do whatever I want and they are not strict (-) and you
294 say I like eeh when people are more strict
295 E: yes
296 I: so would it for you be something eh (-) a cultural background
297 that you [say]
298 E: [yes]
299 I: those people like this (-) so it's probably difficult [to]
300 E: [it's] eh
301 probably the same as eeeh studying in the university here (-)
302 everyone most of the teachers they are very nice and (-) extra
303 polite and sometimes too much it's sometimes too much eh eeh
304 nice too much eeh (-) I don't know tolerant and everything of
305 too much (-) and eehm (-) because they don't care if you come in
306 time they don't care that you using your devices ... and then
307 you feel more relaxed (-) and then you start to not to notice
308 what they are talking about because you just think I can leave
309 one hour earlier and no one cares so probably I can (-) I can
310 leave earlier and eeeeh no one would afterwards would give me
311 less mark (for that) less grade or no one would really punish
312 me no one would tell me anything about that ((laughs)) so in
313 this way yes because I got used to some different culture in
314 the eeh university also in Russia (-) it's much more strict
315 (-) eehm yes I think that it's something that people get used
316 to (-) they they just get used that they're always under the
317 control of someone and if ((laughs)) there is no control ... ok
318 I do what I want
319 I: so you didn't try to ehm (---) to get used to it? (-) or you
320 just didn't like it?
321 E: ((laughs)) I just eh I mean I tried to understand why it
322 happens here but eh it's difficult also to eh always get used to
323 this mmh behaviour because eehm (-) because I don't know (-)
324 it's the motivation it it disappears immediately if there no
325 one controls you and you think that (-) it's also the problem
326 maybe of education because ... always children under control of
327 parents teachers or someone and that person maybe doesn't get
328 used to control himself (-) like maybe with me or someone else
329 like this (-) and that's my opinion I don't know how ... but
330 but if we discuss it let's say with Ukrainians in my group or
331 with other Russians in my group mmh we share the same opinion
332 that it's too (-) they give you too much freedom here (-) you
333 just eeh feel like a free bird that you come you live
334 ((laughs)) I don't know some one makes a signature for you and
335 (-) in this way yes it's not maybe (-) mmh
336 I: okay (-) now if you think back eeh to dancing
337 E: ((laughs))
338 I: out of DanceCluster (-) so what you did in Russia or wherever
339 E: yes
340 I: is there (-) do you remember a specific moment where you say
341 (-) wow this was extraordinary (-) where you left a rehearsal

342 or I don't know a concert or whatever you did (-) with a
 343 specific feeling? (--) do you remember a specific moment? or
 344 (--) you just say no everything was good
 345 **E:** you mean specific moment like eeh the happiest moment or what
 346 eeh?
 347 **I:** yeah for example
 348 **E:** yes it's for the concert it's always nice to (-) it's a great
 349 feeling when you (--) doing something for (--) some period of
 350 time and then you just eh (--) and then you show it to the
 351 public and then they applaud and so on and then maybe you (-)
 352 they like what you're doing and it's also a big ... relief for
 353 you because (--) yes it means that you are doing something not
 354 for nothing not just for fun but really for some kind of (-) I
 355 don't know eeeh appreciation of someone (else) (-) yes
 356 ((laughs))
 357 **I:** okay but was there (--) was there such a moment also during the
 358 DanceCluster or not? because you haven't been there for a long
 359 [time]
 360 **E:** [eh no] no no (--) I didn't have any any special (-) feeling
 361 **I:** okay (-) so also because eh even if this is the fourth year in
 362 Luxembourg or the third year you are living in [Luxembourg]
 363 **E:** [third yeah] yes
 364 **I:** ehm (---) I probably know the answer already but I still ask
 365 you
 366 **E:** ((laughs))
 367 **I:** so (-) did the DanceCluster help you somehow to integrate in
 368 the university (--) the school community? (-) or?
 369 **E:** no no no (-) not at all
 370 **I:** and you think that is because you left early (-) or if if if
 371 you now would still be a member of the DanceCluster (-) do you
 372 think it could have helped you? (-) or?
 373 **E:** eeh I wouldn't say so because I eh (-) if well while talking
 374 about Luxembourgish people I would say that eh (-) I knew them
 375 already for a while so I know how to deal with them so (--) I
 376 felt (--) maybe I felt much more integrated when I am in a
 377 company of Luxembourgish people than I am here in the
 378 university ((laughs)) (-) because there everyone from somewhere
 379 (-) and you don't really feel to be attached with the country
 380 (--) when eh when let's say I see people who like (-) were born
 381 in Luxembourg but they don't speak Luxembourgish ((laughs)) for
 382 me it was like what ((laughs)) (-) how is it possible to (-) to
 383 happen (-) and yes and then eeh we have let's say fifty five
 384 people in the group (--) and like four of them only
 385 Luxembourgish so (--) and eh mh (-) yeah I mean that mh I don't
 386 feel that that's too much of (-) and this Luxembourgish people
 387 in the DanceCluster I wouldn't say that (-) there is something
 388 changed I mean it was mostly (--) before when I only moved here
 389 happened when you see how people behave how it's different and
 390 (-) then you get used to it and then you maybe already don't
 391 notice (--) so much you know (--) but I think (--)
 392 **I:** but isn't that eeh (-) because you are studying a master in
 393 learning and communication in multilingual and multicultural
 394 contexts (-) where it's mostly about living in this world with
 395 **E:** yes
 396 **I:** such a diversity (-) ehm
 397 **E:** ehe
 398 **I:** isn't that maybe what's so interesting about also the master
 399 that you not only have Luxembourgish people here but
 400 **E:** yes
 401 **I:** fifty (-) or (-) let's say twenty nationalities or twenty-five
 402 [nationalities]

403 **E:** [yes but you asked] about integration (-) that's different (-)
404 I mean I can't be integrated in the group of Spanish guys eeh
405 who just came here two weeks ago ((laughs)) ... you know it's
406 eeh (-) I mean I mean integration in the country it's with local
407 people or (--) [for me ((laughs))]
408 **I:** [yeah or integration] in the university
409 **E:** aah integration in the university ok
410 **I:** or the school community where you may say (--) some people say
411 when I am going to the DanceCluster or to another (-) to the
412 orchestra or whatever (-) this helps me to get in contact with
413 people from the university that I MAY go and have a drink on
414 the weekend
415 **E:** okay
416 **I:** that (I've) otherwise wouldn't have met (--) but (-) so you you
417 didn't went to DanceCluster and saying (-) cool there are some
418 people I don't know yet (-) plus they're not part of my master
419 **E:** mhm?
420 **I:** they are from Luxembourg or from Germany or from France
421 whatever (-) and this is a nice way to get in touch with them
422 by DANCING together with them
423 **E:** (---) ((sighs)) phhww I don't know again (-) it's eh it's (-)
424 I think it's the reason because I I stayed here already for a
425 while you know (-) if I would be just a newcomer then yes it
426 would be great but (-) and of course I'm excited to meet new
427 people in the eh this kind of activity it's always (--) funny
428 and so on but it's not especially for this place (-) so I'm
429 always excited when (-) when let's say I know that I will
430 participate ähm I don't know in some classes of anything I
431 don't know Luxembourgish classes ((laughs)) French classes in
432 (institute of the language) that's always (-) nice feeling but
433 (-) yes maybe you will meet someone who will be your friend or
434 so
435 **I:** so you think when in the DanceCluster there would've been more
436 Russian people (-) eh you think
437 **E:** eh I ((laughs)) eh no no
438 **I:** OTHER Russian people (--) when you went to the DanceCluster now
439 and there WOULD be other Russian people
440 **E:** yes
441 **I:** do you think you would've liked it more because of the
442 discipline that may
443 **E:** ((laughs very loud)) I don't know I think ((laughs)) (--) this
444 is a difficult question (-) I don't know how I would like it
445 more or less it's difficult to say (-) but (---) no I mean (-)
446 sorry I don't have an answer because I don't know eh how it
447 would be eh because eh teachers they're Luxembourgish and they
448 eeh control the process and not (-) I mean if it would be the
449 eh Russian participant I think he would (-) or she would do the
450 same thing as eeh
451 **I:** okay (-) but you haven't you haven't just been willing to talk
452 to them or to (--) to see there is an adventure to say ok this
453 is a different cultural setting (-) maybe people they are not
454 so disciplined here
455 **E:** ok
456 **I:** eehm let's give it a try (-) you didn't say that? (-) or you
457 you just didn't want to [eh participate]
458 **E:** [sorry I didn't] get the the meaning
459 what you want to say
460 **I:** eh you went to the DanceCluster for several times
461 **E:** yes
462 **I:** and you say (-) this is not I don't really like [it]
463 **E:** [yes]

464 I: because there is some discipline missing
465 E: yes ((laughs))
466 I: and you (--) why haven't you been willing to say (--) I I'm I'm
467 giving it a try (-) eeh to say this is a different cultural
468 setting and I want to see how they are doing it (-) because
469 maybe I can learn something from it
470 E: okay (--) eeh ((laughs))
471 I: you just didn't want to do it? or?
472 E: ah you mean to try to offer my own eeh ... or what do you
473 mean?
474 I: yeah to (--) either to say can we please [be more] disciplined
475 E: [aaaaah]
476 I: or (--) ok no do what you want and I try to integrate
477 E: oh I see (-) eh about offering my own eeh settings let's say
478 eehm I don't think that it's really appropriate coming to the
479 classes and to to (insist) because you know it's a problem of
480 Luxembourg that in general that everyone comes here and eeh
481 just insists everything by himself and then there is eeh always
482 the Luxembourg this way all the time destroyed (--) I I just
483 how I can see it (-) because eehm (-) eh the Russian society
484 it's more (-) eh (-) it's more ... I don't know how to say it
485 again this (-) the dominance of the language maybe this (--) I
486 would say that (-) and here I don't know about that I I don't
487 want to insist my eh eh (-) I don't know (-) I don't know I
488 don't want to myself because I realise how they feel when they
489 just eh (-) there's already the group of people they have some
490 kind of rules and what they have and then I just come eehm not
491 even Luxembourgish or so and then I (say) oh you know you
492 should change everything here according to my needs (-) I don't
493 feel in this way
494 I: so you see the DanceCluster as part of Luxembourg?
495 E: hä?
496 I: you see the DanceCluster as part of Luxembourg? (-) or as part
497 of the University of Luxembourg?
498 E: I don't know (-) eeh it's just a coincidence they could be
499 someone else I mean (-) it's just a coincidence (-) (I don't
500 know)
501 I: because maybe its' it's (-) every semester there are maybe
502 other students (--) so maybe next [semester]
503 E: [no I think] that they told
504 me that they always more or less the same (-) people
505 I: yeah for the moment ok
506 E: yes so eh (--) maybe some newcomers or yes sure but eh (-) for
507 the moment when I came they told me that there's already
508 participants who (-) there for some time I mean they're from
509 bachelor (--) programmes I think so they dance already for one
510 two years there
511 I: and some final questions (-) because I didn't eh quite eh
512 understand (-) what did you meant with Luxembourg that the
513 problem of Luxembourg (-) [compared to Russia?]
514 E: [yes eeh yes eeh] the problem is
515 that there are many immigrants and then they all the time mhh
516 don't try to integrate so (-) immediately (-) you know (-) don't
517 accept it so (-) some people try to just to live just to live
518 their life and this (-) there (--) and ((sighing)) (how to say)
519 ... I don't see (there) such a common society like in Russia
520 and (--) eeh it's just eeh here Luxembourgish people who try to
521 save their culture and everything ((laughs)) and then here
522 French people who don't care eeh Portuguese people who just eeh
523 I don't know (-) and then there are some other ones who just
524 work here and they don't even (-) say any word in Luxembourgish

525 and (-) [and]
526 I: [don't] you think that eeh (-) activities such as
527 dancing
528 E: yes
529 I: as the DanceCluster
530 E: aha
531 I: could bring them together?
532 E: yes probably (-) [(but)]
533 I: [because] as the as the university we let's
534 say the master (-) we have ten different nationalities (-) they
535 are a group of dancers (-) don't you think this could help to
536 bring them more closely together?
537 E: you mean if this (-) every nationality would go to dance class?
538 I: for example if we (--) because now you said in the DanceCluster
539 there would be many Luxembourgish people
540 E: yes (they) are all of them
541 I: let's say there are ten different nationalities
542 E: yes
543 I: from your master year
544 E: oh ok
545 I: would you think that this may HELP to bring them more closely
546 together
547 E: yes sure (-) that's for sure
548 I: and ehm (--) why do you think this is so? (-) because of the
549 dancing? what does it (-) what does dancing offer for
550 possibilities to bring people together?
551 E: mmh I think that probably eh this common interest always unites
552 people anyway (-) so even it doesn't matter if it's eeh drawing
553 or eeh singing or anything I think that in some way it gives
554 you more topics to discuss (-) maybe you (are) (-) more hm (-)
555 interested in this kind of activity I don't know (-) but eh I
556 can't really say that our studying process it really brings
557 everyone together because if there are let's say Greek people
558 (and) there are some Germans there so on (-) they just stay
559 together very often and you can't participate and you can't
560 really interact with them because they speak their language and
561 (--) [so]
562 I: [so] language is (-) for you part of not having the
563 possibility to integrate?
564 E: yes yes (-) so it looks like eh I mean it's very often that
565 people don't mean that or they don't just maybe notice that but
566 sometimes if you are talking with your German friends or with
567 your (I don't know) Greek friends and you don't notice that but
568 eh you're just talking and eeh maybe other people who would be
569 interested in communication with you they ... just can't eh
570 talk eh tell you that please stop talking and talk to me in
571 English or some other language and (-) [that's also ...]
572 I: [you you had that]
573 also in the DanceCluster or there was just English?
574 E: no no the eh no eeh they spoke Luxembourgish but eeh they were
575 hm (--) talking (-) a lot of English also because they they
576 were not very good in English but they tried (--) [to]
577 I: [it] was a
578 problem for you when they speak (-) when they spoke in
579 Luxembourgish?
580 E: no no no ...
581 I: so you you didn't say ok please eeh change into Lux into
582 English? or?
583 E: no I (-) I don't have problems (with) that ((laughs))
584 I: ok (--) eh one thing (-) eehm you said that (-) in Luxembourg
585 it's a problem that people eehmm (--) there are those different

586 groups (-) and they don't really try to integrate
587 **E:** yes yes (-) (that's true)
588 **I:** ehm (-) but then you say in the DanceCluster (--) there was
589 this group and you came in there
590 **E:** yes
591 **I:** and you had (a) different idea about dancing more with
592 discipline
593 **E:** yeah
594 **I:** but why didn't you try to integrate then? (-) (and you just
595 said) no I'm not interested
596 **E:** no because it's just simply because I had more (-) eh purpose
597 to develop myself then eh then to mh (--) [communicate]
598 **I:** [coming together]
599 **E:** (to this) (-) I mean it was not eeh (-) if my initial purpose
600 would be to find friends (--) then I would make this compromise
601 you know (-) but for me it was eh a bit wasting of time if I
602 would eh do it all the time so (-) just (--) eh I just made up
603 my mind and then I quitted this part of activity so I don't
604 know I didn't really think so much but I think that if you
605 don't really feel satisfied or so comfortable ... it would
606 better to do to find something else then (-) just to press
607 yourself to push all the time (I don't know) ((laughs)) ... or
608 something
609 **I:** ok (--) eeh one last question (-) more generally speaking (-)
610 have you ever felt transformed by dancing? (-) not in the
611 DanceCluster if you if you want but more generally ehm (--) you
612 say you are very interested in dancing and there is a reason
613 you are dancing but (--) do you feel transformed? (-) do you
614 know what I mean? (--) like you [say I'm feeling better]
615 **E:** [psychologically?] yes
616 **I:** I'm feeling much happier (-) or it's like doing sports I'm
617 feeling healthier (-) or I like coming together with people
618 with the same interest (-) is there something specific ...
619 where you say dancing helps me in my live? (-) or (--) I could
620 also ask you this way (-) what would you miss when you wouldn't
621 dance?
622 **E:** what I would miss (--) ... I think it was just eh some kind of
623 a habit (-) eeh at home (-) eh just something that I will I
624 didn't care so much when I was a child but just my parents
625 brought me there and (--) it's (-) maybe started then and then
626 you already like what you're doing (-) I don't know ((laughs))
627 **I:** okay (-) [okay] (-) cool
628 **E:** [yes] (-) that's the question maybe (-) (or the)
629 sorry that's the answer ((laughs))
630 **I:** I think this is eeh (-) all I wanted to ask
631 **E:** ok ((laughs))
632 **I:** eeh (--) yes (-) cool (-) thank you very much
633 **E:** aah you're welcome ((laughs))
((debriefing))

Appendix 3: Transcription of interview » Jana

Interviewer/Transcriber:	Dany Weyer (I)
Interviewee:	Jana (J)
Role:	current member of the DanceCluster, academic staff
Date of interview:	25.03.2015
Time of interview:	14.15pm–15.00pm (45 minutes)
Location of interview:	University of Luxembourg, campus Walferdange
Language of interview:	German

Transcription conventions	
(-) / (--) / (---)	short / medium / long interval between utterances
[]	overlap
?	rising intonation
UPPERCASE	emphasis in the original
...	incomprehensible or inaudible words
()	unsure transcription, estimate of what is being said
(())	transcriber's descriptions and comments

((briefing; signing of consent form))

001 I: vielleicht kannst du erst mal kurz damit anfangen mit einem
002 Hintergrund (-) ehm (--) wie lange bist du im DanceCluster
003 schon?

004 J: mhm (-) eehm ich bin seit vier Jahren im DanceCluster (--)

005 I: und wie bist du dazu gekommen?

006 J: eehm also ich hab vor vier Jahren hier an der Universität
007 angefangen (-) eehm ich hab vorher schon lange getanzt seit
008 ich sechs Jahre alt bin eehm auch verschiedene Tanzrichtungen
009 (-) und hab hier in Luxemburg eben auch was gesucht wo ich das
010 weiter machen kann und als ich dann auf der Uni-Homepage
011 gesehen hab dass es hier auch ne Tanzgruppe gibt (-) eehm (--)
012 ja (-) hab ich mich da eben gemeldet (-) und bin dahin gegangen

013 I: ok (-) das heißt du bist über die Webseite die du gesehen hast
014 wahrscheinlich damals von espace cultures oder allgemein
015 [drauf gestoßen]

016 J: [mhm genau (-)] also ich hab eehm (--) ich hab gesucht nach
017 Tanzangeboten eben an der Uni weil ich an der Uni wo ich vorher
018 war auch in verschiedenen Tanzgruppen war (-) ehm genau (-) das
019 war nicht so ganz einfach auf der Webseite des zu finden weil
020 ich bei Sport geschaut habe und das ist bei Kultur (--) aber
021 dann hab ich's gefunden und dann hab ich mich bei der Leiterin
022 gemeldet und (-) bin hingegangen

023 I: ok (-) und wie war dein erster Kontakt damit (-) also du bist
024 zum ersten Mal in die Probe (-) was (-) erinnerst du dich noch
025 daran und wie das war?

026 J: okay (-) eehm (--) also damals waren ziemlich viele Leute da
027 in der Probe das war relativ am Anfang des Semesters (-) eehm
028 (--) ja (-) das war sehr interessant weils ehm (-) ja einfach
029 ne Mischung von ganz verschiedenen Leuten war und verschiedenen
030 Tanzrichtungen ehm (-) das war damals von der Schwierigkeit her
031 nicht so ganz das was ich gewohnt war es war ziemlich einfach
032 ehm (--) aber (-) das war weils eben am Anfang des Semesters war
033 und (wieder) neue Leute kamen und das natürlich auch eehm (---)
034 eeh (-) am Anfang des Semesters (dann) Leute unterschiedlicher
035 Schwierigkeitsstufen (kommen) (--) und die die nicht so gut

036 sind die sind meistens dann am Ende nicht mehr gekommen so
037 wurde der Kurs immer schwieriger im Verlauf des Semesters
038 **I:** ok
039 **J:** am Anfang hab ich mir gedacht mh das ist vielleicht ein
040 bisschen zu einfach für mich aber dann (-) später war ich damit
041 zufrieden (-) damit mhm
042 **I:** du bist ja wahrscheinlich mit bestimmten ehm Voraussetzungen
043 und Erwartungen reingegangen?
044 **J:** mhm?
045 **I:** was waren das genau für Erwartungen?
046 **J:** (--) eehmmm (--) tanzen? ((lacht)) (-) genau nee ich hab einfach
047 was gesucht zum Tanzen genau und auch mh (-) n bisschen zu
048 trainieren ich hab eehm (--) genau (-) ich hab da in der Zeit
049 vorher hab ich ehm Ballett getanzt und wollte das eigentlich
050 auch gerne weiter machen (-) eehm das also das ist eine recht
051 anspruchsvolle Tanzform und deswegen war ich erst ein bisschen
052 enttäuscht dass es im DanceCluster eh relativ einfach war (-)
053 eehm hat man dann andere Facetten entdeckt auch im Tanz also (-)
054 eehm (--) das (-) das Technische was ich eigentlich erwartet
055 hatte so das hab ich NICHT so sehr gefunden aber dafür andere
056 Facetten des Tanzes n bisschen mehr so in die Richtung
057 Ausdruckstanz und so
058 **I:** mhm (--) du sagst selbst dass die Erwartungen sich am Anfang
059 nicht bestätigt haben und das es ehm (-) dass du enttäuscht
060 warst
061 **J:** mhm?
062 **I:** dass es sich dann aber irgendwie (--) dass du bereit warst dich
063 zu öffnen (-) oder? wenn ich das [richtig verstanden hab]
064 **J:** [genau (--) ja]
065 **I:** und eh (-) warum hast du dich geöffnet? und warum warst du
066 bereit das zu machen? und hast nicht einfach gesagt (-) nee ich
067 such mir was anderes?
068 **J:** mhm (--) eehmm (-) also zum einen wars einfach praktisch in die
069 Uni-Tanzgruppe zu gehen (-) die direkt neben meinem Arbeitsort
070 ist und kostenlos (-) eehm (-) und zum anderen habe ich mich
071 einfach in der Gruppe sehr wohl gefühlt (-) ehm hab mich
072 angenommen gefühlt in der Gruppe hab die anderen Mitglieder
073 sehr nett gefunden und offen und (--) ja (-) hab ich einfach
074 gedacht (-) lass ich mich mal drauf ein
075 **I:** ok (-) und heute? (-) wie denkst du jetzt drüber? (--)
076 nach den vier Jahren (--) hat es sich gelohnt dass du jetzt
077 [dabei geblieben bist]
078 **J:** [ja auf jeden Fall] (-) [das hat sich sehr gelohnt]
079 **I:** [und warum genau?]
080 **J:** eehm (-) also die Gruppe hat sich in der Zeit auch verändert
081 (-) ehhh (-) LEIDER kommen jetzt nicht mehr so viele neue Leute
082 dazu ne Zeit lang kamen immer im Anfang des Semesters ganz
083 viele neue Leute (--) eehm (-) das ist inzwischen leider nicht
084 mehr so (-) und es hat sich aber so ne feste Gruppe
085 rausgebildet von Leuten die jedes Semester wiederkommen (-) eehm
086 und (-) in der Gruppe fühle ich mich einfach sehr wohl eehm
087 (--) und ich finde es ist eine sehr vielfältige Gruppe ... jeder
088 kommt so n bisschen aus einer anderen Tanzstilrichtung (-) eehm
089 (--) und (--) ja ich finde das gelingt uns sehr gut unsere
090 unterschiedlichen Backgrounds dann zusammenzubringen und
091 dadraus (-) ja was zu schaffen (-) genau
092 **I:** was meinst du genau mit Vielfalt und unterschiedlichen
093 Backgrounds?
094 **J:** eehm also es gibt eben Leute die zum Beispiel eher aus Richtung
095 Ballett kommen und (einer) aus Richtung Hip-Hop oder Jazz oder
096 so (-) das heißt jeder ehm (-) ja kommt so aus nem anderen

097 Tanzstil eehm (--) das ist dann in der Gruppe auch so dass wir
 098 Übungen auch zu verschiedenen Tanzstilen machen und wenn wir
 099 Choreographien aufbauen eehm (-) kann sich da auch jeder
 100 einbringen (-) und so werden dann auch unterschiedliche
 101 Tanzstyle reflektiert (-) und (--) das ist eehm ja für einen
 102 als Tänzer auch anspruchsvoll wenn man das alles eh das
 103 Verschiedene machen muss eehm (-) aber (-) also mir persönlich
 104 bringt's ganz viel auch für das Tänzerische einfach sich (auch
 105 mal) auf andere Sachen einzulassen (-) flexibel zu sein (-)
 106 verschiedene Dinge zu machen
 107 **I:** ehm (--) du hast vorhin gesagt dass sich mittlerweile nicht
 108 mehr so viel NEUE anmelden oder (-) zu den Proben kommen (-)
 109 weißt du voran das liegen könnte?
 110 **J:** keine Ahnung (--) also das ist (--) echt (-) merkwürdig (-)
 111 also die Werbung kommt ja immer über den Newsletter und steht
 112 auf der Webseite (-) also eigentlich sollte es das selbe sein
 113 wie immer (-) irgendwie kommen die Studenten nicht mehr
 114 **I:** ok (--) eehmm (---) wenn ich mir den Text anschau von dem
 115 DanceCluster auf der Internetseite (-) da steht (-) eehm (-)
 116 the DanceCluster is a multicultural dance group constituted by
 117 members of the University of Luxembourg (--) ehm und die Idee
 118 ist (vor allem) voneinander zu lernen (-) ehm in einem Klima
 119 von Vertrauen und Spaß (--) über das ganze Jahr hinaus (--)
 120 **J:** mhm?
 121 **I:** und da ist erst mal das Wort Multi-Kulti (-) ich war jetzt nur
 122 bei einer einzigen Probe dabei ... ehm es gab anscheinend Jahre
 123 oder Semester wo mehrere unterschiedliche Nationalitäten dabei
 124 waren (-) mittlerweile sind's glaub ich größtenteils
 125 Luxemburger und (--) ... Deutsche (-) und dann noch vielleicht
 126 ein Franzose dabei (--) siehst du's trotzdem als Multi-Kulti?
 127 (-) oder?
 128 **J:** ehm (--) ja schon (-) also (-) wie du sagts es sind ja nicht
 129 nur Luxemburg dabei (-) eehm (--) und (-) ich würde die Kultur
 130 beim Tanzen eben auch nicht einfach durch die Nationalität
 131 definieren sondern eher durch die Tanzkultur (-) und dann (-)
 132 wie ich schon gesagt habe kommen wir aus unterschiedlichen
 133 Tanzrichtungen eehm (--) sodass wir auf DIE Weise verschiedene
 134 Kulturen einbringen
 135 **I:** ok (--) was findest du da genau interessant dabei? was lernst
 136 du dabei? (-) wenn du sagst ok ich komm eher vom Ballett (-)
 137 jetzt steh ich jemanden gegenüber oder muss ne Übung machen
 138 die vielleicht eher aus dem Hip-Hop kommt (-) ehm was bringt
 139 dir das genau? (-) weißt du das?
 140 **J:** eehm (--) also (-) das hilft mir mich zu öffnen und auch zu üben
 141 mich auf fremde Situationen einzulassen und flexibel in meinem
 142 Verhalten zu sein (-) ehmm (-) ja das vielleicht auch auf den
 143 Alltag zu übertragen dass ich ehmm (-) neues oder anderes nicht
 144 kategorisch ablehne sondern mich drauf einlasse und das einfach
 145 mal annehme so wie's ist und das einfach mal probier und schau
 146 ob das was für mich ist
 147 **I:** das heißt du überträgst das was du in der Tanzklasse machst
 148 eigentlich auch nach draußen in deinen Alltag?
 149 **J:** würd ich so sehen ja
 150 **I:** ok (-) glaubst du andere würden das auch machen?
 151 **J:** ((lacht)) das weiß ich nicht ob andere das eh (--) auch so sehen
 152 würden aber (-) ich denke selbst wenn man das nicht bewusst so
 153 sieht ist es was was einen unbewusst beeinflusst (-) ehmm (--)
 154 dass man einfach insgesamt lernt sich zu öffnen (--) und (-)
 155 ehm ja flexibel zu werden (-) andere Kulturen andere Meinungen
 156 zu akzeptieren
 157 **I:** was bringt dir denn (--) wenn du jetzt vielleicht an eine

158 bestimmte Probe denkst (-) letzte Woche (-) eine vor drei
 159 Jahren (-) gibt's einen bestimmten Moment (-) wo du dich dran
 160 erinnerst (-) positiv oder negativ wo du sagst das (-) da gab's
 161 irgendwie so einen Schlüsselmoment? oder genau da hab ich
 162 gemerkt (-) ach das lohnt sich Mittwochsabends von sieben bis
 163 neun ins DanceCluster zu gehen (-) weil du ja mittlerweile
 164 schon vier Jahre dabei bist da scheint ja irgendwie ne
 165 Motivation zu sein (-) ja auch IMMER noch dabei zu bleiben
 166 **J:** mhm (--) eehm also was ich ganz toll finde ist der
 167 Gruppenzusammenhalt ehm (-) wir machen auch manchmal spezielle
 168 Übungen dazu (-) ehmm (-) wo man quasi auf den anderen angewiesen
 169 ist oder auch auf die Gruppe (-) zum Beispiel kann man sich so
 170 in einem Kreis aufstellen (-) und sich so in den Armen einhaken
 171 (-) und dann als Gruppe gemeinsam hoch und runter gehen (-)
 172 also sich auf den Boden setzen und wieder aufstehen (-) ehm das
 173 funktioniert nur indem alle (eben) den Druck in die Mitte
 174 richten (-) ehm (-) genau (--) und (---) das ist für mich was ganz
 175 Besonderes das so zu erleben (-) den Gruppenzusammenhalt ehm (-)
 176 und das dass man GEMEINSAM was Neues schafft (-) ja (-) und
 177 auch einfach zusammenhält und zusammen dieses Ziel erreicht
 178 **I:** mhm (--) dieses Gruppengefühl (-) entwickelt sich dann
 179 spezifisch während diesen Tanzproben und nachher auch dann
 180 wahrscheinlich bei den eh (-) ehmm (---) Konzert sagt man nicht
 181 oder? beim Tanzen (--) eh [Auf (-) bei der Aufführung] [genau]
 182 **J:** [Auftritt ((lacht))] [mhmm]
 183 **I:** danke (-) ehm (--) hast du das Gefühl dass deine Teilnahme beim
 184 DanceCluster dir auch was bringt um insgesamt (--) ich nehme
 185 jetzt mal das Wort Integration oder ehm dieses Zusammengefühl
 186 in der Uni allgemein zu stärken? (--) weil die Universität
 187 Luxemburg zum Beispiel (-) auch lebt von diesen verschiedenen
 188 Kulturen viele verschiedene Nationalitäten viele verschiedene
 189 Bachelor Master Doktorandenprogramme (-) hast du das Gefühl
 190 dass dir das was du im Tanzen lernst mit zur Uni bringen
 191 kannst?
 192 **J:** ehm ja würd ich auf jeden Fall so sagen (-) also ich finde das
 193 DanceCluster repräsentiert so die Uni im kleinen (-) das
 194 sind eben (-) ja die tanzbegeisterten Mitglieder der Uni die
 195 sich da im Multi-Kulti-Zusammenhang treffen (-) ehmm (-) und klar
 196 geht man dann auch insgesamt in der Uni offener auf andere zu
 197 (--) und ehmm (--) ja auch bei Events (-) zum Beispiel früher
 198 gab's das Sommerkonzert was es leider nicht mehr gibt (-) ehmm
 199 das war auch immer was wo (--) Leute aus ganz verschiedenen
 200 Hintergründen zusammengekommen sind (-) und dann (-) würd ich
 201 lieber Kultur eben nicht nur anhand der Nationalität definieren
 202 (-) sondern dann sind es Tänzer und Schauspieler und Musiker
 203 die alle zusammenkommen (-) ehmm (--) und gemeinsam dieses
 204 Konzert aufbauen und dann natürlich die Mitglieder der
 205 Universität die sich das anschauen (-) die auch alle aus ihrem
 206 kulturellen Hintergrund irgendwie kommen und (--) ehmm (-)
 207 genau das vermischt sich dann (-) man lernt voneinander man
 208 geht aufeinander zu (-) und so sind diese Kulturveranstaltungen
 209 dann was was alle verbindet
 210 **I:** du hast gerade noch angesprochen dass es ja auch andere
 211 Ensembles noch gibt (-) Orchester (-) ehmm (-) Chor (--) UND
 212 eben dieser Sportteil auch von der Universität (-) man kann ja
 213 auch (--) ins Fitnessstudio gehen oder Gruppensportarten machen
 214 (--) ist für dich Tanzen was anderes als (-) zusammen Laufen zu
 215 gehen zum Beispiel? (-) in der Gruppe? (-) dass du sagst Tanzen
 216 hat irgendwie was bestimmtes (-) dieses Gefühl das hab ich
 217 nicht woanders? oder ist es das gleiche für dich?
 218 **J:** ehmm (-) also für mich ist es nicht das Gleiche zum einen weil

219 ich lieber tanze als einfach nur laufe aber zum anderen denk
 220 ich auch grad diese Gruppeninteraktion (-) ehmm (--) ist was
 221 was man nicht hat wenn man so nebeneinander her läuft (-) man
 222 unterhält sich vielleicht klar (-) aber wirklich dieses (--)
 223 zusammen an einer Sache arbeiten und (-) ja zum Beispiel nen
 224 Auftritt auf die Beine zu stellen eine Choreographie zu machen
 225 und so (-) das ist für mich was spezielles beim Tanzen
 226 **I:** und was genau ist speziell? du hast grad angesprochen ehmm (-)
 227 gemeinsam (-) du hast schon irgendwie davon erzählt man berührt
 228 sich ja auch (-) ehm (-) vielleicht diesen Kontakt hat man nicht
 229 wenn man im Orchester zum Beispiel spielt? (-) gibt's sonst
 230 noch was Spezifisches beim Tanzen wo du sagst (-) das krieg ich
 231 nur da
 232 **J:** ja ehm (-) gut also die Kombination von der Gruppeninteraktion
 233 mit Bewegung und Musik (--) ist da eben einmalig (-) Bewegung
 234 und Musik (-) beides eben noch dazu (-) ja
 235 **I:** ok (-) eehmm (-) ich hab auch letztes Mal gemerkt (-) obwohl
 236 ich früher gegangen bin (-) weil das ja eher auch (-) ihr seid
 237 ja so ne Gruppe und das find ich auch total toll (-) ehm (-)
 238 jede Woche scheint ihr irgendwie was mitzubringen (--) Kuchen
 239 (-) oder Kekse [oder sowas]
 240 **J:** [ja mhm]
 241 **I:** weißt du (-) gab's das schon immer?
 242 **J:** nee das gab's noch nicht immer (-) ehm (--) das hat sich
 243 irgendwann so entwickelt (-) also wir haben (-) irgendwann mal
 244 angefangen Kuchen mitzubringen wenn jemand Geburtstag hat zum
 245 Beispiel (wenn es mal) irgendwas zu feiern gab und (-) dann
 246 fanden wir das alle so toll dass wir gesagt haben das machen
 247 wir weiter dass wir einfach nach dem Tanzen uns nochmal
 248 zusammensetzen (-) ehmm (--) ja muss nicht immer n Kuchen geben
 249 (-) manchmal setzen wir uns auch einfach nur so zusammen und
 250 quatschen noch n bisschen und (-) ehm
 251 **I:** um euch in einer anderen Art und Weise noch näher zu kommen?
 252 oder über andere Themen zu sprechen? (-) oder überhaupt
 253 miteinander zu sprechen außerhalb vom Tanzen?
 254 **J:** genau (-) also einfach sich dann auch über private Thema zu
 255 unterhalten und sowas (-) was einem grad so in den Sinn kommt
 256 **I:** triffst du dich auch mit verschiedenen Leuten vom DanceCluster
 257 außerhalb von diesen zwei Stunden Mittwochsabends?
 258 **J:** nein (---) ((lacht))
 259 **I:** warum? (-) einfach so? also hast du das Gefühl (-) ihr seid ne
 260 Gruppe Mittwochsabend oder eben während euren Aufführungen (--)
 261 ehm (--) und das ist auch gut so (--) und geht nicht noch den
 262 weiteren Schritt und sagt (-) komm wir machen auch mal was am
 263 Wochenende irgendwie so und gehen einfach mal was trinken (-)
 264 zusammen
 265 **J:** also (-) die Aktivitäten sind schon sehr beschränkt auf die
 266 Gruppe (--) also jeden Mittwochsabend (-) und wir gehen auch
 267 manchmal dann als Gruppe noch was trinken oder was essen (-)
 268 eehmm (--) wir laden uns auch gegenseitig zu Geburtstagen ein
 269 und so und (-) ehm die meisten sehen sich einfach auf der
 270 Arbeit (--) also da ist dann schon auch Kontakt da (-) ehmm
 271 (---) also bei (-) mir ist (-) eigentlich nicht so das
 272 Bedürfnis da mich noch weiter mit den Personen zu treffen (-)
 273 also ich könnte mir das schon vorstellen aber ehmmm (-) für
 274 mich ist das ausreichend (-) ehm (--) was mir diese Gruppe am
 275 Mittwochsabend (dann) gibt (--) ja
 276 **I:** gibt (-) ehm erklär nochmal genau (-) kannst du das irgendwie
 277 in Wörter fassen was es dir gibt?
 278 **J:** ehmm (-) Spaß (-) abschalten vom Alltag ehmm (--) mit anderen
 279 Leuten was Schönes zusammen machen (-) ja

280 I: ok

281 J: und (-) ja (--) also bei mir ist es auch einfach so dass meine

282 Zeit ziemlich begrenzt ist und ((lacht)) (-) der Mittwochabend

283 ist dann der wo ich mich mit den Leuten treffe und (-) der

284 Donnerstag da sind dann andere Leute dran und eeh (-) da ist

285 was anderes dran ja

286 I: ok (--) mir ist auch aufgefallen (-) in der Probe in der ich

287 jetzt da war (-) vor drei vier Wochen (-) eh (--) also ich bin

288 mir bewusst das ist ja nur ein Ausschnitt von dem was sonst in

289 andern Wochen passiert (-) aber da habt ihr Luxemburgisch

290 gesprochen? (--) und DU auch (--) konntest du vorher schon

291 Luxemburgisch oder hast du das ehh (--) dir DA angeeignet oder

292 irgendwie in nem anderen Zusammenhang?

293 J: ehmm (-) also als ich nach Luxemburg kam konnte ich kein

294 Luxemburgisch ich hab das hier gelernt (-) aber vor allem

295 deshalb weil mein Freund Luxemburger ist ((lacht))

296 I: ok (--) das ist immer das beste Argument

297 J: genau ((lacht))

298 I: und wie ist es wenn du im DanceCluster Luxemburgisch sprichst?

299 (-) ist es für dich mittlerweile normal? (--) ehmm

300 J: ja

301 I: und es war nie ein Thema dass du in Deutsch antwortest und die

302 anderen sprechen dann auch Deutsch (-) oder? (-) (weil du

303 einfach sagst nee ich kann in Luxemburgisch) ...

304 J: nee also für mich ehmm (-) macht das keinen großen Unterschied

305 ob ich Luxemburgisch oder Deutsch spreche (-) ehmm (--) wenn

306 ich mal was auf Deutsch sagen will dann sag ich was auf Deutsch

307 das verstehen auch alle (--) ja

308 I: ok (--) und wenn jetzt jemand (-) ehm (-) in die Gruppe

309 reinkommt (-) neu oder auch altes Mitglied (--) ehm (--) und

310 ihr verständigt euch auf die gemeinsame Sprache zum Beispiel

311 Englisch?

312 J: mhm?

313 I: wie ist das für euch? (-) oder für DICH insbesondere? (-)

314 überhaupt kein Problem? kein Thema? ihr redet einfach Englisch

315 und fertig

316 J: ... genau (-) ja (--) also (-) ehmm (--) wenn (--) in Zeiten wo

317 das so war dass nicht ALLE eine Sprache gesprochen haben (-)

318 ehmm war es normalerweise so dass der Unterricht dann auch auf

319 Englisch war und wir die meiste Zeit Englisch gesprochen haben

320 (-) ehmm (--) manchmal bilden sich dann (aber) auch so kleine

321 Grüppchen wo man dann in der Sprache spricht die allen in dem

322 kleinen Grüppchen am liebsten ist (--) ehmm (--) was vor allem

323 dann vielleicht manchmal nicht einfach war wenn ehm (-) zum

324 Beispiel ALLE Luxemburgisch können (-) nur eine Person kann

325 nicht Luxemburgisch (-) und dann fallen die andern natürlich

326 automatisch oft ins Luxemburgische (-) und (-) dann kommt aber

327 immer irgendjemand der sagt he stopp ehmm (-) wir haben doch

328 hier jemand der das nicht versteht (--) ja (--) dann wird

329 wieder auf Englisch weitergeredet

330 I: ok (-) ehmm (-) die Proben allgemein oder DanceCluster

331 allgemein (--) ist es für dich strukturiertes Arbeiten oder

332 eher (-) pure Improvisation und wir machen erst mal was wir

333 wollen?

334 J: beides (--) ehmm also wir haben meistens in den Proben

335 strukturierte Teile das heißt wo Übungen vorgegeben werden die

336 wir machen (-) und dann haben wir auch Teile wo wir

337 Improvisation machen (-) ehm und auch wenn wir Choreographien

338 entwickeln machen wir das oft so dass sich jeder einen Teil

339 ausdenkt und wir das dann zusammensetzen

340 I: wenn jetzt jemand in die Probe kommt (-) in ein oder zwei

341 Proben (-) und sagt (--) das ist mir alles viel zu
 342 unstrukturiert damit komm ich gar nicht klar (-) ehm (--) und
 343 dann essen die auch noch um 9 Uhr KUCHEN (--) ehmm was würdest
 344 du der Person sagen?
 345 **J:** ((lacht)) ehm (-) naja ich denk mal das ist nicht für jeden was
 346 (-) also (--) grad (-) (weiß nicht) (-) wenn jemand aus nem
 347 strengen Ballettunterricht kommt (und) das gerne hat (-) ehmm
 348 (--) dann (-) ich würd der Person einfach sagen (-) ehm (-) sie
 349 soll mal versuchen sich drauf einzulassen (-) ob ehmm ihr das
 350 nach ein paar Mal (-) ob sie ihre Meinung ändert wenn sie sich
 351 dem wirklich öffnet (--) und ehm (-) ja sonst (-) wenns nichts
 352 für sie ist dann muss sie ja nicht weiter kommen (-) ((lacht))
 353 dann ist es schade aber ehm (-) es ist ja jedem freigestellt ob
 354 er kommen möchte oder nicht
 355 **I:** ok aber noch mal allgemein zurück zum Gefühl was du hast
 356 während dem DanceCluster während den Proben (-) findest du
 357 Kultur allgemein diese kulturellen Angebote (-) WICHTIG (-) und
 358 (-) ist für dich DanceCluster (-) scheint ja (--) fast ein ehm
 359 (-) elementarer Teil von deinem Leben an der Universität
 360 Luxemburg zu sein? (-) oder?
 361 **J:** ja auf jeden Fall
 362 **I:** und wie empfindest du das? als gut? (-) glaubst du das gibt's
 363 auch anderswo? (-) ehm (--) oder da wo's es nicht gibt würdest
 364 du das vorschlagen dass die das endlich mal machen UM (-)
 365 irgendwie die Leute zusammen zu bekommen?
 366 **J:** mhm (-) ehmm (-) als ich find's ne ganz tolle Sache (-) ehmm an
 367 der Universität wo ich vorher war war ich auch in verschiedenen
 368 Tanzgruppen auch verschiedene Tanzstile ehmm und (-) da war
 369 jede Gruppe wirklich nur zu einem Tanzstil (-) ehmm (-) und da
 370 waren sehr viel mehr Leute es war natürlich auch ne größere
 371 Universität und da war eben (-) ein Lehrer stand vorne und hat
 372 was vorgemacht und alle anderen haben was nachgemacht (-) und
 373 was da komplett gefehlt hat war diese Gruppeninteraktion (--)
 374 ehm (-) das heißt (-) da wars so wie beim Laufen (-) also die
 375 Leute stehen nebeneinander und tanzen irgendwie (-) aber (-)
 376 ehmm (--) da entsteht nichts Gemeinsames (-) was über das
 377 Individuum hinausgeht (-) das ist das was ich hier im
 378 DanceCluster so toll finde (-) ehmm (--) ja und klar wär das
 379 toll wenn andere Universitäten sowas auch anbieten (--) ja
 380 **I:** dieses Gruppengefühl sprichst du ja immer wieder an (-) das
 381 heißt für dich (--) hat's zwar schon so wie es in der
 382 Beschreibung steht (-) eh es geht (-) um das Gemeinsame aber
 383 auch um das Individuelle (-) jeder kann auch seinen Teil mit
 384 einbringen
 385 **J:** genau
 386 **I:** aber schlussendlich geht's darum in der Gruppe was gemeinsam zu
 387 machen?
 388 **J:** hmh? (-) ja
 389 **I:** und (--) wie ist es für dich als Student oder als ehm (-) wenn
 390 man irgendwie im Alltag (-) oder du hast ja auch gesagt es würd
 391 dich (-) es würd dir was bringen um endlich mal aus dem Alltag
 392 auch ausbrechen zu können (-) wo vielleicht das ein oder andere
 393 wirklich ehmm (-) dieses strikte Regime ist (-) oder wo du dich
 394 vielleicht nicht so in der Art und Weise kreativ entfalten
 395 kannst (--) ehm (--) welche Gefühle hegst du dann für die
 396 Gruppe? (-) (wenn) du sagst (--) wenn wir zusammen tanzen dann
 397 hab ich auch das Gefühl irgendwie (-) ach wir verstehen uns
 398 alle irgendwie gut (-) oder? (-) es sind eher positive (--)
 399 **J:** ja
 400 **I:** Gefühle die dann entstehen (--) oder?
 401 **J:** genau (--) also (-) das ist ein sehr positives Gefühl (-) und

402 ehm (--) ein Gefühl dass man konstruktiv ist (-) ehmm (--) und
 403 dass (--) also dass zum einen alle zusammen konstruktiv an
 404 einer Sache arbeiten aber dass man auch die anderen unterstützt
 405 (-) und sich selber unterstützt und geborgen fühlt
 406 **I:** fühlst du dich durch das Tanzen besser vorbereitet auf (-) ehm
 407 (--) dieses ganze Multikulturelle? (-) sei es wirklich Kultur
 408 als (-) eh beschränkt auf (-) verschiedene Nationen oder (-) in
 409 Luxemburg wo man verschiedene Sprachen spricht (-) (naja) das
 410 gibt's eigentlich überall aber (-) wo man sagt ok da gibt's
 411 drei offizielle Sprachen (-) es gibt sehr viele Leute mit
 412 Migrationshintergrund oder auch in Deutschland gibt es das ja
 413 eigentlich genauso wie in Luxemburg (-) fühlst du dich da
 414 besser vorbereitet? (-) oder (-) verbindest du das gar nicht
 415 miteinander (-) tanzen und ... das ist ja eigentlich was ganz
 416 anderes
 417 **J:** ehmm nee also für mich ist das schon dasselbe (-) und ehmm (-)
 418 ja es bereitet auf jeden Fall vor (-) da kann man das im kleinen
 419 Rahmen mal üben (-) Kontakt zu anderen Kulturen aufzunehmen (-)
 420 und ehm (-) ja (--) das kann man dann schon auch übertragen auf
 421 das Größere (-) auf die Gesellschaft
 422 **I:** und warum? (-) weil du sagst beim Tanzen merke ich dass es
 423 funktioniert (-) dass man [miteinander klarkommt]
 424 **J:** [mhm (--) ja]
 425 **I:** obwohl man (---)
 426 **J:** genau (--) also dass man (-) ehm nicht nur dass es funktioniert
 427 (-) dass man miteinander klarkommen kann auch wenn man
 428 unterschiedliche Hintergründe hat (-) ehmm sondern dass es
 429 sogar ne Bereicherung ist wenn man Menschen mit
 430 unterschiedlichen Hintergründen zusammenbringt
 431 **I:** ok (---) ehm (---) wie fühlst du dich VOR einer Probe WÄHREND
 432 einer Probe und NACH einer Probe? (-) gibt's da verschiedene
 433 Gefühlszustände oder sagst du zum Beispiel nach einer Probe (-)
 434 irgendwie (-) na gut ihr habt ja dann auch wieder die Phase wo
 435 ihr (-) ich nehm jetzt mal wider das mit dem Kuchen (-) wo ihr
 436 gemeinsam runterkommt (-) hast du da unterschiedliche Phasen
 437 (-) Gefühlszustände?
 438 **J:** mhm (--) also vorher bin ich meistens gestresst (-) wenn ich
 439 von der Uni komm ((lacht)) (-) ehmm (--) und (--) ja während
 440 der Probe ehmm konzentrier ich mich dann auf das Tanzen und (-)
 441 ehmmmm (-) da variieren die Gefühle ehm eher (-) also mit dem
 442 was man grade tanzt (--) ehm vor allem wenn wir Improvisationen
 443 machen dann (-) gibt's vielleicht mal ein traurigeres Lied oder
 444 ein fröhlicheres Lied oder so (-) ehm also das sind da ganz
 445 unterschiedliche Gefühle die da zum Tragen kommen (--) ehmm (--)
 446 und nach dem Tanzen ehm (--) bin ich dann zwar eher (-) also
 447 körperlich schon irgendwie erschöpft weil ich mich angestrengt
 448 habe (--) ehm (-) aber auf ne positive Weise (-) also der
 449 Stress der fällt dann komplett ab und ehmm (---) ja also
 450 zusammen mit dieser körperlichen Anstrengung und Erschöpfung
 451 kommt dann auch ein Entspannungsgefühl (--) eeehm (-) genau (-)
 452 also dann fühl ich mich einfach entspannt (-) und gut gelaunt
 453 (-) gerade das dass wir dann auch nochmal zusammensitzen und
 454 quatschen ehmm und n bisschen lachen und (-) ((lacht)) genau
 455 (-) also da fühl ich mich dann (-) ja (-) fröhlich und
 456 entspannt (-) und ja
 457 **I:** gibt es irgendeine andere (-) Aktivität also (--) entweder von
 458 den anderen kulturellen Ensembles oder Sport (-) oder (-) ehmm
 459 malen oder was auch immer (-) wo du sagst da krieg ich genau
 460 das gleiche Resultat (-) also ich fühl mich entspannt bin aber
 461 gut gelaunt (-) kommt mit Menschen zusammen (-)
 462 unterschiedlicher Herkunft oder unterschiedlichem ehm

463 Hintergrund (--) gibt's da irgendwas wo du sagts? (-) oder ist
 464 für dich Tanzen wirklich ehm (--) einzigartig?
 465 **J:** ehmm (---) ich denk das kommt ein bisschen drauf an was einem
 466 liegt (-) also ich kann ja zum Beispiel kein Instrument spielen
 467 deswegen kann ich nix zum Orchester sagen und (-) ehmm (-)
 468 tanzen ist halt das was ich schon lange mache und ehm (-) was
 469 ich gerne mache deswegen ist es für mich das Besondere (--)
 470 ehmm (-) ja (-) ich hab auch noch andere Hobbies (-) ehmm mach
 471 auch noch anderen Sport außerhalb der Uni (-) wo ich mich
 472 danach eigentlich auch entspannt und fröhlich fühle (-) aber
 473 (--) ehm (-) grade noch dieser soziale Aspekt der Gruppe (-)
 474 der ist eben im DanceCluster dann auch noch dabei (-) genau
 475 (--) also ich mach sonst eher Individualsport (-) ja
 476 **I:** ok (-) könntest du dir denn vorstellen dass wenn du zum
 477 Beispiel Fußball in einer Gruppe spielen würdest dass (--) da
 478 wär ja dann der soziale (-) oder die soziale Komponente n
 479 bisschen mit drin indem man sagt (-) ok da spielen jetzt auch
 480 mindestens elf andere noch mit (--) ehm (--) glaubst du das
 481 könnte man vergleichen? (-) oder sagst du (-) nee Tanzen ist
 482 IMMER noch was anderes
 483 **J:** also ich denk schon dass man das vergleichen kann also wenn (-)
 484 für jemanden (-) also für mich ist eben tanzen das Besondere
 485 und für jemand anderen Fußball das besondere ist was er sehr
 486 gerne macht (-) und (-) ehm (-) dann ist das auch was wo die
 487 Person sich bewegt und Kontakt mit anderen hat und wo man auch
 488 zusammenarbeitet ehm um ein Ziel zu erreichen (-) also denk ich
 489 dass das ähnlich wäre (-) ja
 490 **I:** ok (--) ehm (-) du hast vorher ja schon mal gesagt dass du als
 491 Kind (-) oder (--) früher auch schon mal getanzt hast (-) und
 492 dann nach Luxemburg gekommen bist und dann zum DanceCluster ehm
 493 gekommen bist (--) obwohl es jetzt früher vielleicht eher ehm
 494 (-) mehr in Richtung Ballett glaub ich hattest du gesagt oder?
 495 (-) oder
 496 **J:** ja das war die Zeit vorher (-) aber ich hab noch ganz viele
 497 andere Sachen gemacht ((lacht))
 498 **I:** ok (-) ok (-) und dann kann man allgemein sagen dass das was du
 499 vorher gemacht hast und das was du jetzt machst (-) im
 500 DanceCluster (--) siehst du da ein Unterschied? (-) nicht (-)
 501 also nicht unbedingt von (-) ehmm von der Art zu tanzen oder
 502 von (-) was du sagst früher wars Ballett und heute ist es eh
 503 eher so n (-) ehm Multi-Kulti-Tanz? (--) ehm (-) sondern auch
 504 von den Gefühlen her von der Gruppe her vom sozialen Aspekt her
 505 (-) von dem was es dir BRINGT nach den Proben (-) dass du dich
 506 besser fühlst (-) gibt's da nen Unterschied? (--) oder war das
 507 immer gleich?
 508 **J:** ehmmm (--) also das ist jetzt im DanceCluster etwas anders
 509 dahingehend ehm (---) dass (-) also (-) was im DanceCluster
 510 sehr stark gefördert wird ist dass ehmm jeder einzelne seine
 511 Kreativität einbringen kann (--) ehmm (-) und das hab ich
 512 eigentlich in allen Tanzkursen die ich vorher gemacht habe (-)
 513 eher so erlebt dass das alles vorgegeben wird (-) und dass man
 514 (-) das macht was der Tanzlehrer sagt (-) klar man ehmm (--)
 515 man arbeitet dann auch zusammen drann irgendwie nen Auftritt zu
 516 kreieren aber (-) ehm (-) dann gibt der Tanzlehrer vor in
 517 welche Formation man sich stellt und so und das ist was was wir
 518 jetzt GEMEINSAM überlegen (--) ehm (--) und das find ich auch
 519 ganz toll (-) also wenn wir ne Show planen (-) ehm (--) dann
 520 setzen wir uns zusammen und machen erst mal Brainstorming (-)
 521 ok welches Thema welche Musik nehmen wir dazu (-) ehm wie
 522 wollen wir anfangen (-) und (-) das ist einfach komplett
 523 freigelassen sodass jeder sich da einbringen kann

524 **I:** funktioniert das gut (-) normalerweise?

525 **J:** das funktioniert sehr gut normalerweise ja (--) also klar man
526 muss auch mal zurückstecken ja (-) ehmm (-) wenn JEDER dazu ne
527 Idee hat wie man anfangen will dann muss man sich auf
528 irgendeine Idee einigen (-) ehmm aber das wird dann eben
529 demokratisch entschieden (-) also das was die meisten wollen
530 das machen wir dann (-) ehm wenn einer sagt mit der Lösung kann
531 ich gar nicht leben dann schauen wir obs ne andere Lösung gibt
532 (-) also wir schauen dann immer dass wir zusammen ne Lösung
533 finden die für alle dann tragbar ist

534 **I:** ist das übertragbar auf das alltägliche Leben?

535 **J:** ja klar da muss man auch öfter mal Kompromisse finden (-) man
536 kann nicht immer seinen Kopf durchsetzen und ehm (--) ja das
537 ist natürlich sehr schön wenn man das so demokratisch regeln
538 kann dass man in der Gruppe diskutiert was jeder einzelne
539 möchte und was dann der Kompromiss ist der für alle am
540 zufriedenstellendsten ist

541 **I:** ehm spielt (--) das DanceCluster (-) oder (-) wiederum die ganzen
542 kulturellen Aktivitäten eine (-) ehmm (--) eh wie formulier ich
543 das im Deutschen (-) eine ehmm (--) eine Rolle die groß genug
544 für dich ist? (-) im Curriculum? (-) weil gerade läuft es ja
545 eigentlich (--) du wirst ja nicht belohnt in dem Sinne dass du
546 jetzt ECTS-Punkte wie in anderen Universitäten gibt's das ja
547 bekommst (-) ehm (-) oder irgendeine Anerkennung von der
548 Universität dass es heißt ok man kann das extracurricular
549 irgendwie so machen? (--) hättest du lieber wenn das Teil von
550 nem Studium oder von (-) integrierter noch in die Universität
551 oder den Studienverlaufsplan wäre? (--) oder ist das egal?

552 **J:** also ich find nicht dass das nötig ist (-) ehmm (--) ich denk
553 die Leute die ins DanceCluster kommen (-) die kommen (-) weil
554 sie das gerne machen und weil ihnen die Gruppe gefällt und
555 nicht weil sie dafür Punkte bekommen (-) viele sind ja auch
556 Mitarbeiter das heißt mit ECTS-Punkten können die nicht viel
557 anfangen (-) ehmm (--) ja (-) also (--) für mich würde das
558 auch kein Unterschied machen ECTS-Punkte zu bekommen ich würde
559 die in die Mülltonne werfen ((lacht)) (-) das (-) ja (--)
560 deswegen geh ich da nicht hin (-) ja

561 **I:** ok (--) noch einige letzten Fragen (-) ehm (--) wäre dein Leben
562 anders (-) oder dein Alltag anders (--) oder dein Alltag AN der
563 Universität Luxemburg anders wenn du NICHT Teil vom
564 DanceCluster wärst?

565 **J:** eehm ja würd ich schon sagen (-) ehmm (-) also für meinen
566 persönlichen Alltag bringt's mir einfach das dass ich (-) ehmm
567 ja nen Moment hab wo ich einfach ausspannen kann wo ich (-) den
568 ganzen Alltagsstress vergessen kann und was anderes machen kann
569 ehmm (-) wo ich bei all (--) ja den ehm (-) Schwierigkeiten die
570 man sonst immer erlebt dann (-) erlebe dass Menschen nett
571 zueinander sind (-) sich gegenseitig helfen (-) konstruktiv
572 zusammenarbeiten (--) ehmm (--) und auch für den
573 Universitätsalltag find ich das ne ganz wichtige Sache (-) ehm
574 (-) also momentan vor allem ... ist unsere Universität ja
575 verteilt auf die drei ehm Campusse und (-) dadurch finde ich
576 relativ zersplittert (-) und in solchen kulturellen Gruppen
577 kommt man dann zusammen aus (-) von verschiedenen Campussen (-)
578 aus verschiedenen Fachbereichen (-) ehm Studenten und
579 Mitarbeiter (-) ehm (--) (sodass) ich finde dass das ne ganz
580 wichtige Rolle spielt ehm (-) um die (--) ja die Kohäsion (-)
581 der Zusammenhalt innerhalb der Universität ehm aufzubauen und
582 zu bahnen

583 **I:** ok (-) ehmm (--) du hast vorhin was ich sehr interessant fand
584 schon (-) kurz erläutert dass du sagst (--) es geht nicht darum

585 (-) um die Nationalität (-) was dieses multikulturelle Erlebnis
586 ausmacht sondern eben (-) jeder hat IMMER irgendwie nen anderen
587 Hintergrund

588 **J:** mhm

589 **I:** könntest du das nochmal kurz erläutern was du genau damit
590 meinst UND (-) dann ehmm (--) auch zum Schluss nochmal kurz
591 erklären (-) weil du ja seit vier Jahren Mitglied davon bist
592 (-) und ihr hattet ja vielleicht einige Jahre oder Semester wo
593 wirklich verschiedene Nationalitäten noch dabei waren (--)
594 gab's da nen Unterschied? (-) in der (-) Gruppenarbeit oder
595 insgesamt vom Gefühl her?

596 **J:** mhm (--) eehmm (---) okay (--) also (-) ich fang mal mit der
597 zweiten Frage an ((lacht)) (-) ehmm (--) es war (-) also früher
598 war ein sehr viel größerer Wechsel an Mitgliedern da (-) und
599 ich glaub DAS war der Hauptaspekt (-) ehmm (-) von dem was
600 anders war (--) also wir sind jetzt so ne eingefleischte Gruppe
601 ehmm (--) wir wissen schon (-) ja wie die andern tanzen ehmm
602 (--) wir haben totales Vertrauen zueinander (-) und wenn neue
603 Leute dazukommen muss man das natürlich auch erst mal aufbauen
604 (-) also es ist so dass die Atmosphäre schon ehmm (-) dieses
605 Vertrauen nahelegt (-) ehmm (-) sodass man auch wenn man Übungen
606 macht wo man dem anderen absolut Vertrauen muss (-) ehm dass
607 man weiß man kann das machen auch wenn man die Person überhaupt
608 nicht kennt (--) also so ein gewissen Grundvertrauen ist schon
609 da (--) aber das so (-) sich aufeinander einspielen das braucht
610 schon auch Zeit (-) und (--) wir sind also es sind wirklich
611 auch ein paar dabei die jetzt auch schon die vier Jahre dabei
612 sind oder schon länger (-) und (-) ehmm (--) ja (-) also da
613 stellt man sich natürlich sehr aufeinander ein in so ner
614 langen Zeit (--) ehm (--) genau (-) so dass das jetzt schon
615 anders ist als zu der Zeit wo noch andere dabei waren (-) ehmm
616 (-) aber wie gesagt würd ich eben nicht unbedingt sagen dass
617 das daran liegt dass da mehr Kulturen vertreten waren (-)
618 sondern einfach dass die Leute häufiger gewechselt haben (-)
619 die Mitglieder (-) dass sehr oft neue Personen dazukamen

620 **I:** ok

621 **J:** eehmmm (--) genau (-) dann hattest du noch gefragt nach dem
622 kulturellen Hintergrund?

623 **I:** mhm

624 **J:** genau (-) was ich da genau gemeint hatte (--) ehmm (---) ja
625 (---) ehm (-) das kommt (-) ein bisschen drauf an wie (-) wie
626 weit man den Kulturbegriff fassen will (--) ehmm (-) also ich
627 hatte das ja vorhin schon sehr stark über den Tanzstil
628 definiert (-) ehmm (--) ja (-) dass im Sinne einer Tanzkultur
629 eben für mich unterschiedliche Tanzstile auch unterschiedliche
630 Kulturen repräsentieren (-) ehmmm (-) dann gibt's die Kultur
631 die so ein bisschen was mit der Nationalität zu tun hat (-) mit
632 dem Herkunftsland ehmm (--) das nenn ich jetzt mal
633 Nationalitätenkultur (-) ehm (-) und das (-) das überlagert
634 sich dann (-) das vermischt sich (--) ehm (--) und das erhöht
635 eigentlich die Diversität (-) ehmm man kann es natürlich so
636 weit aufsplitten dass man irgendwann sagt ja jeder Mensch hat
637 irgendwo ne andere Kultur (--) ehm (-) und da gibt's eben
638 bestimmte Überlappungen dann zwischen Gruppen von Menschen die
639 sich sehr ähnlich sind (-) und (--) ich finde was man dann im
640 DanceCluster eben sehr schön sieht ist diese Individualität (-)
641 dass so unterschiedliche (-) eh Nationalitätskulturen und
642 Tanzkulturen einfach überlappen und aufeinandertreffen und (-)
643 das sehr sehr vielfältig wird dadurch und das Ganze sehr
644 bereichert

645 **I:** ok (--) ehm (-) letzte Frage (-) dann haben wirs geschafft dann

646 hast du es geschafft (-) du hast gerade nochmal von Vertrauen
 647 gesprochen und ehmm (-) wodurch hast du das Gefühl entwickelt
 648 sich oder hat sich das (-) dieses Gefühl von Vertrauen (-) eurer
 649 Gruppe entwickelt? (-) weil ehmm (--) stell dir grad vor ich
 650 würd zum ersten Mal in die Gruppe kommen und ihr habt letztes
 651 Mal als ich da war sofort Übungen gemacht wo ihr auch (-) euch
 652 auch berühren müsst (-) und da gibt's vielleicht Leute die
 653 sagen (-) ehm (-) je nachdem wo sie herkommen auch (-) ehmm
 654 (--) erst mal nicht (-) ich kenn euch noch gar nicht (-) ehm
 655 (--) ist es für dich mittlerweile wahrscheinlich normal dass
 656 (-) weil ihr euch auch so kennt (-) aber wodurch entwickelt
 657 sich dieses ja dieses Vertrauensgefühl (-) untereinander?
 658 **J:** mhm (-) [ehmmmm]
 659 **I:** [also beim] Tanzen speziell?
 660 **J:** ja (--) ehmm ich denke (-) also ein Punkt ist dass es einfach
 661 nicht in Frage gestellt wird (-) ehmm (-) (auch) was du gerade
 662 erwähnt hast diese Übungen mit dem Anfassen (-) ehm das war was
 663 was ich vorher auch nicht kannte (-) aber ehmm das war dann so
 664 ehmm einfach ja wir machen das jetzt (-) und dann probiert man
 665 das halt mal aus und dann merkt man das ist okay (-) und dann
 666 ehm hat man in der Hinsicht dann Vertrauen entwickelt (-) ehmm
 667 (--) und (--) also mir ist bisher aber noch nichts
 668 untergekommen was meinem Vertrauen in irgendeine anderen
 669 Mitglieder vom DanceCluster erschüttert hätte (--) ehm (--)
 670 weil's wirklich die Gesamtatmosphäre ehm (--) ja einfach so ein
 671 Grundvertrauen herstellt (-) ehm (---) mh das ist schwer zu
 672 beschreiben ((lacht))
 673 **I:** hast du negative Erfahrungen gemacht?
 674 **J:** nein gar nicht
 675 **I:** gar nicht (-) ok
 676 **J:** nein (--) joa (--) ich denk es ist irgendwie so die positive
 677 Einstellung die jeder Einzelne da mit reinbringt (-) ehmm (-)
 678 und wo man dann auch weiß (--) also (-) man merkt einfach allen
 679 Leuten an dass sie diese gleiche positive Einstellung haben und
 680 konstruktive Einstellung (-) den anderen helfen wollen und ehm
 681 (-) ja
 682 **I:** wärst du dadurch oder bist du dadurch toleranter geworden? (-)
 683 im Alltag? (-) wieder zurück zu kommen auf dieses eeh (-)
 684 multikulturelle man hat verschiedene Leute mit verschiedenem
 685 Hintergrund und (-) in der Tanzgruppe hast du gemerkt (-) hey
 686 es funktioniert eigentlich grad total gut OBWOHL wir nicht alle
 687 (--) vielleicht ehm (-) ja den gleichen Hintergrund haben? (-)
 688 überträgst du das in deinen Alltag? und sagst (-) jetzt bin ich
 689 auch toleranter andern Menschen gegenüber WEIL ich hab ja
 690 gelernt (--) es kann funktionieren
 691 **J:** ehm (-)
 692 **I:** oder trennst du das jetzt einfach?
 693 **J:** also ich hoffe doch mal dass ich vorher schon tolerant war
 694 andern gegenüber ((lacht)) ehmm (-) (aber da) ich vorher in
 695 Deutschland gelebt hab also da war das noch nicht so ein Thema
 696 (-) da kommen (-) nicht so viele unterschiedliche Kulturen
 697 zusammen zumindest das was ich erlebt habe (-) ehm (--) und (-)
 698 hier in Luxemburg ist das glaub ich wirklich ein ganz großer
 699 Punkt dass man offen sein muss den andern gegenüber (-) ehmm
 700 (-) ja um einfach mit allen auch zusammenarbeiten zu können (-)
 701 und da find ich ist DanceCluster wirklich ne gute Gelegenheit
 702 um das zu üben (-) und ehm (-) um wirklich zu sehen (-) was das
 703 BRINGEN kann wenn so viele unterschiedliche Kulturen
 704 zusammenkommen (--) ehm (--) genau (-) und (-) ja da kann man
 705 irgendwie auch üben sich dann hier an der Universität zum
 706 Beispiel auch Anders-Kulturelle (-) das gibt's nicht das Wort

707 ((lacht)) (-) Menschen mit andern Kulturen ehm (-) einzulassen
708 auch ehmm zum Beispiel in den ehmm (-) in den research units
709 (-) und ehm wo ja auch dann ehm (-) ja wieder nicht nur
710 Menschen von unterschiedlichen Nationalitäten sondern auch von
711 unterschiedlichen Forschungshintergründen zusammenkommen (-)
712 das ist ja hier ein ganz großes Thema dass ehm (-) dass es
713 diese INTEGRATIVE research units gibt (-) die unterschiedliche
714 ehm (-) Wissenschaften auch verbinden (-) zum Beispiel hier bei
715 Inside (-) Psychologie Soziologie Pädagogik (-) ehm (-) wo man
716 untereinander wahrscheinlich auch oft Vorurteile hat (--) ehm
717 (--) genau (-) und da find ich das ne gute Gelegenheit um im
718 Tanz das spielerisch einzuüben dass man auf andere zugeht (-)
719 die ANDERSHEIT der anderen akzeptiert (-) ehm (-) und versucht
720 (--) unterschiedliche Meinungen und Hintergründe zu integrieren
721 zu was was (-) besser ist als wenn es nur aus einer Kultur
722 stammen würde
723 **I:** mhm (-) ok (--) hast du noch irgendwas was du hinzufügen
724 willst?
725 **J:** eeh ich glaube nicht nein
726 **I:** ok vielen Dank
((debriefing))

Appendix 4: Transcription of interview » Nicole

Interviewer/Transcriber:	Dany Weyer (I)
Interviewee:	Nicole (N)
Role:	coordinator of the DanceCluster
Date of interview:	25.03.2015
Time of interview:	18.30pm–18.55pm (25 minutes)
Location of interview:	Sports centre Walferdange, hall Sensori-Motrice
Language of interview:	Luxembourgish

Transcription conventions	
(-) / (--) / (---)	short / medium / long interval between utterances
[]	overlap
?	rising intonation
UPPERCASE	emphasis in the original
...	incomprehensible or inaudible words
()	unsure transcription, estimate of what is being said
(())	transcriber's descriptions and comments

((briefing; signing of consent form))

001 **I:** soss ziel mer einfach just eng Kéier kuerz firwat (--) has du
002 déi Iddi fir den DanceCluster ze maachen oder gouf et deen
003 virdru schonn?

004 **N:** mhm (-) also en huet mat mir ugefaang (-) mee de François
005 Carbon huet mech gefrot fir dat Ganzt ze koordinéieren (-) hien
006 ass amfong de Musical vum Michel Rodange kucke komm (-) a well
007 ech do emmer mech drëms gekëmmert hunn ass hien do a Kontakt
008 duerch mech komm (-) an ech hunn dee Moment studéiert ob der
009 Uni (-) an dunn huet hien mech gefrot an dunn hu mer dat
010 ugefaang (-) an dat hat 2009 hunn ech nogekuckt (-) am Fréijoer
011 huet dat ugefaang (--) do hate mer dann direkt beim Summer
012 Concert matgemaach (-) do ware mer awer ganz kleng och do ware
013 just dräi Studenten déi mer du fonnt hunn (-) (dat heescht) mir
014 waren zu véier fir ze danzen

015 **I:** a goufen et do bestëmmt Ziler deemools? (-) oder huet den Här
016 Carbon einfach gesot nee dat wier flott eng Danzgrupp

017 **N:** nee et war éischter sou d'Iddi an d'war d'war ebe fir bei deem
018 Summer Concert matzemaachen (-) dee war lo d'läscht Joër net
019 mee soss war deen all Joer (-) an do ass eben d'Iddi gewiescht
020 fir d'Chorale a fir Theater a fir Museker a fir Dänzer
021 zesummekommen ze loosse vun der Uni fir eppes zesummen op
022 d'Been ze stellen (-) dat heescht dat war amfong d'Iddi (-)
023 fir do zesummen eh (-) e Summer Concert ze maachen

024 **I:** an dat ass dunn awer (-) duerch den Erfolleg oder wëlls du et
025 sou flott fonnt hues viru gemaach ginn einfach (-) oder
026 wouduerch ass dat zu staane komm?

027 **N:** doduerch hate mer dunn eng kleng Grupp an dunn (-) pf (-) (huet
028 hien eben) gemengt dat wier ganz flott a mir sollten dat weider
029 maachen (-) also seng Iddi war et och fir eben een Danzensemble
030 ob der Uni ze hunn fir dat proposéieren ze kënnen

031 **I:** ok (--) ehm (-) firwat wat läit dir souvill um DANZ? (-) also
032 et gi jo och nach aner kulturell Ensembles (-) et gëtt den
033 Orchester nach et gëtt nach de Chouer (-) wou sees du lo (-)
034 bah den Danz ass usech dat wat ech lo speziell flott fannen?

035 **N:** ech hu schonn ëmmer gedantz (-) ... ech ka GUER net sängen (-)
036 ehmm Musek en eegent Museksinstrument hunn ech och ni geléiert

037 (-) (dat heescht) fir mech war et ëmmer Danze schonn ech hat
038 mat véier Joer ugefaang (-) eppes anescht kéint ech guer net
039 enseignéieren oder sou ((laacht)) (-) dat heescht net dass et
040 mech net interesséiert mir maan nämlech och oft sou
041 Kombinatiounen dass mer mat der Theatergrupp oder Théâtre du
042 Silence eppes zesumme maachen oder (-) heiansdo kenne mer och
043 iergendeppes mol kuerz matsangen ne awer (--) lo JUST dat (-)
044 dat giff net a Fro kommen

045 **I:** ok (-) ehm (--) ech hunn Beschreiwung vun der Danzgrupp um
046 Internet gekuckt nogekuckt (-) an do steet (-) ënnert anerem
047 (-) the DanceCluster is a multicultural dance group constituted
048 by members of the University of Luxembourg (-) d'ass jo (-) et
049 geet em dat multikulturellt (-) an ech war jo lo réischt an
050 enger Prouf dobäi (-) mee du hues mer jo och scho selwer gesot
051 dass am Moment relativ vill Lëtzebuergesch eh och mat der
052 Sprooch (--) mécht dat fir dech en Ënnerscheid? (-) dass de
053 sees (-) well d'ass jo lo säit 2009 (--) do ware vläicht puer
054 Semesteren oder puer Joere wu méi eng Diversitéit vun der
055 Nationalitéit nach dra war (-) hues du do en Ënnerscheid
056 gemierkt?

057 **N:** direkt dat éischt Joer do hate mer en Slowakescht dobäi an
058 e Franséisch (-) ee Lëtzebuergesch (-) an ech eben als
059 Lëtzeburger (-) mee et war ëmmer vill méi multikulturell wei
060 et lo eben ass (-) wat interessant ass (-) well (-) fir d'Léit
061 déi mat maachen (-) well et jo och bei eis en Echange ass (-)
062 dat heescht jiddweree proposéiert Saache jiddweree bréngt seng
063 Erfahrungs mat déi e sou am Ausland gesammelt huet (-) dat ass
064 wierklech flott (-) dat heescht (-) dëst Joer si mer lo e Grupp
065 amfong quasi dee selwechte wéi d'läscht Joer (-) dat heescht
066 mir si bësse méi routinéiert (-) mir kennen eis schonn all a
067 sou (-) d'ass manner lo (--) d'kennt manner Neies eran
068 iergendwéi (-) wat vläicht (-) wat awer o net SCHLEMM ass oder
069 sou mee (-) dat anert ass vill méi interessant (-) och fir
070 d'Léit selwer mengen ech war et ganz interessant (-) well am
071 Ufank war et eben haaptsächlech (-) JONK Studenten (-) lo sinn
072 et éischter och Léit déi schonn eng Zäit zu Lëtzebuerg schaffen
073 oder méi laang hei studéieren (-) dat heescht et war fir si
074 och ganz flott well si sech och kennegeléiert hunn an si
075 hunn da regelméisseg och (-) si mer mol Freides zesumme raus
076 gaangen oder sou (-) dat heescht fir si war et och e soziaalt
077 Liewen wat einfach entstanen ass zu Lëtzebuerg

078 **I:** och DUECH den DanceCluster ënnert anerem?

079 **N:** ja (-) ja

080 **I:** dat heescht dat (-) mings de et wier lo bësse manner (-) oder
081 einfach déi Grupp déi sech lo déi ass scho [sou (-) geschloss]
082 **N:** [also mir (--)]

083 d'Grupp kennt sech lo mëttlerweil schonn (-) dat heescht wa lo
084 zum Beispill een eng grouss Party organiséiert da gëtt dee
085 ganze Grupp matinvitéiert (-) dat heescht an deem Sënn bleift
086 et och (-) weider (-) dass mer niewebäi nach Saachen zesumme
087 maachen (-) mee (--) d'ass mengen ech manner (-) dee Besoin wei
088 bei deenen Erasmus-Studenten déi mer haten fir iergendwéi
089 Connections ze maachen a Léit kennenzeléieren fir se iergendwéi
090 (-) ee Liewen ze kreéieren (-) hei huet awer jidderee säi
091 Liewen an dat hei eis einfach just (-) ZOUSÄTZLECH dozou

092 **I:** dat heescht dat WAR oder ASS awer ëmmer nach een Ziel dass de
093 sees (-) oder dass dir sot (--) mir si jo usech een Deel oder
094 den DanceCluster ass en Deel vun der Uni Lëtzebuerg (-) an
095 d'Uni Lëtzebuerg ass immens eh multikulturell och multilingual
096 (-) AN den DanceCluster kéint een Deel dozou bäidroen dass déi
097 Communautéit (-) [entsteet]

098 **N:** [ja ja ja] (--) (ganz richtig)

099 **I:** a wat ass dann allgemeng (--) wann s du dech als Coordinateur
100 gesäis su een Ziel (-) vum DanceCluster? (-) ausser dass ee lo
101 seet ok mir wëllen zesummen danzen (-) mee gëtt et iergendwéi
102 su een Hannergrond (-) dass de sees (-) ah ech wier wierklech
103 frou wa meng Memberen?

104 **N:** bei eis geet et haaptsächlech dorëms dass sech ebe jidderee mat
105 jidderengem verschteet (-) dass mer Vertrauen opbauen an dass
106 mer dann zesummen eppes ob d'Been stellen (-) a soubal dat
107 geschitt soubal mir zesummen eppes virbereeden ass och (-) dann
108 engagéiert jiddwereen sech (-) d'ass jiddwereen dobäi an dat
109 kreéiert dann direkt verschidde Lienen tëscht de Léit (-) an
110 dat ass ganz flott

111 **I:** wouduerch entsteet dat da beim Danzen? (-) zum Beispill
112 Vertrauen?

113 **N:** ma (-) ma zum Beispill bei der éischter Übung fänke mer ëmmer
114 dermadder un dass mer zu zwee an zwee su eis géigesäiteg
115 manipuléieren (-) dat heescht do muss ee schonn deem aneren
116 vertraue fir deen u säi Kierper runzeloossen an (-) deen
117 einfach mol blann maachen ze loossen (-) an da maan mer nach am
118 Ufank vum Joer maan mer nach lauter sou Übungen sou
119 Vertrauensübungen (-) an dann kennt dat einfach och duerch
120 d'Impro déi mer regelméisseg maachen (-) do muss de dech och
121 (-) einfach goe loossen a virun deenen aneren do virdanzen (-)
122 dat heescht du muss och do Vertrauen (opbauen) (-) an déi aner
123 di léieren DECH och kenne well se bësse besser gesinn (-)
124 wat's DU fir eng Aart vun Danzen hues (-) wéi's du dech
125 verkeefs (-) wat's du fir ee Genre vu Mënsch bass (-) dat
126 heescht dat geschitt progressiv während de Coursen sou

127 **I:** mings du dass du selwer oder och d'Membere vum DanceCluster
128 dat wat se hei léieren (-) zum Beispill Vertrauen opbauen ob
129 Léit de se vläicht virdrun nach net kennt hunn (-) oder (-) wat
130 mer an der Prouf opgefall ass (-) dir beréiert Iech jo och
131 heiansdo (-) wat lo vläicht an engem Orchester net sou ass (-)
132 dass een dat kann ob den Alldag ehm (-) zum Beispill (-)
133 d'Liewen hei zu Lëtzebuerg (-) eh iwwerdroen?

134 **N:** ech menge schonn (-) ja ja (-) verschidde Leit wou ee gesäit am
135 Ufank dass et hinne ganz schwéier gefall ass fir deem aneren ze
136 vertraue fir sech upaken ze loossen (-) an do gesäit een och di
137 sinn da ganz crispéiert (-) su steif am Ufank (-) a progressiv
138 vertrauen se deem aneren ëmmer méi (-) an dat (-) am allgemenge
139 gesäis de dat och an hirem Behuelen dass se vill méi entspaant
140 si fannen ech (-) wann se (-) wann se schwätzen (-) wann se
141 eppes maachen an sou (-) ech mengen schonn dass zum Beispill
142 fir Studenten déi herno eng Presentatioun maachen oder sou dass
143 dat hinnen och an deem Sënn ganz vill hëlleft dass se do och mi
144 selbstbewosst ginn an mol ob Léit kennen duergoen (-) och wann
145 et dann ebe just schwätzen ass net upaken (-) mee d'ass einfach
146 dee Rapport par rapport zum Mënsch dass deen (--) dass dee méi
147 stabiliséiert gëtt

148 **I:** an hues du d'Gefill dass DANZEN (--) oder d'Aarbecht am
149 DanceCluster eppes mëscht eppes beweegt an dir oder eben och an
150 de Memberen (-) wat bei enger anerer Aktivitéit net kann
151 entstoen? (-) also gëtt et eppes SPEZIFESCHES beim Danze wou's
152 de sees hei dat ass awer wierklech lo eppes wat mer just hei
153 kennen ehm zesummen erliewen?

154 **N:** mhh dat ass schwéier soe mengen ech (-) well jiddwereen (-) sou
155 wei ech am Danzen eppes fanne wat ech (-) wann ech en
156 Instrument géif spille lo warscheinlech net géiff fannen an
157 en aneren ëmgedrëint giff dat ebe fanne wann en Instrument
158 géif spille wat ech net (--) mengen ech ass dat schwéier soen

159 (-) vläicht wat am Danze méi speziell ass ebe grad dass mer dee
160 Kontakt hunn an sou (-) mee (--)
161 **I:** Kierperkontakt? oder?
162 **N:** jo de Kierperkontakt (-) mee dat ersetzt sech vläicht an engem
163 Orchester duerch méi Bléckkontakt a mi lauschteren eben een ob
164 deen aneren nach (-) NACH méi wei hei hei muss een dat jo och
165 maachen ... ech weess et net
166 **I:** wann ee lo zum Beispill mat Sport vergläicht (-) et si
167 verschidde Leit di soen (-) fir mech ass danze genau dat
168 nämmlecht wi an enger Equipe Fussball spillen (-) an anerer
169 soen nee beim Danzen do hunn ech di Kreativitéit vläicht nach
170 dobäi d'Musek dobäi de Kierperkontakt deen ech soss néierens
171 hunn dat heescht danzen ass fir mech eppes ganz (--) eemoleges
172 [wat ech just]
173 **N:** [d'geet schonn] an di Richtung Sport eriwwer wann zum Beispill
174 vun Equippesport schwätzt well mer jo och zesummen eppes ob
175 d'Been stellen (-) do muss een awer (-) de Grupp muss
176 zesummenhalen an sou (-) an deem Sënn ass et een Equippesport
177 (-) do fënnt een dat villäicht erëm (-) effektiv ass awer
178 d'Kreativitéit méi gefrot am Danze wei enzwousch anescht (-)
179 an ech giff och soen dass (--) nach méi Feingefühl verlaangt ass
180 am Danze wei an engem Sport iergendwéi (-) dass awer wann s de
181 muss een ob deen aneren duergoen dass de muss eng speziell
182 AMBIANCE riwwer ginn (-) dass de muss kucke WEI paken ech lo
183 deen aneren un WOU paken ech en un (-) WEINI (-) dass do vill
184 méi nach verlaangt ass wei (-) an engem Sport (-) bon (-) an
185 engem Sport (-) sinn aner Saache verlaangt
186 **I:** ok (--) eeh bei der leschter Prouf ass mer opgefall (-) ech si
187 jo éischer gaangen (-) dir hat nach di Saach mam KUCH ...
188 **N:** ((laacht))
189 **I:** dass der regelméisseg eeh Kichelcher oder sou eppes matbréngt
190 oder iech einfach nach zesummesetzt fir ze schwätzen (-) wi
191 ass dat entstan? (-) war dat vun Ufank un dass der dat gemaach
192 hutt oder?
193 **N:** ech kann der netmi genau sou wei et entstanen ass mir hu schonn
194 eng Kéier driwwer diskutéiert a mir wossten et selwer net méi
195 (-) also dat huet iergendwann ugefaang (-) wahrscheinlech ganz
196 einfach dass iergendwéi Chrëschttag war an dass een decidéiert
197 huet (-) ech weess lo net méi ob ech et war oder een aneren et
198 war iergendeppes matzebréngen oder dass e Gebuertsdag war (-)
199 an dunn huet dat sech lues a lues agebiergert einfach well
200 d'Léit dat flott fonnt hunn (-) a well mir dat och flott fannen
201 a well et eben dann dozou bäidréit och dass d'Léit eh (-) sech
202 zesummen (-) su Zusammengehörigkeitsgefill iergendwéi su
203 entsteet
204 **I:** ausserhalb vum Danzen? eben no deenen zwou Stonnen oder sou
205 dass der [nach eng Kéier]
206 **N:** [jo mee et gehéiert] méttlerweil wierklech zu deem
207 Ganzen dozou einfach (-) dass mir eis zum Schluss dohinner
208 setzen
209 **I:** ok (-) wa lo ee seet (-) ehm (-) bon ech hu gemierkt dass jo
210 relativ vill (-) dir hutt zwar (-) d'läschte Kéier wi ech hei
211 war hutt der eppes ehm eng Opféierung virbereed (-) an d'war
212 trotzdem nach relativ vill Improvisatioun mat dran (-) wu
213 d'Léit konnte maache wat se sech grad virgestallt hunn (--)
214 ass den DanceCluster fir dech eppes wat wierklech strukturéiert
215 ass? (-) oder wou's de sees nee jiddwerengem seng Kreativitéit
216 (-) eh (-) oder respektiv jiddweree ka senger Kreativitéit
217 fräie Laf loossen
218 **N:** also d'Iddi ass jo dass jiddweree säint matdréit (-) dat
219 heescht dat ass ee ganz wichtege Deel (-) awer d'ass lo net

220 dass d'Studenten alles decidéieren oder sou (-) d'ass schonn
 221 dass mer eben ëmmer mat deene selwechten Übungen ufänken (-)
 222 dat heescht su Ritualer hunn an da verschidden Exercicer man
 223 (-) an dann DONO kennt éischter den Deel Impro an (-) eben
 224 opbauen (-) an du hues deen Deel opbaue gesinn an do ass et
 225 natierlech wichteg dass jiddweree selwer matmécht an do ass
 226 dann och vill Impro verlaangt dass ee mol vun der Impro einfach
 227 ausgeet an dann DONO probéiert Saachen opzebauen
 228 **I:** ok (--) an (-) lo rëm spezifesch zu denger Roll als
 229 Coordinatrice (--) hues du eng bestëmmten Iddi wann s de
 230 heihinner kenns (-) virun der Prouf (-) oder och wann
 231 d'Semester nei ufänkt (-) wou's de sees (-) dat well ech dest
 232 Joer oder dëst Semester oder iwwerhaupt mat mengen eeh (-)
 233 Kolleginnen a Kollege maachen? (--) oder (--) bass de einfach
 234 spontan a sees nee ech kucke wei dat Ganzt sech entwéckelt (-)
 235 also hues du eng bestëmmten Iddi vum DanceCluster ALLGEMENG?
 236 (-) wat hinnen dat soll bréngen (-) oder firwat der dat
 237 zesummen maacht
 238 **N:** also d'ass schonn eben d'Iddi do dass mer zesummen eppes ob
 239 d'Been stellen eben ëmmer rëm (-) wat dat genau ass dat wësse mer
 240 net am Ufank vum Joer dat stellt sech da fest wa mer gesinn
 241 WEEN iwwerhaupt do ass WIVILL Léit do si wat DEI fir Iddien
 242 hunn (-) an dann och (-) ganz oft watfréng Proposé mer einfach
 243 kréien (-) well (-) deemno wéi kréie mer Proposen deemno wéi
 244 kréie mer keng (-) an dann hu mir Iddien (-) do si mer ganz
 245 flexibel (-) mir hunn awer schonn eng Iddi am Ufank vum Joer
 246 wat zum Beispill d'Übungen ugeet well mer am Ufank vum Joer
 247 awer vill mat Übungen ufänken (-) well d'Léit awer och zum Deel
 248 heihinner komme fir am DANZEN awer och weider eppes ze léieren
 249 (-) dat heescht net just (-) kreativ ze sinn (-) mee och do
 250 bësse méi eh (--) jo ech weess net eh (-) Übung ze kréien an
 251 deem Ganzen (-) an do setze mer eis dann awer och THEME wi zum
 252 Beispill dëst Joer hu mer dann de lever de jambe hu mer eis ebe
 253 virgeholl (-) dat heescht eh alles wat d'Been an d'Luucht hiewen
 254 ass bessen dat ze maachen (-) an d'Joer virdru war et mengen
 255 ech Pirouette oder sou (-) (dass een och um) techneschen Aspekt
 256 bessen méi schafft (-) an dee kann een dann herno nach ëmmer
 257 abauen wann ee well (-) an di ganz Optrëtter (-) a wann net
 258 dann net (-) an (--) d'Optrëtter si wierklech (-) dat ass (-)
 259 do kucken mer ëmmer fur à mesure
 260 **I:** ok (-) an ehmm (--) onofhängeg vun deem dass der natierlech
 261 heihinner kommt fir ze DANZEN mateneen (-) dat steet jo
 262 wahrscheinlech awer ëmmer am Virdergrond (--) hues du nach
 263 iergendeen iwwergeuerdent Zil (-) dass de zum Beispill sees
 264 (--) mir geet et awer och drëms dass Leit di vläicht nei ob
 265 Lëtzebuerg kommen oder nei ob der Uni sinn (-) dass déi sech
 266 besser kenneléieren (-) an dass hinnen den DanceCluster
 267 hëlleft fir (--) eh (-) vläicht Kontakter ze maachen déi se sou
 268 net géiffe maachen (-) hues de sou eppes nach?
 269 **N:** dat gehéiert kloer dozou (-) ja ja (--) dofir ass och d'Iddi
 270 dass mer net just ee Cours hunn dass mer net just eis dohinner
 271 stellen a Proff sinn an de Cours weisen (-) mee dass d'Léit
 272 wierklech matmaachen (-) a sech mat abezéien (-) an dass mer
 273 zesummen di Projeten hunn (-) ja
 274 **I:** a goufen et schonn (-) oder erënners de dech un iergendwellech
 275 Problemer di et scho goufen (--) allgemeng (-) vir d'éischt
 276 emol (-) wou's de lo sees (-) do huet iergendeppes net geklappt
 277 (-) mat (--) mam Zesummenhalt? (-) oder och kulturell bedéngt
 278 (-) wou vläicht eng Kéier Studente komm sinn an se gesot hunn
 279 ech (--) ginn domadder guer net eenz dass déi um néng Auer nach
 280 ee Kuch iessen (-) dat kéint ech mir ni virstellen (-) ass dir

281 souepes schonn eng Kéier opgefall?

282 **N:** also mam Kuch iessen zum Beispill huet nach keen sech beklot

283 (-) et sinn awer heiansdo Leit déi haten awer keng Zäit oder

284 sou (-) da sinn se einfach gaangen (-) dann hunn se hiren Zuch

285 geholl wei och ëmmer (-) dat kennt och vir (-) dat ass awer net

286 schlëmm (-) d'huert awer bis elo mengen ech keen dru gehënnert

287 fir lo NET an de Cours ze kommen (-) mmmh vläicht mi schwiereg

288 (-) ech weess mir haten d'läscht Joer eng (--) WAR anscheinend

289 Studentin (-) war awer scho vill méi al wei déi aner

290 alleguerten an eeh di (--) war ganz speziell (-) an déi huet

291 sech effektiv schwéier gedoe fir mam Grupp eenz ze ginn an déi

292 ass och herno vu sech aus gaange mir hunn do guer näischt

293 missen soe soen oder sou (-) deeër Situatiounen kommen och op (-)

294 mir hunn och oft (-) oder ab un zu hu mer MÄNNER di kommen (-)

295 da si mer ëmmer ganz motivéiert (-) well et ass awer flott (-)

296 dat ass och (-) mir hunn normalerweis een deem dobäi ass d'ass

297 wierklech cool (-) dat gött deem Ganzen och e bëssen eppes

298 frësches (-) an hei hate mer der awer och elo (-) dat eent dat

299 war en Inder (-) dee war dann och scho mi al (-) an dat anert

300 lo (-) dat war (-) mh en Asiat ech weess net méi genau wat e

301 war (-) an déi hunn effektiv (-) di dinn sech ganz schwiereg am

302 UFANK mat deem Kontakt opbauen (-) well déi eng aner Kultur

303 hunn (-) well déi net sou sinn an deem upaken an enger Fra

304 vertrauen an och einfach dee Kontakt tëscht Fra a Mann (-) dass

305 dat vill méi schwéier opzebauen ass (-) fir eis ass dat eppes

306 ganz normales d'ass ganz egal ob's de lo eng Fra oder e Mann

307 muss do upaken (-) mee fir si ass dat awer schonn eng

308 Schwierigkeet gewiescht (-) a fir eis ass dat awer WICHTEG

309 dass dat Ganzt entsteet dat heescht do ass heiansdo (-) dat ass

310 heiansdo bëssen sou eng Barrière (-) sou eng Schwierigkeet

311 **I:** ass dir dann do opgefall wann s de dech genau un déi Situatioun

312 erënners oder SituatiounEN (-) dass déi sech awer OPPEN (--)

313 oder OPPEN op déi Situatioun reagéiert hunn (-) oder (-) hunn

314 se gesot nee d'ass näischt fir mech a se sinn net méi rëm komm?

315 **N:** mhh (-) also deem een deem ass wierklech eng ganz Zäit erëm

316 komm (-) dat heescht dee wollt dat och (-) deem huet och

317 verstane mir erklären de Léit dann och ëmmer firwat mir et

318 man dass et eben ass fir Kontakt opzebauen an (-) fir een

319 gewëssent Gefill vu sengem Kierper ze kréien a fir mol kennen

320 lass ze loossen einfach am Alldag (-) d'heescht deem (-) déi di

321 et matmaachen deenen ass dat ëmmer ganz wichteg (--) an hien

322 huet och eng ganz Zäit matgemaach an hien ass einfach op eemol

323 net méi komm well (-) ech weess net well (-) en sech och net

324 WUEL genuch gefillt huet mengen ech éischter par rapport zu den

325 Optrëtter déi mer haten (-) well et si Leit déi kommen dann

326 och heihinner déi wëllen och gär matmaachen se si virwëtzeg an

327 dann herno fillen se sech net selbstsécher genuch fir di

328 Optrëtter matzemaachen (-) an dat war éischter bei hinne lo de

329 Grond fir net erëm ze kommen

330 **I:** di Selbstsécherheet (-) VERÄNNERT déi sech dann (--) bei dir (-)

331 oder huet déi sech am Laf vun dengem Liewe vläicht verännert?

332 (-) duerch d'Danzen (-) oder och bei de Membere vum DanceCluster

333 hues de gemierkt dass een dee vläicht am Ufank éischter eng

334 schéi Perséinlechkeet huet (-) dass en sech duerch danzen

335 op emol AWER getraut huet virun engem Public opzetrieden?

336 **N:** also bei mir ass et ganz kloer esou (-) aus eegener Erfahrung

337 (-) ech weess dass wann ech net mäi Liewe laang gedantzt hätt an

338 ëmmer rëm hätt misse mech do beweisen an sou (-) da giff ech

339 och elo wahrscheinlech net virun enger Klass am Alldag stoen an

340 do mäi Cours halen (-) also an der Primärschoul eben (-) an

341 eehm (-) fir d'Studente gesäit een awer och (-) dass se eben

342 grad (-) wi gesot och vill méi Selbstbewusstsein hunn (-) mir
 343 hunn och elo eng Studentin (-) ehmm (-) dat war och am Ufank
 344 vill méi zeréckhalend a wann s de et elo gesäis ass et ganz
 345 anescht an et geet vill méi aus sech eraus an sou (-) an ech
 346 mengen och dass dat him ganz vill weider gedoen huet fir lo
 347 seng eh (-) seng Dokteraarbecht do fir seng Presentatioun
 348 **I:** ok (-) gött et nach eppes (-) du hues lo d'Selbstsicherheit
 349 gesot (-) wu's de gemierkt hues do (-) do kann Danzen Afloss
 350 drop hunn (--) eventuell Vertrauen (-) dass ee méi Vertrauen
 351 an sech huet an och an aner Leit (---) gött et nach eppes
 352 anescht's?
 353 **N:** ech mengen dass de duerch danzen och ganz vill léiers deenen
 354 aneren einfach nozelauschten (-) well et muss een ëmmer à
 355 l'écoute si wat mech deen anere grad (-) virun allem an der
 356 Impro (-) fir dass een sech do kann upassen (-) dat heescht (-)
 357 dat ass mengen ech ee ganz wichtigen Aspekt (-) wu ganz vill
 358 Leit och léieren (-) einfach mol deem aneren nolauschten a
 359 kucke wat well HIEN wat sinn SENG Gedanken a sech do bëssen
 360 unzepassen
 361 **I:** mhm (-) wat dréit den DanceCluster allgemeng zur Uni bäi? (-)
 362 also zur Ambiance ob der Uni oder zur (--) d'schwätzt een sou
 363 vun enger Schoulgemeinschaft (-) dass Studenten iergendwéi awer
 364 ëmmer nach oder och d'Mataarbechter su eng eng (-) iergendeppes
 365 hunn se jo gemeinsam (-) iergendwéi su eng sozial Kohäsioun (-)
 366 ehm (--) dréit do ären DanceCluster och eppes dozou bäi?
 367 **N:** bah mir hoffe jo ((laacht)) (-) d'ass awer schwiereg soen (-)
 368 well mir sinn effektiv an engem anere Sall dee lo net direkt
 369 um Campus selwer läit (-) mir hunn eis kleng Opdrëtter (-) mir
 370 man eis Reklamm dofir (--) d'heescht den direkte Kontakt mat
 371 der Uni hu mer lo net mee ebe grad well et Léit sinn déi ob der
 372 Uni schaffen oder studéieren ass dee Kontakt einfach do (-) an
 373 di schwätze jo och da mat anere Léit vun der Uni (--) mee
 374 (--) mir hunn awer lo net e groussen Impakt ob d'Uni (-) ob
 375 d'Behuele vun der Uni selwer oder sou (--) d'ass éischter déi
 376 Leit déi eben ob der Uni sinn déi entscheeden ech giff gären
 377 eppes maachen (-) dass et DEI beaflosst (-) awer soss mengen
 378 ech lo net
 379 **I:** géifs du dir da wënschen dass sech do eppes géif veränneren?
 380 **N:** mir plënnere jo lo ob Belval (-) am Prinzip kréie mer do e
 381 Sall um Campus (-) dat wär flott wann dann (-) bësse MEI Léit
 382 och géife komme wei mer der am Moment lo rëm hunn (-) an dann
 383 eh (--) ja (-) hoffentlech dréit dat dozou bäi dass mer vläit
 384 bësse méi bewege kenne mee (-) ech weess awer net
 385 **I:** wat genau bewegen? (-) wann s de sees méi bewegen
 386 **N:** ma méi Leit nach zum Danzen eh bewegen (-) interesséieren (-)
 387 awer (-) ech mengen dass am allgemengen (-) Danze lo keng
 388 WICHTEG Roll huet ob der Uni selwer sou dass mer do ni wäerten
 389 e groussen Impakt mengen ech hunn
 390 **I:** wann s de zréck denks (-) du has gesot 2009 huet dat Ganzt
 391 ugefaang (-) mir si lo 2015 (-) dat wieren da sechs Joer dass
 392 et den DanceCluster gött (--) do huet sech jo wahrscheinlech
 393 iergendwéi Saache verännert huet sech eppes entwéckelt (-) wei
 394 gesäis de dat Ganzt? (-) huet et sech positiv entwéckelt (-)
 395 ass et einfach lo anescht's wei soss? oder ass et (-) genau
 396 d'nämmlecht
 397 **N:** also am Prinzip ass et sou wi (--) den Danzgrupp selwer mengs
 398 de?
 399 **I:** ja
 400 **N:** mh am Prinzip ass et all Joer anescht well all Joer (-) also
 401 ëmmer rëm nei Leit kommen an aner ginn (-) d'heescht do hänkt
 402 et ëmmer dervun of ween do ass an dann ännert et sech par

403 rapport zu deem (-) d'ass eng gewësse Struktur déi ëmmer bleift
 404 (-) mee d'hänkt ebe wierklech ëmmer dervun of wéi eng Leit do
 405 si well mer do ZESUMMEN eppes ob d'Been stellen a wou
 406 jiddweree säint matbréngt
 407 **I:** mhm (--) eeh lo nach eng Kéier bësse méi (-) ofgetrennt vum
 408 DanceCluster (-) wann s DU lo danz (-) och am Rahme vum
 409 DanceCluster mee och einfach eh privat oder wat's de soss alt
 410 gemaach hues oder als Kand (-) eehm (-) ginn et do speziell
 411 Gefiller wu's de sees (-) eehm (--) entweder dat verännert mech
 412 (-) d'heescht ech fille mech (-) fills du dech zum Beispill
 413 VIRUN engem (-) virun enger Prouf aneschtens wei WÄHREND der
 414 Prouf an NO der Prouf? (-) ehm (-) eppes wat's de soss net eh
 415 (-) net am Alldag hues?
 416 **N:** also natierlech fillt een sech aneschtens awer schwierereg ze
 417 soe WEI lo genau (-) wat ... (-) natierlech virun engem
 418 Optrëtt ass ee vill méi opgereegt d'freet een sech an da
 419 während dem Optrëtt ass ee frou ((laacht)) an dann dono wann
 420 alles gutt gaangen ass ass een natierlech och rëm frou (--) eeh
 421 (-) also fir mech ASS danzen eppes ganz wichtiges egal ob's de
 422 do lo (-) ehm positiv oder negativ eh (-) Energien oder
 423 Atmosphäre wëlls eriwwer ginn oder sou (-) also einfach eppes
 424 wat (-) wou's de d'Gefill hues dass de dee Moment richtig liefs
 425 (-) also (-) dass de waakreg gëss (-) du weess firwat's de et
 426 mëss an (-) ja (-) d'sprécht dech einfach un
 427 **I:** richtig liefs dat ass natierlech lo interessant (-) wat eh (-)
 428 kanns du dat méi genau beschreiwen?
 429 **N:** hmpff schwierereg soen ((laacht)) eeh (-) keng Ahnung (-) du
 430 brauchst einfach (-) du vergëss amfong alles anescht ronderëm
 431 dech an du liefs einfach dee Moment selwer (-) an dat (-) du
 432 geheis dech dann och voll do dran (-) an (-) dat erfëllt dech
 433 dee Moment och einfach (--) virun allem WELL mer an engem Grupp
 434 zesumme sinn (-) dat heescht do kennt rëm dann dat
 435 Zusammengehörigkeitsgefëll op (-) dass de wierklech (--) dass
 436 mer e flotte Moment zesummen erliewen (-) dass mer dat DEELEN
 437 (-) an dass mer all zesummen an eng Richtung einfach ginn dat
 438 ass flott
 439 **I:** dann nach su als läscht Fro oder läscht FroEN (-) ehm dat
 440 Zesammengehörigkeitsgefëll hues de lo scho puer Mol gesot (-)
 441 ehm dass dat duerch den Danz entsteet wann ech richtig
 442 verstanen hunn (-) dass den DanceCluster ALSO dozou bäidréit
 443 (-) dass ÄR Grupp sech besser fillt mee dass dat awer vläicht
 444 och ob den Alldag mat era fléisst (--) ehmm (--) spillen do
 445 verschidde Kulturen eng Roll (-) oder loosse mer soen
 446 verschidden Nationalitéiten? (-) och wann lo dëst Joer vläicht
 447 (-) gréisstendeels Lëtzebuerger dobäi si mee du has jo dann
 448 d'Erfahrung gemaach dass an anerer Joeren och aner
 449 Nationalitéiten dobäi sinn (-) huet dat eng Roll gespillt?
 450 **N:** ja wi gesot zum Beispill (-) d'Beispill vun deem indesche Mann
 451 do (-) do ass et (usech) kloer d'Kultur déi een Ennerscheed
 452 mécht dass et him vill méi schwierereg fällt (-) wat awer lo net
 453 heescht dass et onméiglech ass fir (-) eng aner Kultur eng
 454 aner Relioun fir sech do iergendwéi unzepassen un dat Ganzt
 455 (-) mir probéiere jo och dann ëmmer déi (-) mat an dat Ganzt
 456 eran ze bréngen ... hinnen ze erkläre firwat an sou (-) an dee
 457 ganze Grupp (-) wann su een néie kennt dee geet och ganz
 458 entspaant ob déi duer (-) an da probéieren se och do
 459 matzemaachen (-) d'heescht (-) Kulturen hu sécher en Afloss ob
 460 dat Ganzt ob dee ganze Grupp (-) mee (-) am Prinzip ass et keng
 461 Brems mee éischter (--) hei war et lo éischter mengen ech dass
 462 et einfach Männer waren (-)] [...]
 463 **I:** [de Geschlechterënnerscheed]

464 wahrscheinlech och e bëssen

465 **N:** jo an et waren och eng Alter (-) Alters (-) eh Saach (-) och

466 well (-) dee war dann och scho fënnefavéierzeg (-) an dann

467 hate mer awer méi Jonker hei (-) dat heescht dat ass (-) do

468 sinn einfach vill Virstellungen och ganz anescht (-) mee dat

469 ass natierlech och en Challenge fir da probéieren déi Leit

470 all mateneen ze kombinéieren

471 **I:** ja (--) ehmm (-) hunn ech just nach dat dote wat mer lo nach

472 afält (--) wat och ob der Internetsäit steet an ärer

473 Beschreiwung (-) bon dat multikulturellt hu mer scho bëssen

474 doriwwer hu mer scho bësse geschwat (-) an da steet do dass

475 d'Iddi ass (--) dass ee géigesäiteg (-) also (-) the idea is

476 to learn one from each other and create together a climate of

477 trust and fun (--) kanns du nach eng Kéier genau beschreiwen

478 weis du dir dat virstells? (-) wei dat genau wei den

479 DanceCluster dozou bäidréit dass (-) deen ee vun deem aneren

480 léiert (-) WAT léiert deen ee vun deem aneren (-) a WEI

481 entsteet de Spaass? (-) an d'Vetraue wierklech méi spezifesch

482 **N:** wei gesot duerch all déi verschidden Übungen déi mer hunn (-)

483 duerch déi alleréischte Übung well mer do och scho mol (-) do

484 fänkt dann dat ganz Vertrauen opbaue fänkt do un (-) an

485 réischt wann s de Vertraue kanns hunn kanns de och réischt

486 mengen ech richteg Spaass hunn wëlls de dech kanns goe loosse

487 dee Moment (-) an dann (--) ass dat do haauptsächlech dee Moment

488 wou mer dann ufänke Saachen zesummen op d'Been ze bauen oder

489 z'improviséieren (-) dass do (-) oft hu mer improviséieren da

490 sinn di eng di danzen an di aner kucken no (-) do gesäit ee jo

491 och wat mëscht deen aneren an dann inspiréiert e sech vun deem

492 (-) oder och de Moment selwer wou een zesummen improviséiert da

493 kuckt een awer rëm (-) wat man déi aner WEI man ech WEI kann

494 ech mat deenen zesummen eppes maachen (-) dat heescht do leiers

495 de automatesch ee vun dem aneren

496 **I:** wann s du Aufgabe virbereeds (-) doheem (-) du denks vläicht

497 schonn driwwer no wat s de mëss (-) d'heescht hues du ... genau

498 scho Virstellung dass de sees (-) mat DEEER Übung well ech

499 Vertrauen opbauen (-) DEI Übung ass lo vläicht méi do FIR eppes

500 aneschters (-) stells de dir do soueppes vir? oder léis de et

501 drop ukommen

502 **N:** jo jo kloer (-) also am Ufank vum Joer maache mer ebe méi

503 deeër Übungen déi mer dann och zum Schluss vum Joer nemi sou

504 maache wou mer Vertrauen opbauen (-) dat sinn da ganz einfach

505 Saachen déi mer och eh (-) während dem Studium hei op der Uni

506 geléiert hunn (-) also einfach Vertrauensübungen déi een och an

507 all Buch giff erëm fannen oder sou (-) an dann herno man mer

508 ganz einfach (-) Danzübungen déi wierklech just drop baséiert

509 si fir (-) eh eng Technik ze léieren (-) dat heescht dee

510 Moment (--) also d'ass net all Exercice dee lo wierklech ob

511 Vertrauen oder op eh (--) ja (-) eben hibaut

512 **I:** d'heescht (-) sinn dat verschidde Kategorien? (-) Vertrauen (-)

513 Spaass (-) eh (-) Toleranz? (-) oder ass et einfach (-)

514 Vertrauen (--) Vertrauen an ee selwer an och an een aneren?

515 (-) also hues de su verschidde Kategorië wou's de sees eng

516 Aufgab dofir eng Aufgab dofir? (-) oder sees de (-) nee d'ass

517 wierklech haauptsächlech VERTRAUEN am Ufank an dono eben danzen

518 **N:** also d'Vetraue geet ganz vill iwwert deen aneren eriwwer (-)

519 a wann ee bis et fäerdeg bréngt engem aneren ze vertrauen da

520 vertraut een sech selwer och (-) also (--) sech selwer

521 vertrauen dat ass dann éischter vläicht d'Impro am Ufank wou ee

522 sech muss dra geheien an do selwer iwwerzeegt sinn dass dat wat

523 ee selwer mécht (-) RICHTEG ass (-) mee dat spillt an engem

524 zesumme well wann di aner der nokucke muss een och deenen

525 anere vertrauen dass si ... net ufänke mat laache wann een
526 eppes mécht also (-) ech fannen et schwierig fir do ze soen (-)
527 ... Vertrauen (-) entweder ass et een Exercice fir säin eegent
528 Vertrauen opzebauen oder deem anere säint (-) ech mengen (--)
529 et verleeft einfach aneneen
530 **I:** ok (--) hues du nach eppes wat der afält wat's de sees dat
531 kéint nach wichteg sinn? (--) allgemeng zum DanceCluster? (-)
532 wann net (-) ech hunn (--) ehm (-) gréisstendeels alles gefrot
533 **N:** ech hu lo direkt näischt nee
534 **I:** ok (-) da kann ech jo ausmaan (--) Merci mol nach eng Kéier
535 **N:** mhm mhm
((debriefing))

Appendix 5: Transcription of interview » Anne

Interviewer/Transcriber:	Dany Weyer (I)
Interviewee:	Anne (A)
Role:	coordinator of the DanceCluster
Date of interview:	01.04.2015
Time of interview:	18.20pm–18.55pm (35 minutes)
Location of interview:	Sports centre Walferdange, hall Sensori-Motrice
Language of interview:	Luxembourgish

Transcription conventions	
(-) / (--) / (---)	short / medium / long interval between utterances
[]	overlap
?	rising intonation
UPPERCASE	emphasis in the original
...	incomprehensible or inaudible words
()	unsure transcription, estimate of what is being said
(())	transcriber's descriptions and comments

((briefing; signing of consent form))

001 **I:** kanns de einfach mol kuerz ufänken (-) erklär e bëssen däin
002 Hannergrond ... du bass jo och Coordinatrice zesumme mam Nicole
003 ((Numm geännert)) waars de dat vun Ufank un oder wéini bass du
004 mat dobäi komm?

005 **A:** ok also ech sinn ehm (-) September 2013 dobäi komm (-) dat
006 heescht et ass mäin zweet Joer lo réischt (-) an (-) jo (-)
007 well an deem Moment war ech fäerdeg mat mengem Studium (-) ech
008 hunn mat eh Danzpädagogik ugefaang dräi Joer zu Montpellier an
009 ehm (-) doropshi sinn ech ob Paräis gaang fir Bühnekonscht fir
010 de Bachelor an dunn ee Joer Master an dunn dat zweet Joer
011 Master ob Stroossbuerg fir Kulturmanagement (-) voilà an dunn
012 war ech eben eh (-) September (-) amfong September 2013 fäerdeg
013 ginn an dunn hat d'Caroline mech direkt gefrot ob ech wéilt ehm
014 dann hei matmaan (-) voilà dat heescht ech si lo säit zwee Joer
015 dobäi

016 **I:** wat war däin éischten Androck? hues du den DanceCluster kannt
017 virdrun? oder guer net?

018 **A:** ehmm nee ech hunn d'Nicole ((Numm geännert)) kannt virdrun (-)
019 ganz bëssen (-) also mir hunn eis net gutt kannt (-) awer
020 duerch d'Danzen sou mir wosste wee mer wieren eh voilà (-) eehm
021 nee awer soss vun den eehm (-) Schüler? vun de Studenten hunn
022 ech awer kee kannt nee

023 **I:** a wat war däin éischten Androck? erënners de dech vläicht nach
024 un déi éischt Prouf oder och wat's de vum Nicole ((Numm
025 geännert)) erzielt krus?

026 **A:** also ech war eemol eehmm probéiere komm an deem Joer virdrun
027 (-) wou ech selwer mat gedantz hunn also ech hunn net nogekuckt
028 mee ech hu mat gedantz (-) an eeh bon wat war meng éischt
029 Impressioun? (-) dee Moment war et amfong ganz (-) ganz
030 lëschteg (-) mir hu vill eehm (-) su mat Kontakt (-) mat
031 Kontakt gemaach (-) den Daniel ((Numm geännert)) war do (-)
032 also dat heescht deen eenzegen Typ amfong mat all de Meedercher
033 an hien huet dann (-) hat méi Kraaft fir eis opzehiewen an sou
034 (-) dat weess ech dass mer sou porté'en gemaach hunn also dass
035 hien d'Meedercher ehm eben sou (-) dréit a sou mat Kontakt
036 schaffen (-) ehm

037 **I:** Kontakt heescht fir dech Beréierung?
 038 **A:** ja ja Beréierung ja ja genau
 039 **I:** ok
 040 **A:** an eehm (-) jo dunn zum Schluss gouf et Kuch ((laacht)) (-) an
 041 ech (-) dee Moment wosst ech net dass dat ALLKEIERS wär (-) nom
 042 Cours dunn hunn ech geduecht oooh dat ass iergendeppes extraes
 043 (-) ass dat lo well ECH komm sinn oder wei ((laacht)) (-) nee
 044 dat hunn ech net geduecht (-) mee ob alle Fall ass et dunn Kuch
 045 ginn an dat huet mech ganz erstaunt ((laacht))
 046 **I:** firwat huet dech dat erstaunt?
 047 **A:** wéi?
 048 **I:** firwat huet dech dat erstaunt?
 049 **A:** ech weess et net (-) d'ass eehm (--) ongewéinlech sou no enger
 050 (-) Danzstonn
 051 **I:** mee eehm (-) ok lo hues de dech dru gewinnt an du weess dass
 052 dat all Kéiers ass an du hues eng gewësse Meenung dozou (-) mee
 053 wei war et déi éischt Kéier? (-) du waars zwar erstaunt mee war
 054 et éischter eng positiv [Erstaunung]
 055 **A:** [jo jo positiv] (-) jo jo voll (-)
 056 also positiv (-) ech mengen do huet een direkt gesinn dass eh
 057 (-) DanceCluster d'ass net Proff a Schüler mee d'ass eehm (-)
 058 éischter (--) mir kommen heihinner well mer och Frënn ginn a
 059 Kollege sinn (-) also sozialen Treffpunkt méi wei lo eeh (-)
 060 ech well lo Sport maan an eeh (-)
 061 **I:** ass dat haut ëmmer nach esou? (-) wann s de lo (-) du bass jo
 062 dann zwee Joer dobäi (-) huet deng Meenung sech iergendwéi
 063 geännert allgemeng? oder?
 064 **A:** nee (-) nee éischter méi (-) am Ufank hunn ech jo guer kee
 065 kannt ech war bësse friem ech hu mech och misse raschaffen a lo
 066 eeh (-) nee mierken ech ëmsou méi dass et eeh (-) wierklech (-)
 067 dass mer Frënn sinn an zesumme schaffen (-) jo
 068 **I:** okay (-) an dat ass dann grad flott (-) oder?
 069 **A:** jo dat ass grad flott jo (-) d'ass amfong dat wat den Enner
 070 well ech halen och nach aner Coursen (-) an d'ass och dat wat
 071 den Ennerscheid mëscht eeh (-) zu engem normalen Danzcours wu
 072 dat awer méi distanzéiert ass tëscht Schüler a Proff (-) an hei
 073 ass dat (--) wierklech (-) mir schaffen zesummen (-) also (-)
 074 natierlech d'ass d'Nicole ((Numm geännert)) oder ech mir leeden
 075 de Cours (-) mee dat hält awer keen dovun of och emol eppes ze
 076 soen oder dass mer eppes zesumme grad erfannen oder sou also
 077 (-) voilà
 078 **I:** mhm (-) wouduerch ass dat (-) wann s de lo vergläichs mat anere
 079 Coursen (--) ok hei geet et lo vläicht net an éischter Instanz
 080 drëms (-) eehmm (--) lo wei's du vläicht och an dengen (-) eeh
 081 an anere Coursë mëss wou et wierklech drëms geet professionell
 082 oder semi-professionell vläicht (-) ehm ze DANZEN (-) mee hei
 083 ass vläicht Owes gemittlecht Zesumentreffen AN dir danzt eben
 084 (-) dat soziaalt (-) kennt dat doduercher mengs de vläicht
 085 doduerch dass et sou en Uni-Cours ass oder einfach sou eppes
 086 wat sou niewelaanscht leeft oder firwat (-) firwat ass dat sou?
 087 **A:** ehm (--) ech géng soen deels well et en Uni-Cours ass (-) well
 088 ehm (---) jo also d'sinn ebe keng Kanner méi keng Teenager méi
 089 (--) si (-) ja amfong si schaffen all (-) ob se lo ob der Uni
 090 schaffen oder soss iergendwou dat heescht si kommen och hei un
 091 a sinn (-) midd (-) vum ganzen Dag (-) dat heescht si wëllen
 092 sech einfach relâchéieren an e relaxe Cours hunn (-) ouni eehm
 093 (--) ja ouni dass se lo wëllen ze vill gepusht ginn (-) oder
 094 sou (-) dass een hannert hinnen ass wei war dat lo gutt? oder
 095 (-) weess de sou ze drillen (-) dat ass den Ennerscheid zu
 096 anere Coursen
 097 **I:** mhm (-) gött et dann e bestëmmten Zil wat's de hues (-) also

098 (--) du bereeds jo vläicht all Woch iergendwéi eppes vir oder
 099 hues am Hannerkapp puer Iddien déi's de kéints mat hinnen oder
 100 mat iech alleguer maachen (--) gëtt et sou e Gesamtkonzept
 101 wat's du hues oder eng Iddi (-) dat (-) dofir maachen ech et
 102 dofir (-) well du investéiers jo awer och deng Energie dran
 103 (--) hues de iergendwéi sou eppes eng bestëmmte Virstellung
 104 firwat s de dat ganzt mëscht (-) oder wat et de Studente kéint
 105 bréngen?
 106 **A:** ja (--) also ehm (--) lo een (--) ok (-) dat do waren elo e
 107 puer Froen ((laacht)) (-) ehm (-) also een Zil am allgemenge
 108 kéint ee soen ehm (---) dass (--) d'Studente selwer hier
 109 Kreativitéit hei an dësem Cours kennen ausüben (-) also dassen
 110 se (-) voilà dassen se mat hiren Iddie kommen ob se lo schonn
 111 eeh zéng Joer danzen oder nie gedantz hunn ob se (-) egal wéiee
 112 Stil se gemaach hunn (-) einfach dass Iddien zesummekommen an
 113 dass mir dorausser eppes (-) eppes entsteet (-) am Danz
 114 entsteet (-) an (-) voilà dat ass Hauptzil (-) an da mam Nicole
 115 ((Numm geännert)) setze mir eis pro Trimester su kleng Ziler
 116 (-) zum Beispill dat Semester schaffe mer mei dat dat aanert
 117 Trimester mei dat (-) a su weider (-) an dat kann engersäits
 118 méi ob Technik baséiert sinn oder méi ob dat artistescht (-)
 119 dat heescht eeh (--) ja d'Relatioun zu der Musek wa mer danzen
 120 oder iergendeen Ausdrock eppes ausdrécken sou Saachen (-) oder
 121 eben Technik (-) wat méi wei de Kierper (-) den Opbau d'Féiss
 122 no baussen ... (an d'Luucht) sou déi Saachen (-) ehm voilà dat
 123 heescht d'Ziler sinn och ob verschidden Niveauen eigentlech
 124 (--) ehmm wat war lo nach eng Fro?
 125 **I:** dat war [scho gréisstendeels dat] wat (-) ja
 126 **A:** [war dat schonn? (-) mhm]
 127 **I:** wei ass et mam (-) ehm (-) Zesummekommen? (-) du hues dat
 128 Soziaalt schonn ugesprach (-) u wat denks de do genau? wat (--)
 129 wei bréngt den Danz oder eben den DanceCluster déi verschidden
 130 Acteure vun der Uni zesummen? (---) oder aneschtters gefrot
 131 spillt den Danz fir dech do eng iwwergeuerdent Roll (-) kéinten
 132 se genau sou gutt an de Fussball goen oder eh zesumme Biller
 133 molen? (-) gëtt et do eppes spezifesch wat s de sees mee dat
 134 ka just (-) oder VIRUN ALLEM den Danz?
 135 **A:** also ech géing scho soen dass natierlech Kontakt eh (-) et gëtt
 136 iwwerall eh (-) du kriss iwwerall Kontakt och wann s de
 137 Fussball spille gees oder mole gees (-) eehm mee am Danzen ass
 138 ehm (--) kritt een en (-) en anert ehm (-) wei seet een dat (-)
 139 en anert Gefill oder Verhältnis zu sengem Kierper selwer an zu
 140 deem aneren (-) an dat eben HAPSAECHLECH well mir schaffen (-)
 141 mir schaffen un EIS un eiem Kierper un eiser Beweegung (-) an
 142 awer och mir kucken och deem anere wei en danzt dat heescht do
 143 kritt een direkt en aneren eh (-) en anere Kontakt eigentlech
 144 zu deem dee vis-à-vis vun engem steet (-) an (--) jo dat ass
 145 déi ENG Saach also mir kucken eis mir danze mat eiem Kierper
 146 dat ass vläicht an engem Molcours net (-) do setz de an du
 147 mools (-) dat huet näischt mam Kierper ze dinn (-) oder am
 148 Fussball bon (-) do weess ech net (-) vläicht e bëssen
 149 ((laacht)) (-) eehm (-) an (-) jo dat heescht allgemeng am
 150 Danze wär dat sou eppes mee (-) MIR haaptsächlech hei mir
 151 schaffe mat KONTAKT (-) dat heescht mir wëllen amfong vun Ufank
 152 un bëssen sou eng Vertrauensambiance hierstellen (-) dowéinst
 153 fänke mer ëmmer zu zwee an zwee um Buedem un (-) einfach ganz
 154 relax (-) eeh a mir versichen eben (-) dass een deem anere
 155 manipuléiert souzesoen (-) an ehm (-) deem deem um Buedem läit
 156 versicht dann einfach sech goen ze loosse a guer keng Tensioun
 157 am Kierper ze hunn (--) ehm jo an dat ass eppes wat am Ufank eh
 158 net einfach ass (-) also éischtens wann een sech nach net kennt

159 (-) ass dat ganz komesch (-) an zweetens eh (-) bon och WANN
 160 een sech lo gutt kennt schonn zéng Joer an et huet een et nach
 161 nie gemaach (-) dann ass et och (-) ass et och komesch (-) dat
 162 heescht dat ass wierklech eppes un dat een sech muss gewinnen
 163 (-) an ech mengen doduercher (-) ja doduercher kennt een sech
 164 och direkt mei no an (--) ja
 165 **I:** du hues Vertrauen lo ugeschwat (--) ehm (-) dat heescht du bass
 166 der Meenung dass Vertrauen haaptsächlech oder virun allem
 167 duerch (-) Kontakt oder Beréierungen dann an dësem Fall zustan
 168 kennt?
 169 **A:** nee net nëmmen
 170 **I:** gëtt et dann nach eppes wou's de sees (--) dat Wuert Vertrauen
 171 interesséiert mech lo (-) wei dat beim Danze kéint ehm (--)
 172 hiergestallt ginn
 173 **A:** mmhm
 174 **I:** de KUCH (-) ech soe mol (-) dat ass jo vläicht och en Deel
 175 dovun (-) dat ass sueen Gesamtpackage (--) am DanceCluster ginn
 176 et vläicht nach aner Saache wou's de sees mee genau dat do
 177 kéint hëllefen
 178 **A:** also (--) bon Vertraue ja (-) d'ass lo (-) d'ass e staarkt
 179 Wuert (-) mmmh (---) ech géng soen (-) eh (-) wat d'Vetrauen
 180 oder de Kontakt dass mer eis méi no kommen (-) ehm (--) wat dat
 181 mat sech bréngt ass dass mer am Ufank vum Cours zesumme
 182 schwätzen iwwert den Dag wat mer erlieft hunn oder wei mer eis
 183 grad fillen (-) ob mer midd sinn oder net (-) oder wat och
 184 ëmmer (-) an (--) voilà dat heescht AN DEEER Stëmmung fänke mer
 185 de Cours schonn un (-) d'ass net ehm (-) wei an anere Course
 186 jidderee setzt an engem Eck an dann happ mir stinn ob mir
 187 fänken un (-) dann ass direkt eng Distanz do (-) hei ass (--)
 188 déi Distanz tëscht eis ass iergendwéi da fort (-) wa mer eng
 189 Kéier eis zesumme gesat hunn (-) geschwat (-) jidderee weess
 190 bësse wei et deem anere geet an da fänke mer un (-) dat géng
 191 ech soen dat ass ENG Saach an ehm (-) ja dann zum Schluss de
 192 Kuch (-) ((laacht)) (--) dréit och wierklech VILL dozou bäi
 193 dass mer eis kenneléieren an (eben) Vertrauen opbauen (-) well
 194 ehm (--)
 195 **I:** mee d'ass jo net de KUCH (-) d'ass jo wahrscheinlech dat]
 196 **A:** [ja ja ja dat]
 197 Zesummekommen (-) an (-) zesummen diskutéieren (-) ja (--) mee
 198 de Kuch ass den eeh
 199 **I:** ass den (-) wei nennt een dat? (--) Medium? Tool? oder?
 200 **A:** ja ja iergendwéi sou ja
 201 **I:** Vermëttler (-) oder iergendwéi sou eppes
 202 **A:** ja ja
 203 **I:** ehm (-) den (-) wei soll ech soen (-) de Verkafstext oder
 204 Presentatiounstext vum DanceCluster (-) ob der Internetsäit vun
 205 der Uni (-) dee seet eeh ech liese lo mol kuerz ob Englesch vir
 206 (-) the DanceCluster is a multicultural dance group constituted
 207 by members of the University of Luxembourg (-) the idea is to
 208 learn one from each other and create together in a climate of
 209 trust and fun (-) eehm et cetera (--) vir d'eischt emol
 210 MULTICULTURAL (-) bon ech krut scho gesot dass dat am Moment
 211 ass et awer haaptsächlech ob Lëtzebuergesch (-) d'Sprooch an et
 212 sinn och haaptsächlech Lëtzebuergesch Memberen (-) mee du bass
 213 jo säit zwee Joer dobäi (-) gouf et eng Zäit vläicht wou dat
 214 bëssen aneschtters war an erënners du dech un déi Zäit zréck?
 215 (--) an (--) war dat aneschtters? (--) doduerch dass aner
 216 Nationalitéiten oder aner Kulture mat dobäi waren (--) oder (-)
 217 [(keen ... Ënnerscheed?)]
 218 **A:** [nee aneschtters war et] eigentlech net (-) eh ja ech ka mech
 219 erënneren d'war eng Zäit dat war d'läscht Joer am Ufank (-) do

220 waren der puer ehm (-) puer Auslänner (-) wou mer dunn och
 221 Englesch geschwat hunn (-) dat war (-) dat war awer och keng
 222 sou laang Zäit (-) d'war vläit een Trimester oder sou (-) an
 223 dunn sinn déi och net méi rëm komm (-) eeh (-) NEE aneschtens
 224 war et eigentlech net also (-) ganz (-) sou wei och lo
 225 **I:** steet dat dann net am Virdergrond onbedéngt dass der sot (-)
 226 also et MUSS multikulturell sinn (-) well dat lo net onbedéngt
 227 sou wichteg ass
 228 **A:** jo also (-) ech weess lo net wei et fir d'Nicole ((Numm
 229 geännert)) ass (-) fir MECH (-) also ech géif et flott fanne
 230 wann et méi multikulturell wär
 231 **I:** firwat?
 232 **A:** eehm (-) bon dat (-) fir mech perséinlech ech hunn dat ëmmer
 233 gär wann verschidden Nationalitéiten ech fannen dat interessant
 234 well (-) awer e ganz aneren Hannergrond huet an sou (-) jo
 235 einfach dowéinst
 236 **I:** an am Moment? wei gesäis de den DanceCluster am Moment? (-) als
 237 NET multikulturell oder trotzdem awer als eeh als ganz
 238 verschidde Léit?
 239 **A:** trotzdem awer als verschidde Leit (-) well ehm (-) bon eent
 240 dat huet méi een (-) dat ass (-) bon ech weess souguer net
 241 genau (-) eehm (-) dat ass Däitsch Hallef-Däitsch (-) den
 242 Daniel ((Numm geännert)) ass Hallef-Fransous (-) ja mir sinn
 243 (-) also bon mir sinn all komplett verschidden
 244 **I:** dat heescht du méss et elo net onbedéngt ob Nationalitéit aus
 245 [dass de sees d'ass multikulturell just]
 246 **A:** [nee (-) nee (-) nee (-)] eigentlech net
 247 **I:** géif du soen dass (-) dat huet zum Beispill eent gesot (-)
 248 obwuel gréisstendeels Lëtzebuurger dra sinn (-) fir mech ass et
 249 awer total multikulturell well mir hunn all total verschidden
 250 Danzstiler
 251 **A:** ah ok
 252 **I:** eent kennt aus dem Jazz deen aner aus dem Hip-Hop deen aner aus
 253 dem eeh (-) engem Kllassesche méi Stil (-) an dat gesäit dann
 254 trotzdem als multi wei gesäis du dat hues du dat lo nach sou
 255 net gesinn oder sees de (-) och interessant
 256 **A:** dach dach eben dofir sot ech mir sinn all verschidden (-) an
 257 och bëssen an deem Sënn also eeh (-) déi eng hu guer net
 258 gedanzt déi aner maache léiwer jo wei dat deen ee sot eehm (-)
 259 Ballet oder dat anert ass méi ob kommerziell Musek ((laacht))
 260 (-) well dat ëmmer danzen (-) eehm (-) ja voilà do hu mer scho
 261 komplett verschidden Iddien a Virstellungen
 262 **I:** hues du dann den Androck dass dat (-) rëm fir ob dat Soziaalt
 263 zeréck ze kommen (-) dass dat wat een hei léiert (-) oder
 264 einfach dat Zesummekommen (-) dass dat och mat an den Alldag ra
 265 spillt? (-) ob dech mee och ob d'Membere bezunn
 266 **A:** ja
 267 **I:** well ee jo schonn dovun ausgeet (-) ech kommen erëm ob dat
 268 multikulturellt zréck (-) d'Uni Lëtzebuerg seet ëmmer immens
 269 Multi-Kulti (-) ehm (-) a kéint do Kultur oder da speziell den
 270 DanceCluster dozou bäidroen dass Léit sech (-) ech soe mol méi
 271 oppen zum Beispill méi oppe ginn DUERCH zesummen danzen (-) méi
 272 tolerant méi Vertrauen hunn an aner Leit an aner Kulturen? (-)
 273 kéint dat (-) Danzen ee mol an der Woch dozou bäidroen? oder
 274 sees de nee d'ass einfach (-) mir hu Spaass hei an
 275 **A:** mhm (---) ech géng soen dat kann zum Deel dozou bäidroen ech
 276 mengen awer net dass ehm (---) ech weess et net dat hänkt
 277 och vun der Astellung vu jidderengem of mee eh (-) also ech
 278 mengen da misst Kultur an sou Coursé wei dat heite MEI präsent
 279 sinn iwwerall an am allgemengen (-) der Mentalitéit vun eh (-)
 280 vun engem Land oder am Alldag wat een sou gesäit (-) mee

281 natierlech dréit et dozou bäi (-) dass eh (-)

282 **I:** d'heescht mings du vläit déi Leit déi SOUWISOU schonn heihinner

283 kommen déi sinn vläicht SOUWISOU schonn méi oppen vis-à-vis vun

284 Neiem?

285 **A:** eehm (--) JO dat sécher dat sécher (-) also ech denke wann se

286 eemol heihinner kommen d'sinn der wierklech déi kommen direkt

287 net méi rem (-) voilà do (-) déi hunn sech da wahrscheinlech

288 eppes ganz aneschters virgestallt (--) an déi sinn da vläit net

289 sou an deeër Zesummenarbecht oder an deem eeh (-) an deem ee

290 vun deem anere léieren (-) also denken ech schonn deen éischte

291 Schratt fir dass de heihinner kenns (-) bass de scho bèsse méi

292 een oppene Mënsch wahrscheinlech (-) a wann s de dann och nach

293 wierklech bleifs (-) dann ëmsou méi

294 **I:** du soos se soll nach méi präsent sinn (-) gesäis du dat och

295 an der Uni sou? am Moment ehm (-) kritt ee jo usech och keng

296 ECTS-Punkten dat muss jo och net onbedéngt sinn dass ee lo eng

297 (-) wei soll ech soen en Certificat kritt dass een heihinner

298 kennt (-) eh (-) an TROTZDEM ass et Deel vun der Uni (--) häss

299 du léiwer wann dat nach méi en integréierten Deel vun der Uni

300 Lëtzebuerg wier? (--) dass vläicht och dann doduercher vläicht

301 nach méi Studente kommen

302 **A:** mhm (--) [also dat ass dat wat]

303 **I:** [oder allgemeng gesprach] Kultur méi integréiert

304 **A:** d'heescht dass dat méi of wär oder vläicht eh (-) eng Optioun

305 wär?

306 **I:** zum Beispill oder dass et eng Aart Unerkennung gëtt (-) ob aner

307 Uni'en kritt een zum Beispill ECTS wann een danze geet (-) ehm

308 oder et (-) ehm (-) ob verschidden Uni'en gëtt et e sougenannte

309 Studium Generale wu ee kann amplaz ee Cours kann een eng

310 kulturell Aktivitéit maachen (-) dat gëtt et hei jo usech nach

311 guer net (-) giffs du dir dat wënschen dass dat méi (-) méi

312 (--) integréiert wier an doduerch och vläicht méi valoriséiert?

313 **A:** ja jo ob alle Fall ja (-) ja also ehm (-) zum Beispill (-) bon

314 just eng kleng Klammer (-) am Lycée a verschidde Lycéeë gëtt et

315 Danze schonn (-) an ehm (-) bon dat fannen ech super also (-)

316 an dat ass och dann e Fach (-) also heiansdo ass et

317 parascolaire dann no der Schoul dann ass kee Fach an heiansdo

318 ass et e Fach da ginn se och dorobber notéieren (-) d'gëllt da

319 fir Zensur an d'Moyenne (-) mmh (-) jo NATIERLECH ech mengen eh

320 (-) also fir mech lo ass hei am ganze Schoulsystem gëtt

321 Kreativitéit net genuch gefördert an d'Meenung vun engem a fir

322 sech auszedrécken ass (-) ass relativ kleng (-) an eehm (-) jo

323 voilà dowéinst ëmsou méi eh kreativ Aktivitéite Konscht Molen

324 alles (-) DAT (-) wär fir mech e grouse Wonsch dass dat ëmsou

325 méi integréiert gëtt ja

326 **I:** och ob der Uni dann du hues lo de ganze Schoulsystem ugeschwat

327 **A:** ja och ob der Uni ja ja (-) ja also fir mech vu klengem un also

328 schonn an der Primärschoul (-) fannen ech (-) wann d'Kanner

329 Theater spille ginn oder sou an dann am Lycée weider an ob der

330 Uni weider (-) géing ech gutt fannen (--) also ech weess net

331 doduercher léiert een och aner Säite vu sech kenne wann een op

332 eemol sou eppes mat mëscht wann een ëmmer nëmmen (-) ech weess

333 net (-) sou an deem strikte Schoulfächer ass (-) dann ass dat

334 eppes ganz aneschters

335 **I:** hues du eegen Erfahrung dran? (-) wat (-) wou's du dech drun

336 erënners (-) wat's du zum Beispill genau kenne geléiert hues

337 wat s de NET eben an der Schoul vläicht sou gesinn hues (-)

338 oder an anere Fächer

339 **A:** mhm (-) d'ass lo schwéier soe well dat schonn sou laang hier

340 ass (-) ehm (---)

341 **I:** oder wat kéints du dir virstellen (-) wann s du lo zum Beispill

342 en Optrag géifs kréien (-) fir d'Uni Lëtzebuerg Danzcoursen ze
 343 entwéckelen (-) wat kéints du dir virstellen do muss ee jo
 344 hautzudaags da wahrscheinlech mat engem ech weess net plan
 345 d'études oder sou kommen eh (-) oder sou engem Kompetenzplang
 346 (-) wat kéint do eh wat kéinte Membere vum DanceCluster duerch
 347 Danze léieren?
 348 **A:** mhm wat ech hinne wéilt ob de Wee [matginn?]
 349 **I:** [verméttelen] (-) zum
 350 Beispill ja
 351 **A:** ehm (-) ech wéilt hinnen eh (-) weisen dass Danzen eppes
 352 aneschers ka si wei an de Videoclips wei dat wat ee kennt (-)
 353 natierlech hu verschiddener (-) verschiddener wëssen dat schonn
 354 (-) anerer guer net (-) dat heescht hinnen dat mat ob de Wee
 355 ginn (-) an ehm (-) jo dann ebe léieren dass Bewegung net
 356 nëmmen ass WAT mëscht ee mee WEI mëscht een et ganz genau (-)
 357 d'heescht wat spillt sech am Kierper of wann een d'Bewegung
 358 mëscht (-) eehm (-) jo an dann selwer kreativ sinn (-) selwer
 359 erfannen seng Iddien (-) ehm (-) expriméieren (-) eehmm (-) wat
 360 géng ech nach mat ob de Wee ginn (-) jo dass jiddereen seng
 361 Aart a Weis huet eppes eh (-) eng Bewegung auszeüben (-) dass
 362 dat net muss d'selwecht si well jiddereen huet en anere Kierper
 363 jiddereen huet eng aner Manéier sech ze bewegen (-) dat ASS mir
 364 ganz wichteg (-) dat géng ech soen ass ee vun deenen
 365 Hauptpunkten
 366 **I:** an ob dat Soziaalt?
 367 **A:** ob dat Soziaalt eehm (-) jo also dass e gewëssenen eh (-)
 368 Vertrauen (-) ((laacht)) (-) do ass (-) dassen se sech
 369 kenneléiere mat sou Saache wei Kontakt oder sou (-) dat och ja
 370 **I:** also KONTAKT wëlls de dat lo schonn sou oft widderholl hues
 371 just fir nach eng Kéier sécher ze goen (-) ehm (-) hunn ech
 372 scho verstan dass dat mat de Beréierungen ass (-) d'heescht
 373 dass du wierklech der Meenung bass dass beim Danzen AWER
 374 iergendwéi dat wat ee vläicht zwëschen aneschers net huet wann ee
 375 lo (-) et gétt jo och ob der Uni zum Beispill den Orchester (-)
 376 oder de Chouer (-) do sengt ee jo och zesummen do ginn et
 377 vläicht ANER Virdeeler mee do huet ee vläicht BEREIERUNG net
 378 grad esou (-) an du bass schonn der Meenung dass beim Danzen
 379 duerch dee Kontakt duerch d'Beréierungen (-) ehm (-) vläicht
 380 (-) MEI oder eng aner Zort Vertrauen entsteet wei (-) an anere
 381 kulturellen Aktivitéiten
 382 **A:** ja (-) ja schonn (-) schonn (-) also d'ass eeh (-) ebe vläicht
 383 net onbedéngt e Vertrauen an déi PERSOUN oder an déi
 384 PERSEINLECHKEET mee an (-) jo an deeër hire Kierper einfach (-)
 385 also d'ass e Kierperkontakt (-) wou een sech vertraut ja
 386 **I:** ok ehm (-) wat géifs de engem soen dee seet (-) oder vir
 387 d'éischt mol nach aneschers gefrot (-) ass den DanceCluster
 388 fir dech eppes strukturéiert wou d'Léit heihinner kommen an
 389 (-) dat maache wat gesot gett (-) wat DIR (-) dir zwee
 390 Coordinatricë soot (-) oder eppes wou alles fräigestallt ass
 391 (-) wou jiddweree ka bësse maache wat e well natierlech ëmmer
 392 an engem Rahmen
 393 **A:** ja (-) also d'ass schonn sou dass d'Nicole ((Numm geännert)) an
 394 ech eh (-) eppes präparéieren a mir dat da virweisen de
 395 Studente soen an dass (-) si maache schonn dann dat wat mir
 396 soen (-) mee zum Beispill wou si matschwätze kennen (-) also
 397 sie dierfen och eigentlech de ganzen Zäite matschwätzen
 398 ((laacht)) (-) mee ech menge mir proposéieren hinnen dat an si
 399 maachen dat dann einfach mat (-) mee wa mir lo e Projet hunn a
 400 mir stellen en Danz (-) also e Stéck (-) ob d'Been (-) ehm (-)
 401 meeschtens sinn dat zéng Minutten oder souguer fofzéng Minutten
 402 (-) do maache mir ALLES zesummen also do komme mir guer net eh

403 (-) scho mat engem Lidd mat enger Iddi (-) do stelle mir eis
 404 zesummen an dann soe mer (-) ok wat kéinte mer maachen eis
 405 Iddien do si mer all zesummen (-) an da siche mer d'Lidder
 406 zesummen aus Bewegungen alles (-) alles gemeinsam (-) an do
 407 decidéieren si obmannst sou vill wei mir also d'ass wierklech
 408 eng enk Zesummenaarbecht (-) do komplett
 409 **I:** déi läscht Zäit oder läscht Semesteren oder Joere souguer sinn
 410 anscheinend net méi grad souvill Léit oder NEI Léit bäikomm an
 411 d'Grupp schéngt bëssen sou fir de Moment sou déi nämmlecht ze
 412 bleiwen (-) weess du wourunner dat kéint léien? (-) dass lo
 413 vläicht net méi grad sou vill Neier well mir si jo awer eng Uni
 414 déi (-) ech soen awer vill relativ vill Studenten huet
 415 **A:** ja (-) also (-) ehmmmm (-) ech géng soen d'Kommunikatioun
 416 **I:** vun der Uni? [Iech? oder?]
 417 **A:** [vun der Uni] ja (-) bon d'ass och net sou einfach
 418 (-) mee eh (-) ech weess net ech si lo selwer net Student ob
 419 der Uni dat heescht ech (-) weess lo net eeh wéi vill eh (-)
 420 wéi vill also wei staark d'Kommunikatioun ass (-) ech weess
 421 dass de François Carbon mol eh Newslettere schéckt an sou mee
 422 (-) voilà ob lo wierklech een dat bis erof scrollt an alles
 423 kuckt weess ech net (-) do misst ee vläicht iergendwéi ehm
 424 (-) pff (-) AANESCHTERS do ru goen ech weess dass d'Nicole
 425 ((Numm geännert)) weess do méi well hatt schonn eng Joeren
 426 dobäi ass (-) mee ehmm (-) ja d'assschwierig dass iwverhaapt
 427 mol Leit sech MELLEN (-) also ech mengen dëst Joer bon dëst
 428 Joer hunn sech der zwar puer méi gemellt mee och NACH net vill
 429 fir eng Uni mat sou vill Studenten (-) ehm (-) jo ech géng
 430 soen dass einfach un der Kommunikatioun wéi gesot misst ee
 431 schaffen (-) an dann och well et net (-) OB der Uni WAEHREND
 432 der Uni-Zäit ass (-) et ass Owes no der Uni an (-) ja hei am
 433 Sall (-) also d'ass net direkt ob der Uni
 434 **I:** ok (-) also net direkt um Campus?
 435 **A:** um Campus ja voilà
 436 **I:** si jo och vill Leit déi um Lampertsbiereg zum Beispill sinn
 437 **A:** ja
 438 **I:** ehmm (---) doriwwer hate mer schonn e bësse geschwat (-) wou
 439 mer einfach gesot hunn Verglach tëscht Sport an enger
 440 kultureller Aktivitéit wei den DanceCluster (-) (mir hunn dat)
 441 um Beispill vum Fussball gesot mee dat ka jo och all aner
 442 sportlech Aktivitéit sinn (-) gëtt et een (-) fält der eppes an
 443 wous de sees dat ass awer en Ennerscheed
 444 **A:** tëscht [Sport an eeh]
 445 **I:** [tëscht Sport] an (-) Danzen (-) oder sees de Danzen ass
 446 usech och eng Aart Sport an dofir ass et AWER schlussendlech
 447 dat nämmlecht (-) oder gëtt et iergendwéi (-) wann s du lo ee
 448 misst dovun iwverzeegen a soe komm an den DanceCluster (-) wei
 449 giffs de (-) mat wéienge Virdeeler (-) oder och Nodeeler (-) et
 450 gi jo vläicht och Saachen déi wou's de sees dat gefällt mer am
 451 DanceCluster zum Beispill NET (-) d'leeft vläicht einfach net
 452 sou gutt oder och danzen huet och seng eeh (-) Säiten déi s de
 453 vläicht bei anere Saachen net hues
 454 **A:** ja ja ja natierlech (-) also (-) Danzen ass fir mech kee Sport
 455 (-) d'ass natierlech Bewegung (-) d'ass dat wat Sport an
 456 Danzen eh d'Gemeinsamkeet (-) mee ehm (-) wat am Danzen
 457 aneschers ass ass dass (-) ja wat ech virdru scho kuerz gesot
 458 hunn ass (-) Bewegung (-) d'ass net nëmme beweegt een sech mee
 459 wei beweegt een sech (-) ganz präzis (-) wat geschitt genau am
 460 Kierper ehm (-) dat ass di ENG Saach an dann huet een d'Musek
 461 déi ee muss eh lauschteren (-) d'ass een a Kontakt mat der
 462 Musek d'ass een a Kontakt mat anere Léit (-) eeh (-) a Kontakt
 463 mam RAUM (-) souzesoen (-) dat heescht d'ass eng (-) amfong eng

464 (-) Ecoute ech weess lo net ob Lëtzebuergesch eeh (--) also
465 einfach eng permanent Ecoute amfong (-) zu sech selwer an zum
466 l'extérieur (-) zu deem vu baussen
467 **I:** Ëmgéigend oder?
468 **A:** ja Ëmgéigend ... ehm (--) ja (-) an dann natierlech am Sport
469 dréckt een näischt aus (-) am Danzen (-) MUSS een net (-) et
470 gëtt jo och dat ganz abstrakt vläicht mee ech mengen d'ass jo
471 awer ëmmer (-) et dréckt ee jo awer ëmmer iergendeppes aus (-)
472 iergendeppes geschitt (-) wann een dat kuckt (-) wann een Danze
473 kuckt (-) dann passéiert jo awer iergendeppes (-) also (-) dat
474 heescht dat ass dat (-) (dat) artistescht bei deem Ganzen (-)
475 an (---) ja
476 **I:** gëtt et da wann s de lo (-) du hues lo bëssen d'Ënnerscheeder
477 erklärt an och wat DIR perséinlech Danze vläicht sou bësse
478 bruecht huet (-) wann ech et (richteg eraushéieren) ass dat jo
479 eppes wat dech scho méi LAANG interesséiert (-) och lo virum
480 DanceCluster
481 **A:** ja
482 **I:** ehm fills du dech heiansdo duerch Danzen (-) sief dat lo eng
483 Prouf oder och een Optrëtt (-) ehm (-) ech benotze lo dat Wuert
484 ehm (-) ech sichen nämlech och d'lëtzebuergesch Wuert ob
485 Englesch (-) transformed (-) also VERAENNERT (--) duerch
486 d'Danzen? (-) oder anescht ers gefrot giff der eppes feele wann
487 s de net géifs danzen?
488 **A:** ja ehm (-) lo sou richteg VERAENNERT weess ech net mee ob alle
489 Fall eeh (-) et (-) ech fille mech immens gutt ((laacht))
490 nodeems ech gedanzt hunn also dat (-) bah dat ass lo schwéier
491 beschreiwe mee dat gëtt positiv Energie an eh (--) an d'fillt
492 een eeh (-) d'fillt een sech LIEWEG (-) richteg lieweg (-) vun
493 der klenger Zéif bis an d'Ouerlappchen an de klénge Fanger
494 ((laacht)) (-) eh (--) jo
495 **I:** mee hues de dat dann och wann s de alleng doheem danz? (-) oder
496 ass dat lo wierklech [zesummen] mat de Léit
497 **A:** [ahsou]
498 **I:** oder de Membere vum DanceCluster zum Beispill
499 **A:** mh dat hätt ech och wann ech géng alleng danze mee dat ass awer
500 méi staark wann een zesummen ass
501 **I:** firwat? weess de dat?
502 **A:** ehmm (--) bon well een dat da mat deenen aneren deelt (-) dann
503 (--) bon ech menge wann een an enger Grupp ass ass ëmmer (--)
504 méi e staarkt Gefill do vun enger Equipe vun zesumme gehéieren
505 an (--) jo ass dat iergendswéi nach ëmsou méi staark
506 **I:** d'heescht dat ganz Zesummeliewen (-) komme schonn erëm ob de
507 Kuch ze schwätze mee dat ass jo dann erëm nëmmen en Deel vum
508 Ganzen (-) spillt awer eng wesentlech Roll am DanceCluster (-)
509 d'geet net nëmmen drëms dass dir all als Individuen hei ehm
510 danzt mee d'geet em d'Gruppegefill och bësse wat da vläicht och
511 ob den Alldag zréckzeféieren ass oder éischter net?
512 **A:** eeh (-) jo nee also d'ass schonn e Gruppegefill hei wat mer och
513 wëllen hierstellen eben duerch dee Kuch (-) ob dat lo ob den
514 Alldag eehm (-) mh (---) d'ass wierklech schwéier soen (-)
515 also ech géng ebe soe JA zum Deel mee wat ech ebe virdru sot
516 ech weess net ob sou (--) also du mengs jo ehm (-) dat oppe
517 sinn an dat zesumme sinn dass dat sech an den Alldag
518 erëmspigelt
519 **I:** mhm
520 **A:** ppff (---) mh (--) ech hunn de Fuedem verluer ech muss nach eng
521 Kéier ...
522 **I:** net schlëmm (---) d'muss och net dat si wat's du vläicht schonn
523 erlieft hues (-) well dat ass jo och schwéier (-) eh well (-)
524 oder soss froen ech mol vir d'éischt hues du mat deene Léit aus

525 dem DanceCluster nach eppes ausserhalb vum DanceCluster ze
 526 dinn?
 527 **A:** nee eigentlech net (-) also mir (-) mir gi mol zesummen eppes
 528 ze drénken nom Cours oder sou ... su Saachen (-) oder wa mer en
 529 Optrëtt hunn (-) mee mir sinn all zimlech vill beschäftegt mir
 530 hunn e KOMPLETTEN anere Stonneplang (-) doduercher ass et och
 531 relativ schwéier eigentlech (-) an ech menge jiddereen huet och
 532 do bësse su säi Liewe mam Partner oder hei oder do (-) d'ass
 533 **I:** d'ass awer ok (-) fir Iech dann och oder?
 534 **A:** ja ja ja
 535 **I:** gesitt dir Iech trotzdem als geschlosse Grupp während dem
 536 DanceCluster? (-) ehm (--) a wann lo Studenten iergendwann soen
 537 ech kommen net méi mat dat ass jo da wahrscheinlech awer schued
 538 kann ech mir virstellen
 539 **A:** ja ja ja ob alle Fall also IMMENS schued (-) natierlech
 540 **I:** geet dann och ëmmer en Deel vun der (-) eeh (-) ech bezeechnen
 541 et elo mol als gemeinsam Kreativitéit verluer? (-) oder ass dat
 542 einfach fänkt dir all Semester vu vir un a kuckt einfach wat
 543 sech aus de Membere kann entwéckelen?
 544 **A:** ja (-) nee d'ass schonn en Deel zu der gemeinsamer Kreativitéit
 545 wou (-) wou feelt souzesoen (-) jo dach
 546 **I:** ok (--) mh (-) ech kucken nach eng Kéier schnell mee ech mengen
 547 ech hunn dech usech alles (--) bon gëtt et iergendeppes eeh dat
 548 hat ech eng Kéier kuerz gefrot (-) ob et eppes gëtt wat's de lo
 549 sees wat net sou gutt leeft (-) eh am DanceCluster (-) oder
 550 einfach gëtt et eppes negatives wat's de (-) entweder erlieft
 551 hues oder wou's de einfach sees (-) dat gefällt mer lo net sou
 552 gutt
 553 **A:** ja (-) nee eigentlech net (-) d'wäer just flott wann nach méi
 554 Leit do wäeren (--) well ehm (-) wann dann bis puer Leit feelen
 555 da kann et sinn dass mer just nach zu zwee sinn (-) dat ass
 556 scho mol virkomm
 557 **I:** ja
 558 **A:** also fir mech ass dat och net onbedéngt e Problem mat zwee Leit
 559 ze schaffen (-) ech mengen (-) d'ass jo awer méi flott wa méi
 560 Leit dozou bäidroen
 561 **I:** do kann ee wann s du jo och sees dass d'Kommunikatioun
 562 haaptsächlech do kann ee jo awer dat ass jo eppes wou ee kann
 563 dru schaffen
 564 **A:** ja
 565 **I:** also reng theoretesch
 566 **A:** ja ja (-) bon dat ass eben ech si lo zwee Joer dobäi ehm (-) do
 567 (--) ja
 568 **I:** ech mengen d'ass e generellen also(-) et schénge eppes
 569 generelles ze sinn (-) och vläicht lo wann der bis ob Belval
 570 gitt dann entwéckelt sech souwisou alles bessen nei (-) eh
 571 **A:** vläicht ja
 572 **I:** mol kucken ob do da méi Potential do dohannert stécht ... (--)
 573 ok (-) hues du nach iergendeppes wat's de nach wëlls lassginn?
 574 oder wou's de sees dat kéint nach wichteg sinn? (-) vun dir aus
 575 **A:** mh nee ech mengen net (-) nee
 576 **I:** ok (-) da stoppen ech
 ((debriefing))

Appendix 6: Transcription of interview » François Carbon

Interviewer/Transcriber:	Dany Weyer (I)
Interviewee:	François Carbon (FC)
Role:	coordinator espace cultures, University of Luxembourg
Date of interview:	13.04.2015
Time of interview:	14.40pm–15.05pm (25 minutes)
Location of interview:	University of Luxembourg, campus Limpertsberg
Language of interview:	Luxembourgish

Transcription conventions	
(-) / (--) / (---)	short / medium / long interval between utterances
[]	overlap
?	rising intonation
UPPERCASE	emphasis in the original
...	incomprehensible or inaudible words
()	unsure transcription, estimate of what is being said
(())	transcriber's descriptions and comments

((briefing))

001 **I:** allgemeng mol einfach als éischt Fro d'ass Dir einfach kuerz
002 erläätert WEI deen espace cultures entstanen ass (-) och WEINI
003 (-) ehm wei eng Iddi do derhannert stécht

004 **FC:** mhm (-) bon d'Philosophie vum espace cultures déi ass entstanen
005 amfong mat der Uni (-) dat war ganz am Ufank amfong eeh (-) war
006 am Organigramm vun der Uni war net virgesi fir iwwerhaupt e
007 Kulturreferat ze hunn ehm (-) wei ech einfach un d'Uni (-) bon
008 soe mer mol do rattachéiert gi sinn iwwert de Ministère do war
009 d'Fro vum Recteur eh wat ech ob der Uni wéilt maachen (-) vu
010 que dass mäin Background zimlech diversifizéiert ass huet sech
011 amfong fir mech eng Méiglechkeet erginn eppes selwer ze grénnen
012 an eppes ze kreéiere wou usech keen dru geduecht huet (-) an de
013 Recteur war amfong net ofgeneigt (-) huet amfong gesot voilà dat
014 soll dann sou geschéien huet mir awer dann zwee Joer ginn als
015 Terme fir dann ze kucke voilà WAT kann an zwee Joer gemaach
016 ginn ob der Uni WEI kann sech di Iddi vun engem Kulturreferat
017 ëmsetzen AN op deeër anerer Säit gëtt dat iwwerhaupt gebraucht
018 fir d'Uni an ehm (-) d'war dann déi zwee éischt Joer waren dann
019 ob déi eng Manéier bësse stresseg well d'huet een amfong missen
020 eng Rechtfertegung ofgi fir eppes wat jo amfong lo kee geduecht
021 huet och budgetär eh ze ëmfaassen an et war awer sou dass ech
022 da mat enger Budgetsomm konnt schaffen déi fir Uni's-
023 Verhältnisser an och fir Lëtzebuerg ... ganz gutt sinn och am
024 Kulturberäich an dunn hunn sech etlech Gruppe gegrënnt déi och
025 a relativ kuerzer Zäit eng eegen Dynamik opgebaut hunn an
026 dorunner ugehaangen en ganze Programm deen elo sech un NET
027 nëmmen d'Studente vun der Uni adresséiert mee weigesot un dee
028 ganze Korpus vun der Uni mat engem groussen Succès a wou dann
029 einfach en retour no zwee Joer gesot gouf voilà déi Feierprouf
030 vun deem Kulturreferat ass soumat bestan a voilà eng
031 Daseinsberechtigung ass voll do an an deem Sënn huet de
032 President dann approuvéiert dass déi Aarbecht vum Kulturreferat
033 weider geet (-) an dunn huet sech da vu ganz minimalistesch

034 basic vu NAEISCHT eeh einfach eng Zell opgebaut déi dynamesch
 035 fir d'éischt bon géif ech lo mol einfach soen den Uni's-Terrain
 036 sondéiert huet eh (-) INTRAMUROS déi dann awer schnellst
 037 doriwwer raus gaangen ass fir sech ze koppele mat de
 038 Kulturinstituter a fir sech doriwwer eraus ze koppelen
 039 international fir d'éischt mol d'Groussregioun (-) dann den
 040 europäesche Raum (-) a säit 2008 den transatlantesche Raum
 041 **I:** an (-) eehm (-) Dir hutt vun enger Daseinsberechtigung geschwat
 042 vum Kultur (-) oder allgemeng vu kulturellen Aktivitéiten ob
 043 der Uni (--) firwat gëtt et déi? firwat ass Kultur wichteg ob
 044 enger Universitéit? (-) oder speziell och ob enger Universitéit
 045 LETZEBUERG
 046 **FC:** mhm (-) ech géif dat mol net lo un eng Uni Lëtzebuerg hänken
 047 (-) wat ech gemierkt hunn dat war ehm (-) eh bon an deene
 048 leschte Joere sinn ech méi a méi invitéiert gi fir iwwer Kultur
 049 un der ob der Uni ze schwätzen (-) an eh d'ass mengen ech e ganz
 050 wesentleche Punkt fir eng UNI (-) et ass amfong DAT wat eng Uni
 051 soll ausmaachen einfach lo mol ehm wann een zeréckkuckt an
 052 d'Geschicht wat ass iwwerhaupt eh (-) den Terme universalis
 053 Universitéit wat dréckt en usech aus an eh (-) dat wat déi
 054 Grënner vun den Uni'en vun den Universitéiten uitgemaach hunn
 055 am véierzengten oder fofzénge Joerhonnert eh wann een dat
 056 deklinéiert ob haut wei REDUZEIERT amfong déi grouss Visioun
 057 vun deemools haut ginn ass ob e reng wëssenschaftleche Beräich
 058 deen awer relativ mononukleär an och relativ monoGLEISEG oder
 059 als monoRAIL ugeluecht ass wei dat ugefaangen huet dat huet
 060 ugefaang effektiv mat Persounen déi an enger Persoun Physiker
 061 Medeziner Sänger eh ... eh Schrëftsteller an sou weider waren
 062 an déi amfong alles an enger Persoun integréiert hunn an och un
 063 hier Studente weider vermëttelt hunn an deeër Visioun an deeër
 064 Optik eehmm (-) ech denken haut an deeër Zäit wou mer liewe wou
 065 Problemer ëmmer méi AKUT eh (-) méi AKUT ginn an och méi (-)
 066 giff ech soe méi SENSIBEL gi WEI ee WAT zu deem anere seet (-)
 067 ehm (-) dat ass net nëmme politesch wichteg iwwerluecht ze gi
 068 wei ee wat mee dat huet an enger Kommunikatioun allgemeng Fouss
 069 ze faassen an ech denken awer dass ob enger Uni een deen
 070 einfach säi Wee an déi CHANCE huet eh ze maachen an och bis ob
 071 enger Uni un ze kommen an do quasi e Wëssen opzehuelen a Wëssen
 072 herno weider ze vermëttelen a senger Generatioun (-) do ass et
 073 desto méi wichteg dass ee wierklech Kultur net gesäit als eng
 074 allengeg Dekoratioun vu sengem Liewen (-) wat e sech gönnt no
 075 Feierowend oder wat e sech gönnt eben da wann en Zäit grad huet
 076 (-) oder Loscht drop huet (-) mee dass et wierklech eppes ass
 077 wat de Mënsch einfach usech a senger Essenz ausmescht an eh wat
 078 (-) einfach e gewessen Nährbuedem muss hunn an e Kulturereferat
 079 ASS einfach eng Zell wou sou en experimentellt Denke méiglech
 080 ass an och ze gewährleeschte fir enger Uni eppes gewesse eh e
 081 gewessen Cadeau mat ze gi wat aner Uni'en lo wann se sech da
 082 wierklech an hirem Departement bewegen net an deeër Form kenne
 083 maachen
 084 **I:** ok (-) a wat ehm (-) well et jo elo haaptsächlech em den
 085 DanceCluster geet (-) natierlech all Ensemble huet seng EEGIN
 086 Daseinsberechtigung an huet och vläicht EEGIN Ziler souguer (-)
 087 mee wann Dir lo iwwert den DanceCluster nodenkt (-) wou (-) wat
 088 fält Iech dozou an (-) d'gouf jo (--) och gegrënnt mat engem
 089 vläicht bestëmmten Zil oder well och Leit gesot hunn mir wéilte
 090 gären zesummen danzen (-) fält Iech do eng SPEZIFESCH
 091 Daseinsberechtigung an? oder ass dat (-) einfach alles
 092 Orchester Chouer eh Danzensemble d'geet einfach drëms fir Leit
 093 zesummen ze bréngen?
 094 **FC:** dat ass sécherlech en Hannergrond mee den Hannergrond usech

095 deen ech gesinn ass eh (-) dass ech der Meenung sinn dass e
 096 Mënsch mat zwou Perséinlechkeete gebuer gëtt (-) dat heescht
 097 dat eent ass seng Perséinlechkeet (-) eehmm (-) eh BON (--)
 098 gebuer mat zwou Perséinlechkeeten an deem Sënn NET schizophren
 099 mee gebuer mat zwou Perséinlechkeeten dass ech MENGEN dass
 100 jidderee mat enger Disziplin eeh oder zu enger VIRléift zu
 101 enger Disziplin wei Musek Danz Literatur eeh oder Theater ob
 102 d'Welt kennt (-) an dass awer déi (-) eh Raffiness vun deeër
 103 zweeter Perséinlechkeet oft net gesi gëtt (-) oder dass déi
 104 Zäit net méi do ass se haut ze gesinn (-) mee dass ech denken
 105 dass all Mënsch mat enger Antenn zu enger vun deenen
 106 Disziplinne gebuer gëtt an déi Fähigkeeten huet (-) an et ass
 107 un den Erzéier eben dat eraus ze fanne vu Gebuert un d'Elteren
 108 duerno eh an der Spillschoul Primärschoul Lycée an ech denken
 109 d'Uni'en hunn och hier Roll ze spillen (-) an ech denken et ass
 110 ee lifelong learning prozess also d'hält amfong NET ob wann een
 111 eng schoulesch Institutioun verléisst mee ech mengen d'ass
 112 einfach e Prozess deen sech da wierklech bis an den Dout hinn
 113 eh weider zitt an (-) bon deemno wat fir eng Relioun een huet
 114 och nach doriwwer eraus (-) ehm (--) an ech mengen einfach dass
 115 déi zweet Perséinlechkeet iwwertyncht gëtt natierlech duerch
 116 déi éischt déi amfong e bësse méi offensichtlech (-) sech
 117 areiht an eppes wat der Gesellschaft méi bréngt (-) a wat
 118 natierlech och méi gefördert gëtt (-) méi gefördert gëtt duerch
 119 d'Schoul déi amfong hire System dorobber opbaut an hire Modell
 120 dorobber opbaut (-) duerch d'Gesellschaft wou een amfong dann
 121 eng kleng Schreiffche gëtt oder ee Riedchen an engem Gewierf
 122 wat muss produzéiere fir dass einfach eng Gesellschaft
 123 erhaalungsfähig ass (-) an dat anert déi véier Disziplinnen (-)
 124 déi ginn einfach ganz peripher eh ob eemol bilden déi sech oder
 125 se regresséiere carrément (-) ausser d'huet een einfach sou ee
 126 staarke Charisma Temperament Charakter d'ass een dat ob eemol
 127 selwer a sech entdeckt a selwer fördert (-) a wann dat awer net
 128 de Fall ass (-) bon dann denken ech da stierwen déi eehm déi
 129 Fähigkeeten an engem Mënsch einfach lues a lues of (-) an eh
 130 firwat elo en DanceCluster (-) bon ech denken einfach dass dat
 131 eng vun deenen Disziplinnen och ass (-) Beweegung (-) spontan
 132 kreativ Beweegung eeh (-) ehh mat enger anerer Form vu Kleedung
 133 oder wei och ëmmer an sech dann ob eng Musek hi bewegen oder
 134 sech ob en Text hi bewegen an eppes ausdrécke mam KIERPER wat
 135 ee vläicht mat der Stemm esou NET ka maachen (-) an ech denken
 136 dass do einfach den DanceCluster eng Méiglechkeet ass Leit déi
 137 villäicht e Problem hunn sech verbal auszedrécken oder sangend
 138 auszedrécken (-) dass déi dat einfach mam Kierper kenne maachen
 139 an dofir dann an deem Sënn och esou en Ensemble ob der Uni eeh
 140 fir ebe Leit déi eben deen eh (-) déi Attraktioun doran
 141 empfangen dass déi dat do kennen ausliewen an ausüben
 142 **I:** ok (-) eehmm ma do war lo scho ganz vill eh ganz vill
 143 Informatioun dran (-) Dir hutt jo um Flyer zum Beispill sinn
 144 déi verschidde bullet points mat deenen (-) Haaptziler déi den
 145 espace cultures huet (-) kennt Dir nach eng Kéier kuerz
 146 erläutere sou einfach als Resumé firwat (-) d'ass jo awer
 147 eppes wat Iech perséinlech och eh immens interesséiert a wou
 148 der jo vläicht heiansdo och musst rechtfertegen der Uni wat der
 149 Uni et bréngt (-) mee wat sinn da genau déi Punkten déi déi (-)
 150 jo déi bësse rechtfertegen dass et dat hei gëtt?
 151 **FC:** bon Punkten déi et rechtfertegen dat eh (-) ass einfach
 152 d'Erfahrung déi ee mëscht (-) wann een d'Erfahrung net huet
 153 dann (-) bon (-) misst een et och mol net vläicht giff een et
 154 och mol net vermessen (-) eehm (-) d'huet jo och virdu keen
 155 dono gefrot et war wéi gesot et huet keen am Organigramm dru

156 geduecht mir müssen en Kulturreferat eh (-) eeh d'ass effektiv
 157 mat menger Persoun ass déi Iddi ob d'Uni komm a mëttlerweil ass
 158 et awer iwwert eng Iddi ewäsch gaang (-) mee wann et
 159 Widersacher gi sinn an deeër sinn et ginn am Ufank déi gesot
 160 hunn mussen mir lo Suen engagéieren an eng Kreatioun vun engem
 161 Chouer oder an ech weess net an en aneren europäesche Projet
 162 wou awer mëttlerweil KENG ENG Stemm méi haart ginn ass einfach
 163 duerch d'Resultater déi et gewisen huet an an eh (-) eh
 164 d'Philosophie déi opgewisen ass am Programm eh einfach ze soe
 165 voilà et stellt een d'Uni och als en Bestanddeel vun der
 166 Sociéitéit duer déi net nëmmen a sech besteet (-) a mat hire
 167 Mëttelen a Moyenen déi se intramuros huet mee dass een eh an
 168 deem Sënn Kultur och als e Bindeglied gesäit zu der
 169 Gesellschaft (-) an eh dat ass an enger Form eben och ganz gutt
 170 gelongen (-) well oft sinn d'Universitëiten amfong eh sou
 171 ghetto-ähnlech Strukturen déi fir SECH zwar eng Dynamik hunn
 172 (-) déi national schafft déi international schafft (-) mee déi
 173 awer och e BEGRENZTEN eh creno huet eeh an sech och nëmmen un
 174 eng ganz begrenzte Gesellschaftsschicht orientéiert déi capabel
 175 ass déi Stréimungen oder Dynamike vun enger Uni opzehuelen
 176 duerch den Intellekt deen se huet (-) a verschidde Leit hate
 177 vläicht net d'Chance oder d'Méiglechkeet (-) déi (-) deen
 178 Intellekt a sech ze fuerderen an ob enger Uni weider auszebilden
 179 an (-) eeh Kultur wei mer se lo eben hunn mat den Ensembles
 180 dass mer soe voilà mir BILDEN Ensemblé Kulturensembles ob der
 181 Uni eeh déi sech verbal ausdrécken déi sech dänzerech
 182 ausdrécken theatralesch ausdrécke wei och ëmmer (-) eehm (-)
 183 schrëftstellersch an déi dann de Lien sichen an déi villäicht
 184 och no baussen dann e ganz aneren eeh (-) eng ganz aner Schicht
 185 vu Leit uschwätzen (-) wei déi kllassesch déi Uni usech duerch
 186 hier Virlesungen (-) oder Recherche uschwätzt (-) an déi
 187 Bindung déi gëtt amfong duerch d'Wierke vum Kulturreferat eh
 188 doubléiert se sech oder verdräifacht se sech well se sécher mat
 189 Moyene schafft déi einfach enger méi BREEDER Populatioun
 190 zougänglech sinn (-) vum Verständnis hier (-) eeh an och sech
 191 kenger Sprooch muss bedéngen heiansdo wann et em Danz geet oder
 192 wann et em Musek geet mee sech wierklech Onde bedénge also
 193 Welle bedénge déi eeh (-) voilà einfach méi breed kennen
 194 opgeholl ginn
 195 **I:** ok dat heescht (-) een Haaptaspekt deen Dir ëmmer erëm erwähnt
 196 vun der Kultur ass dass et eppes ka verbannen entweder Iddien
 197 (-) oder Mënschen (-) d'heescht entweder d'Communautéit vun der
 198 Uni an eeh d'Gesellschaft oder och déi verschidde
 199 Fachrichtungen ob enger Uni selwer
 200 **FC:** genau (-) genau (-) also fir d'éischt géif ech souguer soen
 201 d'Mënschen (-) dass et fir d'éischt d'Mënsche verbënnt (-) an
 202 DUERCH mengen ech déi Verbindung déi einfach an engem ganz
 203 anere Level geschitt well eeh (-) eh einfach bestëmmten
 204 Erfahrungen hu gewisen ob bei verschiddene Konferenzen eh wann
 205 een sech iwwert en Thema ausdréckt verbal an enger gewësser
 206 Sproch an enger gewësser Terminologie dann erreecht ee
 207 wierklech ee gewëssent Zilpublic wann ee wierklech do d'Grenze
 208 sprengt an d'setzt een dat ob eng musikalesch Sphär (-) ob se
 209 lo verbal ass oder reng instrumental oder ob se duerch Bewegung
 210 geschitt (-) an eeh do kennt een als Mënschen anescht zesummen
 211 (-) eehm WEI et geschitt eeh ech mengen dat muss ee selwer
 212 iwwert sech ergoen eng Kéier loossen a selwer eng Kéier spieren
 213 (-) dat kann ee mengen ech net sou an eng Definitioun era setze
 214 WAT deen Ament geschitt ne (-) mee eehm ech denken duerch
 215 kierperlech Beréierung duerch kierperlech eeh oder musikalesch
 216 Beréierung eeh ginn (-) Zonen an engem Mënsch ugereege déi

217 einfach méi GANZHEETLECH sinn an déi iwwert d'Gehir eraus ginn
 218 einfach an de Kapp an d'Äerm an d'Been an de Bauch an déi
 219 einfach mat gewëssen Emotiounen spille wou ech denke wou eng
 220 Terminologie einfach hier Grenzen huet (-) an dat kann deen
 221 Ament denken ech duerch sou eeh Sensatiounen an sou
 222 Disziplinnen einfach gefördert ginn
 223 **I:** spillt dann do dee Multilingualismus a Multikulturalismus deen
 224 ëmmer rëm gesot gëtt wier ob der Uni Lëtzebuerg sou grouss (-)
 225 spillt dat eng Roll? oder Dir sot einfach souwisou all Mënsch
 226 ass ënnerscheedlech
 227 **FC:** ech denken all Mënsch (-) ech denken dass d'Sproochen herno en
 228 hëllefërchen Outil kenne sinn (-) wann en dann och gebraucht
 229 gëtt ehm (-) d'ass ëmmer liicht vu Sproochen geschwat an d'huet
 230 een ëmmer liicht sech Sproochen ob en CV geschriwwen mee (-) eeh
 231 hannert enger Sprooch stécht méi mengen ech wei eng Grammaire
 232 eh an eng Orthographie mee d'stécht einfach eng Vermëttlung och
 233 do dran eeh vun och gewësse Sproochwellen a Sensatiounen déi
 234 einfach och ganz déif an d'Kultur eragi vun deem géintIWWER
 235 deen een deen Ament och mat deeër Sprooch well beréieren an ehm
 236 (--) mee et ass natierlech och wichteg also wann eng Uni wei
 237 d'Uni Lëtzebuerg sech eh (-) eh den Attribut vun der
 238 Méisproochegkeet oberleet
 239 **I:** mee och méi [AN Multikulturalismus]
 240 **FC:** [an och méi (-) voilà] wat dann och doru gekoppelt
 241 ass deen Ament ne (-) dann ass et net méi wei berechtigt och da
 242 wierklech de Schrëtt zum Enn ze goen an da wierklech och dann
 243 eeh de Kulturbegrëff wierklech sou ze deklinéieren dass en dann
 244 och vollends deklinéiert gëtt (-) iwwert d'Sprooch eh ewäsch a
 245 wierklech bis an déi kengsten Zell vun deem wat eis interaktiv
 246 an der Communautéit bewegen deet an eeh (-)
 247 **I:** ok (--) nach zwou Froen (-) eh déi mer afalen (-) ass fir Iech
 248 den espace cultures wei en lo ass (-) d'entwéckelt sech jo och
 249 lo vläicht zu Belval nach bëssen an eng aner Richtung oder
 250 einfach VIRUN vu Joer zu Joer (-) spillt en lo schonn eng
 251 grouss genuch Roll ob der Uni AN am Curriculum vun deene
 252 verschiddene Studiegäng (-) well lo ass jo meeschten déi (--)
 253 eh wei den DanceCluster dat ass jo eppes EXTRA-curricular
 254 d'kritt een och lo keng ECTS-Punkte wei et vläicht ob aneren
 255 Uni'en gëtt (-) ass dat fir Iech (-) genau richteg sou wei et
 256 lo ass oder gëfft Dir Iech wënschen d'gëfft bëssen nach an eng
 257 aner Richtung sech entwéckelen?
 258 **FC:** bon ech hat scho mat eenzelnen ugeschwat am Dekanat oder am
 259 Rektorat fir et eventuell iwwer ECTS-Punkten och eenzel
 260 Aktivitéite kreditéiert ze kréien an (-) bon (-) d'ass awer
 261 zweeschnéideg eh (-) wann ech gesi wat d'Kreditéierung bewierkt
 262 eh (-) dann ass et natierlech e Bonbon deen ee kritt (-)
 263 eeh (-) mee et ass natierlech och ehm eppes (-) also wann eppes
 264 curriculär geschitt (--) dann huet dat eng gewëssen Dynamik et
 265 huet einfach och vläicht quantitativitéits-méisseg NACH eng aner
 266 Dynamik (-) wann ech lo d'Chéier kucken ob Universitëiten déi
 267 Museksdepartementer hunn wou d'Participatioun an engem Chouer
 268 kreditéiert gëtt duerch ECTS-Punkte well een einfach muss an
 269 engem Chouer sange wann een ob deem Departement ass (-) dann
 270 ass dat eh technesch e perfekte Chouer (-) well se dat
 271 technesch perfekt léieren (-) well se dat musikalesch och
 272 perfekt dann eriwuer bréngen duerch déi Technik déi se als
 273 Basis hunn (-) wann een dat Ganzt lo extra-curriculär kuckt
 274 dann huet een awer trotzdem mat engem Public ze dinn deen eeh
 275 iwwert säi Schied eraus spréngt an och iwwert d'Grenzen
 276 erausgeet an och e bëssen iwwert seng comfort zone erausgeet
 277 vun deem wat e villäicht nëmme capabel wär ze maache mee duerch

278 déi Offer spiert en eppes dass déi em eppes gëtt (-) wat en och
 279 kann deklinéieren herno ob säi Curriculum (-) OUNI dass en lo
 280 extra dofir kreditéiert gëtt (-) an oft sinn déi Persounen (--)
 281 eh giff ech soen NACH méi mat Leif a Séil bei der Saach (-) eeh
 282 soudass ech (-) bon ob deeër enger Säit net ofgeneigt si wann
 283 lo wierklech eng Kéier giff an der Schoulmeeschterformatioun
 284 oder bei de bei de Sozialpädagoge giff gesot gi voilà wann ee
 285 lo am Theater mat mëscht da kritt een nach e puer ECTS-Punkten
 286 dobäi (-) bon (-) da maach dat sou sinn (-) ech hunn awer och
 287 kee Problem an déi Richtung weider ze fuere wei et ass eh eben
 288 och lo wou ech an Amerika war (-) ehm do hunn eben
 289 d'amerikanesch Kollege gesot dass se HEI wierklech dat
 290 SPRETZESCHT fannen (-) mat Leit ze schaffen déi wierklech
 291 EINFACH sou aus dem Näischt eraus soen ech engagéiere mech
 292 doranner och OUNI dass ech dofir kreditéiert ginn
 293 **I:** ok (-) ehm (-) läscht Fro (--) do eh kommen ech nach eng Kéier
 294 zréck ob dat wat Dir virdru scho puer Mol gesot hutt (-) den
 295 espace cultures huet jo och opgepasst oder Dir hutt opgepasst
 296 dass et déi verschidden (-) dass et den Theater gëtt Literatur
 297 (-) eeh den Danz an d'Musek (--) wat vir eng Roll spillt den
 298 Danz da lo? oder aneschers gefrot (-) ass fir Iech alles
 299 gläich wichteg a gett och vläicht vum (-) lo de Budget ass lo
 300 spillt lo weider keng Roll (-) mee ehm (-) vun der
 301 Organisatioun hier oder Administratioun (-) oder eh gëtt et do
 302 schonn eng gewëssen eh d'ass ee seet Musek ass awer lo méi
 303 wichteg wei den Danz oder den Theater oder ass dat alles
 304 d'nämmlecht?
 305 **FC:** ech wéilt lo net eent méi wichteg astufe wei dat anert (-) dat
 306 eent zitt villäicht méi UN wei dat anert (-) d'sinn villäicht
 307 lo einfach proportionell méi Leit déi giffen an engem Chouer
 308 sangen oder an engem Orchester spille wei lo an engem Danzgrupp
 309 tanzen (-) mee dat (-) effektiv dat wiesselt hei vu Joer zu
 310 Joer (-) eng Kéier sinn der méi do eng Kéier sinn der manner do
 311 (-) ehm (--) fir mech ass einfach den den ehm den Danz (-) bon
 312 ech selwer maachen dat elo NET (-) awer wann ech dann awer gesi
 313 wei en Dänzer sech kann ausdrécke mat fir enge Moyenen en sech
 314 kann ausdrécken (-) ehm (-) wei en säi Kierper entwéckelt wei e
 315 säi Geescht entwéckelt duerch déi Bewegungen déi e mëscht
 316 duerch dat Fräischalte vu sengen Organen déi duerch dat
 317 Strecken duerch dat eh duerch deen Danz kommen eeh (-) an och
 318 déi LiewesLOSCHT déi sech einfach am Danz engagéiert (-) also
 319 ech setzen dat amfong alles ob ee selwechten Niveau an eh ehm
 320 (-) ech (--) sinn amfong einfach der Meenung dass soulaang dass
 321 de Budget do ass soll eben all Disziplin kennen esou an esou e
 322 Grupp ob der Uni erfueren an sech eh einfach och Leit fannen
 323 déi sech an deene Gruppen afaan fir dat matzemaachen (-) eehm
 324 (-) ech ka lo net als Dänzer schwätzen (-) ech KUCKEN et gär
 325 eeh ech selwer gesi mech awer lo net onbedéngt obwuel ech lo
 326 net ofgeneigt sinn eventuell eeh a soueen Cours ze goen a
 327 vläicht een initiellen eh Cours och a Bewegung an Initiatioun
 328 matzemaache mee ech denken sou wi ech gesot hunn eh (-) eh also
 329 (-) dass ech esou meng Hypothese gesinn dass wierklech all
 330 mënschlecht Wiese mat enger vun deenen Disziplinen ob d'Welt
 331 kennt an se entweder duerch d'Elteren oder duerch d'Erzéier sou
 332 am Liewe mat agebaut kritt dass se et einfach vu kleng op bis
 333 an de laangen Alter hi mëscht (-) oder dass se einfach zu engem
 334 bestëmmte Moment e coup de pouce kritt wou se déi Disziplin wou
 335 de Mënsch déi Disziplin beréiert déi en einfach a sech huet a
 336 wann en dann déi Méiglechkeet huet dat ze maache wei faszinant
 337 et einfach ass dann nozekucke wei sech do den eh de Kierper
 338 einfach developéiert

339 **I:** ok (-) do ass ganz vill Interessantes dobäi
340 **FC:** ja? (-) ass dat?
341 **I:** ja ja (-) dat eeh (-) ech kann och ausmaachen
((debriefing))