

## Danish University Colleges

### Interprofessionalizing Rhythms on Campus

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# **INTERPROFESSIONAL RHYTHMS ON CAMPUS**

## **An Analysis of Unheeded Interprofessionalism in a University College Campus in Denmark**

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### *An interprofessional paradigm*

Interprofessionalism has been on the agenda for the Danish welfare-work for quite some time. Both in policies about professionals working with citizens (infants, children, patients, students etc.) and in recent reorganizations of official institutional structures (communal, hospital, educational etc), interprofessional considerations are implicated. The aim of the interprofessional considerations is for the most part, to make professionals cooperate and communicate more closely, enabling them to become more efficient in their gathered efforts, and make them work holistically around every citizen.

University Colleges (UC's) came into existence in Denmark in 2007/2008, and interprofessionalism as an overarching (or underlying) paradigm is innate in these educational structures, where professional programmes has been administratively merged and in some places also physically merged. Before the organizational birth of the UC's most of the professional programmes were placed in structures, called seminaries, created to adhere to one programme at the time. In the fairly recently organized UC's, efforts are made towards the creation of interprofessional modules, interprofessional managing- and administration fora and interdisciplinary professional formations. It seems that interprofessionalism is developing as a new paradigm in which it is both named 'cross-professional', 'interdisciplinary', 'intersectional', 'multidisciplinary', 'inter-institutional' and 'cross-sectorial' (Nielsen, Bille et al. 2010). The amalgam of considerations, approaches and theories which can be categorized under the headline of 'the interprofessional' is represented in different ways within and around the professions. And the interprofessional comes about both concretely and in abstract ways in the forming of organizations and in educational approaches. Talking about 'the interprofessional' in Denmark, is therefore a way to place ones discourse within an emerging paradigm, that is influencing the future of the professionals in many different ways.

With the organizational development of the UC's, new campus sites are being constructed all over Denmark. Campus is Latin for 'open square' or 'field', and in educational contexts, a campus is a coherent educational area, which often includes libraries, auditoriums and so on. The UC campuses have an inbuilt interprofessional element, as the education of the future professionals are gathered in these educational spaces.

This article will unfold an analysis of an empirical study on a UC Campus 'X' in Denmark, where the interprofessional paradigm is growing forth. The analysis will explore how the interprofessional paradigm, innate in the campus construction, becomes significant in unheeded ways for the professional becoming of the students of the professions.

The article is three-fold. First an ethnographic fieldwork of the everyday life on Campus 'X' will be presented. Second a rhythm-analytical framework, inspired by Henri Lefebvre and Michel Foucault,

is developed. The rhythm-analytical framework will thirdly be used for an analysis of the professional becoming of the students of the professions on Campus 'X'.

Through the rhythm-analysis the becoming of the students will be unfolded as a becoming that takes place through rhythms created on campus, where the interprofessional paradigm somewhat unheededly acts upon and with the students becoming as professionals.

*From the drawing of maps of and routes on campus, to an analysis of inter-professionalizing rhythms*

Campus 'X' has existed for about two and a half years and it houses three Bachelor Degree Programmes, which in Denmark are called Professional Bachelors. One programme is the result of three former schools combining their forces into the creation of one Bachelor's Degree Programme in Social Education<sup>1</sup>. The second is a Bachelor's Degree Programme in Relaxation and Psychomotor Therapy<sup>2</sup>, and the third is a Bachelor's Degree Programme in Physiotherapy<sup>3</sup>. There is also an administrative department on Campus 'X'. In the vision statement of the campus an interprofessional goal is inscribed. It concerns the strengthening of the interprofessional collaboration between the professional programmes, and several interprofessional projects are on their way. The inter-professionalization of the programmes is in this sense commencing, but the process yet fills up more space on paper, than in the actual doings on campus.

The fieldwork on Campus 'X' consisted of participant observations of the everyday life on campus, in hallways, classrooms, cafeterias, office spaces and conference rooms, by the attendance of meetings, lunch breaks and lessons. Furthermore the fieldwork consisted of qualitative interviews with teachers, students, administration and management. In order to allow the interviewees to say something about the campus as a space and place of education, the empirical productions were inspired by visual ethnographic methods (Warren 2002; Pink 2008; Bramming, Hansen et al. 2010). The interviewees were given a blank sheet of paper to draw on, and tools to draw with, and were asked to draw a map of campus. On their maps they were asked to sketch the routes they took in their everyday life on campus. This method of inquiry is developed in a non-representational research frame, where research is considered to be the creation of different types of versions of the world (Thrift 2007; Beyes and Steyaert 2011). The drawing of the maps, and the routes sketched on the maps, are therefore to be considered as co-constitutive of the versions of everyday life that were created in the fieldwork. The drawing phases in the interviews gave way for narratives about movements on campus, about roads in and out of campus, about how some places and spaces were used, about places that were never visited, and spaces that were never created. By including the drawing of maps and routes in the interviews, the empirical productions were weaved into

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<sup>1</sup> According to the departmental order, a social educationalist work with pedagogical development, learning and caring in a wide range of domains that has to do with children and youth, and people with disabilities and/or social problems.

<sup>2</sup> According to the departmental order, a relaxation and psychomotor therapist work with health promotion and lifestyle changes, prevention of physical and mental illness, teaching and communication of body awareness and movement, treatment of individuals and groups, rehabilitation and relaxation in a independent practice or in the public domain.

<sup>3</sup> According to the departmental order, a physiotherapist work with the practice, communication and management of physiotherapy, including diagnosis, treatment, rehabilitation, easing of illnesses, promotion of health and prevention of illness of physical sorts.

materiality, into places and spaces and concrete movements on campus, and the significance of these to the narrator.

The maps and the narratives the maps inspired, made it clear, that the routes taken did not just refer to simple movements in places. The routes drawn made the narrators' movements on campus visible, as interwoven in time and space and in social relations. The narratives about the maps and routes described a non-linear time; For instance when the everyday life on campus was narrated in comparison with situations at other schools with different educational spaces. The narratives about the maps and routes also described places becoming specific educational spaces; For instance in the descriptions of moments where a professional programme would utilize a classroom in a specific way, and add rules and norms to the doings in the room, hereby turning places into specific educational spaces. And through the drawing of maps and routes, spaces and places were drawn in relationship to Campus 'X', where the presence of 'other' professions influenced, how the narrators depicted themselves and 'their' profession. The interviews thus allowed a glance at some of the many ways through which the students of the professions narrated themselves and their profession into existence.

For the purpose of the analysis inspiration is drawn from the French philosopher Michel Foucault (1926-1984) and his analysis of subjectification (Foucault 1982). From this inspiration the analysis of the becoming of the students of the professions in the interprofessional paradigm, becomes a question of looking at how the students become professional for themselves and for others in an inseparable dialectic. Drawing inspiration from Foucault, alongside with the complexity of the narratives as illustrated above, the notion of routes become associatively weak, as routes bring movements in places to mind, but the constant interwovenness of becoming in non-linear time and socially created spaces disappears.

The following analysis of the students becoming on campus, is therefore developed through a concept of rhythms on campus, with the purpose of encapsulating the complexity of the interwovenness in time and space.

In the following a rhythm-analysis is developed through a post-structuralist reading of 'Rhythmanalysis' (Lefebvre 2004) by the French philosopher and sociologist Henri Lefebvre (1901-1991). 'Rhythmanalysis' is originally an attempt to analyze rhythms in urban spaces and the effects of the rhythms on the inhabitants of these spaces. With the focus of this article on subjectification, the reading of Lefebvre changes a bit however. The aim in this article is rather to analyze subjectification (the interpersonal becoming of the students of the professions as professionals in the interprofessional Campus 'X') as something that happens through the constant creation of rhythms.

According to Lefebvre, rhythms are where **space** and **time** interacts through a consumption of **energy** (Lefebvre 2004, 15), and rhythms are to be conceived of as continuously becoming in this inseparable triad. In this perspective the rhythm-analysis makes it possible to analyse the becoming of the students through their energy consumption (movements, narratives, episodes etc.) in space and time. By this comprehension of rhythms an effort is made to work around classic dualisms between time and space, body and mind, subject and object as well as doings and sayings.

**Space** is, according to Lefebvre, a concept which combines three perspectives (Merrifield 2000, 173). Space is what we develop concepts about, when we think of and talk about places which are going to, or already does something to us: A classroom is for instance supposed to create an educational space. Space is also what comes about through everyday life: The cafeteria on campus

could in this sense become a space for socialization between future professionals. Finally spaces are the contemplated structures that guide our everyday lives and prescribes certain possible actions in certain places: In the classroom there are certain positions that students and teachers can position themselves in or be positioned in, and act from. In this sense space is more than a discursive or strategic construction, it is also where we do, think, talk and become. And spaces are relative and create each other through comparisons. Our comprehension of the regulations of one space is construed in relationship to the regulations of that of another: A space as the oral examination with its tight regulations of who says what to who, can be considered quite rigorous in comparison to the dialogues between student and teacher in an everyday classroom situation.

**Time** is, as space, not to be considered as a substance. Time is not linear but relative and can best be understood as measurement or comparison. Through the concept of time, rhythms become relative, as all rhythms are measured in comparison to other rhythms; They are understood as fast, repetitive, intense, comfortable or disturbing through a relative comparison (Lefebvre 2004, 10). Something can be experienced as going fast in ones work life, as it went slower before, or the programme followed by one student can seem short in comparison to the length of another programme and so on.

**Energy** is, in this article, to be understood as the movements, narrations, interpretations, actions, episodes etc. that cause the interactions between time and space. An example is when the students in the social education programme in the interviews state, that they sometimes, in the beginning of a lesson, rearrange the tables in the classroom. They share classrooms with other students from the other programmes, and allegedly 'the others' place the tables in straight lines facing the blackboard. The students of social education prefer having their tables placed in the shape of a horseshoe, hereby making the educational space dialogical, they explain. By changing the placement of the tables the students admit to creating an educational space of a sort, which is narrated to be more appropriated their type of studies, than another type.

In this rhythm-analysis space, time and energy are inseparable, as they are always intertwined in one another. This entails a comprehension of rhythms as always in becoming, as time, space and energy is inconstant flux. The rhythm optic is as such an analytical tool through which one can understand the professional becoming of the students of the professions in the interprofessional paradigm.

#### *Analysis of a (interprofessionalizing) corner on campus*

On Campus X there are flexible classrooms, which the professional programmes share, but there are also classrooms, where the students nearly always have to be; Classrooms that they explain feelings of belonging to; Classrooms where they spend most of their time.

When entering through the backdoor of Campus X as a student of physiotherapy you often go in to the first classroom on your left, and as a student of relaxation and psychomotor therapy you often go in to the first classroom on your right. The first room on the left is the practice-room of the physiotherapy students, and the first room on the right, is the treatment-room of the relaxation and psychomotor therapy students. The rooms are opposing one another, and are divided by a narrow hallway. In each classroom there are two large windows facing the hallway, enabling the students to look out, and others to look in.

This particular corner of Campus 'X' was drawn in detail in the maps of the physiotherapy and relaxation and psychomotor students and teachers, and many routes were drawn as going to and from these classrooms. Many stories were told concerning this corner, and most episodes of the everyday life on Campus had to do with this particular corner. Of further interest was the fact, that the students of the social education programme and their teachers did not represent this corner in their maps or routes in any specific detail. For some the corner was of primary importance and for some it was non-existing. The following analysis is therefore concentrated on this particular corner of Campus 'X'.

### *How rooms become professional spaces*

The practice-room of the physiotherapy programme is organized with massage beds, placed in two straight lines, with the sides facing the blackboard. The massage beds are both utilized as desks and as massage beds, enabling the students to practice their techniques one upon another. Often the students wear gym-clothes so that they can move freely. Should a student forget his or her gym-clothes, they simply strip down to their underwear instead. They explain that they are not very shy concerning their bodies, as from the beginning of their studies they are taught to be able to touch one another in order to practice massaging, stretching and to explore the anatomy of the human body. The body appears to be central to the students and the teachers' narratives about how to be a proper physiotherapy student. The body is both the students' professional area of expertise, as well as their object of education, and their hobby – as most of them work out after school hours.

The relaxation and psychomotor therapy treatment-room is cleared in the middle, but alongside the walls there are chairs, stools, madras's, carpets and pillows. On the door a tiny sticker with the words: 'No shoes allowed' is stuck. Therefore when something takes place in the treatment-room, a bunch of shoes are placed outside the door.

*"There's a sort of atmosphere that we seek towards. You can sit in many ways, in the bean bag chairs, lay on madras's, there are also regular chairs. Some sit on pillows with blankets around them. It is a safe and nice room, where you can be what you want, and at the same time take in new stuff. There is a kind of respect towards the room. We stand for calm and rest, and going in there is going into a room for concentrating, and being able to communicate this through our touches and our treatment. You do not talk loudly when doing the exercises. Unless what we're doing is very active. The room is kind of a church."* -Student from the relaxation and psychomotor therapy programme

In the treatment-room the students and teachers explain how you work with the body as an object, and with your 'self'. According to the relaxation and psychomotor therapy students and teachers you cannot help your patients move further, than you are yourself. The relaxation and psychomotor therapists cooperate with their clients and through this collaboration it is decided how to work with the clients or patients body. The students must therefore also learn how to work with the body fully clothed and not only on the naked skin as the physiotherapists. The focal point in the narratives of the relaxation and psychomotor therapists is working with and exploring their own self, cooperating with their clients and having an overall holistic approach to body and mind.

These two classrooms are central rooms for the students. It is rooms where becoming a professional takes place, for in the rooms you learn 'the craft' they explain. In the classrooms the professional tools (massage beds etc.) are placed. And in the organization of campus, it is rooms that are not

flexible; rather they belong to and are decorated for the specific professional programmes. And the students as well as the teachers explain that they feel a sense of belonging here. These are also rooms that become points of return for the students throughout their education, and where they know and co-create the rules of engagement. Through repetitive rhythms the rooms become points of departure and return for the students professional becoming. The rooms become professional spaces.

### *Glances across the hallway*

The significance of the classrooms to the students is also constructed through the stories told about them and the drawings of them in relationship to their position in Campus X. As the students are in 'their classroom' they can see through the windows into the classroom across the hallway. They can observe the way 'the others' are taught in different ways than their own, with different artefacts, and with a different approach to working with the body. They can observe an approach that also has to do with health, but a different way of working with it. In the repetitive glances thrown across the hallway, ideas about the nature of 'the others' seems to be constructed, and 'the others' become recognized as closely related, yet far away.

*"So right across the hallway is the the relaxation and psychomotor therapists treatment room. And they work on the floor, so, and we work on the massage beds. So sometimes when you're working up here, you look down, and all of the sudden there's 20 the relaxation and psychomotor therapy students treating on the floor. And over here might be 20 physiotherapy students dressed down to their underwear working on the massage beds. Over here they're clothed, and over here they're undressed. And it's a little bit like, I think we've got, well myself included, a little bit of prejudice concerning what they do over here. 'Cause theirs is a bit like with psychology and stuff. We also call it a hocus-pocus-programme."* - Student from the physiotherapy programme

Conceptions about the professional programmes and their students in the two classrooms opposite one another are, amongst other factors, constructed in the glances thrown across the hallway into the different educational spaces. This rhythm of glances, which is repeated in time and space, creates a distance between the professional groups. The glances distance the groups from one another in their understanding and imagery of how it is to be a student from the other programmes on campus. This becomes visible in the stories told in the interviews, where images are created of the differences between the professional groups; Images of working on the floor or on the massage beds, working on the naked skin or on clothes, being naked oneself or not, and so forth. But the rhythmic glances also gives heed to considerations as to whether or not the professional programmes could learn something from or to one another. The relaxation and psychomotor therapy students explain that their cooperative approach could teach the physiotherapy students something about mutual recognition in the collaboration with the clients. And the physiotherapy students say, that they could teach the relaxation and psychomotor therapy students the darkest academic truths about the human anatomy. These considerations create cracks into the divide that the hallway physically and metaphorically represents. The rhythms in the glances thrown across the hallway, in this sense, becomes both a dividing and a gathering force, which makes it possible for the students to become relevant in the everyday life of each others' educational life.

### *How the flexible interprofessional campus becomes in simultaneity with the monoprofessional seminary*

There are flexible classroom and common areas on campus, but the flexible campus construction is thought of as problematic by those who have tried a different everyday life in the seminaries. These different types of educational spaces are described as opposites to Campus 'X', and in the narratives about them, the seminaries becomes representative for everything close to heart, well known and personal. In opposition Campus 'X' become the space in which one gets lost, where you cannot find each other and must fight in order to create professional 'homespaces'.

The professional programmes moved in on Campus 'X' at different moments, and moving in as the last ones, were according to a teacher at the physiotherapy programme, like moving in with someone who already felt at home. And when they moved in the rhythms of the ones already there and those of the newcomers collided. Like when skeletons used for educational purposes disappeared from the classroom they normally were placed in. Or when the decorations in papier-mâché made by the social education students took up so much symbolic space in the hallways of campus, that the physiotherapy students could hardly fit in. In the descriptions of these collisions are narratives of arhythmia in the multitudes of rhythms on campus. Rhythms of 'them' versus 'us', of 'me' versus 'my colleagues', of 'before' versus 'now' etc. The rhythms of everyday life on campus, in this sense, seem to be measured and created in the meeting with other rhythms. In comparison between what was, and in the conceptions about how one would like the now to be like instead.

The rhythms are perceived of in a certain way by those who have earlier educational spaces to compare the present ones with. But this measuring scale which might seem to be embedded in first hand experience, is also communicated by those who has only been at Campus 'X', as the following quotation shows:

*"My teacher talked about how in the old seminary there was a special feeling of being gathered. (...) The rent was cheap, the surroundings were great, great cohesion, it was a physio-place. They wanted to turn this place into a physio-place, create a sense of disciplinary pride. They miss being able to slam the doors and say, this is physio. I also find it a bit annoying that the skeletons disappear, it could be cool to be able to say, this is where physio-education resides (...) To be able to spread some physio-atmosphere."* - Student in the physiotherapy programme

In the physiotherapy students and teachers narratives, something is told to be missing. And becoming a physiotherapist in these narratives has to do with being educated in the proper atmosphere, with the proper décor and the proper people. Thus in the proper rhythm where space and time and what goes on, is controlled by the physiotherapists themselves. They describe it as a *mono*-professional place of education. The *mono*-professional seminary that once was, is in the narratives created as an opposite to the present interprofessional campus. The arguments are based on the differences between what is constructed as a *mono*-professional and interprofessional place of education. In a rhythm-optic, where time is not only chronological and space is not only place, the students interprofessional becoming on campus thus happens in a dynamic relation between the rhythms of before and the rhythms of now, as well as between 'their' and 'our' rhythms.

*The rhythms in the interprofessional Campus 'X' also creates non-places and non-existences*

In the midst of the fieldwork for the article at hand, the physiotherapy teachers started decorating the hallway between the treatment-room and practice-room with muscle posters, skeletons, massage-beds and trampolines. Artefacts signaling, that something with the body was going on in this corner of campus. The physiotherapists explained that they were occupying the hallway. The interprofessional paradigm in the flexible interprofessional Campus 'X', with its shared and flexible class-rooms and common spaces, was conceived of as colliding with the physiotherapists' originally mono-professional rhythms. By occupying the hallway, their specific professionalism could once again flourish, they explained. The relaxation and psychomotor therapy students and teachers also said that they appreciated the new decor of the hallway, as they could recognize themselves in the artefacts.

But how about the students of the social education programme and its staff? Does the corner on Campus X become a place they never visit, or does it become a source of new inspiration? According to the narratives, the drawings and the observations, the different rhythms on campus seem to create belonging to certain places for certain professions, but they also create non-places. Places where the students claim to know what goes on, but where they never come, and don't feel 'at home'; Places that disappear in the maps drawn of campus and places that are never talked about in the interviews. And these places become loud in their invisibility, for someone who is trying to understand the campus as a totality. And in a sense these non-places become important for the students professional becoming on campus, for in these non-places, there are rhythms that are made non-existing and irrelevant. And as these rhythms are made irrelevant, others are made important. The students of the social education programme explained, that they never set foot in the 'body and health corner', instead they become as professionals in other places of Campus X, and through other headlines like 'the children and development corner'. And like-wise the students of the physiotherapy programme never mention the social educationalists or their 'home-places' in their narratives about their routes and everyday life on campus 'X', nor in drawings of maps. Hereby measurements are created of that which is proper to the professional programmes, that which is close but slightly different and that which deemed irrelevant. In this sense the students become as professionals, to themselves and to others, in relationship to the rhythms created of 'their own' professional programmes. And in relation to the rhythms of those they narrate as intriguingly close to their area of expertise but who are still declared different. As well as in relationship to the rhythms of the ones they ignore as being irrelevant. The students thus become professional in the interprofessional paradigm on Campus 'X' through the creation of rhythms that include and exclude, differentiate and draw borders between the professional programmes.

### *Interprofessionalism as a rhythm on Campus X*

On Campus 'X' rhythms are created, they meet, and they do something to and create each other. Without the explicit organization of interprofessional projects, the interprofessional becomes a permanent humming on campus which does something to how the students of the professional programmes become as professional. This could be explained as an encounter between different theories of science, as battles for autonomy and recognition, or even as reflections of the development of the welfare state ever still pushing the way we conceive of education in new directions. However, if we look at the everyday life on campus through a rhythm-analysis, we notice how the unheeded, un-planned and unorganized interprofessional paradigm, becomes important for the way in which the students of the professions become professional in a campus, where the interprofessional is growing forth.

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