

Yearbook of the European Network of Observatories  
in the Field of Arts and Cultural Education (ENO)

*Series Editor:* Lígia Ferro

Lígia Ferro · Ernst Wagner

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# Arts and Cultural Education in a World of Diversity

ENO Yearbook 1



Springer

# **Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education (ENO)**

**Series editor**

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The ENO yearbooks gather, analyse, discuss and evaluate results of research on arts and cultural education produced in Europe. The book series starts from the analysis of the concept of cultural diversity as an increasingly characteristic feature of contemporary societies in Europe due mainly to postcolonial processes, changing cultural hierarchies, digitization, mass-migration, multi-ethnicity, and urban change. It is also a contested feature of present-day Europe. Diverse ways of giving sense to social relations and the world have been developed, challenging traditional ways of understanding culture. Groups with different ethnic, social or cultural backgrounds coexist, interact or merge – processes that often create tensions or conflicts, but also generate creative, hybrid cultural forms and other new cultural arrangements. The challenges of cultural diversity – its innovative potential as well as the tensions and conflicts it implies – are reflected in transnational discourses on education, culture, democracy, and citizenship. Transcultural approaches, multicultural education, and intercultural learning are key concepts of these discourses. The same challenges are also reflected in arts and cultural education practice at school and outside school, in teachers' and artists' training, in cultural and educational policies, and in research. This book series brings together analyses and reflections regarding selected aspects of arts and cultural education in the 14 European countries that are represented in the ENO network, aiming to stimulate academic and public debate.

More information about this series at <http://www.springer.com/series/16221>


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Editors

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# Preface

Europe<sup>1</sup> is in crisis – this diagnosis is not new. The idea of “Europe” as an economic, social, political and/or cultural project has always been questioned. However, current trends make the diagnosis even more relevant. The European Union adopted the concept of “United in Diversity” as its official motto, and Europe has been described as “embracing maximum cultural diversity at minimal geographical distances” (Kaplan 2018). But nowadays, not all countries in Europe seem to embrace the motto “United in Diversity” very warmly, and the appreciation of diversity is severely challenged by multiple controversies about the so-called migration crisis and by the rise of protective nationalism and populist identity politics. Europe’s social cohesion and political legitimacy are on trial.

In this situation, ENO, the European Network of Observatories in the Field of Arts and Cultural Education, was founded in 2015 in Berlin under the auspices of UNESCO. ENO is a relative newcomer to the field. However, it has deep roots in the European arts education community. ENO aims to facilitate the exchange of research findings and innovative practice, to stimulate new research in arts and cultural education and to support the development of arts education – within the framework of global UNESCO policies and guidelines for education, culture and sustainable development. By this normative framework, ENO has to deal with the European crisis, outlined above.

ENO offers a forum to exchange, to discuss and to trigger research-based knowledge on arts and cultural education in Europe. For this, ENO organises meetings and conferences, makes information available through an online research database and this yearbook, initiates cross-national research projects and maintains a strong and official relationship with UNESCO. Members of ENO are national

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<sup>1</sup>Europe is considered as a “continent”, but its geographical borders, especially to the East and South-East, have continuously moved since Europe’s first conception in ancient times. In 1949, in the aftermath of World War II, the Council of Europe was founded, following a speech by Sir Winston Churchill, with the idea of unifying Europe to achieve common goals in peaceful cooperation. Today, the Council of Europe has 47 members, many more than the European Union with 28 members, including Armenia, Azerbaijan, Georgia, the Russian Federation, Turkey and Ukraine with about 741 million inhabitants (as of 2016).

“observatories” formed by one or more universities and other knowledge centres in a country. At the moment, ENO consists of national observatories in 14 countries, established by 35 knowledge centres. Besides these national observatories, holders of a UNESCO Chair, relevant to the field of arts and cultural education, can become a member of ENO.

This yearbook is the first of a series of publications by ENO. The yearbook is intended to be a living contribution to the European and global debate about developments in arts education. It comprises a set of chapters that summarise recent advances made in this field and establishes the parameters for ongoing discussion.

Since ENO has a special interest in observing and mapping current developments within Europe in reference to UNESCO’s framework, this first volume focuses on the topic “Arts and cultural education in a world of diversity”. Readers will find contributions on this issue from ENO’s members sharing their insights in research and arts education activities in their respective countries as well as a general theoretical framework of reference and an overview regarding the results from the international research project Monitoring National Arts Education Systems (MONAES).

We are under no illusions. We know that much remains to be achieved. However, in the belief that open and generous debate can lead to positive change, we sincerely hope that this publication will help stimulate an informed discussion about the important topic of cultural diversity in and through arts education. We warmly welcome comments from readers, whether it be regarding their own researches or the issues discussed in the following pages.

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Andreas, Kaplan. 2018. European management and European business schools: Insights from the history of business schools. In *Management research: European perspectives*, ed. Sabina Siebert, 211–226. New York/London: Routledge.

# Introduction

Europe is undergoing through a fast-changing process, which leads us to think about the role of arts and cultural educators and mediators in the “Old Continent”. The ENO Yearbook #1 offers the opportunity of reading qualitative and quantitative research on national or regional arts and cultural education policy, practices and research. The book presents some answers but much more questions are raised. ENO will continue to look for questions and to find answers in order to promote a deeper understanding of arts and cultural education through the editing of other Yearbooks in the future.

This first book is composed by thirteen chapters written by experts from nine European countries. The question of how arts and cultural education answer the challenges of diversity, is addressed by a multiplicity of quantitative, qualitative and mixed methods approaches. The majority of the chapters result from case studies strictly related with the national realities in which they were produced. Two contributions provide a wider scope of analysis on arts education and cultural diversity, and one chapter discusses crucial theoretical concepts to approach diversity in arts education.

The texts report a number of common themes and empirical specificities while approaching cultural diversity in policy, practice and research. We can see clearly from the contributions that diversity is an important and an ongoing relevant part of the past and present of the analysed national realities. However, as many of the authors of this book state, there is a politicisation of the issue of immigrant and people displacement that is leading to certain nationalistic and identity perceptions of culture within Europe. The tendency to exclude difference or intercultural dialogue is a threat for European countries and brings specific challenges.

The role that arts and cultural education play in this field is highlighted in this book, and many of the chapters underline the importance of involving people from all ages, both in formal and in informal learning contexts. The intergenerational framework needs to be part of the strategy for practice in order to address cultural diversity. However, as it is discussed also by some of the authors, working with arts education in the first ages of life should be also a priority. Its inclusion in the school curricula and providing specific training to teachers are some of the most emphasised



dimensions in approaching diversity in arts education. The importance of providing places for experimentation with the arts, creating more or less structured opportunities to engage in arts and cultural practices where artists and arts educators built valuable relationships, is also one of the most underlined issues by the authors. The role of arts and cultural education as a crucial dimension for the promotion of *building community* is also explored. Intercultural learning can be improved through arts and cultural education, and through these learning processes, community finds a place to emerge and to be reinforced.

The reader can start the exploration of the book by leafing through the pages of the first two chapters which address general aspects of the topic of arts education and cultural diversity, from a broader scale. The chapter by *Wagner* and *Veloso* discusses the topic of cultural diversity by using three concepts that are pervasively used in contemporary debates: multi-, inter- and transculturalism. These terms are introduced to describe and to understand approaches in practice, policy and research and are integrated into an analytical matrix, constituted by dimensions which determine different attitudes towards the *other* and towards one's own cultural practices. The proposal by *Wagner* and *Veloso* can be very useful as a theoretical and a pedagogical tool in the academic and non-academic fields of arts and cultural education.

The chapter authored by *Zernitz* and *IJdens* focuses the role of arts and cultural education in the promotion of cultural diversity in different European countries. The authors explore the results from the MONAES project. MONAES started within the framework of the International Network for Research in Arts Education (INRAE) and aimed to “understand arts education around the world and to compare the conditions and characteristics of arts education practices and policies across countries and regions”, following the UNESCO *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO 2010). By analysing the results of a survey, the authors show how experts in arts education highly value the *benefits of arts education in promoting intercultural dialogue*. At the same time, they ranked *national awareness* second lowest on their personal list of benefits associated with arts education. By contrast, the experts expressed little certainty about the value given to cultural diversity benefits in the public and professional discourse in their own country. Nowadays, there is a growing tension between the increasing cultural diversity and the representations and discourses presenting diversity as a threat to social cohesion and national identities. Massive migration and people displacement due to war conflicts and hunger are now challenging multiculturalist principles previously built in diverse European countries. Following the MONAES survey results, we also see that Eastern European countries struggle with the differentiation between *national cultural awareness* and *political nationalism*. It is surprising to realise the existence of an opposition between cultural diversity and national identity mainly due to a strong politicisation of these concepts. *National awareness* also includes the notion of cultural diversity, and, hence, the authors state that “the field of arts education might benefit from the use of terms that unite and depolarise these goals”.

After the overall perspective on arts education concepts and social representations presented along the first 2 chapters, 11 chapters develop approaches based on country-specific observations in the field of arts education for cultural diversity.

*Keuchel* and *Rousseau* discuss diversity-conscious approaches in German arts education starting from the project “DiKuBi – Diversity-Conscious Arts Education”, funded and implemented by the Academy of Arts Education within the scope of a joint research project in collaboration with the Institute of Educational Studies at the University of Münster. This project focus on adult education and further training in arts education. “Does arts education require specific further training, or isn’t arts education in itself intercultural education?” is the main question formulated by the authors. One of the main answers is that expert knowledge in arts education is no longer enough to deal with the extremely diverse cultural backgrounds of the different social groups. It is important to invest into a “diversity-conscious arts education” training, where multi-perceptivity of the arts does not indicate what is supposedly right or wrong. “Following this model will allow more freedom for individuals”, to form their opinion and position and also offer a range of possibilities to make diversity perceptible as a positive resource for social cohesion.

*Eger* and *Schulte* present a study on how “sensitivity to diversity is put into action”. The authors assessed the programme *VIEL: Diversity in arts education*, implemented and organised by the Zukunftsakademie NRW<sup>1</sup> (Bochum) in 2016. Through participant observation, field notes and data gathering from surveys, *Eger* and *Schulte* identified four working principles which were highly relevant for successful arts education initiatives within contexts of diversity: *biographicity* (the use of biographical stories and experiences as a starting point for arts practice), *reflexivity* (reflection on one’s own actions), *discursivity* (acknowledgement that concepts need a clarifying discussion) and *embodiment* (creation of an “aesthetic and direct experience” as an introduction for learning processes). This chapter offers the reader an introduction into the German debate on diversity in arts education, presenting also the specificities of the VIEL programme and its consequences for practice. The authors analyse how the “diversity-sensitive practice” has been represented and put into practice in each of the VIEL programme workshops and how the working principles were applied. The evaluation process developed in this project can be very useful for other research projects on diversity and arts education. Some of the main results of the evaluation indicate that there is an increasing relevance of diversity-sensitive contexts. The depicted principles of *biographicity*, *reflexivity*, *discursivity* and *embodiment* can be mobilised to assess the quality of arts education initiatives and projects. When there was a lack of one or more of the four working principles, the authors could identify tensions and difficulties during the workshops and negative feedbacks from the participants. Time and continuity of arts education projects are essential elements to be recognised by policy-makers. Additionally, a more holistic approach of “sensitisation” through arts education and thus following an intercultural approach, involving all the staff members, is presented as a fruitful

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<sup>1</sup>In English: Academy of the future, North-Rhine Westphalia. For more information, see: [www.zaknrw.de](http://www.zaknrw.de).

strategy to deal with difference. Starting from the Spanish context, one of the most diverse countries in Europe when considering linguistic diversity and the “proportion of individuals who consider themselves as belonging to a group that is different from the majority ethnic group”, *Pachova* and *Carbo* discuss interculturality, stressing that it constitutes a concept already present in arts theory and research but still relatively absent from mainstream arts education practice. The authors highlight the potentials of arts education as a special tool to develop competencies “needed to engage in the development of more equitable intercultural societies”.

*Pachova* and *Carbo* explore the overlaps and gaps between the potential of arts education, the goals of intercultural education and the ways of articulating it with arts practice. The authors present a study on the impacts of an arts educational project (“Planters”), developed in schools located in Catalonia, characterised by a high level of cultural complexity. The study consisted of an assessment of the goals of intercultural education, providing recommendations to overcome the gaps together with the arts educators and practitioners involved in the project. One interesting research conclusion is that arts education actually contributes to the development of essential skills needed for intercultural dialogue and communication; however, the existing frameworks to measure the impacts of arts education are not capable of capturing the development of intercultural competencies in an appropriate way. The authors state that there are “critical constraints” in what concerns dealing with the concept of interculturality in contexts of diversity by the teachers and arts educators. In order to face the identified difficulties, the provision of specialised training courses to help in-practice arts educators is crucial. One important area of investment might be the promotion of collaborations between artists and arts educators from different cultural backgrounds through their participation in international joint projects. The authors also state that comparative research based on more rigorous control variables would also contribute to improve our knowledge and practice when it comes to deal with diversity and arts education.

*Kallio-Tavin, Anttila, Jokela, Hiltunen, Lehtikoinen and Pusa* developed a stimulating paper on arts education research in three Finnish universities which offer arts teacher training. By considering the social and environmental conditions, the authors identify common themes and differences in theoretical and methodological approaches to arts education research in these institutions with the objective of going further in the understanding of the diverse ways of conceptualising cultural diversity in this field. Cultural diversity is understood differently in the various projects developed in Finland, where “inclusive arts and cultural education” is one of the priorities in national policies, but the authors mention that arts teaching hours have decreased in all age groups. Research in Finnish universities face common challenges around the concept of diversity. One of the main challenges regards the “constantly changing and developing circumstances to new insights on cultural borders”. Research in strict relation with practice is considered key in Finland. This articulation has been improving the way by which diversity is understood and implemented into arts education curricula. For instance, the postcolonial critiques are reflected in arts education practice in collaborative research projects. This chapter shows how institutional collaboration through joint research projects can make a

difference at a national level in what concerns the understanding of diversity and the design of arts education dealing with such contexts where sometimes minorities are ignored or silenced.

*Van den Bulk* discusses the “superdiverse” society of the Netherlands, where of the country’s under 15s, only a third are of native Dutch origin. The author highlights the social inequalities regarding the inclusion of non-Western origin population and the role that culture and institutions such as schools have in this process. Van den Bulk mentions a “lack of positive attention to cultural differences”. Based on a documental analysis of public policy documents and a survey to 400 head teachers, the author presents us a complex analysis of how arts and cultural education is perceived and how it is affected by the ways in which schools deal with ethnic and cultural diversity. The notion of intercultural education designates the process of developing skills to handle with ethnic and cultural similarities and differences “with a view to equal and harmonious participation in Dutch society”. One of the most important conclusions of the study is that education in general does matter: people with a higher level of education are “more positive about diversity” than people with a lower level of education. Most Dutch schools address the theme of cultural diversity in cultural education and citizenship lessons. There is an investment in teachers’ professionalisation in this field which is a proof of the growing interest in cultural diversity. However, the most intense effort is being put in the context of citizenship lessons. The author concludes that a considerable amount of work must be done to address cultural diversity in the field of arts education in the Netherlands.

By contrast with Spain or the Netherlands, Poland is one of the most homogeneous European countries in terms of ethnical groups and spoken languages. *Schmidt* explains how the concept of cultural diversity has a different meaning in Poland compared with other Western European countries. Nevertheless, over the last years, Poland has been witnessing important changes, mainly due to the increasing number of migrants coming from Ukraine and the steady growth of the number of refugees (although it is still a small number compared with other European countries). Schmidt presents the results of an in-depth analysis of three Polish handbooks for teaching practice where the issue of cultural diversity is addressed, taking into account how they present and convey the concepts of culture, cultural diversity, multi- and/or interculturalism. The autor explores the existence of tensions between the different perspectives, explaining that many handbooks used in Poland resemble other Western national contexts and analyses the implications for practice of this fact. Schmidt identifies different kinds of justification for multicultural education – “pragmatic”, “ethical” and “utilitarian” – and two ways of expressing the idea of multiculturalism. On the one hand, multiculturalism refers to cultures as separate units and usually related to a nation. On the other hand, the concept describes the deconstruction of ethnic differences. The text identifies challenges posed by multicultural education such as the “incompatible ways of understanding” the concept, the replacement of negative stereotypes with opposite generalisation, the denial of social inequalities and the risk of reinforcing intercultural barriers by “essentialising”, “exoticising” and “foreignising” cultural differences.

Britain is historically a very diverse nation, which is reflected in the configuration of cities and in the spoken languages as *Thomson, Thorpe* and *Donagh* state in their compelling chapter. The cultural diversity debates are major concerns for arts educators and organisations who have been developing efforts to design intercultural art practices but have to deal with competing cultural and political agendas. The chapter analyses “A New Direction”, one of the organisations funded by the Arts Council, in order to understand how efforts are made to build a comprehension of “arts and culture ground-up”, including cultural diversity as a creative interest of young Londoners. This approach is used to change the dominant idea of what constitutes art in London. The authors quote the “Caring for Cultural Freedom” report which shows how art and culture are closely linked with cultural diversity-driven questions. The authors state that the potential of developing “young people’s creative instincts” is a promising strategy for building stronger communities from individual differences.

*Abrantes, Ferro, Lopes, Veloso* and *Swinerton* address the role played by arts education in the promotion of human development in Portugal. The focus is on the development of national school curricula from the 1960s until today and three projects in arts education, which inspire new relationships between arts practice and formal education, promoting intercultural learning and citizenship. The objective is to address how arts and cultural education is conceptualised and put into practice and how the theoretical-empirical approach is a seed to sustain cultural diversity in Portugal. The discussed approach to arts education aims at promoting citizenship and cultural diversity. The Portuguese study highlights that arts and cultural education never played a major role in national school curricula but that there are emancipatory projects which emphasise the role of arts education in the learning processes and its relevance for intercultural learning, transforming them in a major step towards the understanding and promotion of cultural diversity in Portugal.

*Keuchel* and *Czerwonka* present a document analysis of selected German texts to understand the use of concepts such as “inclusion”, “integration”, “interculturality”, “multiculturality”, “polyculturality” and “transculturality” (appearing frequently in older texts) and the concepts of post-migration, cultural diversity and diversity (appearing mainly in documents dated between 2007 and 2017). The chapter explains how the arts education protagonists use these concepts in their practice. The study points out that the concept of interculturality is the most widespread within the arts education documents analysed, even though the authors identify a slight decline in its use. They also stress how key concepts arise and are discussed in the scientific field at first and, only after, are used by professionals and politicians in discourse and practice. Nevertheless, the lack of a deeper level of reflexivity concerning these concepts by practitioners is also noticed. Some of the concepts, such as “integration”, do not have a consensual meaning in research and practice, but at the public policy level, they are assessed positively and, hence, without any criticism. Finally, it is worth pointing that the authors notice that other concepts, such as transculturality, diversity and post-migration, have existed for a long time in the German academic field, but they were difficult to be implemented in arts education

practice. This fact raises questions about the available tools to pour these concepts into practice.

*Avotina* and *Margevica-Grinberga* present an analysis of the relationship between cultural capital and intercultural competences in the context of the information society. Arts education is underlined as a crucial tool to develop cultural assets and intercultural learning. The processes of globalisation and the involved social conditions create special needs, namely, dealing with cultural difference and diversity. The authors explain how arts education and the teachers play an important role in addressing those needs. The improvement of the students' autonomy and, consequently, of their motivation for the learning processes can promote the increasing of intercultural learning, as it is shown by the authors with the proposition of several strategies aiming to stimulate autonomy.

*Weigl* and *Wimmer* start from the fact that Austria is one of the most diverse European societies. Interculturality is conceptualised and practised in Austria in specific ways, mainly shaped by a rich story of coexistence of cultural differences due to the country's history, profoundly marked by migration flows. Until 1918, culture was seen in the Austrian-Hungarian dual monarchy as a means of articulating a "complex and diverse political entity in which dozens of different languages were spoken and a variety of different forms of religious and cultural expression were current". After World War I, Austria was reduced to a much smaller territory. Then, the efforts were concentrated on the creation of a homogenous national identity. However, Austria managed to be a globally recognised "cultural empire" by embracing cultural diversity and creating big successful cultural events. In a second step, the authors provide some examples of arts education research projects carried out by EDUCULT, an Austrian research institute from the European project "Access to Culture", and demonstrate how increasing social diversity within cultural institutions is a crucial investment to link arts education and cultural diversity. The problem is that many minority groups from lower classes and ethnical minority backgrounds are not enough represented in cultural institutions. The authors also present a self-evaluation tool for cultural institutions, developed in the European project "Brokering Migrants' Cultural Participation". Further examples of projects implemented at a national scale are presented as well.

A crucial aspect of measuring how cultural diversity is addressed in arts and cultural education practice is the assessment of the quality of the initiatives and projects, including the involved processes, structures and framework conditions at several scales (regional, national, international), which can promote knowledge interchange and comparison between diverse contexts. The frame for the development of these projects should be transnational, according to the authors proposal. One of the main recommendations consists in the need of developing assessment tools for practice, defining cultural diversity as a major topic. Transculturality appears here as an essential category to plan, apply and analyse different modalities of practice in arts education. The modalities of participation in decision-making processes, in co-production and learning communities, are related with the level of the "participants' cultural diversity". The chapter closes the book with an interesting

proposal for the future, focusing the improvement of policy in the field of arts and cultural education.

According to the texts edited in this first ENO Yearbook, the cultural diversification of our societies appeals to strict links between interculturality, transculturality and arts education. The texts turn clear that addressing cultural diversity should be a priority in the field of arts and cultural education, including simultaneously practice, research and public policy. Taking a final look at the contributions to this book, some general trends that need further observation and discussions can be found.

First, it is interesting to note that the same exact terms gain specific meanings in different national contexts. For instance, Keuchel and Czerwonka show how the concept of multiculturalism has been considered as “failed” in German politics around 10 years ago, while in Poland, the same designation is a popular term in most significant handbooks analysed by Schmidt. However, in the Polish case, the term gains a meaning very close to what is defined in other national contexts as interculturality. It becomes clear that discussion and definition of concepts at a European scale is an urgent task to address cultural diversity in arts and cultural education.

Second, there is a copresence of the concepts of inter- and multiculturalism throughout the pages of this book. Although it is quite common to use the term cultural diversity, in fact, we are not always facing the same meanings and interpretations, what indicates the indetermination and rather vague feelings, practices and policies when it comes to the relation “with the other”.

Third, the promotion of monoculturalism is not presented in most of the contributions, but the difficulties in dealing with cultural difference are visible in various analyses, such as the one described by Pachova and Carbo and the lack of full attention to cultural differences, as also stressed by Van den Bulk.

Finally, the multiple concepts, meanings, interpretations and frameworks in this field, leads us to think about the urgency of promoting the debate on cultural diversity in the field of arts education. Academic experts, artists, arts mediators and policy actors need to be involved in this discussion. It is possible that the process of what some call “decline of the European project” has also to do with the lack of debate and common points for thought and action in this field. Europe is configured by cultural diversity and, at the same time, there are some normative and discursive trends that push to monoculturalism. It is urgent to build common bridges to deal with those cultural differences. Then, we can continue to shape Europe as a platform for dialogue and cultural diversity. Definitely, ENO and this first Yearbook is one of the efforts to build those bridges.

Lígia Ferro

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# Arts Education and Diversity: Terms and Concepts



Ernst Wagner and Luísa Veloso

**Abstract** This text discusses the topic ‘cultural diversity’ by using three concepts that are pervasively used in contemporary debates: multi-, inter- and transculturalism. We introduce these terms to describe and to understand approaches in practice, policy and research. In a second step, these terms are integrated into an analytical matrix, constituted by dimensions that determine different attitudes towards ‘the other’ and towards one’s own cultural practices.

**Keywords** Arts education · Culture · Cultural diversity · Meta-analysis

## 1 How Do We Talk About Diversity? Multi-, Inter- and Transcultural Approaches

The title of this book, *Arts and Cultural Education in a World of Diversity*, has to be understood on the basic notion that the term diversity offers a useful description of an important aspect of today’s sociocultural reality. Cultural diversity in today’s Europe is shaped by globalisation and migration, and it is configured in a unique way in each country, in each region and even in each city. The triggering developments of globalisation and migration affect all and everything. They have accelerated the process of diversification – not only in a postcolonial and colonial, post-migrant and migrant Europe – during the last decades. In our context, it is

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important that culture,<sup>1</sup> broadly understood, is one of the fields in which each single person can experience diversity in a very direct way. Education is particularly important, because it allows to develop skills and attitudes that help to deal with cultural diversity. In order to underscore and explore this point, we ask how arts and cultural education contribute to solve the challenges of increasing diversity in today's culture.

Terms or categories like multi-, inter- and transculturalism are helpful for describing and distinguishing possible relationships or interactions among different cultures. Briefly, *multiculturalism* is predominantly a concept referring to different cultures as self-contained units, like containers existing side by side on a ship. The concept of *interculturalism* follows the notion of (again largely closed) units, whose constellations are however similar to billiard balls: the interaction among the various units resembles the movements on a pool table; they influence each other without changing their inner structure. But the interplay among cultures can assume different dynamics.<sup>2</sup> *Transculturalism*, the third concept, rejects the idea that cultures are distinguishable units and instead views them as constructs without clear boundaries. According to this concept, cultures are already mixed in themselves and are interwoven into an indissoluble network of influences, adoptions, mutual transformations, etc., like in the case of rhizomes. The three terms introduced here are not positioned in a hierarchical way; they are equally useful (and used) to describe particular social and cultural contexts and to find ways of engaging with them. We use all three of them as a starting point for a theoretical framework that helps to explore the contributions to this book and to provide a framework for meta-analysis in this field.

In the wider context, we can take two other concepts into account. The first one is *global culture*. It addresses phenomena such as transnational trends in youth cultures on the one hand or the world of consumption and lifestyles on the other. It is shaped by global brands with transnational economic power, like Samsung, Adidas, Google or Coca-Cola, aiming at promoting standardised production. The second one is *monoculture*, reflecting a (still) growing tendency in most European countries. Here we can find an increasing number of political and ideological discourses that aim at enhancing cultural homogenisation by emphasising an exclusive (national or social or ethnic) identity within closed 'borders' and enforcing the

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<sup>1</sup>The concept of culture is considered here as a collective term, meaning all social practices (common forms of everyday routines, forms of contact, symbolisations, habitus, etc.) and, on the other hand, the attribution of these phenomena to a particular group (milieu, society, ethnicity, civilisation, a group belonging to a religion or living in a geographic space, having the same mother tongue or using the same language, etc.). '[Culture] is that complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by [a human] as a member of society.' <http://www.unesco.org/new/en/social-and-human-sciences/themes/international-migration/glossary/cultural-diversity/>

<sup>2</sup>The concept of interculturality was developed for describing communication between people from different countries in international business. Intercultural communication is related to communication across different cultures (religious, social, ethnic and educational backgrounds) within an organisation or between organisations. In the last century, this concept was transferred to society.

cultural construction of the roots of those identities. We can find a parallel phenomenon in attempts to define or build a European identity and culture in the tradition of nation-building in the nineteenth century.

Monoculture encompasses the risk of promoting cultural purity, the racist belief in the superiority of one culture and the ideological definition of features that determine an 'adequate' cultural background. Monoculture is, hence, counterproductive in respect to human rights or the specific understanding of arts education, as defined by the universal, normative framework of UNESCO.<sup>3</sup> But we have to mention these concepts in order to deliver the complete picture, as they play an important role, for instance, in the definition of many institutional agendas, public policies, strategies and practices. We will not discuss them in the first step,<sup>4</sup> because neither global culture nor monoculture is based on the concept of cultural difference – and difference is a condition for diversity. Global culture, in the sense mentioned above, ignores and covers up differences, whereas monoculture seeks to erase diversity and cultivates an internal disposition that privileges an exclusive (national) culture or society.

Difference – as the crucial condition for diversity – means that something is 'different from the *other*'. Without difference, the concept of heterogeneity or diversity is not conceivable. Multi-, inter- and transculturality are concepts that deal with difference. We find them in our everyday experiences. We all know the experience of belonging to something on the one hand – and the experience of strangeness or alienation on the other. For example, in everyday life, *multiculturalism* is equivalent to what happens when crossing a crowded railway station in a city, you see that there are many different people in the same space, you are aware of this, sometimes you focus on conspicuous people – but you do not get in touch. Furthermore, the term also refers to the relation between newly arrived refugee groups and the receiving society and is therefore relevant for forms of education that respond to the challenges and opportunities of today.

*Interculturalism*, in turn, corresponds to the situation in many classrooms in today's schools, especially in bigger cities, where pupils from different cultures come together. The respective backgrounds influence their way of communication. *Interculturalism*, here, defines the relationship between teachers and pupils and among pupils. *Transculturalism*, by contrast, reflects the multilayered constitution of individuals, the hybrid construction of identity or the self on the micro level – similar to nations or cultural regions on the meso or macro level.

As mentioned in the beginning, this book aims at participating in the ongoing discussions about the acquisition of diversity competences and its promotion by pedagogical means in different European countries. To attain this aim, a theoretical concept is needed, not only in respect to diversity but also in respect to the field we are talking about. Ideally, the concept should be based on a shared and common (European) understanding of arts and/or cultural education. The *Cultural Awareness*

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<sup>3</sup>UNESCO 2010. In this framework, it is not possible to discuss the important and interesting notion of universalism that should be set apart from global culture or monoculture (see Jullien 2017).

<sup>4</sup>But we will use the concept again for the matrix in the second step (see below).

and *Expression Handbook*, published by the European Union in 2016, provides a usable and suitable working definition (p. 21) that fits our purpose and that guarantees a consensus in Europe as it was developed in a participatory process of EU member states (OMC method) in 2014–2016:

*Arts education and cultural education are essential for lifelong learning and for the full development of personality and citizenship. They are part of all periods and all areas of life. They comprise processes of learning and development in formal, informal, and non-formal education.<sup>5</sup> This understanding builds on a holistic approach to education and learning, embracing all emotional, physical, cognitive, social, aesthetic and moral human competences. Arts education and cultural education comprise education for the arts (e.g. promotion of young talents who may form the next generation of artists), in the arts (e.g. encouraging everyone to use their capacity for artistic experience), and through the arts (using the arts for other purposes, e.g. in order to use multiple learning styles or to be creative in non-art fields). Arts education/cultural education encourage people to learn about their cultural heritage and to engage with various forms of traditional and contemporary art (arts education in the narrow sense) and everyday culture (cultural education in the broad sense) as a source of and resource for their present and future life.*

This formal definition clearly names aspects (highlighted in green) that show an obvious connection with our topic ‘cultural diversity’.<sup>6</sup> To be able to live in a good way in a contemporary diverse society/world (everyday culture), we need intercultural or civic competencies (citizenship). Education through the arts and culture can help to develop these competencies, e.g. by reflecting our diverse cultural heritage. In this understanding, we also have to take into account the normative decision to see diversity not only as a given fact but also as a positive, enriching experience and, hence, to develop a path towards social cohesion and inclusion through arts education (moral human competences). The compatibility between these ideas and the United Nations’ Sustainable Development Goals (2015) ensures the legitimisation of this approach.

## 2 The Terms in Respect to Imagery: Cultural Diversity in Arts Education

In order to examine the heuristic potentialities of the concepts of multi-, inter- and transculturalism and the extent to which they provide us deeper insights and can constitute the basis for a solid theoretical approach, we will apply them to a specific field: the visual domain (visual arts education, design education, visual literacy). We

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<sup>5</sup> Formal arts education takes place, e.g. in schools; non-formal arts education, by contrast, includes taking arts classes in cultural institutions as a leisure activity as well as informal arts learning, e.g. in families or peer groups. See Glossary in <http://unesdoc.unesco.org/images/0021/002163/216360e.pdf>

<sup>6</sup> Relating arts and cultural education to the concept of cultural diversity means that we act not only on the new (or renewed) understanding of European societies as diverse societies but also embrace postmodern identity concepts and postcolonial discourses in educational science.

consider imagery both as an *exemplary case* and an *example* of one domain (out of many possible others like dance, media, drama, music, etc.) in which cultural diversity can be addressed and related to arts education.

In art history, many expressions exist to approach the interaction among cultures; each of these expressions carries its own accentuation: cultural exchange between the self and the other, elective affinity, encounter, takeover, merger, hybridity, translation, interlacing, palimpsest, import, diffusion, bricolage, exchange, imitation, masquerade, mirroring, transformation, assimilation, integration, acquisition, creolisation, hybridity, translation, interweaving, metissage, etc.

The introduction of the term '*transculturalism*' (Welsch 1994) has influenced academic discourses and media and, by extension, also entered into debates about arts education. It adds a third category to interculturalism and multiculturalism and allows for a more nuanced differentiation. Transculturalism became a 'container' term for a specific constellation, stating, as mentioned above, that each culture is a construct without clear boundaries, that each culture is already mixed in itself and that it is interwoven into an indissoluble network of different kinds of interactions. The focus is now on the third space between cultures (Bhabha 1994). Many of the words listed above can be subsumed under this umbrella.

In visual arts or visual culture, we can explain essential aspects of images, contemporary or in history, by employing the term transculturalism. The concept elucidates processes of artistic *production*, since imagery always derives from the most diverse and disparate sources. Picasso learnt from African artistic traditions, van Gogh from Japanese prints, Gauguin from his sojourns on Tahiti, Kandinsky and Klee from their journey to Tunisia and so on. Artists learn from popular culture and vice versa, and they learn from each other. Every piece of art is a transcultural hybrid, not only the work itself but also the process that leads to it and that is framed by social, political, economic conditions. Every piece can exert further influence on others. Thus, in education, every piece is an excellent and unique example that helps learners to trace and to understand those processes.

However, an exclusive focus on transculturalism appears to be inadequate, as already described above, and would distort the complexity of the field. Only the use of the entire repertoire is appropriate, especially in education. The choice of the adequate concept needs to be determined by the subject, and it has to be discussed and negotiated as a part of the learning process.

We all know daily life experiences that can count as *multicultural* experiences. Two or more worlds coexist in parallel spheres without any communication or productive exchange going on between them. A sense of division determines the way in which individuals perceive the world. An appreciation for contemporary art, for instance, does not necessarily influence the decoration of one's home; home and art are two distinct realms of aesthetic values. This kind of coexistence of separated spheres can also happen between cultures, e.g. when travelling abroad, being confronted with other, unfamiliar ways of clothing, habits, customs, rituals or behavior. These experiences, too, are shaped in specifically aesthetic ways. *Multiculturalism* is the word that describes the experience of unbridgeable differences and that, therefore, addresses an important approach in arts education. The experience of strangeness



makes up part of our lives, and it is – not only within the frame of education – an interesting and potentially heuristic experience. A multicultural approach can help learners to handle such experiences. They can acquire competencies that permit them to accept inaccessible unfamiliarity and even to assess its role and significance for their own life. The distinction between the (at first glance familiar) *self* and the (at first glance strange) *other* is a fundamental condition for the development of personality. Education deals with this awareness of the existence of the familiar and the unfamiliar and the dialectic processes that mediate between these poles. Education can also integrate the assumptions that cultural differences coexist that these differences build the ground for a fruitful way of addressing a specific form of diversity.

But, there is always a chance to get closer, perhaps even to understand unfamiliar images, step by step, starting from their respective cultural and social context. This process can lead to the experience that they become more known, but not necessarily, more integral to my culture, diminishing their unfamiliarity (but not their difference). The gap between the self and the other, between my taste and the other taste, between my imagery and the one of the others, can stay unbridgeable. In education, by analysing and interpreting, students are able to learn not only to endure diversity but also to accept and perhaps to value it as an interesting and precious experience (being fascinated by the incomprehensible, opaque, cryptic). Through this specific experience, they are also able to develop the profile of their own imagery in contrast or contradiction to the perceived and accepted other. The concept of *interculturalism* in arts education offers the possibility of interpreting other cultures in their foreignness and diversity and to promote forms of dialogue that rely on the acceptance of the autonomous existence of the other.

But, we have to be aware that the experience of cultural diversity can also put forth negative dynamics and destructive interactions between cultures, including extraordinary and huge conflict potentials. These potentials exist, always. They cannot and should not be suppressed or eliminated, just because they are clashing with the normative values of the field. But, in this case, art education opens the chance to deal with them constructively, as art is a space distinct from social or political reality that allows trials (and errors), simulation and negotiation. Thereby, art can support processes of mediation and create bridges between different symbolic resources and meanings.

Moreover, it has to be mentioned that any interpretation process already influences the claimed self as well as the perceived other. *Intercultural* communication can, therefore, be understood as a part of the learning process, as a first step towards appropriation or transformation. Formulating one's own position in contrast to the other, and thus asserting difference, will unintentionally lead to a modification of the own position. Hence, in the context of education, we can assume that concepts of multiculturalism and interculturalism merge and that one mutates or transforms into the other. An evolution/process takes place that leads from multiculturalism via interculturalism to transculturalism. This means that there are no strict divisions or borders between the concepts proposed, when we apply them to arts and cultural education.

A last thought can further elucidate how to deal with these 'fluid and intertwined concepts'. Art education is a privileged domain for promoting the recognition and

the appreciation of the other, of the strange. The other does however not only exist in unfamiliar imagery from foreign cultures but also in the images of the own culture. Our culture is only at first sight and only seemingly familiar. If placed at a distance, it can become unfamiliar, like one's face when looking into the mirror after waking up. When the own culture looks back in a strange way, we recognise that our traditions and our forms consist, to a large extent, of 'foreign' elements that appear – suddenly – strange. The pictorial worlds in which the students feel 'at home' become alien. In this learning process, it becomes evident how this experience happens and which processes lead to it. Thus, we can discover that the own culture is a hybrid of many influences. Focusing on this, arts education teaches one's own transcultural conditionality.<sup>7</sup>

To summarise the first step, imagery and other art forms (in reception and production) are learning domains that enable the experience of different constellations between strangeness/otherness, on the one hand, and familiarity, on the other. The model of multi-, inter- and transculturalism is useful, as it gives us a first grid to understand (overlapping) mechanisms that determine the development of cultures. The model, furthermore, permits us to explore and comprehend different forms of interplay among cultures. The simultaneity and equality of these different forms of interaction are relevant for arts education. Thus, the concept shapes a useful base for the next step.

### 3 Categories for Strategies in Arts Education: When It Comes to Cultural Diversity

For this next step, we will use an approach that we can learn from psychology. Here we find methods that link phenomenological observations of human behavior with underlying attitudes, behavioural patterns and dispositions, as, for instance, in educational science (parenting styles, see Maccoby and Martin 1983<sup>8</sup>) or in theories on intercultural development (acculturation strategies, see Berry 1990<sup>9</sup>). Usually, these

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<sup>7</sup>In the learning context, students can explore their daily life routines, their family context and other spheres that are apparently familiar. Through an artistic intervention, they discover that they do not know these spheres or contexts at all. Viv Corringham's project 'Shadow-walks' is a good example. The artist takes walks with people in their familiar surrounding, and from the walk she creates an artistic work – sound, video and image (<http://vivcorringham.org/shadow-walks>).

<sup>8</sup>Maccoby and Martin distinguish the following categories: responsiveness vs. unresponsiveness (similar to appreciation in the model above) and demanding vs. undemanding (similar to openness in the model above). With these distinctions four parenting styles are defined: indulgent (*permissive*), neglectful, *authoritative* (propagative) and *authoritarian* (totalitarian).

<sup>9</sup>Berry, in his model of acculturation (developed in the 1990s for migration research), shapes four (conscious or unconscious) strategies of minority groups, like people with migration background, in a specific society. He asks whether members of these groups wish to continue with 'the own culture' or not and whether they wish to get in touch with the majority, the dominant culture. His categories are assimilation, separation, integration and marginalisation.

behavioral patterns are not reflected by the observed person; most times they are unconscious. This is an important aspect in education, as in regard to competencies that can be acquired in arts education, we have to look not only at the concepts introduced and discussed above (mono-multi-inter-trans) or conscious aims but also at (unconscious) attitudes.

The inclusion of attitudes leads us to a useful typology of categories. The typology shows a set of standard strategies used in arts education measures and gives an idea of what the learners absorb unconsciously by taking part in these measures. We can consider those strategies (or ‘styles’) as representations of characteristic sets or bundles of dispositions. They show patterns how practices (in projects, activities, learning settings, ways of teaching) respond to the educational demands of our contemporary societies, especially with respect to diversity.

We suggest a typology (see Table 1) of four different categories of attitudes that involve combinations of two dimensions: (1) the conviction that one’s own practice has to be developed by integrating/absorbing/appropriating influences from other cultures versus the belief that this is not necessary or desirable and (2) the appreciation or the rejection of the idea that ‘the other’ is an equal to oneself.<sup>10</sup>

The first dimension refers to the *understanding of the ‘own culture’ as open or closed*. In this case we focus on the self-conception in respect to the institutions that represent one’s own culture or the measures that are carried out by oneself. This dimension is covered by the question whether a change or further development of the ‘own culture’ is intended by including new perspectives coming from ‘the other’ culture. In our proposal, we relate the conviction that culture-specific practice has to be developed further to the concept of *transculturality* and *interculturality*. *Transculturality* signifies that actors in the field of arts education are conscious that the own practices have to evolve and change or that the educators and teachers are open to accept new ideas and influences that something happens in between the cultures. In most cases, this attitude is based on the awareness that the relevant forms of practice up to date are already a result of amalgamation processes. Whereas the attitude to accept only one (the own) way of thinking, the own culture, the own established practice as relevant leads to a rejection of change. This is addressed by the concept of *a leading, dominant culture*. It can be the base for the concept of *multiculturalism* as well.

In the second dimension, we have the attitude ‘*appreciation of the other culture*’. Here, the focus is no longer on the perception of culture-specific practices or the own culture; instead we are looking at the perception of the other culture. This

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<sup>10</sup>As Teunis IJdens (unpublished comment) suggests, we can define the dimensions also as (1) different behavioral concepts like interaction versus non-interaction and (2) attitudinal concepts like openness versus not openness. This would lead to the four categories: (a) interaction between open-minded people (competent transculturalism), (b) interaction between closed-minded people (enforces assimilation or subcultural resistance), (c) non-interaction between open-minded people (tolerance) and (d) non-interaction between closed-minded people (segregation). This conception of the dimensions follows Berry’s approach (1990).

**Table 1** Cultural diversity: analytical matrix

		Can we find an attitude of acknowledgement and appreciation of and respect for 'the other' and consider 'the other' as equal? <i>(Appreciation of 'the other')</i>	
		Yes	No
Shall the 'own culture' be developed further by cultural interaction? <i>(Openness towards the "other")</i>	Yes	<i>Transculturality</i> <b>Learning with each 'other'</b> Participation Global Citizenship	<i>Interculturality</i> <b>Being aware of 'the other and taking it into account'</b> Sensitisation
	No	<i>Multiculturalism</i> <b>Doing something for other people, helping them</b> Empowerment	<i>Leading, dominant culture</i> <b>Connecting and aligning 'the other' to the own culture</b> Prevention Assimilation

We propose to consider this framework as a tool for developing meta-analysis in this field, applying it in order to build up a broad picture of arts and cultural education politics, programmes and social practices in Europe

dimension is addressed by the following questions: Is the recognition and appreciation of 'the other' (people, culture) relevant, important, significant for the development of the measure – or is it not? To what extent are the other culture and the own culture considered as equivalent? Is none of them superior or inferior? We relate this appreciation and/or rejection of 'the other as equal' to the concepts of transculturality and multiculturalism. *Multiculturalism* can mean that any interaction is avoided. This attitude is based on indifference and separation from the other culture that is considered as (somehow) equal. In *intercultural* constellations we can find responses to 'the other' that can be based on, generally speaking, unequal cultures that must be taken into account.

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# National Awareness and Cultural Diversity: Conflicting Values in Arts Education?



Teunis IJdens and Zoë Zernitz

**Abstract** Arts education can contribute to both the appreciation of cultural diversity and the affirmation of a national identity. However, in some European countries, promoting national awareness is seen as an antidote to increasing cultural diversity, and vice versa. Are these values conflicting or two sides of the same coin? This article addresses this issue from the perspective of arts education experts in several European countries who participated in a digital survey. What do they think about cultural diversity and national awareness, and how do they assess the state of affairs in arts education practice, policy and research with regard to these issues?

Experts across Europe acknowledge that arts education can and should contribute to the appreciation of cultural diversity and intercultural dialogue. The issue seems to be most urgent in Western and Northern European countries, where the space for cultural diversity has decreased due to the rise of nationalist and populist movements that have incorporated and ‘occupied’ the concept of national awareness. At the same time, it is not hard to see that Eastern European countries also struggle with the distinction between national cultural awareness and political nationalism.

Rethinking the concepts of ‘cultural diversity’ and ‘national awareness’, we could conclude that the field of arts education might benefit from the use of terms that unite and depolarize both goals. ‘Dialogue among cultures’ and ‘intercultural learning’, for example, imply and affirm the existence of an experienced ‘cultural identity’ and imply that ethnocultural differences are a potential for cultural learning. Arts education professionals in schools and cultural institutions will have to resist the encroach-

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ment of antagonistic identity politics on their practical work in a creative way, in order to develop innovative, transformative and effective strategies to realize this potential.

**Keywords** Arts education · Cultural diversity · MONAES · National awareness · National identity · Intercultural dialogue · Seoul Agenda

## 1 Introduction

The UNESCO *Seoul Agenda: Goals for the Development of Arts Education* (2010) calls in its third goal for governments and other stakeholders in UNESCO member states to ‘apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world’ (p. 8). One of the strategies suggested in this goal is to ‘support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue’ (p. 9).

The international research project Monitoring Arts Education Systems (MONAES) has shown that the benefits of arts education in promoting intercultural dialogue are indeed highly valued by experts in arts education. The MONAES project was initiated by the International Network for Research in Arts Education (INRAE) (Wagner 2013). It aimed to understand arts education around the world and to compare the conditions and characteristics of arts education practices and policies across countries and regions, using the Seoul Agenda as a frame of reference (Bolden et al. 2018). In the first MONAES survey, held in February 2016, arts education experts around the world ( $N = 312$ ) were asked to give their personal opinion about various issues in arts education, including its expected benefits for the appreciation of cultural diversity, for promoting intercultural dialogue *and* for promoting national awareness. The experts placed high value on the benefits of arts education for intercultural dialogue and cultural diversity and considered challenges related to these issues to be very relevant for the next decade. By contrast, the experts ranked national awareness second to last on their ‘personal’ list of benefits associated with arts education.

However, the experts were less certain about the value attributed to cultural diversity benefits in their own country. One reason for this may be the growing tension between the phenomenon of increasing ethnocultural diversity or ‘super-diversity’ (Vertovec 2007) in many countries and the emergence of powerful discourses that cast people from a ‘different’ ethnocultural background as a threat to social cohesion and national identity in these countries (Alba and Duyvendak 2017). In such discourses, promoting national awareness is seen as an antidote to increasing cultural diversity. Consequently, the role of arts and cultural education in the promotion of cultural diversity and intercultural dialogue is disputed in various European countries.

In the Netherlands, for example, the intensifying politicization and culturalization of the concept of citizenship since the beginning of this century are reflected symbolically and in a ‘mild’ form – compared to politically driven national populism – by the current government in its coalition agreement, expressing concern

about ‘[the] Dutch identity in an age of globalization and uncertainty. Children will therefore learn the *Wilhelmus* [the Dutch national anthem], including its context. We will also enable all children to visit the Rijksmuseum and our Parliament’ (*Vertrouwen in de toekomst* 2017, p. 19 [translation TIJ]). The Rijksmuseum is considered to be typically Dutch because of its collection of works by the Dutch Masters.

Arts education can contribute to both inclusion and exclusion of people, as Keuchel (2015) describes, and to both the appreciation of diversity and the affirmation of a national identity. This article addresses this issue from the perspective of arts education experts in several European countries who participated in a digital survey. What do they think about cultural diversity and national awareness and about arts education practice and policy in this area?

## 2 A Short Survey of European Arts Education Experts

The MONAES findings raise some interesting questions. First, what does it mean when some experts place high value on cultural diversity and low value on national awareness while others rate both fairly highly? How do experts assess the current status of arts education practice, policy and research with regard to these issues? We invited arts education experts across Europe to take part in a survey focusing on these questions. This exploratory study can be seen as a limited follow-up to the MONAES project.

For our short survey, we drew on a database of arts education experts in several European countries. We defined arts education experts as persons who have professional experience and knowledge in the field of arts education, for example, working as qualified practitioners, trainers of arts teachers, leaders of arts organizations, advisors, researchers or civil servants.

Names of these persons were collected in two ways. First, members of the European Network of Observatories in the Field of Arts and Cultural Education (ENO) were asked to provide a list of between 20 and 50 arts education experts in their country. ENO members from 11 countries submitted lists, containing a total of 354 persons. A selection of European experts who took part in the first MONAES survey was added to the ENO list. This selection included 146 MONAES respondents who had indicated that they were very closely involved with cultural diversity/intercultural arts education, or had expressed a strong interest in this issue in their answers to other questions concerning their understanding of arts education and the benefits they expect from it, or who considered national awareness to be an important benefit of arts education.

After removing double counts of experts who were included both on the ENO list and in the MONAES selection, the resulting database contained the names and email addresses of 493 experts from 28 European countries. They were all invited to take part in the survey that ran from 15 January to 9 February 2018.



The questionnaire was completed by 88 respondents. Most of them were researchers (59%); many were practitioners (arts teachers, teaching artists, artists, etc. (43%)) and a few were policymakers or policy officials (10%). Nearly a fifth self-identified as researchers *and* practitioners. The vast majority (63%) came from a Western European country, 12% from a Northern European country, 12% from an Eastern European country and 10% from a Southern European country. Although the response from most countries is too small to facilitate comparisons between all countries, the data indicates some differences in the experts' opinions and perceptions across the four regions and across separate countries referred to by at least five respondents. These will be described in detail. Table 2 in the [Annex](#) shows the numbers of invited experts and respondents per country.

### 3 Overview of Central Questions

The central questions in the survey focused on the following topics: (a) the experts' involvement with cultural diversity or with intercultural, transcultural or multicultural arts education in their work; (b) their opinions about the contribution made by arts and cultural education to the appreciation of cultural diversity, dialogue among cultures, transcultural awareness, etc.; and (c) their perceptions of arts education practice and policy with regard to these supposed benefits in their country. The relationship between cultural diversity and national awareness was highlighted in the final question.

Similar to the questionnaires used in the MONAES surveys, the evaluative closed-ended questions were presented as statements, and the experts were asked to indicate how strongly they disagreed or agreed on a scale ranging from 1 (strongly disagree) to 5 (strongly agree). The question about the experts' own involvement also offered five response options, ranging from 1 (not at all) to 5 (very strongly). After each closed-ended question on these topics, the experts were asked to explain their answers. We will first present the results for the central questions and then summarize the subsequent qualitative answers.

The average ratings and standard deviations for each central closed-ended question in Table 1 summarize the following distribution of the respondents' answers to each central question:

- Most respondents are involved to some degree with cultural diversity in or through arts education or with intercultural, transcultural or multicultural arts education in their work: 30% very strongly and 28% fairly strongly, 27% to some degree and 15% hardly or not at all.
- The vast majority of respondents (93%) agreed, and 70% agreed very strongly that arts and cultural education can and should contribute to the appreciation of cultural diversity, dialogue among cultures, intercultural learning, multicultural

**Table 1** Central questions

Central questions	Average score	Standard deviation
How strongly are you currently involved with cultural diversity in or through arts education or with intercultural, transcultural or multicultural arts education in your work?	3.7	1.13
'Arts and cultural education can and should contribute to the appreciation of cultural diversity, dialogue among cultures, intercultural learning, multicultural education, and transcultural awareness'.	4.6	0.70
'In my country, the contribution of arts and cultural education to the appreciation of cultural diversity, dialogue among cultures, intercultural learning, multicultural education, and/or transcultural awareness is a very important issue in arts and cultural education <b>practice</b> '.	3.2	1.02
'In my country, the contribution of arts and cultural education to the appreciation of cultural diversity, dialogue among cultures, intercultural learning, multicultural education, and/or transcultural awareness is a very important issue in arts and cultural education <b>policy</b> '.	3.2	1.06
'Promoting national awareness and promoting appreciation of cultural diversity, dialogue among cultures, multicultural education, and/or transcultural awareness go together very well. There is no conflict whatsoever between these two goals'.	3.0	1.21

education and transcultural awareness. Their answers to the subsequent open question on which of these terms they prefer will be summarized in the next section.

- There was no clear positive or negative reaction to questions about arts education practice and policy with regard to cultural diversity, etc. in the experts' countries. While nearly half the experts (47%) agreed that it is a very important issue in practice and policy, 27% disagreed that it is important in practice and 38% that it is important in policy.
- Less than half the respondents (40%) agreed with the final statement regarding the relationship between national awareness and cultural diversity, and this statement drew the highest shares of strong agreement (9%) and strong disagreement (13%).

Further analysis of the average ratings first showed some differences between respondents from the ENO list and those from the MONAES selection; this is plausible because of the criteria by which the latter were selected. As expected, selected MONAES respondents expressed stronger agreement than ENO respondents with the statements on the role that arts education can play and on the importance of cultural diversity, interculturality and transcultural awareness in practice and policy in their country. However they did not differ from ENO respondents in their involvement with these issues and in their opinion about the relationship between cultural diversity and national awareness.

Second, there were only minor differences between experts from the Northern, Western, Eastern and Southern European countries as regards their professional involvement with cultural diversity in or through arts education and their personal views on the importance of these issues. Their perception of its importance in arts education policy in their own countries varied slightly but not significantly, with Northern and Western European experts rating this a little above and Eastern and Southern European experts a little below the 3.0 mark. However experts from the Eastern and Southern European countries agreed significantly less than their colleagues from the Northern and Western European countries that the contribution of arts and cultural education to the appreciation of cultural diversity is an important issue in arts education *practice* in their country. The respondents' opinion about the relationship between cultural diversity and national awareness does not differ across European regions.

Comparison across four European regions (North, West, East and South) may obscure interesting differences between experts from individual countries within these regions. However, further analysis of these differences must be limited to countries that were referred to by at least five respondents: Austria, Belgium, Finland, Germany, the Netherlands, Spain and the United Kingdom. Comparison across these countries showed that the experts from Spain, Finland and Austria were the most outspoken in agreeing that arts and cultural education can and should contribute to appreciation of cultural diversity, and the Finnish experts also indicated the strongest personal involvement with cultural diversity. And while the experts from the United Kingdom and Germany tended to agree that cultural diversity in and through arts education is an important issue in arts education practice in their country, experts from Spain and the Netherlands were less positive about this. Policy interest was also assessed differently, with the Finnish and (again) German experts rating this aspect more important than (again) their Spanish and Dutch colleagues. It should be noted that these are not differences between countries as such but between the perceptions of the samples of experts from these countries in the study. The opinion of these experts about the relationship between cultural diversity and national awareness did not vary significantly across separate countries.

## 4 Preferred Terms

Following the central questions on the contribution of arts education to the appreciation of cultural diversity [etc.], the experts were asked which of these terms they preferred and why. Their opinions on this showed clear variation.

There was hardly any enthusiasm (4% of the respondents) for the concept of 'multicultural education'. 'Transcultural awareness', preferred by 18% of the experts, was also not very popular. The biggest percentage of respondents (29%) preferred the term 'cultural diversity', for example, because 'it describes the diver-

sity and mix of not only of different cultures but also of diverse cultural groups and even of different cultural references’ or ‘because the English term “diversity” also implies a kind of tension: living together is not always harmonious’. However, some experts also explicitly criticized the concept of cultural diversity:

I don’t like the term ‘cultural diversity’ because it is often misused (by politicians and policy-makers) as a goal, something to reach. Yet it is the starting point, the very ground we stand on, it is the daily reality of our world. Most of all, it is a vague term. What do we mean when we talk about cultural diversity? Which people come to mind? Which conflicts, tensions, opportunities? On which axis of meaning do we define these differences? We all use this term, yet many people would answer that question in a different way.

In addition to ‘cultural diversity’, another preferred concept is ‘dialogue among cultures’ (26%). This term is preferred because ‘the arts are always a dialogue, a confrontation between the artist’s opinion and the spectator’s opinion’. ‘Dialogue among cultures’ refers to something people can actively do; it opens up the possibility ‘to recognise not only differences but also, sometimes, the problematic nature of that difference and the need for dialogue’.

Stimulating dialogue among cultures in education could be called ‘intercultural learning’, a concept that is preferred by 21% of the respondents: ‘I prefer the term “intercultural learning” in relation to arts education, because this term explicitly mentions the learning potential of intercultural “communication” or interaction’. Another respondent explains: “Intercultural learning” fits best. Look at a professional orchestra. Some 20 to 30 nationalities work closely together, implanting their individual cultural heritages and experience into one symphony’.

## 5 Obstacles for Practice and Policy

As regards the importance of cultural diversity [etc..] in arts education practice and policy, there appears to be a difference between Northern and Western European countries on the one hand, in which cultural diversity seems to be an important issue in both arts education practice and policy, and Eastern and Southern European countries on the other, where cultural diversity seems less explicitly reflected in practice and policy. However, there are also some notable differences between individual Northern and Western European countries, reflecting stronger or weaker involvement with and adherence to intercultural dialogue, multicultural education and transcultural awareness (e.g. Finland and Germany versus the Netherlands).

Respondents’ answers to the subsequent open questions about obstacles to intercultural, multicultural or transcultural arts education practice and policy can help to illustrate and explain some of the differences reported above. For instance, respondents from Eastern European countries indicated that a major obstacle for arts education practices that contribute to the appreciation of cultural diversity lies

in the fact that there is hardly any diversity in their societies, which they characterize as homogeneous. In these countries, stimulating intercultural dialogue through arts education is considered to be less relevant. Experts from Southern European countries often lamented a lack of political recognition for and public awareness of the role that arts education can play in multicultural education or in education in general. Other respondents referred to more general obstacles such as a lack of teacher training in arts education, an overrepresentation of 'white' teachers and arts educators in schools and cultural organizations, and a lack of funding for arts education projects that are concerned with cultural diversity.

Several respondents from Western European countries indicated that a Western, elitist conception of the arts, a blindness to white privilege, xenophobia and an anti-immigrant political climate all pose an obstacle to arts education practices and policies that promote intercultural dialogue. One respondent wrote: 'We won't reach any of these goals if we are unwilling to place people with diverse backgrounds, narratives and perspectives in positions of power'. Another respondent surmised that 'nationalist repertoires and school cultures' interfere with the implementation of multicultural arts education.

Dutch experts, who generally rated the importance of cultural diversity issues in arts education practice as comparatively low, referred to various obstacles, for instance, too little diversity among arts teachers, students in teacher training and the target groups of arts education, a reluctance among arts educators 'to be involved in something they think is too political, partly because they are unfamiliar with these issues', and a sense that arts education is still very much oriented towards Western conceptions of art. Other Dutch experts referred to the political climate in general that 'does not encourage practitioners to engage with multicultural education and transculturality. And it takes a lot of effort, courage and know-how for practitioners to engage with often problematic aspects of cultural diversity. New practices take time to develop and need political and policy encouragement'. Dutch identity has become an important issue 'that obscures the appreciation of cultural diversity' or – as another expert, referring to cultural diversity research – put it: 'Assimilationism in fact has become the dominant view in politics and policy. Multiculturalism has been ousted since the beginning of this century'.

To sum up, the respondents' answers suggest that obstacles to developing multicultural, intercultural or transcultural practice in arts education are primarily related to (arts) educators' capabilities and experience and their willingness to confront the complex and sometimes controversial issues related to this in everyday pedagogical situations at school and in non-formal arts education. This probably applies to most European countries where ethnocultural diversity is a reality. Government policies may support or discourage practitioners in developing their work, but in several European countries outright assimilationist, divisive or exclusionary politics stand in the way of more strongly supportive public policies.

## 6 Cultural Diversity and National Awareness

Promoting national awareness and promoting an appreciation of cultural diversity are two different, possibly – but not necessarily – conflicting goals of arts education. This depends on prevailing concepts of national identity and citizenship; do those concepts include ethnocultural, religious and linguistic diversity in a multicultural society, or is national identity basically assumed to be based on an ethnoculturally homogeneous population?

Nearly 40% of the consulted respondents believe that promoting national awareness and promoting the appreciation of cultural diversity, dialogue among cultures, multicultural education and/or transcultural awareness are *conflicting and incompatible* goals. They point out that national awareness often becomes tangled up with nationalism and populism, even if these are not the same things. In these experts' views, promoting national awareness runs the risk of focusing on similarities rather than differences, thereby reinforcing feelings of 'sameness' and 'otherness'. In their opinion, national awareness does not necessarily inspire people to engage in intercultural dialogue and to develop mutual understanding and respect. Consequently, national awareness might result in the exclusion of minorities. One respondent commented: 'Promoting national awareness does not necessarily imply that you include the perspective of the "other"; in fact in many cases it does the very opposite.'

Some of these experts argued that national awareness is not by definition the opposite of cultural diversity. However, they perceive that this opposition is created or constructed within the political climate and discourse in their countries: 'In my country, these goals are in conflict: we are seeking to identify what is special about being British, and therefore risk seeking to identify what is not special about the "Other"'. Another respondent stated: 'In German political or societal discourses transcultural awareness is – especially when you are from Germany – the opposite of national awareness. National awareness is a slogan of the far right-wing groups in Germany and thus a no-go area'. This statement reflects findings of the MONAES project, indicating that German experts felt that comparatively little value was attached to national awareness as a benefit of arts education in their country (IJdens 2018).

However, 40% of the respondents also considered the two goals to be compatible and saw no conflict whatsoever. Many of them emphasized the mutual dependency between national awareness and cultural diversity, intercultural dialogue and transcultural awareness: 'When you learn about other cultures you will also start reflecting upon your own culture and perhaps realize that the two cannot be separated or at least that it is difficult to draw sharp lines between cultures'. This means that the awareness of someone else's identity might arouse the awareness of one's own identity and vice versa. According to this view, awareness of cultural diversity enhances awareness of national culture and vice versa. Underlining this argument, two respondents used a saying:

There is an old Hungarian saying: ‘You are as many persons as the number of languages you speak.’ In other words, the more cultures you know, the more worthy you are. At times it is difficult to make people understand that cultural diversity makes us richer and in no way threatens our own identity. Mixing of cultures, the dialogue between cultures, was always present in history, a natural process, a way of learning, developing. This could not be stopped by force (even if some people try to do this sometimes); it just happens. In real democracies this is usually accepted.

Perfectly compatible under the motto: Without roots, no wings ...

This would mean that both goals are compatible, provided the concept of cultural diversity is included within the concept of national awareness: ‘Understanding cultural diversity should be based on wise national awareness. By “wise” I mean the awareness to recognise differences but to search for similarities’. Another respondent stated: ‘Countries, especially in Europe, are made of cultural diversity. Promoting national awareness implies including all the actors and realities in the process’.

## 7 Conclusion

Experts across Europe acknowledge the role that arts education can play in contributing to the appreciation of cultural diversity and promoting intercultural dialogue. The issue seems to be most urgent in Western and Northern European countries, where the space for cultural diversity has decreased due to the emergence of powerful nationalist and populist discourses that have incorporated and ‘occupied’ the concept of national awareness, as many respondents observed. Mass immigration and growing diversity have challenged progressive, multiculturalist ideals in these countries. At the same time, it is not hard to see that Eastern European countries also struggle with the distinction between national cultural awareness and political nationalism.

The politicization of cultural diversity and national identity creates a rigid opposition between these concepts, whereas they could in fact be regarded as two sides of the same coin. One can reinforce the other, provided that national awareness also includes the notion of cultural diversity. Rethinking the concepts of ‘cultural diversity’ and ‘national awareness’, we could conclude that the field of arts education might benefit from the use of terms that unite and depolarize both goals. ‘Dialogue among cultures’ and ‘intercultural learning’, for example, imply and affirm the existence of an experienced ‘cultural identity’ and regard ethnocultural differences between people as a potential for cultural learning. Arts education professionals in schools and cultural institutions will have to resist the encroachment of antagonistic identity politics upon their practical work in a creative way, in order to develop innovative, transformative and effective strategies to realize this potential. Arts education itself offers great opportunities for this.

## Annex

**Table 2** Number of invited experts and number of respondents per country

Country	Experts in database	Response
Austria	31	8
Belgium	46	8
Bulgaria	2	1
Cyprus	1	
Czech Republic	2	
Denmark	3	3
Estonia	1	2
Finland	34	5
France	84	1
Germany	92	16
Hungary	6	2
Ireland	2	1
Israel	4	2
Latvia	4	1
Lithuania	2	
Luxembourg	1	1
Malta	1	
Netherlands	51	11
Norway	6	2
Poland	34	3
Portugal	12	4
Serbia	2	
Slovakia	1	
Slovenia	1	1
Spain	24	5
Sweden	2	1
Switzerland	3	2
United Kingdom	41	8
Total	493	88

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# Diversity-Conscious Arts Education: Culture Education Foundations for New Challenges in a Heterogeneous Society



Susanne Keuchel and Nadine Rousseau

**Abstract** The Academy for Arts Education developed – in cooperation with the University of Münster – the training concept DiKuBi (diversity-conscious arts education) that was funded by a 3-year-project of Germany’s BMBF (Federal Ministry of Education and Research) with the aim to link expert discourses on education and diversity by means of artistic-aesthetic experiential spaces. Methods and approaches of arts education allow a new resource-oriented perspective on the complex and therefore often strenuous (exhausting) subject of diversity. Existing intercultural training concepts, antibias and anti-discrimination methods focus mainly on the participants’ prejudices, which are mostly shortcoming-oriented. Most often one finds a theoretical-based attitude focusing on interculturality or transculturality. Multi-perspectivity of the arts, which do not differentiate between “right” or “wrong”, opens up various perspectives on these phenomena and offers positive, interesting and alternative approaches to diversity. In addition, arts education might be an instrument to approach diversity not solely on its cognitive level. In terms of individual development, it starts from each individual stance and provides scope for a playful approach, adapting one’s own positioning. Thus, the individual conduct in dealing with diversity is not limited but opens up future-related opportunities. The contribution focuses on the training concept of DiKuBi, its developing process, its practical contribution and its future chances for social cohesion.

**Keywords** Diversity · Arts education · Further education · Innovative training concept · Cultural professionals · Research project · Social cohesion · Heterogeneous society · Intercultural training

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### Project Facts

Title: Diversity-Conscious Arts Education (German Title: Diversitätsbewusste Kulturelle Bildung (DiKuBi))

Concept and Implementation: Academy of Arts Education of the German Government and State of North Rhine-Westphalia (also: The German Observatory of Arts and Culture Education), Prof. Dr. Susanne Keuchel

Evaluation: Institute of Educational Studies at the University of Münster, Prof. Dr. Halit Öztürk

Project Term: From 2014 to 2017

Sponsor: Federal Ministry of Education and Research

Participants: 13–20 artists, arts educators and multipliers without functional educational training in each course unit

In light of increasing heterogeneity in society, facilitated by increasing globalisation, mediatisation, individualisation, mobility and migration, a desire arose at the *Akademie der Kulturellen Bildung des Bundes und des Landes NRW* (Academy of Arts Education of the German Government and State of North Rhine-Westphalia) to test diversity-conscious approaches in arts education. Such a proposal was submitted to the Federal Ministry of Education and Research.

The “DiKuBi – Diversity-Conscious Arts Education” project was funded and accomplished by the Academy of Arts Education under the direction of Prof. Dr. Susanne Keuchel within the scope of a joint research project in collaboration with the adult education/further training working group at the Institute of Educational Studies at the University of Münster over a period of 3.5 years.

When the Academy of Arts Education formulated the proposal for the further training development “Diversity-conscious Arts Education” in 2013 and began drafting the further training programme in 2014, many critical issues were still left unanswered: Does arts education require specific further training, or isn’t arts education in itself intercultural education? Back then, German academic discourse was primarily dominated by intercultural, transcultural (cf. Keuchel 2015: 50; Terkessidis 2002; Welsch 1992: 5; Yildiz and Hill 2014) or post-migrant approaches. At that time, the action-neutral perspective of diversity was very rarely discussed in arts education (Keuchel 2016a: 21p.). Critical questions were posed concerning whether a diversity-conscious and discrimination-critical perspective has to be the responsibility of political education as part of empowerment strategies and if sufficiently tried and tested offers already existed.

Today, only 4 years later, the issue of diversity in arts education has arrived in public discourse and is being discussed as an urgent need (cf. Heinrich 2017). Culture and arts education are viewed as an important pillar for social cohesion in the current general social climate (cf. Keuchel 2017: 21; Zimmermann 2017).

In the following, the concept, its emergence, imperatives, experiences and innovations of the concept shall be presented, and a first final summary shall be drawn. Therefore, first we will explore how the role of arts education in times of social

transformation and pluralisation may have changed. On points two and three, we give a broad view on the structure and approaches of the further training concept, referring to the requirements that arose in the previous part. On points four and five, we offer insights into the testing process of the further training concept and explore the incorporating practical experience and findings from the evaluation. We describe further steps and consequences taken, resulting from the implementation of the further training concept on point six, and finally we present a concluding assessment of the capacities that diversity-conscious arts education has.

## **1 On the Origin and Necessity of a Further Training Concept DiKuBi**

The overall social situation has significantly changed in recent years (cf. Beck 1992; Giddens 2002). We have long been able to observe social pluralisation processes, Germany as an immigration society (cf. Hell 2005), digitalisation (cf. Zacharias 1991), as well as the differentiation of milieus (Keuchel 2015: 51) and social classes, of youth cultures and subcultures within the context of individualisation (cf. Beck 1992), the growing chasm between rich and poor (cf. Nachtwey 2016; Below, von 2002) – all the above are trends that are leading to a broader diversity of opinions, attitudes and lifestyles in society.

What is new, however, is that extremist ideas and positions are being met with approval in large swathes of society and racist views are finding acceptance in public domain. Right-wing populist views have become socially acceptable (cf. Collard 2016), youths are becoming radicalised for their alleged religious convictions, and their statements damaging to humankind are being met with increasing approval (cf. Universität Bielefeld 2012).

And so, in the face of this development, what is the role of arts education? Besides aiming to enable cultural participation for all, arts education also sets itself the goal of having an emancipatory impact. Arts education as it was established in the 1968 generation as “new arts education”, which “educates in culture”, as opposed to the old principle, which “trains in art” (cf. Liebau and Zirfas 2004), represents the claim to subject reinforcement and self-education. This aim of focusing on self-education and in this case on a youth culture lifeworld orientation (cf. Braun and Schorn 2012) was formulated in a time that predominately featured homogeneous group constellations with very similar cultural experiences and values due to an essentially normative social structure. It poses the question, however, of whether these approaches are still transferrable today and whether a democratic understanding of values and a regulatory framework needs to be taught or negotiated in advance in order to initiate self-development processes within groups. One could also critically scrutinise the youth lifeworld orientation: In an increasingly fragmented and milieu-ghettoised society increasingly dominated by commercial arts offers, does it make sense to exclusively address the issue of lifeworld orientation or shouldn't it rather be more about opening up lifeworlds and getting to know alternative lifeworlds?

Little attention is afforded to internationality in the sense of incorporating artists and artworks from other cultural spaces into arts education practice, as documented by an empirical analysis of some 460 best-practice projects (cf. Keuchel 2016b: p. 10). In practice, people with a migrant background are often reduced to their family's cultural background as well as stereotyped (cf. Terkessidis 2002) and in "consciously interculturally oriented educational offers often unintentionally invited to exotic foreign discoveries" (Keuchel and Dunz 2015: 186, see also Keuchel 2012).

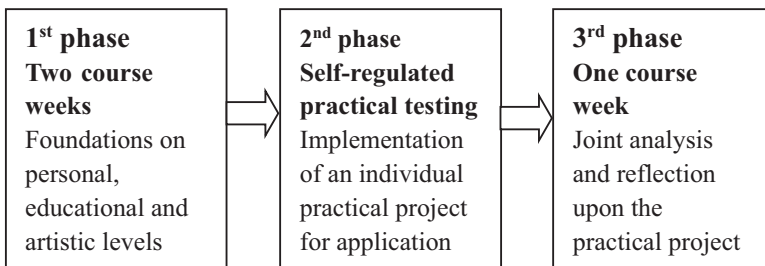
What do this observation and the social transformation mean specifically for arts educators, artists and multipliers in their daily work and in their engagement with lifeworlds, of those who want to reach them? And what does this mean for the basic tenets of arts education? Must these principles, as they were developed in the 1968 generation, be revised in part (cf. Keuchel 2015: p)? Or is there a unique potential already existing that needs to be identified for an increasingly diverse social structure? These questions form the background for the idea to examine a DiKuBi further training concept.

## 2 On the Structure of the Further Training Concept

The DiKuBi further training concept, as it was tested is divided into three course weeks, with a practical project testing phase between the second and third course weeks (Fig. 1).

The three course units took place at the Academy of Arts Education. The practical projects were developed by the participants themselves in the second course week for their own work context and implemented before the third course week, to enable the third and last course week to be used for presentation and reflection on these projects.

Given the pioneering field of diversity, the interposition of a practical phase was considered particularly important. The intent was to test the diversity-conscious concepts developed during the further training under real conditions and find out whether they really meet the demands of heterogeneous target group constellations, promote diversity-conscious attitudes and help deal with diversity.



**Fig. 1** Further training structure. (Source: Keuchel and Öztürk 2014)

There was a conscious effort to ensure that the further training participants themselves were members of heterogeneous target groups. Selection criteria was based on gender, age, experience with “intercultural” projects, origin in terms of nationality, migration background (rural or urban areas) as well as different federal states and including art and cultural professionals from different artistic disciplines. This made it possible to test their ability to handle diversity even during the further training itself.

The last of the three course units employed an alternative configuration of further training participants. It incorporated only art and cultural professionals from one specific region to test joint collaboration concepts in the practical phase as well as promoting and networking the mutual collaboration in the region. There was a conscious decision in this case to involve a rural region, where until now no cooperation concepts relating to diversity perspectives existed.

Emphasis was also placed on a certain degree of heterogeneity in terms of the lecturers. It was important not to just teach one viewpoint or perspective. Accordingly, while there was one responsible lecturer for the entire 3-week course unit who took on a moderating and reflective role, they were flanked by various lecturers from science, practice and different art disciplines.

### **3 Objectives, Content and Methods of Further Training**

While further training programmes often operate on the premise of achieving a verifiable increase in expertise, the objective and approach of the DiKuBi further training is primarily to develop the personality of the participants, in this case strengthening an inner attitude and one’s own position within the context of diversity. Authenticity, appreciation and openness, the ability to endure irritation and the ability to reflect one’s own actions and assessments are skills that are seen as key in dealing with heterogeneous groups.

“Since there are no “right” or “wrong” solution strategies when it comes to addressing the issue of diversity in terms of concrete situations, no competence models were developed. Instead of clearly quantifiable learning objectives, the focus is on raising awareness of the issue of diversity and strengthening one’s own attitude towards it. At the same time, the further training participants work on their confidence and on developing empathy for others” (Keuchel and Dunz 2015: 189).

The DiKuBi further training goes one step further. Taking one’s personal attitude as a basis, it focuses on educational processes and artistic action. The result is a multilayered engagement with diversity on three levels – the personal, educational and artistic levels.

### ***3.1 Diversity Awareness on a Personal Level***

Initially, the current principles and discourses are presented, and a joint knowledge base is established. The participants address cultural concepts (cf. Keuchel and Wagner 2012: p), social categories of diversity as well as construction and discrimination mechanisms (cf. Feagin and Feagin 2011) and identity concepts (cf. Delianidou 2010). The further training, for example, addresses how representations of diversity in public and in the media influence perception and help shape reality. This stands in contrast to creating an awareness for the many different cultural backgrounds and facets that constitute individual identities.

Personal development is hereby stimulated by exercises and methods that facilitate changes in perspective, stimulate self-reflection and raise awareness for entry barriers and discrimination in everyday life. At the same time, alternative courses of action are tested out; new communication patterns are trained. The basis for these exercises are, as already illustrated, the current theoretical principles of diversity such as identities, stereotypes, discrimination concepts, transculturality or, for example, post-migrant positioning. None of these – controversially debated – discourses are framed as being exclusive. Instead, they are presented and practically experienced, so that the participants can form an opinion themselves as to which of these theories are practical and applicable for them.

### ***3.2 Diversity Awareness at an Educational Level***

The second level of reflection in the further training sees participants addressing heterogeneous groups in educational work. Concrete assistance is provided on planning and implementation concerning the development of the practical project for their own respective work context. The focus here is not on the thematic content of the projects but much more the “how?” of implementation. The participants focus on the requirements and needs of different target groups as well as possible entry barriers or sensitive issues. Framework conditions such as institutional ties and cooperation partners, the spatial situation, temporal units, material and working methods are analysed with respect to the target groups. When it comes to the implementation, the further training shows ways to attract people for projects and how to establish a diversity-conscious group culture of interaction but also demonstrates that rules and limits need to be negotiated in the collaborative work. Part of the professionalisation of the facilitator includes raising awareness for a discrimination-sensitive and diversity-conscious language and manner of addressing children, youths and adults in the educational work (cf. Leiprecht 2008). In addition to the ability to reflect upon speech patterns, it becomes clear that the use of diversity-conscious language requires practice. An awareness “that in a group, the individual

viewpoints of the individual can be independent of their culture stimulates the further training to a respectful, culture-sensitive culture of interaction and dialogue” (Keuchel and Dunz 2015: 191).

The third course phase serves primarily to reflect upon the practical projects. The practical experiences can immediately be reflected in the further training group, and different perspectives can be reflected upon in a collegial exchange, for example, how participants’ view of their own work and target group has changed as a result of the further training course, whether there were difficulties in implementing the project developed in the further training course, which successes they had and which strategies and measures contributed to a successful implementation. With regards to their own role, it is interesting to find out whether the participants perceived themselves differently, whether they identified (linguistic) patterns or behavioural patterns that they would like to continue to work on.

Over the course of the entire further training, the participants are repeatedly confronted with their role as a pedagogical guide in the educational process. Self-awareness begins by addressing the issue of identity. One’s own biography, individual strengths and lifeworlds and desires and fictions are a reference to the multidimensionality and individuality of identity constructions and thus pave the way for the transfer for the educational work. New opportunities to perceive diversity are developed playfully and creatively, making encounters between people more natural than before. This engagement helps to break down insecurities and misunderstandings and support the ability to better deal with otherness and difference, as well as to better understand and control group dynamics.

Supplementary to academic discourses, games, exercise and methods that have been tried and tested in inclusive and diversity-conscious arts education are taught in practical form. Some come from intercultural training (cf. Nohl 2006) and some from creative group work or performative pedagogy. All forms have been tried and tested in adult education and in creative work with children and youth groups. With numerous methods for group processes, the participants receive a basic set of instruments they can use in educational work.

Although the further training focuses on the inner attitude of the facilitator, the transfer of the content and practical exercises presented is also addressed and discussed, which is why every thematic block is accompanied by such an assessment at the meta level. The exercises and methods are analysed in terms of their applicability to different age groups, group sizes and learning contexts, while possible variations and alterations are equally discussed. Limitations and challenges for groups, particularly within the context of diversity, need to be treated sensitively, since negative experiences can lead to resistance or reinforcement of prejudices. Thanks to the participatory approach to the assessment at the meta level, the further training integrates a research element that uniquely takes account of the pioneer work in the field of diversity-conscious arts education.



### ***3.3 Diversity Enrichment at the Artistic Level***

In several respects, the creative and artistic approaches of the further training represent a unique feature of the further training – on the one hand, aesthetic changes in perspective are initiated in productive creative processes leading to reflection on one's own artistic systems and the respective educational communication. On the other hand, the reception of diverse subcultural, international or transcultural forms of expression help to expand one's view of artists, cultural spaces and artwork outside the canon. Examples from different fields (e.g. afro-cosmopolitical literature, Arabic sound landscapes, dramaturgy and image composition in Indian or Nigerian film, fashion and design etc.) are discussed by the participants in terms of their irritation potential, assessing them as art, and participants address reception habits and the power of assessment. An awareness is created for exoticism and ascriptions of works of artworks and artists from certain countries. Over the course of the discussion, it becomes apparent how often works of art and cultural assets and practices are viewed through the lens of a Eurocentrism and North America centrism (Keuchel 2015: 46). This critical examination of one's own receptive behaviour is transferred both to one's own work and to its relevance within institutional and structural contexts.

The artists shall hopefully become more aware of their own, varied cultural and artistic backgrounds and more conscious of their own artistic rules. This will create new stimuli and artistically and aesthetically may make diversity perceptible in their own work.

As part of the pioneer work of the further training within the scope of individual freedom, experimental techniques of intercultural and transcultural training are then in a further step to be transformed into aesthetic and artistic experiential processes. This begins by discussing different artistic forms of expression such as dance, visual art, acting, literature, etc. While intercultural training is usually limited to exercises on intercultural sensitivity, this pioneering work creates experiential spaces through artistic processes in which different contents is made tangible or artistic, and aesthetic creative processes are initiated via the medium of arts education. This could originate from approaches and exercises from highly divergent fields such as antibias training, transcultural theatre pedagogy and visual art or intercultural training, which are translated into a strength-oriented design process. Thanks to the freedom of experience and joint reflection, an awareness is created of artistic diversity and transcultural forms of expression, which also supports changes in artistic perspective and creative work (Fig. 2).

Levels	Topics
	Theory and practice
<b>Personal level:</b>        <b>Foundations and discourses on cultural diversity</b>	Cultural concepts [discourse and concepts]  Diversity [and categories of difference]  Identity concepts, lifeworlds  Construction and discrimination mechanisms   Reflection on cultural educational work within the context of diversity in one's own behaviour, in addressing target groups and in addressing the arts,  Exercises of inter/transcultural training
<b>Educational level:</b>      <b>Strategies for action</b>	Subject-oriented education: Identity constructions and individual cultural imprints    Practice-oriented strategies: didactic transfer, methods and examples
<b>Artistic level:</b>      <b>Aesthetic change in perspective and transformation</b>	Addressing non-European and contemporary youth culture art forms and aesthetics    Development of aesthetic and artistic diversity experiences: Transformation of techniques of inter-/transcultural training into aesthetic and artistic experiential processes of different art disciplines

Fig. 2 Topics of the further training concept “Diversity-conscious Arts Education”. (Source: Keuchel and Öztürk 2014)

#### 4 Testing Process: Adjustments and Realignment of the Further Training Concept

Within the scope of the project funding, three tests of the devised curriculum were intended for the development of the further training concept in order to be able to carry out necessary modifications in the process from the results of the accompanying evaluation.

The evaluation within the context of DiKuBi was carried out in both a process-related (formative) and a summarising (recapitalising) form. This made it possible

on the one hand to directly implement feedback on the results during the course weeks and tests and thus continuously develop the offer. The evaluation yielded specific findings after the individual course weeks on the framework conditions, satisfaction with lecturers, content-based and methodological approach, working and group atmosphere, scheduling and structuring of course contents and preparation and implementation of the practical projects. Some of these findings were already implemented in the next course week; some were only implemented in subsequent testing phases (cf. Öztürk et al. 2016).

The evaluation moreover provided systematic and empirically supported performance monitoring of the overall project. The evaluation design is based on Kirkpatrick and Kirkpatrick's four-level model (2006), which is divided into the following levels:

- Reaction: Participant satisfaction
- Learning: Learning success, processing of the learning content
- Behaviour: Application of the acquired knowledge
- Results: Overall result, benefit for the organisation

The data collection was carried out in three phases: input/context, process and output/transfer. Different methods of data collection were employed such as online questionnaires, guideline-based interviews and project descriptions.

The learning success of the participants was demonstrated in the respective reports after a test, whereby the learning success is primarily focused on the personal and educational level in the sense of a change in perspective and attitude with regard to migration-related diversity. Empirically, it was difficult to record the scope and nature in which the individual's attitude had changed. By contrast, there was a clear, greater understanding of diversity-conscious arts education in terms of the characteristics of participant orientation, didactic expertise, change in perspective and self and external perception (cf. Öztürk et al. 2016: 4).

The overall assessment of the further training reflected a high general degree of satisfaction of the participants with the content, methods and framework conditions of the further training. The high degree of social relevance and the influence it exerted on their own work was confirmed by participants. Beyond this there were comments on expanding the methodological repertoire in all artistic disciplines and to create a collection of units, exercises and methods and structure them according to their content. Participants were also keen to have opportunities to continuously reflect on their own practice.

There were personnel changes during the process, which led to all three further training tests being conducted by different lecturers, particularly affecting the responsible lecturers who accompanied the entire further training. These changes very clearly showed that the design of the topics and the group support is very dependent on the personality, style and expertise of the responsible lecturers. Lecturers set special emphases through the selection and connection of methods and content. All three tests also used different guest lecturers, and they in turn set their own areas of focus. Ultimately, the composition of the participants in the further training also had an influence on the development of the content. For example, the

second further training group saw many participants from the field of visual arts taking part who, over the course of the programme, requested more intensive work in the field of visual arts. These wishes were met in the spirit of the workshop character, which led to very interesting and more in-depth discussions taking place. The further training group from the third test also differed from previous groups in accordance with the proposal due to its regional focus, in this case the Sauerland region. This also led to changes in content. Here, the networking between participants for the practical project and addressing structures and specific features within a rural context played a key role.

In terms of the evaluation, the change of the primarily responsible lecturers on the one side posed a challenge, since the lecturers' personalities influenced the assessment. However, it was still possible to identify recurring content that was consistently positively highlighted despite the change in lecturers, content which could be seen as "right" and relevant for the further training. A further benefit of the personnel changes could be seen in the development of the module manual, which, thanks to the diversity and simultaneous examination, proved to be particularly detailed.

It became clear, both within the process itself and through the accompanying evaluation, that the participants required support for the development of a practical project. This led to a whole day being introduced already in the second test for project development and planning with support from a guest lecturer. Implementing the practical projects between the second and the third course phases still proved difficult in part, since there was often not enough time to acquire grant funding or to find cooperation partners or participants, for example. The originally intended approach for the projects to be carried out within the scope of their own work was difficult for many participants, as they rarely operate in fixed or regular group contexts. At the same time, the participants tended towards keeping the practical project and just extending the time between the course phases. The practical component demonstrated to many participants the challenges that can arise in the actual implementation and furthermore how important the collegial exchange amongst the group is.

## 5 Modules and Method Collection

Both the testing and the evaluation findings highlighted just how much the participants of the further training desire orientation in the complex issue of diversity-conscious arts education. During the design phase of the further training and in the implementation process, examining the issues and perspectives of arts education can take up in diversity discourse, and what makes diversity-conscious arts education special was a subject of repeated intense discussion in the team.

In light of this, a module manual was developed that structures the thematic blocks and brings them into a didactic and logical structure. One module was developed as a basic module that is intended to provide an adequate introduction to the topic of diversity. This basic module is about discussing terms and concepts of

Module 1	Module 2	Module 3	Module 4
Raising awareness of diversity perspectives	Artistic forms of expression of difference	Artistic examination of diversity	Practical experience / practical project
M1.1 Terms, discourses and concepts	M2.1 Transculturality	M3.1 Visual art	M4.1 Designing diversity-conscious practical projects
M1.2 Categories of difference	M2.2 Empowerment through artistic means	M3.2 Performing Arts	M4.2 Diversity-conscious educational practice
M1.3 Changes in perspective	M2.3 Art outside the Western canon	M3.3 Dance/choreography	M4.3 Reflection
M1.4 Lifeworlds		M3.4 Language/literature	

**Fig. 3** Overview on the structure of the module manual

arts education to establish a joint level of knowledge in the participant group. It includes addressing identity constructions and social categories of difference (cf. Huxel 2014). This also implies addressing structural discrimination, ascriptions and entry barriers as well as engaging different lifeworlds in the sense of changes in perspective (Fig. 3).

The second module references artistic forms of expression of difference (Keuchel 2015: 52). This includes discussing transculturality (Welsch 1992), empowerment approaches (cf. Herriger 2014) and youth culture and art forms outside the Western canon.

The third module takes a perspective from the viewpoint of the artistic disciplines. The key issue here is which creative spaces are opened up in the respective art that enable diversity experience and how this experience can be reflected and classified within the overall context.

The fourth module deals with the practical application of diversity-conscious arts education in heterogeneous groups. Here, a diversity-conscious, discrimination-sensitive and barrier-free project concept design is taken into focus. Topics such as language or manners of addressing participants, moderation methods, conflict management, group cultures of interaction and the role and attitude of the instructor are also discussed.

With respect to methodology, all contents are either learned by means of arts education, mainly stimulated through discussion of the sensory experience and one's own creative process or, like in module three and in part also in module two, focused on the artistic process with its quality as a space for reflection for inner attitudes.

The methods, exercises and units from the three tests of the further training were compiled with this underlying structure. They were tailored to enable lecturers or trainers to acquire and implement them. The preparation includes incorporating the assessment and self-reflection levels, as well as giving tips on finding links to other topics.

Since pioneer work has been performed with the DiKuBi further training and the Academy of Arts Education continues to view the field of “Diversity-conscious Arts Education” as a field of development, this collection has been designed as a dynamic element in the form of a “DiKuBi index” that should continue to grow, be continuously reworked and further developed. Perspectively, this should result in a pool of units for trainers and lecturers to use accordingly for their own points of entry.

## **6 Outlook: On the Stabilisation of the DiKuBi Further Training Concept**

Within the scope of developing and evaluating the further training concept, it became clear that there was a clear lack of methods, didactic foundations and lecturers and trainers that operate at the intersection between arts education and diversity. This meant that extensive pioneer work had to be carried out content-wise over the course of the further training testing. This ultimately meant that not only were existing foundations and methods of cultural educational practice integrated into the DiKuBi further training concept design into a didactic concept, but for the first time, skills and methods were also generated together with participants within the further training concept design. It became clear here that there is a great need to further expand on these skills and methods. This was reflected both by the participants of all three further training tests and by the accompanying expert groups and discussions with municipalities that were held parallel to the development of DiKuBi. This is why, in addition to incorporating the DiKuBi further training concept into the existing academy programme, a further implementation of the DiKuBi approach in the form of new formats is simultaneously being tested.

### ***6.1 Network and Trainer Education***

As previously discussed, the tests very clearly demonstrated the need as voiced by participants for continuous, ongoing reflection of their own attitude as well as for collegial consultation on experiences from practice. At the same time, there was the desire to systematically continue to develop the specific cultural educational perspective on diversity within the context of further training modules.

This is why the Academy of Arts Education, supported by funding from the state of NRW (North Rhine-Westphalia), founded the network “Diversity-conscious Arts

Education” to continue and to underpin the research results. The objective of the network is to create a point of contact for graduates of the further training to continue work on the issue via an annual network meeting at the Academy of Arts Education.

Graduates can also apply for the further training programme and take part in a 5-day training course for teachers for diversity-conscious arts education, which will empower them to conduct stand-alone further training programmes specifically at the intersection between arts education and diversity.

## ***6.2 Developing New Further Training Formats***

Not least due to the current refugee situation since 2015, different institutional representatives and municipalities signalled interest during the testing of the DiKuBi further training concept in using it for their staff resources. The academy is accordingly currently working together with the city of Mülheim an der Ruhr on developing an adaptation of the DiKuBi further training concept for cultural institutions and various occupational groups in arts education in the form of a pilot scheme.

During development of this pilot scheme, the 3-week course programme was adapted both to the framework conditions of the municipalities and to the needs of the participants. The result was a further training format that offers three 2-day course dates with a joint practical project to be conducted by the participants in a municipal institution between the second and third course weeks.

The content of the further training is oriented towards the basic module; however, it was adapted to situations from the everyday working practices of the participants and their respective experiences in the field of arts education and their reflection on their experience. Exercises and work aids, too, were coordinated accordingly to the individual work context to ensure that participants were provided with specific tools. The combination of the work on their own attitude and concrete assistance during the pilot tests was viewed very positively by participants.

## **7 Conclusion: On the Opportunities of a Diversity-Conscious Practice of Arts Education**

When testing the further training concept, the potential that lies specifically at the intersection between diversity and arts education became very clear within the framework of the discourse. This can have a positive impact specifically for practicing arts education and for social cohesion in general.

In terms of the cultural educational practice, it became clear in discussions with the participants and within the accompanying academic discourse that, in the face of the degree of complexity of the social challenges and the demands that heterogeneous groups are placing upon professional staff, expert knowledge in arts education alone is no longer sufficient. In view of the plurality of lifeworlds that are coming together in educational contexts and in terms of the development of lifeworld-oriented approaches to teaching, professional staff members are overwhelmed with the diverse cultural backgrounds and lifeworlds of young people. It demands an attitude of being able to endure irritation, reflect upon first impressions and hasty judgements and explore conflict situations without undertaking “pre-mature culturalisations”.

This particularly applies to the increasing heterogeneity of values in our society. Not least working together with people who have fled from countries with different political and in some cases religious attitudes or working with right-wing populist youths increasingly requires arts education to address values. In the sense of the humanistic educational ideal intimately associated with “ideas central to humanism such as human dignity, freedom and perfectibility” (Assis and Chen 2015: 118) lies a consensus on values aligned to those of the human rights convention. Here it is important to strengthen educational actors when dealing with heterogeneous target groups with different values and to develop respective orientation guidelines for practice.

A significant advantage of diversity-conscious arts education over other further training concepts from the areas of business or international development, for example, is that new resource-oriented and strength-oriented perspectives are created on what is sometimes considered a “difficult” – since highly complex and challenging – issue of diversity. Existing intercultural training concepts, antibias and anti-discrimination methods make more deficit-oriented, existing prejudices of participants visible. Existing further training concepts from other fields of activity are also often dedicated to a single theoretical approach such as that of interculturality or transculturality. The multi-perspectivity of the arts, which does not differentiate between “right” and “wrong” and instead opens up different perspectives on phenomena, not only creates freedom for individuals to create their position with regard to different theoretical concepts but also offers interesting alternative approaches to make diversity perceptible as a positive and not a negative resource. Additionally, arts education makes it possible to not only do this on a cognitive level but also to make it aesthetically perceptible. In the sense of personality development, individual attitudes are immediately engaged, and freedom is given to playfully develop one’s own position. This creates opportunities to deal with diversity in a playfully creative manner and at one’s own responsibility and thus to experience it as a positive, personal and, in the best case, social enrichment. Social cohesion could thus be strengthened.



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# “Who Are ‘They’?”: Further Education Regarding Diversity



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**Abstract** The increasing diversity in Germany, due to migrant movements and demographic change, challenges both arts educators and cultural institutions alike. Some are reaching out to new target groups – both as audience and participants. Others already deal with diverse target groups on a daily basis. In both contexts the need for appropriate approaches and development of suitable arts education is clear – and the challenge considerable (Keuchel and Kelb, *Diversität in der kulturellen Bildung. Perspektivwechsel kulturelle Bildung*. transcript, Bielefeld, 2015). So far, there is little research available on how sensitivity to diversity is put into action. This article is offered as a first step towards understanding *how* further education can be offered in more diversity-friendly ways. Throughout this paper the “hows” will be referred to as “working principles” and “general conditions”. They are the result of evaluation findings from the further education program *VIEL – Diversity in arts education*. The programme was implemented and organised by the Zukunftsakademie NRW (In English: Academy of the future, North-Rhine Westphalia. For more information see: [www.zaknrw.de](http://www.zaknrw.de)) (Bochum) in 2016. They describe themselves as a “platform for diversity and arts education” influencing the debate and providing knowledge and exchange. We were invited to evaluate the programme, focusing on how diversity was addressed and whether general principles were evident. The data was gathered by participant observation (Goffman, *Kommunikative Lebenswelten. Zur Ethnografie einer geschwätzigen Gesellschaft*. UVK, Konstanz, 1996) and then analysed following grounded theory standards (Strauss A, Corbin J, *Grounded theory. Grundlagen qualitativer Sozialforschung*. Beltz, Weinheim, 2010). Four working principles were identified: biographicity,

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reflexivity, discursivity and embodiment. Furthermore, some insights regarding general project conditions were evident. We start with a summary of the general German debate on diversity in arts education and continue with an outline of the specific further education programme. Based on this, we elaborate the key findings. Finally, consequences for the area of practice are discussed.

**Keywords** Arts education · Diversity · Further education · Working principles and conditions · Post-migrant perspective · Biographicity · Reflexivity · Embodiment

## 1 Introduction

Currently, Germany's increasing diversity is poorly reflected in arts education – both in the contents of programmes, exhibitions, plays, etc. and amongst the arts educators themselves (Mörsch 2012). Societies affected by migrant movement can be referred to as post-migrant societies. According to Foroutan et al. (2014), these show an increased necessity for dialogue and discussion when it comes to issues like social participation, identity formation and political transformation.

On a theoretical level, this can be observed in the ongoing terminological discussion of concepts like (super-)diversity (Kolland 2014), inter-, multi-/poly- and trans-culture, and *post-migrant* (German: postmigrantisch; Foroutan et al. (2014)). Scholars of arts education engage in fierce debates on terms and concepts of arts education and its postulated effects and impacts (e.g. Stoffers et al. 2016). On an applied level, diversity<sup>1</sup> in target groups of arts education has already become commonplace, and arts educators search for strategies to deal with it. To tackle this issue, some further education courses have been set up in recent years by several leading institutions for arts education in Germany.<sup>2</sup>

The work presented in this article summarises the evaluation of the further education programme entitled *VIEL – Diversität in der Kulturellen Bildung* (diversity in arts education). This programme, consisting of a series of seven independent workshops, was organised by the Zukunftsakademie NRW (ZAK NRW) and took place over the course of 8 months, from February to September 2016. All workshops were free of charge, held by different teaching artists and

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<sup>1</sup>Here, diversity refers to the various dimensions of diversity as listed by the association charter of diversity (German: Charta der Vielfalt e.V.). Dimensions of diversity may refer to gender, race, class, religion, age, ability or professional background, for example. The charter of diversity is a registered association promoting diversity as a benefit for enterprises and institutions. Companies and businesses can sign the charter and take part in projects such as “Diversity Day” and devote themselves to the issue of diversity. Looking at the assigned companies, not very many cultural or arts institutions are assigned members yet. More: [www.charta-der-vielfalt.de](http://www.charta-der-vielfalt.de)

<sup>2</sup>For example: Akademie der Kulturellen Bildung des Bundes und des Landes NRW, 2016 (Academy of Arts Education of the German Government and State of North Rhine-Westphalia) and the Bundesakademie Kulturelle Bildung (Federal Academy of Cultural Education).

lasted from 2 to 5 days. The programme’s target audience were experienced practitioners of arts education. All workshops in the programme were based on three premises: (1) they focused on the topic of diversity, (2) they used one or more specific art forms (dance, drama, video, music or fine arts), and (3) the teaching artists’ projects were considered as good-practice approaches (by the ZAK NRW).

To clarify our own position as researchers, we will introduce ourselves: We are two white, middle-class, female academics with a background in dance and dance education. We were both located in the department for arts education at the chair of sports pedagogy and sports didactics at the Ruhr University, Bochum, at that time.

In our evaluation, we mainly focused on specific principles of arts education that were applied in the workshops and whether and how they were adapted to the context of diversity. Specifically, we analysed (1) what exactly was considered to be a diversity-sensitive practice in each workshop, (2) how working principles were applied and (3) how and in which situations sensitivity to diversity was implemented. In doing so we considered the general attitude towards diversity of both teaching artists and participants. Also, we observed which specific themes or topics of diversity were focused upon and how those were implemented in the respective workshop.

## ***1.1 One Programme–Seven Workshops***

In the following each of the seven workshops will be briefly described. The title, the art form, the venue, the duration and the number of participants are indicated to give a fuller picture. The methodological approach, as well as the key findings, will be discussed in detail in the subsequent chapters.

### **1.1.1 *Speaking Diverse Languages*<sup>3</sup>/Fine Arts Education/Museum Folkwang/2 Days/14 Participants**

The structure of the workshop was threefold. First, the teaching artist gave a theoretical introduction to the critical arts education of Sturm (1996) and transculturalism by Welsch (2014). A silent visit to the exhibition at the Folkwang museum followed. In the main part of the workshop, the participants (in groups of 2 or 3) were asked to develop non-verbal introductions to particular artworks. Afterwards, the applicability of these introductions was tested within the group and reflected on collectively.

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<sup>3</sup>Due to a lack of an English title in most cases, a rough and rather free translation is given. The German title is indicated in a footnote. Here: “Sprachen sprechen über”.

### **1.1.2 *On Tradition/Dance–Performance–Video/ZAK NRW/2 Days/10 Participants***

The training unit consisted of a video installation, a public lecture and a 1-day dance workshop by a teaching artist who described her work as related to the concepts of community dance. The workshop focused on work with refugees. The teaching artist elaborated on her knowledge of refugee issues (e.g. refugee housing, trauma sensitive work). All methods (i.e. certain dance exercises or games) were directly applied in the group and reflected upon afterwards.

### **1.1.3 *Interreligious Art Dialogue<sup>4</sup>/Fine Arts Education/Museum Folkwang/2 Days/7 Participants***

The workshop was divided into an evening lecture and a subsequent 1-day practical workshop. In both, references to transculturalism according to Welsch (2014) were emphasised. In her lecture, the teaching artist presented her self-developed model for fostering interreligious dialogue. The model had already been conducted with both adults and pupils and was recognised with the BKM-Award in 2014.<sup>5</sup> The teaching artist presented her approved, as well as newly developed, material. Participants' feedback on the latter as well as on the model in general was highly appreciated by her.

### **1.1.4 *Decolonise Your Arts Education: Power to the People/Different Art Forms/ZAK NRW/2 Days/10 Participants***

The two teaching artists presented their interdisciplinary approach of their institution.<sup>6</sup> They elaborated on their work and showed video excerpts of past projects. They referenced postcolonial theories and the works of capitalism-criticising authors, and they stressed post-structural perspectives on discourse and hierarchies. In the subsequent discussion, the debate revolved mainly around post-migrant perspectives, the inclusion of communities into projects and practicalities of project funding.

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<sup>4</sup> German: "Kunst im interreligiösen Dialog".

<sup>5</sup> Once a year, the German government awards this prize to honour three outstanding projects of arts education.

<sup>6</sup> They worked for the department for arts education at a theatre located in Berlin.

### **1.1.5 *Post-migrant Identities*<sup>7</sup>/Theatre/ZAK NRW/2 Days/10 Participants**

Using a multitude of methods, the practical workshop focused on raising awareness about diversity and self-positioning in society. The main topics were prejudices, stereotypes and identity. Discussions on how to transfer the applied methods into the participants’ practical work and their own experiences with discrimination constituted a big part of the workshop.

### **1.1.6 *Common Ground/Participatory Video/ZAK NRW/5 Days/8 Participants***

Self-empowerment strategies, especially regarding technical skills of film-making (e.g. camera work, story-telling), were taught in this 1-week workshop on “Participatory Video”.<sup>8</sup> Diversity, with a focus on the multidimensionality of the single individual, served as the theoretical basis. The workshop aimed at communicating technical requirements, video editing and interviewing skills. The teaching artists were diligent in ensuring an easy and immediate applicability of the methods for the participants’ own future practice.

### **1.1.7 *Tarab – Or What Does the Orient Sound Like?*<sup>9</sup>/Music/Music School Bochum/2 Days/5 Participants**

In this workshop, the focus lay on conveying the Arabic Maqam (i.e. the system of melodic modes used in traditional Arabic music) both in theory and in practice. The ability to play an instrument or experience of singing was required for all attendees, due to the complexity of the Arabic tonal system. The teaching artist described his work as intercultural.

## **2 Methodological Approach**

Due to the great variety within the further education programme and the wide research question, a hypothesis-generating approach was chosen. We gathered the largest corpus of data via participant observation (Goffman 1996), which allowed an explorative approach (Mayring 2002; Lüders 2010). During the taking of field notes (DeWalt and DeWalt 2011) and the writing of observation

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<sup>7</sup>German: “Postmigrantische Identitäten”.

<sup>8</sup>Participatory Video has become a well-known approach to enable groups of people or communities to share their views, express their voice and discuss certain (social) issues through the medium of video making.

<sup>9</sup>German: “Tarab – oder Wie klingt der Orient?”

protocols and the logbook, crucial criteria for data recording were considered. Depending on the situation, we were allowed to take audio recordings during the workshops. The participants were asked to fill in pre- and post-questionnaires, which provided an overview of expectations and allowed anonymous feedback. Additionally, the teaching artists completed a questionnaire about themselves, their theoretical references and their project work. On the spot, socio-graphic data were gathered to depict the composition of the participants. This enabled the ZAK NRW to reflect on the topic of *diversity* concerning their own target group.

Hereafter, the collected data underwent open and afterwards an axial coding process (Strauss and Corbin 2010). The concepts and categorisations found were related to each other during the process of axial coding to generate categories. All participants<sup>10</sup> were invited to a final evaluation workshop, in which these categories came under scrutiny through a process of communicative validation. As a result, the researchers' findings were confirmed, and some aspects even intensified. In the final step, feedback from the participants provided the potential for further interpretation of the data.

### 3 Key Findings

We were able to define four working principles which appeared to be highly relevant for successful further education and arts practice within the field of arts education and diversity. Furthermore, necessary overall conditions were identified. First, we will elaborate on the working principles and then discuss the general conditions.

The four working principles are biographicity, reflexivity, discursivity and embodiment (German: "Leiblichkeit"). In the following, our understanding of each principle and, if applicable, a reference is presented as an introductory sentence to each section.

#### 3.1 Working Principles

##### 3.1.1 Biographicity

*Biographicity (Alheit 2010): The participants' own life histories serve as a starting point. This enables them to put into question their codes and become aware of how they perceive the world. In a second step, these codes and realizations are elaborated on and transformed (artistically).*

In six out of seven workshops, the teaching artists aimed at opening a space that enabled participants as well as themselves to share personal insights. Next, these insights were re-created by the means of the respective art form of the workshop

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<sup>10</sup>About one third of the participants were present.



(dance, drama, video, etc.) and shared anew with the group. On the part of the teaching artists, it seemed to be a strategy to share autobiographical aspects with the group to establish a personal and trusting atmosphere for the participants. Autobiographical references in the form of, for example, stories and experiences were used as an initial point for creative artistic work and/or served as a motive to reflect on. After the setting of certain parameters, it was up to each participant whether they wanted to share personal details and if so which ones. This way it was possible but not *obligatory* to broach the issue of *national–ethnic–cultural* backgrounds (Mecheril 2003). So, participants were enabled to recognise commonalities and differences apart from an existing or non-existing migration background. Thus, each person was acknowledged in their multidimensional being. Mutual ascriptions or assumptions about other groups of people were discussed or even avoided in the first place. One of the teaching artists indicated the importance of carefully chosen words with her critical statement: “Who are ‘they’?”. She implied that generalisations such as “they” and “them” should be avoided or questioned.

In many cases, the participants were invited to creatively modify personal material by the means of the art form of the workshop. It came to be of central relevance *to tell one’s own story and stories*. Giving the participants the opportunity to speak *for themselves* instead of talking *about* a certain group of people or their issues was very common during the workshops. To *give a voice* to the participants (or any other target group) is essential to this kind of work. It is the participants themselves who decide how their autobiographical elements are implemented or presented. Closely related is the notion of *ownership*. It describes the substantial participation of the participants in the production of artistic outcomes during a workshop or a project. The teaching artists themselves pointed out the necessity of putting their own artistic ideas and expectations aside in favour of the participants’ needs. Nevertheless, a certain artistic quality was always aspired to by the teaching artists, because they saw it as a strategy to prevent the participants from (unwillingly) experiencing negative exposure. In addition, the group was always invited to reflect on the experiences of the workshop. This could happen in either small groups or with everybody. In most cases, the teaching artists made themselves responsible for prompting and moderating exchanges and discussions among the group.

### 3.1.2 Reflexivity

*Reflexivity: constant reflection on one’s own professional and personal actions contributes enormously to the creation of a safe space. Teaching artists create transparent communication and clear ways of working.*

Workshops went especially well, if the teaching artists showed the capability to reflect on themselves and their work. The relation of the micro, meso and macro level proved to be important.<sup>11</sup> Some of the teaching artists clearly indicated the

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<sup>11</sup>The micro-level refers to personal-individual aspects of the teaching artist. The meso-level describes the professional, i.e., workshop-related level. The macro-level refers to a wider, socio-political context.

theoretical backgrounds they referred to in their work. This included thoughts on recent developments in the field of arts education. Additionally, they explained their preferred terminology (e.g. *arts education* or *aesthetic education*, *diversity* or *inter-cultural*, etc.). When given the space, participants also appreciated the chance to elaborate on their working experiences and backgrounds. Since the groups were rather heterogeneous in terms of professional backgrounds and age, a variety of perspectives was evident. Giving space to everybody's points of views was fruitful to foster further exchange and mutual understanding. It also lays the foundations for upcoming exercises and a trustful (learning) atmosphere. The latter was established significantly faster when the teaching artists addressed the group on both a personal and a professional level. This was observed during the sessions and was especially evident in the written feedbacks afterwards.

Participants felt inspired and motivated by the teaching artists' work, if they (the artists) managed to frame their work on the macro level, i.e. within a socio-political context. In most cases, this included visionary arguments highlighting the relevance of arts education (e.g. for social change). Correspondingly, statements indicating a slow, yet labour-intensive social change powered by arts education, created a disillusioning effect. Interestingly, a mere positioning on the macro level did not prove to be sufficient to convey inspiration. In cases when the personal level was left out, participants doubted the competencies of the teaching artists more readily. Omitting the personal level (e.g. no introductory games/methods to get to know each other) led to a slower development of trust among the participants and between them and the teaching artist. Also, the whole workshop was characterised by more friction (scepticism, negative feedback).

In addition to the framing on the micro-level, transparency of processes on the meso-level, i.e. the workshop, is relevant. On the one hand, this refers to technicalities such as introducing the agenda for the day and involving participants in decisions about breaks. On the other hand, the meso-level addresses intentions and underlying ideas about the methods applied by the teaching artists. Participants were more willing to engage in role play and (artistic) experiments, if the meanings behind those had been clarified (or promised to be given shortly after) by the teaching artists. Therefore, the meso- and micro-levels seem to be extremely relevant to establish a certain group dynamic during the workshop. In addition, the micro-level is especially important to convince participants of the professional skills of the teaching artists.

### 3.1.3 Discursivity

*Discursivity: Acknowledging that notions and concepts need clarifying. Prompting corresponding discussion leads to a more open and intense exchange among the participants.*

As mentioned before, different points of view and, thus, different understandings of terms and concepts were evident in the workshops. Therefore, it was necessary to foster discussion about different concepts and terminology used. In the context of diversity, this space for debating appeared to be very relevant in order to acknowledge the diverse perspectives (due to profession, working background, education, migration, religion, etc.) within the group.

Based on the presupposition that language shapes reality, we assumed that a heightened sensibility towards the use of language would play an important role in the further education programme, e.g. in regard to lectures, verbal instructions or discussions (Vervecken and Hannover 2015). Thus, whether a speaker uses gender-sensitive language, applies generalisations or perpetuates discriminating structures is often referred to as an indicator for the quality of their delivery. However, the observation implies that the underlying attitude of the teaching artists towards the participants overlays the linguistic level. For example, if the attitude was characterised by appreciation, openness and respect, “political incorrectness”<sup>12</sup> was somewhat outweighed. On the other hand, if a neglecting attitude towards the participants was perceivable, verbal “political correctness” did not prevent a reluctant atmosphere.<sup>13</sup>

The insights of the teaching artists’ projects as well as our observations clearly showed the importance of open discussion in a post-migrant context. This applies to terms and concepts, as well as for project outcomes. Participants, instead of teaching artists, should decide whether or not the (artistic) results of a workshop or project will be presented at the end. This is an obvious parallel to the (German) debate on participation. Therefore, it can be defined as the basis of participatory (decision making) processes (see Becker 2015). Thus, it appears to be the teaching artists’ responsibility to open the space for exchange, experiences and opinions. They are also responsible for moderating the discussions, or even disputes, which take place – and for making this useful (e.g. for artistic transformation). Accordingly, the teaching artists’ role shifts: they are less teacher or instructor but in fact take on the role as a moderator or facilitator in their projects. This shift could be observed in most of the workshops. Many of the teaching artists were very aware of this role shift and pointed out the importance of additional training in facilitating skills. This stepping aside by the teaching artists enables and asks participants to actively influence the ongoing project and take decisions. We assume that this kind of intensive debating is presumption as well as core of this kind of work.

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<sup>12</sup> Here, the glossary “Language shapes reality” (2013) published by the anti-discrimination agency, Cologne, serves as a reference for political correct language.

<sup>13</sup> It should be kept in mind though that only on-spot reactions (as well as written feedback) were part of this evaluation. Therefore, long-term, subconscious effects of the language used remain unexamined.

### 3.1.4 Embodiment (German: *Leiblichkeit*)

*Embodiment: Creating an aesthetic and direct experience for the participants serves as a starting point for learning and reflection and increases the impact the participants later ascribe to the workshop (see p. 35 in Rat für Kulturelle Bildung 2015).*

In all workshops, participants were involved on a bodily level. Practical exercises were conducted enabling a direct and personal experience. The application of the respective art form opened up a space for *aesthetic experience*. To us, this is an elementary characteristic of arts education (see p. 44 in Rat für Kulturelle Bildung 2014). The clear evidence of *embodiment* might be due to the unique concept of this programme explicitly focusing on good *practice*. In most cases, the practical work took most of the time, with little time spent on theoretical lectures or text analysis. The practical experience, the embodied experience and thereafter the artistic approach formed the core of the workshops. This approach proved to be fruitful and especially sustainable in terms of raising awareness about diversity and memorising the methods applied in the workshop. The discussions during the sessions as well as the very personal and intense written feedbacks allow this conclusion. Many participants confirmed that the practical approach heightened the intensity and lasting nature of their impressions and experiences.

## 3.2 General Conditions

The evaluation showed that working in the context of diversity requires a certain set of general conditions. Some of these need to be established by the teaching artists; others depend on external factors. The fact that these conditions were often discussed in the workshops gives further weight to the topic.

### 3.2.1 Safe Space and Self-Care

The establishment of a *safe space* was often stressed as *the* important basis for the work. An atmosphere of trust is non-negotiable when it comes to autobiographic references closely linked to personal concerns. Additionally, the teaching artists repeatedly pointed out aspects of *self-care*. *Self-care* refers to the ability to recognise one's own bodily needs (e.g. *I am tired*) and boundaries (e.g. *This is too much for me*) and act upon them. This includes the awareness of one's professional competencies, responsibilities and potential impact – the latter referring to a realistic estimation of the social and personal impact created by one's work.

Areas of commitment and responsibility need to be very clear, so that other duties can or even should be delegated (e.g. if a therapeutic intervention is needed, rather than arts education). The importance of a *safe space* became obvious during

the further education: The group had difficulty getting involved with biographic references and engaging with other participants, when the teaching artists had failed to establish a safe space.

### **3.2.2 Networking and Communities**

Projects that are especially successful in involving communities, specific target groups or other partners show an increased level of communication. This extensive interaction with neighbours, schools, cultural associations and other institutions or groups is highly relevant as could be concluded from both teaching artists’ and participants’ experiences. Creating personal contact and staying in touch with people are important in order to implement a project. Consequently, if project makers aim at participatory structures, information about activities and ways to join in need to be easily obtainable. This again requires resources. So far, this intense form of communication and networking still relies on single individuals and their personal engagement. Usually, structures that would render these networks sustainable still need to be created. Time and continuity are prior conditions for establishing a stable network.

### **3.2.3 Structures of Funding**

Participants said that many funding structures do not meet the requirements to ensure time and continuity. Furthermore, they characterised the funding available as short-term instruments implemented by top-down processes. Funding streams often impose specific requirements or target groups in order for a project to be considered. Recently, participants see an increased focus on refugees as a target group. In general, they (the participants) appreciate this attention to the recent needs of this specific group of people. But they also pointed out that this leads to a forced withdrawal of capacities from other projects and target groups. As a result, participants and teaching artists feel under pressure to come up with project ideas for the (imposed) target groups that meet the requirements of the funding announcements. This process leads to questionable concepts and some ill-thought through projects, as some of the participants mentioned self-critically. This shows the need for further education programmes in this area.

### **3.2.4 Diversity as a Systemic Issue**

Both teaching artists and participants underlined the importance of institutional backup for the issue of diversity. A successful project requires the support of the whole institution. The relevance of the topic needs to be recognised by management as well as staff members. The sustainable implementation of diversity requires more

than diversity-specific projects. A single staff member in charge of a specific diversity event once in a while is not enough. In a long-term perspective, it should be aimed at integrating post-migrant points of view into the regular programme instead of presenting it as “exotic” special editions. Therefore, staff in general should be diverse. A constant sensitisation of *all* staff members is necessary.

Additionally, it is helpful to establish a system that provides for supervision, exchange, support and assistance, among staff members. These additional requirements should be taken into consideration when applying for funding. The same applies for time-consuming duties such as public relations. In many cases, it makes sense that the work is organised by a team. Depending on the project, this team should be mixed regarding ethnicity, gender and professional backgrounds. This way the acknowledgement of diverse perspectives is more likely to be ensured.

## 4 Conclusion

Our key findings can be understood as empirical results concerning further education programmes of arts education dealing with diversity. They can be used as a starting point for further research.

The four depicted principles of biographicity, reflexivity, discursivity and embodiment function as both process and aspired competences. They may be considered as general characteristics of good arts education or even education in general. Nevertheless, based on this evaluation, we assume an increased relevance for diversity-sensitive contexts. A lack of crucial elements of the four working principles led to more struggles during the workshop and negative feedback from the participants. Processes of (self-)reflection and raising awareness are notably enabled by aesthetic-artistic experiences. A safe space and well-moderated setting are essential preconditions. The workshops usually lasted 2 days which was sufficient to catalyse intense and lasting debates. However, in the practical field, more time and continuity for arts education projects are required. To put this into action well, the general conditions described above are essential. Policymakers and funders need to recognise this in order to provide for both the necessary general conditions and also an encouraging atmosphere. In doing so arts education can prosper and arts educators can tackle recent issues. Innovative projects will arise more easily when artists' survival is not under such pressure.

Furthermore, it appears to be beneficial for institutions to take care of the sensitisation of their staff members and involve *all* of them, not just those in the educational department. This way, diversity can be implemented as a whole team issue. The presented working principles and conditions may be a helpful guideline for teaching artists to reflect on their own methodic-didactic approaches. It may also be used to evaluate the general conditions of their own projects. On the one hand, these findings show an obvious need for extended further education. On the other hand, they also constitute a promising starting point for an arts education that meets the requirements and challenges of the diverse society we live in today.

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# Arts Education in Contexts of High Diversity or Intercultural Education Through the Arts: Measuring Overlaps and Exploring the Gaps



Nevelina Pachova and Gemma Carbó

**Abstract** The study explores the potential of arts education to contribute to the development of intercultural competencies and the challenges and possibilities for harnessing its potential. It does so based on an analysis of the impacts of a 2-year-long arts education project implemented in schools characterized by high levels of cultural diversity in Catalonia, Spain, and a focus group discussion with the participating teachers and artists. The results suggest that arts education can contribute to enhancing cultural awareness and knowledge, improving relations among classmates, raising awareness of cultural expression as a human right and enhancing perceptions of schools as places for expression of one's own culture. However, impacts are not automatic and arguably differ by discipline. More targeted evaluation frameworks that capture a broader range of intercultural competencies would contribute to generating better understanding on the topic. At the same time, increased opportunities for specialized training for both artists and educators could contribute to better harness the potential of arts education to contribute to the development of intercultural capacities among students from diverse cultural backgrounds.

**Keywords** Arts education · Cultural diversity · Intercultural education · Music · Dance

## 1 Introduction

Dialogue has been suggested as a key to managing the growing cultural diversity in Europe, and education has been recognized as having a key role to play in developing awareness, appreciation and respect for cultural diversity as well as the capacities for intercultural communication necessary to ensure intercultural dialogue, understanding and peace (UNESCO 2006, 2009; Council of Europe 2008, 2016).

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Arts, and particularly cultural education, arguably have a lot to offer in this field. The Seoul Agenda Goals, a framework document with strategic directions for the development of arts education developed by world experts in the field, refers to its potential in contributing to the promotion of cultural diversity, intercultural understanding and peace (UNESCO 2010). The recently published *Cultural Awareness and Expression Handbook*, developed by European experts on the topic, mentions the possibility of arts and cultural education to contribute to the development of an open attitude towards other cultures as well (EU 2016). While the concept of interculturality has begun to influence and inform art theories, practice and research (Burnard et al. 2016), however, it is yet to be integrated in mainstream arts education practice and research (Ijdens 2016).

The need to do so is particularly pressing for arts educators working directly with the growing number of culturally diverse classrooms in Europe, on the one hand because of the need to adapt their teaching methods and approaches to contexts of diversity and, on the other hand, because of the possibility that arts education in such contexts offers to help students of culturally diverse, most often minority backgrounds, to develop the competencies needed to engage in the development of more equitable intercultural societies. In view of the above, the study aims to benefit from the knowledge and contribute to the practice of such practitioners. It does so by exploring the overlaps and gaps between the capacities that current practices of arts education, in contexts of diversity, help students develop and the goals of intercultural education and by highlighting the challenges and possibilities for better integrating the concept of interculturality in arts educational practice in such contexts.

This study approaches these tasks by exploring the impacts of an arts educational project focusing on schools of high complexity that entail large numbers of students from diverse cultural backgrounds in Catalonia, Spain, and evaluating them with respect to the goals of intercultural education. It also develops recommendations for bridging the gaps together with the arts educators and practitioners involved in the project and places them in the context of existing research. The study begins with an overview of concepts and research at the cross-section of intercultural and arts education as a basis for developing a conceptual framework for the study. This is followed by an overview of the project and the context in which it takes place, a presentation of the research design and a discussion of the results. Finally, the limitations of the study and the implications for policy-makers and future research are discussed.

## **2 Cultural Diversity, Intercultural Dialogue and Arts Education: An Overview of Concepts and Research**

Culture, the set of distinctive spiritual, material, intellectual and emotional features of a society or social group which encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs, takes diverse

forms and expressions (UNESCO 2001). The diversity of cultural expressions constitutes our common heritage, and the UNESCO Convention on Cultural Diversity calls for recognizing and affirming it as a factor in the development of present and future generations and for ensuring its preservation as an ethical imperative, rooted in respect to human rights and supported by the right to cultural expression (UNESCO 2005; UN 1948).

In an increasingly globalized world, the need for engaging with people from a diverse range of cultural backgrounds has become a fact of daily life, thus adding an urgent practical imperative to the debate. In view of the above, developing the capacities of people to effectively engage in meaningful and enriching interaction with people from different cultures has become an educational objective in many European states. Building upon the concept of multicultural education but going beyond recognition and respect for differences as a basis for peaceful coexistence, intercultural education calls for the development of individuals' and societies' capacities to learn, unlearn and relearn or to "free people from their own logic and cultural idioms to engage with others" in order to meet personal fulfilment and social harmony (UNESCO 2013).<sup>1</sup>

Given the above, intercultural competencies have been defined as competencies encompassing the knowledge, skills and attitudes, based on a set of values that encourage and enable the establishment and maintenance of meaningful and enriching engagement among people from different cultures (UNESCO 2013). This includes knowledge about one's culture and those of others but also the capacity to think critically about them, the skills necessary to interpret and relate as well as an attitude of respect for diverse world views, openness to learning from others and curiosity to discover and engage (Nussbaum 1997; Byram 1997; Deardorff 2006, 2009).

Existing research on the impacts of arts education suggests that it is well-positioned to contribute to developing much of the knowledge, skills and attitudes intercultural education calls for and intercultural competencies entail. Notably, it could arguably encourage people to learn about their cultural heritage and those of others, thus providing a base for developing an open attitude towards alternative viewpoints (EU 2016). It could also contribute to developing the skills considered important for engaging with people in general and those from other cultures, such as the cognitive capacities for observation, concentration, analysis and interpretation, but also affective capacities, such as the regulation of emotions and behaviour, empathy and understanding of social relations and a willingness to engage that could facilitate interpersonal and intercultural interactions (Deasy et al. 2002, Catterall et al. 2012, Alemán et al. 2016). Those benefits, however, are highly dependent on the context, in which the specific initiatives take place and the educational approaches employed, and they vary by artistic discipline. Furthermore, existing evidence of the impacts of arts education is highly disputed from a

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<sup>1</sup>In line with this distinction and as discussed below, we use the concept of interculturality as a basis for the analysis of our own data, but we do not distinguish between multiculturalism and interculturality in the review of the existing literature in Spain.

methodological point of view (Winner et al. 2013). Attempts at understanding the potential of arts education to contribute to the development of intercultural capacities thus need to take those considerations into account. In the methodological section below, we discuss how we do that in the framework of our research. Prior to that, we provide an overview of the context in which the selected case study takes place and an overview of relevant studies on the topic in the context of Spain.

### **3 Cultural Diversity, Interculturality and Arts Education in the Context of Spain**

Located at a cross-section of different peoples and civilizations, Spain is one of the most culturally diverse countries in Europe, both in terms of linguistic diversity (Alesina et al. 2002) and when measured as a proportion of individuals who consider themselves as belonging to a group that is different from the majority ethnic group (Gören 2013). The 1978 Spanish Constitution recognized this underlying cultural diversity by giving different autonomous communities within the country the rights to cultural self-determination and expression, including the right to use their own language as a co-official one in five of the communities and to protect and develop it in other autonomous communities (Spanish Constitution 1978).

The high degree of cultural autonomy provided by the constitution and the associated powers in the field of culture granted to regional and local government authorities in Spain arguably lies at the heart of the emergence of a strong movement aimed at promoting the role of culture in development processes in the country over the past several decades. Notable examples of this process are the initiation in 2004 of the so-called Agenda 21 for Culture that encourages and supports local governments to harness the potential of culture as a pillar of sustainable development (UCLG 2004, 2009) and the establishment in 2006 of the so-called Thematic Window on Culture and Development in the framework of the Millennium Development Goals Achievement Fund which aimed to demonstrate that culture could play an important role in poverty alleviation and social inclusion by financing 18 large-scale development programmes on the topic.

Discourses and developments on the role of culture in development processes, however, have evolved alongside a rapid inflow of immigrants to the country during the past two decades. This has added to the underlying cultural diversity in Spain and called for the emergence of new means of addressing the question of cultural diversity and participation in the case of the newcomers (Carbó et al. 2017). In line with European policies and regulations, educational authorities in Spain integrated the question of cultural diversity in national and regional educational policy frameworks and legislation and set up a number of programmes aimed at enhancing the capacities of teachers to respond to the challenges of facing a multicultural classroom (Aguado and Malik 2001; Bochaca 2006; Olmo and Gil-Jaurena 2008). While some good practices have emerged, however, they are most often the result of

individual initiative on the part of teachers, often those working in schools of high diversity (Bochaca 2006; Gil-Jaurena 2009).

In the field of arts education in particular, policy guidelines have similarly left decisions on integrating the concept of interculturality in teaching practice on the shoulders of individual educators (Cabedo-Mas et al. 2017). Furthermore, curriculum analysis of future teachers, with respect to the potential of arts education in contributing to intercultural dialogue and understanding, suggests that despite general policy guidelines in this respect, existing teacher training programmes tend to treat both arts education and interculturality as marginal subjects and discuss the latter most often in the framework of education for students with special needs, rather than as a question of concern to all (Cabedo-Mas 2016; Bernabé 2016a).

A number of researchers, however, have tried to draw attention to the potential of arts education in contributing to the development of intercultural capacities through theoretical reflections, reflections based on concrete experiences and pedagogical proposals in the fields of music (García 2016; Ortiz and Ocaña 2006; Oliveira 2016; Sirera 2016; Toticagüena and Riaño 2016; Vernia 2016), literature and puppetry (Oltra 2015), theatre (Efron 2005; Lluch 2009), dance (Martín 2005), physical education (Velázquez 2001), the plastic and visual arts (Corral 1999; Revilla 2013), interactive online games (Carbó 2015), popular culture (Núñez and Torras 2012), arts history (Bernabé 2016b) or arts education in general (González-Mohino 2002; López 2005; Díaz and Montemayor 2007). Assessments of the effectiveness of the presented experiences and proposals, however, have been largely descriptive, if any, and the potential of arts educational projects within contexts of diversity in contributing to the development of capacities for intercultural dialogue has not been systematically assessed. We attempt to address this issue by developing and testing a framework for exploring the impacts of an arts educational project on intercultural competencies in contexts of diversity in Spain.

The project<sup>2</sup> we examine takes place in Catalonia, one of the ethnically distinct autonomous communities in Spain, a leader of the movement for recognizing the role of culture in local and international development processes and a major recipient of the incoming immigrants. Due to its distinct cultural identity and the implications for its preservation posed by the growing migration, Catalonia has long called for and taken targeted actions to ensure control over immigration matters within its borders (Climent-Ferrando 2012). Nevertheless, challenges to immigration management have led to high concentrations of people with immigrant backgrounds in specific locations and communities within or on the outskirts of urban communities across the region (Bayoa-I-Carrasco and Gil-Alonso 2013). Schools located in such communities are often characterized as schools of high complexity, i.e. schools where a combination of different factors, such as student diversity, low socio-economic conditions of the families, mobility of students and teachers, absence and low enrolment demands, tends to cause particular challenges to education processes and achievement (Ballestín et al. 2016).

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<sup>2</sup>ConArte Internacional. (2017). Evaluation Project «Planters». Música, teatro y danza en las escuelas e institutos públicos. 1st cycle: Curso 2014–2015/2015–2016. Girona.

The specific project in question, “Planters”, was designed to bring professional arts educators to selected schools of high complexity in the province of Girona as a basis for contributing to improving the school environment and enhancing learning capacities, supporting teacher training and stimulating educational innovation. The project was implemented at five primary and three secondary schools during the first 2-year cycle of the initiative which continued between 2014 and 2016. The goals of the project do not explicitly focus on developing intercultural competencies among the participating students, and no specific methodologies and approaches focusing on this matter were employed in the subsection of schools included in the assessment. A closer analysis of the project structure and intervention approach, however, suggests a range of possible impacts of the implementation of the project on the development of the intercultural competencies of the involved students. Those are discussed in more detail in the research and methodological framework described next.

## 4 Research Framework and Methodology

In line with the conceptual frameworks for measuring intercultural competencies that were discussed above, we explore three different types of impacts, namely, impacts on the knowledge, skills and attitudes of the students involved. Those are further subdivided into knowledge of one’s own and of other classmates’ cultures, the capacities to relate to people from different countries as a compound measure of the different types of skills conducive for intercultural communication and the attitudes of respect for diversity, openness to learning, curiosity, discovery and engagement (see Table 1 below). The subcategories do not entail the full range of elements considered constitutive or indicative of intercultural competencies, but rather the subcategories, for which a relevant impact pathway and indicator were found in the impact evaluation of the project (Conarte Internacional 2017; Carbó 2017). Discrepancies between the actual impacts of the project as captured by its evaluative framework and the broader range of knowledge, skills and attitudes that intercultural competencies entail, such as the capacity for critical evaluation, are discussed in the section analysing the results.

In addition to the individual-level impacts on the knowledge, skills and attitudes of the students, however, we also include an institutional-level category in the assessment which refers to the changes in the institutional environment brought (or intended) by the project which are conducive for intercultural learning.

Data were collected for three primary and two secondary schools in the framework of project evaluation. In our study, we focus on the secondary schools only, where two different arts disciplines, namely, music (four different instruments) and dance, were integrated in regular classes through the partnerships between artists and the school teachers facilitated by the project. Data was collected at two points in time, namely, in February 2016, i.e. 1.5 years into the course of project implementation and in September 2016, i.e. 3 months after the end of the project.

**Table 1** Conceptual framework for the assessment

Category	Subcategory	Indicator
1. Knowledge	1.1 Knowledge of own culture	1.1 Awareness of own origin
	1.2. Knowledge of other cultures	1.2 Knowledge about the countries of classmates
		1.3 Exposure to contemporary art
2. Skills	1.2 Capacity to relate to people from different cultures	2.1 Arts education and relations with classmates (perceived)
		2.2. Relations with classmates outside school (actual)
3. Attitudes	3.1 Respect (cultural diversity)	3.1 Right to cultural expression
	3.2 Openness (learning)	3.2 Motivation to learn
	3.3 Curiosity (exploration)	3.3 Creativity as exploration
	3.4 Discovery (engagement)	3.4 Motivation to go to school
4. Possibilities	4.1 Possibilities for expressing	4.1 Possibilities for expressing ones' culture at school
	4.2 Possibilities for engaging	4.2 Possibilities for expanding relations with others via school
		4.3 Information on local cultural activities via school

The same survey was used in both cases with the goal of enabling the identification of changes in the selected indicators. In total, 68 students were involved in the “during” phase of the study and 108 students in the ex post phase. T-tests were conducted to identify statistically significant differences between the two phases of the project, for which data were collected. It should be noted, however, that since no data is available which captures the pre-project conditions at the start of the 2-year project, the evaluation de facto captures only the impacts of the last 3–4 months of the project and the sustainability of the captured effects 3 months after the end of the project. Thus, the results are only indicative of changes that are possibly much larger.

In addition to the impact survey, a focus group discussion with 12 artists, educators and project coordination staff involved in the implementation of the project was conducted in January 2018 with the goal of obtaining qualitative insights in the challenges and possibilities for enhancing the capacity of arts education to contribute to the development of intercultural competencies in contexts of diversity, as in the case of the examined schools. Participants in the discussion were asked to evaluate the relevance of the concept of interculturality for their work, how they are currently integrating it in their work and what could be improved. Discussions were first conducted in three small groups formed based on the disciplines, in which the participating artists and educators are involved (two on music and one on dance). A general discussion of the results presented by the subgroups provided a possibility to validate and build on the results with a focus on identifying important differences and similarities between the two disciplines and key challenges and opportunities for improvement ahead. The results of the focus group discussion are analysed qualitatively.

## 5 Analysis and Discussion of the Results

The results of the student survey are presented in Figs. 1 and 2 below and discussed with respect to each of the key aspects of intercultural competencies that are examined next.

### 5.1 Cultural Knowledge

The two groups analysed are characterized by a high degree of cultural diversity. About 70% of the students from each group report that their family comes from outside of Spain and more than 80% from outside of Catalonia. A total of 25 different countries were mentioned in the sample as a whole. A notable and potentially important difference exists between the two groups, with a higher concentration of diversity within the music group, where students indicated 16 different countries of origin in the group, and the dance group, where only 9 different countries of origin were reported.<sup>3</sup>

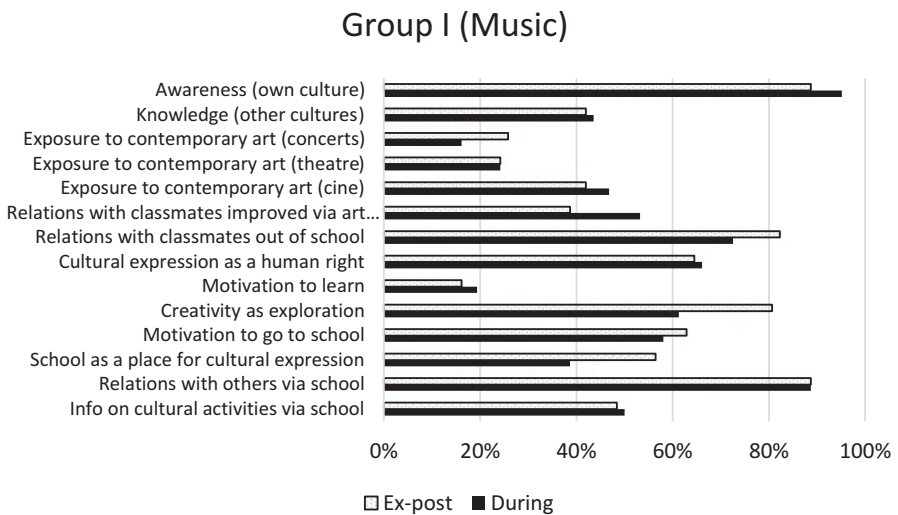
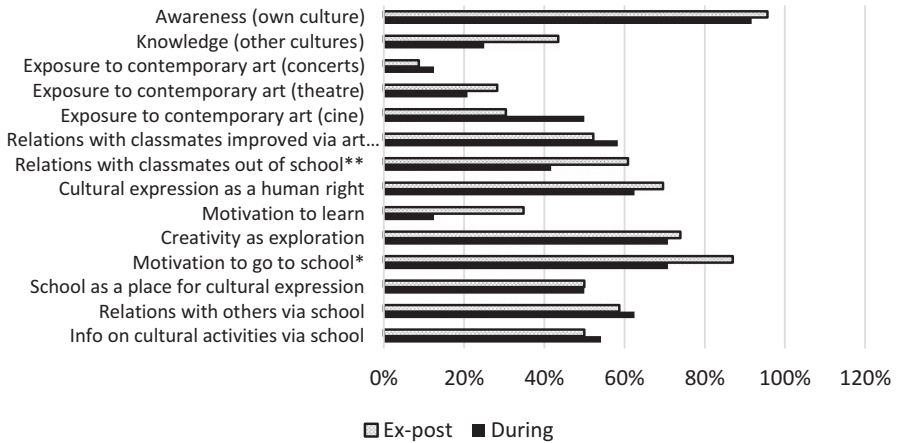


Fig. 1 Group I (music). (Source: Authors’ analysis)

<sup>3</sup>Due to the lack of adequate control variables for the two groups and the fact that different artistic disciplines were introduced in each, it is difficult to evaluate the impact of the different degrees of diversity within the examined groups on the results.



### Group II (Dance)



**Fig. 2** Group II (dance). (Source: Author’s analysis. Note: \*significant at the 0.1 level, \*\*Significant at the 0.05 level)

With respect to the specific indicators on cultural knowledge employed, we observe an increased awareness of one’s own origins and a notable, even if not statistically significant, increase in knowledge about the cultures of classmates in the case of the dance group. A possible explanation of the observed difference may be the use of interactive group activities that are more conducive for communication and exchange in the case of the dance class or the lower starting level of existing knowledge about the cultures of other classmates in the case of the dance group. The latter is purported by the relatively lower degree of interaction between classmates out of school in the same group.

Increased exposure and attendance to concerts, in the case of the music group, and theatre, in the case of the dance group, also suggest that arts education stimulates cultural participation and thus the acquisition of knowledge of contemporary art, even though the not statistically significant. It should be noted, however, that the project itself facilitated visits to artistic performances and the available data does not allow for separating increases in cultural participation because of the students’ own interest and autonomous decisions and the planned activities initiated by the project.<sup>4</sup>

Furthermore, while the above results suggest that arts educational approaches that open up possibilities for informal group communication in the context of diverse groups may be able to contribute to increasing one’s awareness of one’s own culture and learning specific information about the cultures of others, the employed

<sup>4</sup>The lack of a control group in the study also makes it difficult to exclude the impacts of differences between the local and seasonal availability of artistic performances as factors.

indicators do not allow us to draw conclusions about the possible impacts of arts education on the so-called deep knowledge of culture and the way it affects world-views and the possibilities for developing critical awareness of one's own and other cultures. Results from the focus group discussion suggest that artists and teachers are aware of the importance of going further in developing the capacities of students to think critically about different cultures. Exposure to modern art performances reflecting cultural values, possibly in conflict with those in the cultures of the different students, is a potentially fruitful starting point for such discussions, as the experiences obtained from the project suggest. Arts educators, however, often lack the training, confidence and tools to engage in this type of value-oriented discussions in the framework of their work.

## ***5.2 Skills to Engage with Others***

Between 39% and close to 58% of the students considered that art classes contributed to improving their relations with their classmates. This number was notably higher in the case of the dance group, which, as discussed above, arguably enabled more group interactions. In both cases, those percentages dropped to some degree in the ex post evaluation phase. However, a notable increase of relations with classmates outside school is observed during the examined period, and in the case of the dance group, it is a statistically significant one (two-tailed, significance level 0.05,  $M1 = 1.33$ ,  $SD1 = 0.64$ ,  $M2 = 1.61$ ,  $SD = 0.49$ ,  $t\text{-value} = -2.00196$ ,  $p\text{-value} = 0.04928$ ). The observed changes could reflect seasonal differences in the possibilities for interaction time outside school, e.g. during the summer holiday that preceded the ex post assessments. It is, however, also possible that they reflect lasting improvements in relations brought about by the project. Further studies should investigate the specific changes in the different types of analytical and interpersonal skills developed through arts education to be able to clarify that and would benefit from a more comparative research design in terms of seasonal differences between surveys. They should also try to distinguish between engagements with people from one's own and from other cultures, which the current indicator does not allow for.

## ***5.3 Attitudes and Values***

In terms of attitudes and the values that underlie them, it is important to note that about 60% of students in both groups agree with a statement referring to the universal right to cultural expression and this percentage increased at the end of the project in the case of the dance group.

With respect to openness to learning new things, a significantly higher percentage of students in the dance group refers to learning as an important motivational factor in relation to school. It is not clear, however, whether this general openness to

learning reflects openness to learn from other cultures, an issue that should be given more attention in future research.

Imagining, creating new things and innovating are important aspects of the concept of creativity, to which the students are exposed through arts education as reflected by the definitions of creativity provided by them. Exploring one's limits and going beyond one's comfort zone are specifically mentioned by some of the students, along with references to the diversity and equality of all people, particularly when it comes to imagination and creativity.

Finally, reported motivation to attend school is higher in both cases at the end of the project, and the increase is statistically significant in the case of the dance group (two-tailed, significance level 0.1,  $M1 = 1.66$ ,  $SD1 = 0.56$ ,  $M2 = 1.87$ ,  $SD = 0.34$ ,  $t\text{-value} = -1.87558$ ,  $p\text{-value} = 0.065007$ ). This is used as an indicator of the student's desire to engage and be a part of environments that offer opportunities for intercultural interaction and learning. The specific indicator used, however, compounds a large number of different factors that may come into play, such as attitudes towards the specific subjects taught and the teaching approaches, in addition to available leisure time alternatives, such as the vicinity of the beach in the case of the music group. Thus, more targeted indicators that capture actual attitudes and openness to engagement with people from different cultures should be developed and used in future studies.

#### **5.4 Structural/Institutional Possibilities**

With respect to institutional changes opening possibilities for intercultural dialogue and expression, it is important to note that between 39% and 50% of the students considered their schools as places where they could express their culture in the intermediate evaluation and this percentage increased to 56% in the case of students from the music groups in the ex post phase.

The two schools examined are also considered as important places that enable the establishment of new relations by the students. No notable increase in such relations is observed between the intermediate and the ex post phase of the project. Focus group discussions, however, highlighted the importance of the concrete arts education project in building bridges between the participating schools and other cultural institutions in the vicinity, such as municipal music schools, with which some collaborations were established with the goal of facilitating access to equipment and spaces, but also with the public through the staging of student performances in the framework of local community festivals. Such relations, however, often take time to develop and may be not easily captured by standard evaluations, as indicated in the case of one of the participating schools which prepared and staged a dance performance on the topic of migration in the framework of a community festival independently in the aftermath of the project.

Finally, about 50% of the students in both groups consider schools as places where they can obtain information on cultural activities in their neighbourhoods. No

changes with respect to this were observed in the examined timeframe, but given the lack of a comparable baseline or control, we cannot draw conclusions about the overall effects of the project on this matter.

The results of the focus group discussion, as mentioned in some cases above, completed and supported the interpretation of the survey results. In general, the participants in the discussion confirmed the relevance of the concept of interculturality to their work but also highlighted some of the difficulties of integrating it into their work. They recognized the importance of group work within arts educational classes as a possibility for intercultural learning in contexts of diversity. They also highlighted the role of the end-of-year performances organized by the students participating in the art classes and the integration of such performances in local festivals as a means of showcasing the capacities of students, who are often from minority backgrounds, to take part in and contribute to the cultural lives of the communities in which they live.

The focus group discussion also confirmed that dance, as indicated by the survey results, is more easily adaptable to the needs of intercultural education than music, particularly when it comes to teaching how to play a musical instrument, given the more technical nature of the latter. In addition to the larger possibilities for group work which facilitate intercultural exchanges, dance is less verbal and does not require a dominance of the language of instruction as a precondition for learning, unlike music, which is more like other school subjects in this respect, according to some of the participating arts educators.

The use of predominantly Western references in both dance and music classes was recognized as something that could be changed in the future as to better reflect cultural diversity in general and in specific contexts. It was noted, however, that this is something that would require extra efforts on behalf of the involved teachers and time is often a vital constraint. Schools and specifically art classes within schools could be better constructed as boundary spaces that stimulate critical thinking with respect to culture and creative expression. A stronger emphasis on similarities, as opposed to differences between cultures, may be an important means of broaching the topic of values.

## **6 Conclusions and Recommendations**

The study explored the overlaps and gaps between current practices of arts education and the goals of intercultural education in contexts of high cultural diversity in Catalonia. The results suggest that while arts education does indeed contribute to the development of knowledge, skills and attitudes conducive for intercultural dialogue and communication, existing frameworks for measuring the impacts of arts education would need to be adapted to better capture its impacts on the development of intercultural competencies. In terms of the adequacy of existing practices for integrating the concept of interculturality in arts education within contexts of diversity, there is significant scope for improvement. Better preparation of future teachers

and arts educators to deal with the topic in the framework of existing teacher training programmes and the provision of specialized training courses aimed at helping in-practice arts educators to develop the necessary knowledge and capacities to integrate interculturality in their work could help to overcome some of the current critical constraints. The establishment of closer collaborations between artists and arts educators from different cultural backgrounds through collaborative international projects could contribute to that as well.

Methodologically, the study suggests that diversity cannot be easily confined to differences between cultures, and researchers of the topic, particularly ones interested in undertaking comparative research, should give the diversity of the actual groups and the contexts in which this takes place adequate consideration and attention in advance. Better control variables necessary to ensure comparability across groups, stricter attention to timing and better understanding of group dynamics within culturally diverse groups with different compositions of diversity, among others, are important factors to be considered in the design of future empirical research at the crossroads of arts education, diversity and interculturality.

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# Cultural Diversity in Finnish Arts Education Research



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**Abstract** In this chapter we discuss the conceptualisation of cultural diversity in arts education research in three Finnish universities Aalto University, University of Lapland and University of the Arts, Helsinki. We articulate how the changing societal and environmental conditions need to be taken into account in both the research and practice of arts education in Finland. We present three different approaches to arts education research aiming to reflect the different frameworks and contexts of researching in each institution. In the Department of Art at Aalto, selected ongoing work of professors, researching lecturers, postdoctoral researchers and doctoral students of arts education is analysed, categorised and reflected. The perspective of the Faculty of Art and Design at UoL focuses on selected research group work (NACER) and on three multidisciplinary research projects, which introduces the research method developed in the North: arts-based action research (ABAR). The Uniarts section introduces the work of the Centre for Educational Research and Academic Development (CERADA), and more specifically the research initiative *ArtsEqual*, in the context of research-based arts pedagogy.

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**Keywords** Arts-based research · Research-based pedagogy · Arts-based action research · Critical social research · Ecojustice · Northern arts · Community arts · Equality · Dance · Visual arts education

This chapter focuses on arts education research at three Finnish universities: Aalto University (Aalto), University of Lapland (UoL) and University of the Arts, Helsinki (Uniarts). These three universities are the main institutions of arts teacher training and arts education research in Finland. There are 15 universities in Finland, after a large university reform combining many units.<sup>1</sup> The majority of university funding comes from the government, through the Ministry of Education and Culture. Although university funding is based on results, such as degrees and publications, some space for own judgement is also given, and the special nature of arts learning is recognised. Governmental funding for arts is partially based on different criteria than in some other disciplines, due to the different types of results, such as art exhibitions along with written publications, and different needs, e.g. spaces and materials. University education in Finland is free from tuition fees for all EU citizens.

While Aalto's (Department of Art in the School of Arts, Design and Architecture) and UoL's (Faculty of Art and Design) arts educational fields are in the visual arts, design and culture, the arts education fields at Uniarts (the Sibelius Academy and the Theatre Academy) are in music, theatre and dance. In this chapter, the authors outline arts education research in each of the three institutions and analyse common themes and aims and differences in theoretical and methodological approaches. The chapter aims at increasing understanding of the various ways of conceptualising cultural diversity in Finnish arts education research and articulates how the changing societal and environmental conditions need to be taken into account in both the research and practice of arts education in Finland.

The approaches in this chapter to arts education research in the three universities are different, reflecting the different frameworks and contexts of researching in each institution. In the Department of Art at Aalto, selected ongoing work of professors, researching lecturers, postdoctoral researchers and doctoral students of arts education is analysed, categorised and reflected. The perspective of the Faculty of Art and Design at UoL focuses on selected research group work (NACER) and on three multidisciplinary research projects, which introduces the research method developed in the North: art-based action research (ABAR). The Uniarts section introduces the work of the Centre for Educational Research and Academic Development (CERADA), and more specifically the research initiative *ArtsEqual*, in the context of research-based art pedagogy. The focus in all of the presented and discussed research is on cultural diversity, which has diverse definitions and is understood as a complex and sometimes problematic concept.

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<sup>1</sup>The oldest university in Finland was established in 1640, the predecessor of the University of Helsinki. During the 1960s and 1970s, seven new universities were founded, and university education became more accessible to a large group of the population (Kuortti 2013).

Inclusive arts and cultural education is in the interest of national policy priorities in Finland. Several previous governments have placed emphasis on the accessibility and availability of culture in their programmes. The objective of providing every child and young person with an opportunity to engage with arts and culture has been stressed in Finnish arts and culture policy, from the perspectives of society's needs, as much as of individuals'. Arts and cultural education aims to strengthen the individual's creative skills, cultural competence and well-being. However, policy and practice do not always meet. It is important to acknowledge that within general education in Finland, arts teaching hours in schools have dropped in all age groups.

## **1 Arts Education Research and Diversity at Aalto University**

Out of the faculty members of the Department of Art (DoA), at the time of writing, 12 identify themselves as art educators or as faculty members who are researching and/or teaching in the field of visual arts education. The department has 100 doctoral students. Approximately 60 are active in their studies, and it is possible to interpret around 30 of their research topics as being connected to arts education. The researches of these 12 faculty members and 30 doctoral students within arts education are varied and manifold and impossible to describe in brief. Without simplifying, the research is often conducted in arts and other forms of visual culture, and its varied pedagogical practices include transdisciplinary approaches. This means that, typically, the researchers in arts education in the DoA do not link their work only to arts education. The nature of their research aims rather at reaching into the larger societal, cultural, philosophical and artistic discourses. This research happens, for example, in artists' spaces, classrooms, exhibitions, museums and other institutions and in the public sphere.

Roughly put, the ongoing work by the arts education researchers in the DoA can be categorised into the following rubrics: (1) critical social research, (2) art pedagogical approaches, (3) ecojustice and (4) art and science. Art pedagogical approaches include research done in schools and higher education and, in many cases, could as well be included in the critical social research category, especially when looking at how equally or unequally the Finnish educational system might treat students. Art and science is a young and developing research branch, responding to the possibilities of transdisciplinary research done at Aalto in the intersection of art, science and technology. While this category is well-recognised and well-represented within arts education researchers in the DoA – and chosen as the main theme of the InSEA (International Society for Education Through Art) European conference 2018, held at Aalto – this topic is beyond the scope of this article. We next concentrate on the first and the third areas, which as categories thematically overlap but are nevertheless historically distinct projects in critical arts educational research.

Research within critical social research and ecojustice focuses on ethical perspectives and aspects of social justice, bringing forth societal questions on cultural

diversity. The programme of arts education at Aalto is over 100 years old. Since the 1960s, work in the programme has leaned on research knowledge. During these decades, the research knowledge has strongly been attached to critical, societal and environmental issues (Pohjakallio and Kallio-Tavin 2015). While in some other texts, faculty members have defined the long history and tradition of arts education research in the department (see, e.g. Kallio-Tavin and Tavin [forthcoming](#); Pohjakallio and Kallio-Tavin 2015), in this text we will mainly focus on the most recent, ongoing and developing research in arts education in the DoA. While the discussed research themes connect with the questions on diversity, it is worth mentioning that the research episteme often relies on artistic knowledge, and the research is hence often called arts-based or artistic research (see, e.g. Kallio 2009, 2010; Suominen et al. 2017; Varto 2017). Typically, arts-based research is concerned with social, societal, cultural, educational, philosophical or psychological issues, which are explored through art practice. Arts-based research projects are often interested in making a societal impact, even if the societal impact is complex and difficult to determine. Understanding arts-based research in this way, it is easy to see how arts-based research is very well in line with the strategies of Aalto, where the societal impact of research is valued. Artistic research, on the other hand, aims to learn about artistic processes, the artist's art-making, to deepen their artistic views and to produce high-quality art (Rinne 2016). Both research approaches, art-based and artistic research, are needed to maintain and develop research at Aalto.

## 2 Research on Environmental and Critical Social Issues

The ongoing and most recent research by faculty and doctoral students on ecojustice and environmental issues and critical social research appear as a multi-thematic category. In addition to the individual research interest areas of these two categories, some subthemes are shared by several researchers, such as immigration and whiteness, gender-aware research and disability studies. All of these subthemes share a critical aspect on power structures and questions about privileged positions in society and in schooling. Solidarity, emancipation, criticality and embodied knowledge play a crucial role in this discourse.

Ecojustice and environmental arts education has its roots in the 1970s environmental awakening. Historically, early on, one of the main content areas in visual arts education in Finland combined aesthetic education with environmental activism (Pohjakallio and Kallio-Tavin 2015). As a theme, environmental arts education lived as a practice in the school context for nearly 20 years before it was brought into research. The first research-based book, *Image of the Earth, Writing on Art-Based Environmental Education*, was published in 1995 (Mantere 1995). This first wave of the environmental arts education movement in Finland influenced the present researcher generation. *Taidekasvatus ympäristöhuolen aikakaudella – avauksia, suuntia, mahdollisuuksia*, edited by Anniina Suominen, was released in 2015 and took a contemporary perspective on the issue. Art educators in the department

actively take part in environmental concerns by enhancing ecosocial equality as part of societal democracy.

Diversity is part of socioecological discourse and not limited to a humanist understanding of culture. Work within biodiversity, for example, offers an important perspective on diversity and invites art educators to challenge their critical thinking towards other species, non-human subjects and objects. Ongoing research in this area is often related to posthumanism, climate change, non-human animals, socio-ecological questions and challenging anthropocentric notions. Ethicality, responsibility and activism are at the core of the pedagogical thinking and action. Faculty member Mira Kallio-Tavin ([forthcoming](#)) researches the area of human ethical relationships to non-human animals through contemporary art. Another faculty member, Anniina Suominen (Anderson and Guyas 2013; Suominen 2015, [forthcoming](#)), challenges understandings of empathy with her Earth- and animal-related art-based research projects. Artist and faculty member Minna Suoniemi (2017) discusses sustainable life attitudes in her artistic research project *Skills of practical ecology*. She asks how embodied art could explore a critical position on consumer culture for current and future generations. Doctoral student Ylirisku (Ylirisku and Thomas 2017) seeks connections between art teaching practice and theories in the frame of a complex socioecological sustainability discussion. Another doctoral student, Wioletta Piascik (2017), asks in her research how to allow wildness in creative process. Both doctoral students, Ylirisku and Piascik, try to find new perspectives on humans' relationship with nature and the environment. All of these research topics raise questions of human ethical responsibility towards non-human subjects, objects and materials and take part in creating new knowledge for arts education on human responsibility towards other people, the environment and other species.

The second subtheme of critical social research focuses around notions of whiteness and racism in Finland, which is often idealised as a progressive welfare and democratic nation. In matters of racism, Finland has adopted a secluded and distant identity (McEachrane 2014). In other words, while former colonial countries have had to formulate and rebuild their relationship with postcolonial politics, Finland, for the most part, has represented itself as an outsider (Mulinari et al. 2009). Similarly, the Finnish school system has tried to convince students, and society at large, of equal study opportunities for everybody (Erkkilä 2012). This research focus aims to challenge the general climate, which has for a long time refused to problematise the power of whiteness and how whiteness produces both white and non-white subjectivities, in and outside schools (Kallio-Tavin and Tavin 2018).

Suominen and Pusa (2018) share research interests in the field of gender-aware arts education research. They have taught on the Gender and Art Education course twice in the arts education MA programme and integrated their research projects into teaching the course. Doctoral student Abdullah Qureshi researches queerness in Pakistani visual arts. Through a reflective autobiographical approach and art-making, he unpacks identity, sexuality, religion and colonial discriminatory laws in Pakistan and in Finland. His and other non-Finnish doctoral students' research topics offer rich and complex knowledge to the historically homogeneous Finnish cultural understanding (Kallio-Tavin 2015). Between the two topics, whiteness and

gender, Sepideh (Rahaa) Sadatizarrini's artistic research tackles the female body, identity and its complex hybridity related to migration and embodiments in contemporary art. By focusing on the reality of life of female individuals from the Middle East who have migrated to Finland, she increases social awareness of existing stereotypical perceptions based on culture, gender and race which leads to discrimination and the undermining of minorities in Finland.

Disability studies in arts education (DSAE) advocates for disability as a cultural identity, as an orientation to life, which brings variations, diversity and richness to everybody's lives, disabled or non-disabled, in different areas of culture and society, in classrooms and in different informal sites of learning, including public spaces. This research approach emphasises the importance of recognising and promoting first-person accounts of disability, to affirm disability as identity, subjectivity and agency. This perspective is different from, for example, that of special education, which counts on external expert voices. The arts education programme organised the first international conference on disability studies, arts and education at Aalto in September 2017. Mira Kallio-Tavin's and Mikko Koivisto's work especially tackle disability (see, e.g. Kallio-Tavin 2013).

### 3 Researching for Society

The research community of the DoA includes faculty, doctoral students and post-docs. An important addition to the community brings partners, visitors and independent researchers, who all have individual and distinctive relationship to the department. Debate and critical discussion takes place in doctoral defences, seminars and symposia, international conferences, publications and journals (see, e.g. <https://wiki.aalto.fi/display/Synnyt/Home>). It is important for the community that there are many voices, even contradicting, and that no one shared consensus of thought is dominant. Academic community is made vivid by its members' active collaboration and involvement with national and international academic and non-academic events. This community has societal, professional and ethical responsibilities. In part, cultural diversity appears through the faculty's and doctoral students' individual backgrounds and their varied research topics. Academic cultures, discourses, paradigms and even epistemic approaches vary in DoA.

Aalto, like many other universities, has gone through multiple revisions, and the relationship between the state and the university system is under constant transition (Häyrinen-Alestalo 2003). There is important criticism of the changing role and purpose of the university, its freedom in researching, its economic situation, neoliberalisation and how the new institutional politics should or should not be followed (see, e.g. Fraser and Taylor 2016). While it is crucial to review critically the changing role of the university, some current endeavours might be received welcomingly. One of them is the stronger connection between research and society. While a stronger connection between research at universities and their effect in real life in society is overall better acknowledged in all academic fields (Häyrinen-Alestalo 2003), this

interconnection has always been fundamental in arts education. This natural connection enables richness and variety with singular research topics, as it is also important to foster diversity in the various types, themes and topics of research. Research in arts education in the DoA is strongly connected to the changing situations of individuals' lives and actively supports societal impact on equality, human and non-human democracy and justice. Many of these situations are approached through arts-based and artistic research approaches.

We will next turn our attention to the North of Finland, maintaining the significance of societal impact within arts education research.

## 4 Arts-Based Action Research at the University of Lapland

This section introduces applications of art-based action research (ABAR) in visual arts education in the North created and developed at UoL. ABAR is an approach that aims to develop the participatory methods and working approaches of artist-teacher-researchers to seek art-based solutions to identified multidisciplinary problems in collaboration with other stakeholders in environments and communities. ABAR is the core method of the *Northern Art, Community, Environment Research (NACER)* research group led by professors Timo Jokela and Mirja Hiltunen. Most of the visual arts education and applied visual arts are currently researched and developed in a Northern context using the ABAR method (Nacer 2017). Researchers' own artistic skills are highlighted, but the focus is not on developing personal artistic expression but on the interaction skills between co-artists, coresearchers and participants. Group members combine an understanding of visual arts education as a social activity with a strong vision of the innovative potential of contemporary art.

Change in the North and in the Arctic is the strategic research area of UoL, and arts education research projects have met this expectation (see Jokela et al. 2015; Hiltunen 2009). One of the key concepts is *place*, understood as physical and social location and as a lived experience (Jokela and Hiltunen 2014; Berleant 2014; Lippard 1997). The motive of the research has focused, among other matters, on finding out how contemporary artists can participate in local discussions on environmental conflicts and politics through art, and the research has also provided knowledge for developing art-based methods in environmental research and science communication (Huhmarniemi 2016). The potential of art in education for sustainability and ecojustice education in the contexts of community art and the intercultural contemporary Arctic are also discussed (Jónsdóttir 2017), as well as issues related to Sami culture (Joy 2018).

Many of the multidisciplinary ABAR research projects reflect the changing political, cultural, social and educational landscape circumstances in the North, highlighted by scholars (Nordic Council of Ministers 2011). The Northern environment is changing rapidly, and its cumulative impacts on nature, economy and livelihoods (e.g. tourism and mining) affect, in a very visible way, the social life, well-being and culture of people living in the region. Educational, cultural work and art directed to

the North have traditionally been seen as aid or a gift from the South and the centres to the peripheral North. Simultaneously, the youth in the North, like in all peripheral places, are sent to have their education in the South or elsewhere in bigger cities. This has led to an erosion of certain social structures in the peripheral towns and villages and has created a series of recognised problems, including an ageing population, youth unemployment, decrease in cultural activities and psychosocial problems often caused by the loss of a clear cultural identity.

According to Jokela (2013, 2017), these changes have led to rethinking the way arts education is taught in schools and the role of research in the universities. Art educators need to be able to critically study and develop their position, not only as teachers of skills and art tradition but also to develop artistic creativity, and to enable, curate, facilitate, produce and create a new dialogic operational culture and educate innovators of cultural values. The central artistic working methods of ABAR – community art, environmental art and its wintery application, winter art using snow and ice as a medium – have been successful choices for arts educational research in the North (see Jokela 2013). These choices are connected to the Northern cultures and identities, born and developed in a close relationship with their environment. Cooperation with the Sámi and other local communities has clarified the relationship between contemporary art, cultural identity and well-being and raised important questions of cultural diversity and sustainability.

## 5 Focusing on the Third Sector

The three following multidisciplinary research projects, funded by the European Union, introduce how particularly the discussion about strengthening civil society and third sector has brought ABAR methods strongly into discussion in the North. The *ArctiChildren* project – co-ordinated by the Faculty of Education and Faculty of Art and Design – has since as early as 2002 had the goal of developing a cross-border network model and creating new working methods for improving the cultural diversity, psychosocial well-being, social environment and security of school-aged children in the Barents Region. In addition to the universities in Finland, Sweden, Norway and Russia, some schools of the four countries are involved in the project with cultural and environmental differences – rural/urban, Sámi/dominant people. Despite economic, social, cultural and ethnic differences between countries, the ability of children to cope in the societies of the future was crystallised into questions about the present quality of life, because the natural and developed living environment should be provided. The research aims and the practical teaching methods of the project were also related to social interaction by utilising the opportunities provided by art and culture in teaching (Jokela 2008).

The fundamental outcome of the *ArctiChildren* project was that more community involvement was needed in arts education projects in northern multi-ethnic villages to support sensitive cultural understanding. Action research activities were carried out in school communities in three small villages, Sevettijärvi (Finland), Jokkmokk (Sweden) and Lovozero (Russia). The goal was to strengthen the cultural



identities of the village school pupils. This approach led to adopting a community-based approach. The objective was to have the schools work in an outward-looking way and to engage pupils in dialogue about their cultural identity through art. Pupils, teachers, parents and other members of the village community were invited to take part in planning and organising workshops. Artistic work was used to provide the pupils with tools for creating interpretations and social constructions of their own lifeworld. Many scholars have called the indigenous knowledge system the basis of indigenous research in the fields of culture, art and design (Guttorm 2014). The goal in this project was not “to bring art to people” but to use art as a decolonisation process by recentring the research focus on the participants’ own concerns and worldviews (Jokela 2008; Jokela et al. 2015).

While *ArctiChildren* was focusing on the Barents Region, another long-term international research project, *Creative Connections*, focused more on Europe. *Creative Connections* (2017) was a 3-year collaborative project (2012–2014) involving 6 partner universities and 25 schools from 6 European countries. The consortium worked with teachers to provide an active intercountry dialogue, specifically between pupils of primary and secondary age. The project’s topic was to explore themes of identity and citizenship through contemporary artworks and art projects. With this in mind, an online gallery was established and operates as a model for the analysis of contemporary art, allowing collaborative activities and dialogue in a multicultural environment. One of the aims was to enhance inclusion at the individual, community and societal levels. The web environment offers pupils an opportunity to communicate through both visual and text-based multilingual “voices”. The Art Education Department was responsible for creating the contemporary art database for the online gallery and conducting art-based action research in five schools in Northern Finland. One of the schools participating in the project was the multicultural Sámi school in the most northern municipality in Finnish Lapland, Utsjoki. The case of Utsjoki in this international project gives the subject a voice of the borderland regions with the special conditions of Northern Finland and Sámi culture in mind. As one of its results, the study recommends national and local school administrators to have a special focus on educational support for learners in the context of Northern Finland and other sparsely populated areas with long distances, to ensure equal learning possibilities (Hiltunen and Manninen 2015; Manninen 2015).

A new, ongoing project entitled *Art Gear* (2016–2018) is being run collaboratively by the faculties of Art and Design and Social Work at UoL, the Artists’ Association of Lapland and the Cross-Art Collective Piste in Rovaniemi. The project promotes interdisciplinary and cross-cultural dialogue and provides a space for different voices to share and reflect their experiences through art-based methods. The Faculty of Art and Design administers the project and is developing the art-based methods through a process of documentation and evaluation (Jokela et al. 2015). The department of social work researches the integration processes in the project and endeavours to increase the use of art methods in social work. Overall, the aim of *Art Gear* is to support interaction among young people from different cultural and ethnic backgrounds, thereby reducing radicalisation and biases. The project creates safe places for encounters in which differences are welcomed. The

long-term aim is to increase immigrants' capabilities of employment and participation in society. In this project, integration is seen through a critical lens and as a complex process in which overlapping power relations and hierarchies need to be reflected and questioned. The project addresses ethnic, cultural and gendered otherness and aims at understanding the impacts of unequal power relations, social privileges and hierarchies in the research processes. This leads to the most marginalised voices being recognised and positions immigrants as experts in their own integration process (Hiltunen et al. 2018).

## **6 Empowering Communities Through Arts Education**

The arts education research conducted at UoL explores experience-based information about the social and cultural situation of the Northern and Arctic region and focuses on the inhabitants' own concepts and expectations of good living. In practice, place- and community-specific environmental and winter art have often served as tools to encourage schools, teachers, pupils and their parents to get involved in community-based modes of operation. The bases for the research activities are the empowering impact of art on communities combined with decolonisation processes, cultural sensitivity and promotion of psychosocial well-being in a way that respects Northern cultural identities (Jokela et al. 2015; Hiltunen 2010).

The research projects in arts education have viewed the environment and community from the perspective of participatory and human agency. Art-based methods have opened new perspectives and working environments to arts education. Participating in multifield development projects constructs future art educators' role within the realms of the general schooling system and informal education, covering areas such as public and general services, healthcare and tourism. Bringing the operating modes of socially active contemporary art into the northern context and merging them with the aims of cultural-sensitive education and questions of decolonisation have required a pedagogic renewal of art teacher training. In the joint projects, increased collaboration in art, social sciences and humanities will yield new dialogue and critical discussions, which articulate how changing societal conditions need to be taken into account in both the research and practice of arts education in Finland.

## **7 Developing Research-Based Arts Pedagogy at the University of the Arts**

Uniarts was formed in 2013 as the result of a merger between three formerly independent universities: the Academy of Fine Arts, the Sibelius Academy and the Theatre Academy. Uniarts is a unique setting for dialogue across art forms, across art and education and across three cycles of higher education. With the establishment of a "research hub" that hosts three research centres, connects them and

interacts with research and education at three academies, Uniarts aims to cultivate new artistic and arts-related research practices.

The Centre for Educational Research and Academic Development (CERADA) is one of the three research centres of the Uniarts research hub. It is a network of teachers, researchers and units that are interested in developing arts pedagogy through national and international collaboration and in developing research-based arts pedagogy. Research in CERADA resonates with several themes related to social justice and cultural diversity, including equality, inclusion and community engagement.

In 2015, CERADA launched a broad research initiative entitled *The Arts as Public Service: Strategic Steps towards Equality*. This 6-year project, funded by the Academy of Finland's Strategic Research Council (project number 293199), investigates interconnections between the arts, equality and well-being in schools, basic arts education, arts-based services in health, care and social service contexts and in reference to socially responsible arts organisations and artists. It asks how the arts and arts education can enhance equality and well-being in Finland and what the potentials of the arts as a public service are to increase wider participation, well-being and sustainable solutions in society (see [www.artsequal.fi](http://www.artsequal.fi)).

## 8 Arts Educational Research Projects within CERADA

CERADA is also home for several other research projects on arts education. Regarding the theme of cultural diversity, an ongoing research project, entitled *Global Visions Through Mobilizing Networks* (2015–2019), is worth mentioning. This project seeks to codevelop intercultural music teacher education and engages three different institutions (the Sibelius Academy in Helsinki, Levinsky College of Education in Tel Aviv and Nepal Music Centre in Kathmandu) in processes of collaborative and knowledge production. The aim is to envision programmes of music teacher education which will equip students with the necessary skills and understandings to work within increasingly diverse environments (see, e.g. Westerlund and Karlsen 2017; Westerlund et al. 2015). This project draws from concepts of a “mobilizing network” (Davidson and Goldberg 2010: 13) and “networked expertise” (Hakkarainen 2013) as theoretical starting points (see also Miettinen et al. forthcoming).

Within the *ArtsEqual* research initiative, two out of six research groups focus specifically on arts education: The Arts@School and Arts Education for All teams. The latter investigates music and dance education as an extracurricular activity and is interested in socio-economic and gender equality (Kamensky 2016; Buck and Turpeinen 2016; Kuoppamäki 2015) as well as the cultural rights of minorities (Kallio and Länsman 2018). Kallio and Länsman (2018) have applied indigenised arts-based inquiry, more specifically, narrative analysis and joik-as-research, in addressing equality within extracurricular arts education systems, as experienced by Indigenous Sámi artists, arts educators, scholars and community leaders.

The Arts@School team is interested in questions related to inclusion, participation and equality in Finnish schools, taking into account multiple art forms. The team consists of professors, postdoctoral researchers and doctoral candidates, all specialists in arts education. They collaborate with scholars in cognitive science, psychology and physical education and together form an interdisciplinary and international team of around 20 researchers that looks for ways to foster every student's possibility of participating in arts education and learning through the arts. The team shares the view that in order to foster equality it is crucial to resist the erasure of difference (Martusewicz et al. 2011). This emphasis reflects concerns about the pressures towards conformity and normativity that seem to be increasing in contemporary society. Countering the modernist, individualistic educational paradigm (Simola 2015), they are interested in exploring how a sense of community might be supported in schools and through arts education and in seeing difference as the core of communal life and as a possibility for creating new cultural forms and expressions (Bhabha 1994; Deleuze 1994).

The Arts@School team asks, "what if equality is the starting point, instead of the end point, for arts education in schools?" This entails each pupil being considered talented and capable. It also entails every form of talent being equally valued. Through practice-based, participatory research interventions, the team explores how the aims related to collaborative learning, equality and respect for cultural diversity articulated in the recently revised National Core Curriculum (2014) may be implemented in practice. For this purpose, the researchers, in collaboration with teachers and students, design and carry out interventions in Finnish basic education.

The main methodological approach for the Arts@School team is participatory action research, entailing the participation of the entire school community. This kind of research is conducted with people, rather than on people (Reason and Bradbury 2008). It intends to give a voice to the school community: all students, teachers and parents. It endorses practice-based, embodied knowledge, as well as social construction of knowledge, democratic production of knowledge and collective expertise. The emphasis is on local and socially situated perspectives, and knowledge is produced with and for the community (Richardson 1994; Roman and Apple 1990; Wasser and Bresler 1996). Qualitative data are collected from all students and teachers of the school through interviews, protocol writing, drawing, journals, observation, photographing, audio recording and videotaping. The focus in interpreting the data is on the lived experiences, observations and reflections of the students, teachers, staff and parents. Epistemologically, the aim is also to overcome a gap between embodied and socially constructed knowledge and demonstrate how embodied practices can be described and reflected through language, drawings and other artistic means. Thus, multimodal and multisensory approaches closely associated with arts-based and artistic research are central in this work (see, e.g. Leavy 2008; Irwin and Cosson 2004; Borgdorff 2010; Guttorm et al. 2016).

One intervention will be introduced in more detail in order to demonstrate one approach to cultural diversity within *ArtsEqual*. An intervention entitled *Embodied Dialogue: Encountering the Other in/through Movement and Dance* investigates

how movement and dance can support intersubjective understanding, social interaction and communication, especially in groups whose members come from diverse cultural/ethnic backgrounds and do not have a common spoken language. This intervention involves researchers from Uniarts, University of Jyväskylä, University of Copenhagen and University of Auckland, New Zealand. In addition, it involves collaboration with Zodiak – Centre for New Dance, and the contexts of the intervention – a public school and an asylum centre.

To articulate the theoretical and philosophical background for this subproject, Anttila et al. (2017) argue that in conventional discussions of identity, there seems to be an inclination towards categorising and labelling. These labels and categories have given birth to notions of “otherness” and “othering” that limit human potential and reduce the complexities of social reality into “us and them”. For several decades, postcolonialist scholars, among others, have tackled this phenomenon. Bhabha (1994) claims that that identity is found through difference, and it is thus important to “focus on those moments or processes that are produced in the articulation of cultural differences” (Bhabha 1994: 2). He describes these moments as “in-between” spaces of definitions and identity or the *third space*. This notion of the third space offers a useful frame to understand (cultural) difference as a possibility for something new to emerge.

In the *Embodied Dialogue* subproject, it has been important to be aware of Bhabha’s critique of the notion of cultural diversity and turn towards his thinking on cultural difference. According to Bhabha (1994), cultural diversity refers to culture as an object of empirical knowledge that pre-exists the knower and thus to pre-given cultural contents and customs. Such a view gives rise to notions of multiculturalism and cultural exchange, as well as to “the separation of totalized cultures that live unsullied by the intertextuality of their historical locations” (p. 50). Instead, the notion of cultural difference holds that culture is never pre-given and that it must be uttered or enunciated. It is through enunciation that cultural difference is discovered and recognised. Through the concept of cultural difference, Bhabha points out that “the problem of cultural interaction emerges only at the signifiatory boundaries of cultures, where meanings and values are (mis)-read or signs are misappropriated” (p. 50). Bhabha indicates that racial and cultural stereotypes prevail even in children’s fictions, as “white heroes and black demons”. For Bhabha, “the drama of underlying these dramatic ‘everyday’ colonial scenes is not difficult to discern” (p. 109). It is these fixed stereotypes, cultural, ethnic, gendered or any other kind that the researchers are interested in overcoming through embodied, artistic pedagogical practices.

Katja Thomson, a doctoral candidate affiliated with *ArtsEqual*, also uses the notion of the third space in her research that connects musicians with a refugee or immigrant background and university students to form a *World in Motion* research ensemble. The ensemble involves refugees from Iraq and Syria, musicians from several European countries and students and teachers from Uniarts. The research is a case study with a critical ethnographic lens (Dutta 2016), where the third space is seen as an emerging stage for the process of constructing multiple cultural identities

through music collaboration and an educational environment for developing dialogic professionalism.

Research on arts education at CERADA, in general terms, is critical towards the notions of cultural diversity and multiculturalism. The principal investigator of both *ArtsEqual* and *Global Visions*, professor Heidi Westerlund, and her Norwegian colleague Sidsel Karlsen (2017) argue that mainstream discourses of diversity in music education provide a one-sided way of understanding what we mean by the very notion of diversity. They argue for a heterogeneous, kaleidoscopic reflexivity towards diversity that takes into account the complexity of intercultural negotiation through knowledge production, including the ethico-political dimensions of such interactions (see also Karlsen et al. 2016).

Within *Global Visions*, Westerlund et al. (2015) have also explored these issues. Based on their analysis of student-teacher interviews and group reflections of Finnish master's students and two Cambodian NGOs, they argue that stepping outside one's cultural, musical and pedagogical comfort zone is a necessary component of constructing and (re)negotiating teacher visions in music teacher education. Although this renegotiation may be discomfiting for student-teachers, they claim that educational experiences that engage with processes related to the art of living with difference are crucial.

Within the *Embodied Dialogue* subproject of *ArtsEqual*, Anttila et al. (2018a, b) also focus on teacher education, more specifically physical education and dance teachers' intercultural competences. They explore how tertiary institutions might address issues of social inclusion and cultural pluralism within their programmes, courses and assignments. They have delved into trainee PE teachers' reflections on intercultural encounters that were generated in connection to an experiential learning intervention in Jyväskylä, Finland, in which the students facilitated kinaesthetic language-learning workshops for asylum seekers. They sought to understand their experiences, rather than determine the causes behind and results emerging from the experience, aiming to understand how intercultural encounters may function as transformative experiences, shifting professional dispositions towards social inclusion and cultural integration.

Anttila (forthcoming) has also applied a kinaesthetic language-learning approach in collaboration with Zodiac teaching artists with preparatory classes of a public school, with the aim of understanding how movement and dance can support intersubjective understanding, social interaction and communication in these classes, where the pupils do not have a common spoken language. The reality of the school context and the pupils' life situations, however, have posed unforeseen challenges to these aims. She approached this inquiry into complex social reality through auto-ethnographical, performative writing, unravelling her observations, reflections and embodied experiences. The aim is to incite discussion on embodied sensibilities that may help us understand the challenges of "migrating" pedagogies, a notion that is connected to critical, dialogical pedagogy, ecojustice education and socio-material approaches to education.

## 9 Final Remarks: Arts-Based Research and Research-Based Pedagogy

Arts education and art teacher training in Finland rely strongly on research knowledge. Arts-based research, artistic research, art-based action research and research-based arts pedagogy are the most-used research approaches directing arts pedagogical and educational work. The three institutions are different in many ways, including in terms of how research is organised and administrated, yet they share similar notions of critical understanding of cultural diversity and its complex meanings.

The challenges around diversity are recognised, hence understood, as constantly changing and developing circumstances to new insights on cultural orders. Postcolonial critiques, including by indigenous Sámi people in Finland, have been bypassed in the past. For example, Southern Finnish art teacher education has not, for the most part, included much teaching from Sámi culture. A current developing research project between Aalto and UoL will introduce contemporary art practices of Sámi people into the arts education curriculum in the South. This is just one example of the currently developing institutional collaboration.

Art teacher education needs to consider the needs of a diversified society. Many perspectives on diversity reflect the existing needs of individuals, their experiences and understandings. Research projects and research ideas often evolve from human needs and sometimes from non-human needs. Arts education holds a pivotal position for introducing new hybrid modes of researching, generating creative forms for new arrangements and for offering voices for those whose views have been ignored, dispraged or silenced.

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# Awareness and Consequences of Ethnocultural Diversity in Policy and Cultural Education in the Netherlands



Lenie van den Bulk

**Abstract** The Dutch society is becoming increasingly diverse, but to what extent does our policy and education change? In this article, Lenie van den Bulk describes the political, social and educational developments in the Netherlands about ethnic and cultural diversity. She does this on the basis of literature research and a survey among Dutch school directors. The question of how schools deal with ethnic and cultural diversity appears to be closely related to how diverse their pupil population is.

**Keywords** Ethnic diversity · Cultural diversity · Policy · Social · Educational developments · The Netherlands

## 1 Introduction

In recent decades, the Netherlands has become a “superdiverse” society. Of the nation’s under fifteens, only a third are of native Dutch origin. That is particularly evident in the major cities. “Amsterdam has been majority-minority city since 2011. Most of the young people there with an immigrant background have their roots in non-Western countries. Officially, ‘indigenous’ residents are now in a minority” (Crul et al. 2013). But although the native Dutch are declining as a proportion of the population, the same does not apply to their social power and influence. The sociologists Alba and Duyvendak (2017) explain why, in order to assess the true extent of social integration by Dutch citizens of non-Western origin, it is necessary to look not just at population numbers but also at the power of mainstream culture and institutions, including schools.

The term “superdiverse”, as a substitute for “multicultural”, was first introduced in 2015 by Meissner and Vertovec (Alba and Duyvendak 2017: 2). The idea behind the term is that increased immigration has “normalized” the diversity of cultural backgrounds which characterizes contemporary Dutch society and that if such

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diversity is no longer atypical then there is no need to pay particular attention to cultural background. The question, however, is whether this approach does proper justice to young people with a non-Dutch background: is the notion that superdiversity has become “normal” in today’s society not in fact shrouding tensions between different sections of the population?

Naturally, we do not want to treat young people with an immigrant background any differently from those of Dutch origin. But on the other hand, we do not want their only path to success in life to lie in adapting totally to Dutch culture. Such assimilation is likely to diminish their own identity, because they are unable to express it in full. It might also lead to frustration arising out of inadequately acknowledged experiences of discrimination, for example, if they are repeatedly turned down for jobs and traineeships (Klooster et al. 2016). A recent study by the Research Centre for Education and the Labour Market at Maastricht University found that students from non-Western backgrounds have to apply for significantly more training placements than their native Dutch peers before securing a position (ROA 2015: 115). In the Netherlands we still have no complete picture of the nature and extent of the discrimination experienced by members of minority ethnic communities because the various systems in which it is registered are uncoordinated and because such incidents are often not reported in the first place (Andriessen et al. 2014: 11).

Moreover, a lack of positive attention to cultural differences may mean that we do not fully benefit from the richness that differences can bring to society and what we can learn from other cultures. In this chapter, we provide an overview of the Dutch situation regarding to the subject of cultural diversity from the educational, the public policy and the social perspective. As well as studying policy documents and Dutch research on this subject we also conducted a survey among 400 head teachers. We investigated how they perceive and value the ethnic and cultural diversity at their school and how they address different cultures other than the Dutch. We wondered how schools deal with ethnic and cultural diversity, how much space and attention do they give cultures outside the Dutch “mainstream” and how does this affect artistic and cultural education in particular? Is there such a thing as intercultural education in the Netherlands, and are artistic and cultural classes a suitable forum for it? By intercultural education, we mean teaching pupils to handle similarities and differences related to characteristics of ethnic and cultural background, with a view to equal and harmonious participation in Dutch society (Van der Niet 2006).

We mean with ethnic and cultural diversity the family background that pupils have. Even though their parents were born and raised in the Netherlands, the link with the country of origin remains recognizable and is important for these pupils. Cultural education is the term that is used in the Netherlands for education in art and culture (heritage). Intercultural education is aimed at getting to know and understand other cultures alongside Dutch culture.

Before answering the above questions, however, we first review social and ethnocultural developments in the Netherlands since the 1990s and how these are reflected in educational opportunities in sociocultural beliefs, in politics and in culture and education policy.

The conclusion from our point of view is that public policy makers and the public are reticent and careful with identity issues and that the Dutch population is divided in their views on cultural diversity with an apparent dividing line between people with higher and lower education. In general people with a higher level of education are more positive about diversity than people with a lower level of education.

Teachers and head teachers realize that the multicultural or superdiverse society is a fact and that this requires policy and practical action. Teachers and head teachers who have many children with a migrant background are dealing with this every day and are constantly looking for possibilities to introduce intercultural education. Teachers and head teachers of 'white' schools also find cultural diversity important but are less active in addressing it. We need to know a lot more about the multicultural practice in schools and how it is developing.

## **2 Three Perspectives on Integration**

### ***2.1 The Educational-Opportunity Perspective***

The social integration of non-Western immigrants and their children has long been an issue in the Netherlands, but its translation into government policy in such areas as education and cultural edification has evolved over the years. The recent refugee crisis has renewed interest in the whole topic. In particular, there are concerns about the high rate of unemployment among immigrants, especially the young, and their overrepresentation in the crime statistics.

According to the Netherlands Institute for Social Research (Sociaal Cultureel Planbureau, SCP), "Many immigrants – especially those with a Muslim background – feel that they are treated as second-class citizens, while a section of the native Dutch population views the presence of immigrants as a threat to important values and associates them with crime and radicalization" (Huijnk and Andriessen 2016: 6).

The above quote is from an in-depth study of the integration of minorities in the Netherlands. The SCP researchers looked at the country's four largest minority ethnic communities – Dutch Turks, Moroccans, Surinamese and Antilleans – comparing both their socioeconomic position (education, work, income, housing) and their sociocultural attitudes (identification, interethnic contacts, opinions and beliefs) with those of the indigenous Dutch population in equivalent demographic categories. This categorization is important because previous research (Herweijer 2011) has shown that the educational performance of children is more closely related to their parent's socioeconomic position than to their cultural and ethnic background. The study also compared first-generation immigrants with the second generation, their children, in search of any changes in their position.

## 2.2 Educational Position

In primary education, the differences between pupils of native Dutch origin and those with an immigrant background are relatively small, although statistically the latter do display a significant deficiency in reading comprehension skills. In numeracy, however, Dutch Turkish, Dutch Moroccan and other non-Western pupils actually perform better than can be expected based on the characteristics of the family background (parents' level of education) and the school.

In the national “eleven-plus” test (Cito-toets) taken by most children in the Netherlands in their final year of primary education (year 8), the average scores of “native” pupils have been more or less stable for many years now, whereas those achieved by pupils with an immigrant background have been rising steadily. We see much the same in secondary education, too, although pupils of non-Western origin are still substantially overrepresented in the “lower” learning pathways (Huijnk and Andriessen 2016) see also footnote 1 below), their backlog gradually becomes less.

Where pupils with an immigrant background are still disadvantaged, that is largely explained by family characteristics – especially their parents' level of educational attainment. In this respect they are comparable with their native Dutch peers: for them, too, social background is a decisive factor. Based upon these findings, the researchers conclude – albeit with some caution – that the education of children from immigrant communities generates the same “yield” as that of native Dutch youngsters with comparable socioeconomic backgrounds.

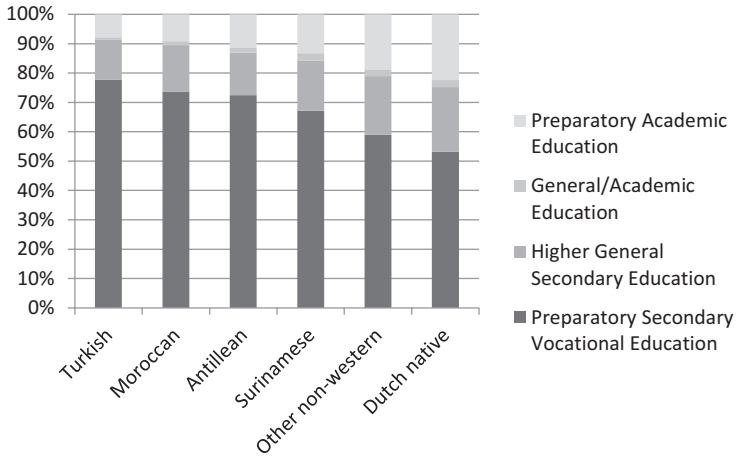
The main conclusion is that the crucial factor of the disadvantage is the family background and not being an immigrant, thus validating “social reproduction theories”. Any improvement will take considerable patience since changes at the fundamental socioeconomic level occur only very gradually.

In secondary education, the number of premature school leavers is falling across the board, regardless of ethnic origin. In vocational further education, however, students with an immigrant background are more likely to drop out. While inability to find a work placement does not appear to be a major reason for giving up schooling completely, students of Turkish and Moroccan origin in particular – at school and at college – do have more difficulty in securing a placement, with one in three of the former and one in four of the latter citing discrimination as the cause (Andriessen et al. 2014: 23).

In general, pupils of native Dutch origin are more likely to take the more ambitious learning pathways in secondary education than their counterparts from other communities. The diagram below shows the percentages of each ethnic group in each form of schooling (Fig. 1).<sup>1</sup>

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<sup>1</sup> Secondary education in the Netherlands is selective, with a number of distinct strands. VMBO (literally, “preparatory secondary vocational education”) is for pupils expected to enter employment or professional training at the end of their school career and is subdivided into several pathways, ranging from “VMBO theoretical” to “VMBO practical”. HAVO (“higher general secondary education”) is a route to vocational higher education (universities of applied sciences). VWO (“preparatory academic education”) leads to a university-entry qualification. Initial selection usually takes place in the first or second year of secondary school.



Source: Huijnk & Andriessen (2016), *Integratie in zicht* (Integration in sight).  
 Data from CBS Statline.<sup>35</sup> Figure adapted by T. Ijdens (LKCA).

**Fig. 1** Percentages of ethnic group in form of schooling. (Source: Huijnk and Andriessen (2016), *Integratie in zicht* (Integration in sight). Data from CBS Statline (Provisional figures for 2015–2016. Source: CBS Statline). Figure adapted by T. Ijdens (LKCA))

As well as family background, school characteristics can also affect educational outcomes. The socioeconomic and ethnic composition of the pupil population may influence teachers’ work and expectations – quite possibly negatively if the majority of pupils have poorly educated or non-Western parents. A so-called peer-group effect (Veerman et al. 2013 in Huijnk and Andriessen 2016) can also occur. On one side of the coin, this may mean weaker pupils benefiting from the company of more able ones, so that in particular a class including a lot of children with well-educated parents becomes a stimulating learning environment (Westerbeek 1999 in Huijnk et al. 2016), but on the other a group dominated by immigrant children could be detrimental for everyone’s development of Dutch language skills.

Compared with 2006, we now see a slight increase in the number of pupils with an immigrant background entering the highest strand of secondary education (Dagevos and Gijsberts 2007: 113). A number of studies confirm that discrimination against immigrants and their descendants continues to play a role in their social disadvantage in a variety of domains. Having a “foreign-sounding” surname reduces the chance of being invited for a job interview and employment agencies are less likely to take on job seekers from immigrant communities than native Dutch applicants with an identical CV (Andriessen et al. 2014: 25).



### 2.3 *The Sociocultural Perspective*

In a situation where the majority of the population consists of people with an immigrant background, integration is a different and more complex concept than in predominantly “native” communities. The pressure to adapt will be greater in the latter than the former, which is more an amalgam of individuals with all kinds of cultural background (Crul 2016: 4).

Despite – or perhaps even because of – the fact that we now live in a superdiverse society, in the Netherlands we are witnessing a hardening of the political and public debate about non-Western migrants (Gijsberts and Lubbers 2009 in Dagevos and Gijsberts 2009). Examples of the polemic include the controversy around the black-face character “Black Piet” (the companion of St. Nicholas, whose feast day is celebrated by young children), politician Geert Wilders’ call in 2013 for “less, less” Moroccans and protests against centres for asylum seekers in 2015.

In general, it seems that native Dutch views of the country’s ethnocultural diversity and minority ethnic groups have become more negative in the past 10 years. Their fears that the Netherlands is changing too much culturally are fuelling inter-ethnic tensions. This is a perspective more prevalent among those with less schooling than with higher levels of education. Conversely, people with a non-Western background are now more likely to feel excluded than they did before (Huijnk and Andriessen 2016). Asked whether they feel at home in the Netherlands, 90 per cent of minority ethnic respondents aged 55 and over answer in the affirmative. In the 15–24 age group, the figure is just 75 per cent. Here again, the response differs according to the level of educational attainment.

The vast majority of native Dutch people expect tensions between ethnic groups to increase in the future. Although support for cultural diversity has fallen slightly in the past decade, it remains high (70 per cent of the population, compared with 75 per cent in 2006) – primarily among the better educated. Analysis by the SCP reveals that “level of educational attainment correlates with prejudices and with opinions concerning the cultural and ethnic diversity of society. The better educated a person is, the less negatively they feel about migrants, the more positive they are towards cultural diversity and the less likely they are to agree that there are too many immigrants living in the Netherlands. Moreover, there are links between these variables: people who view ethnic minorities in a more positive light are more accepting of cultural diversity” (Huijnk and Andriessen 2016: 256).

Nevertheless, it is when young people with an immigrant background do find success and enter higher education that they encounter resistance and greater pressure to adapt. A recent study of integration by minority ethnic students at Inholland University of Applied Sciences reached the conclusion that many young people are being brought up in separate worlds and when they enter higher education, they encounter for the first time the superdiverse society.

The mutual preconceptions are deep-rooted and they are expressed publicly, both inside and outside the classroom. Moreover, whole groups of young people with an immigrant background have grown up with the idea that their culture, their

ethnicity and their religion are considered inferior, and that has made them angry and sometimes even frustrated. Even when they were born in the Netherlands, many say that they feel like second-class citizens.[...] The current generation, however, refuses to go along with all this. They want to be accepted, and to be treated equally. (Ranitz et al. 2017: 13)

## 2.4 *The Public Policy Perspective*

Ethnocultural diversity has been the subject of government policy papers ever since the 1980s. Originally, that policy was group-based. This had the disadvantage that it created a separate “multicultural circuit”, with its own cultural institutions, its own experts and its own quality criteria. Because this part of the cultural sector focused specifically upon those from an immigrant background, it made cultural diversity a synonym for ethnic diversity. From 2001 onwards, however, the term “cultural diversity” gained a broader definition which began to restrict specific policy measures and amenities targeting non-Western communities.

At the same time, more attention started to be paid to culture in education – the assumption being that by this route it would automatically reach young people from immigrant backgrounds. “Cultural and artistic education” (culturele en kunstzinnige vorming, CKV) was introduced as a compulsory subject in secondary schools, and cooperation between schools and cultural institutions was intensified (Bussemaker 2013).

## 2.5 *Previous Public Policy*

In his policy document *Ruim baan voor culturele diversiteit* (“Make way for cultural diversity”) (Van der Ploeg 1999), culture minister Rick van der Ploeg critically observed that the subsidized arts in the Netherlands were too narrowly focused upon the established, dominant Dutch culture. He was determined to make ethnic diversity a theme to be reckoned with, not by supporting separate facilities but by creating scope for new initiatives in the arts and culture and for intercultural programmes by museums and funding bodies. Van der Ploeg wanted a diverse offering which would appeal to a diverse audience. Encouraged by this new policy direction, projects were initiated on such themes as slavery and its legacy, Islamic culture and the history of migration. A so-called two-per-cent rule was introduced, providing additional funds to broaden the reach of subsidized culture, and a diversity advisory body and network were established.

The two-per-cent rule was scrapped in 2004, the principal argument for its abolition being that it should go without saying for cultural institutions to seek the widest possible audience and so making that effort should be their own responsibility. Moreover, the administrative burden for both the government and the institutions

themselves outweighed the benefits. The scheme was not regarded as very effective. However, it had drawn attention to the fact that certain groups – most notably the young and those with an immigrant background – were making little or no use of cultural amenities. A report evaluating the effectiveness of group targeting in general and this measure in particular included a recommendation that more money be spent on cultural education in primary schools as it would then reach every child. It was also recommended that traditional categories like “ethnic minorities” and “young people” be replaced with a more detailed segmentation based upon shared values and preferences rather than origin or age.

Recent years have seen the launch of many new initiatives, in both the educational and the cultural sectors. More thought is now being put into reaching a wider audience, with new unsubsidized institutions proving particularly successful in this regard. By contrast, according to a 2009 report by Netwerk CS (2009), more established subsidized concert halls, theatres and museums have been lagging behind. In terms of staffing and management, too, there has been little progress: people with an immigrant background remain a small minority in the cultural workforce. Almost all institutions forming part of what is called the “basic culture infrastructure” (90 per cent) recognize the importance of cultural diversity in general, but far fewer (60 per cent) consider it is important for their own organization. And fewer still – just 20 per cent, a mix of established institutions and newcomers – say that they are actually taking action in this respect.

Netwerk CS sums up its conclusions using the metaphor of the elephant in the room, obvious to everyone but never challenged. Upon this basis, it then goes on to recommend the introduction of a cultural diversity code, regular monitoring, more complex assessment of artistic quality and a national plan for arts education.

## **2.6 Current Public Policy**

In a 2015 report to Parliament, the Minister of Education, Culture and Science Jet Bussemaker (2015) stated that government culture public policy for the period 2017–2020 needed to better reflect the changed composition of the Dutch population. Institutional plans would therefore be tested against three criteria, (1) quality, (2) education and participation and (3) social value, with the aim of providing an accessible nationwide offering which would enable everyone in the Netherlands to enjoy a rich and varied cultural mix. The document had relatively little to say about cultural diversity, although Bussemaker did mention the challenges it poses and referred to a report by the Rotterdam Council for Arts and Culture (Rotterdamse Raad voor Kunst en Cultuur, RRKC) stating that many opportunities in this domain are not being taken advantage of. These include drawing on national funds for cultural development, cooperation with private sector partners in building creative industries and reaching young people more effectively by making use of their own knowledge and experience to develop activities that appeal to them. Bussemaker also noted that artists from a wide variety of different backgrounds are making a

major contribution to cultural innovation in the Netherlands and are the nation's link to the increasingly international arts scene (RRKC 2013).

In assessing grant and subsidy applications from institutions making up the basic culture infrastructure, the national Cultural Diversity Code (Code Culturele Diversiteit, CCD; <http://codeculturelediversiteit.com>) has become an important yardstick. It aims to foster diversity in four areas: programme, public, personnel and partners. Although signing up to the CCD is voluntary, it is now a prerequisite to secure public funding. The code is founded on four principles.

- The cultural institution formulates a vision of cultural diversity in line with its own objectives.
- The institution translates that vision into specific policy and ensures that this receives sufficient funding.
- The institution works ceaselessly to improve its performance in respect of cultural diversity and organizes itself accordingly.
- The institution's supervisory body monitors its compliance with the CCD.

In summary, we can state that the Dutch government has made attempts to create more space for cultural diversity in the arts and culture in recent decades, but those efforts have now largely ended. As a result, today such support is confined mainly to participation subsidy funding and has become quite marginal. The key to greater diversity in the sector now lies with cultural institutions themselves, in their programming and their staffing policies, and with artists (including the institutions "producing" them, such as art schools) and with audiences. The government has only limited influence in this arena. The question is how this approach encourages – or hinders – progress towards diversity in cultural and educational practice.

The government is now pinning its hopes on staffing policy in the cultural sector, the idea being that bringing more people with an immigrant background into established institutions means that they pay greater attention to cultural diversity and broad community access in their programming. But does it really work like that? Coming from an immigrant background does not automatically make a person a representative of the arts and culture of their ethnic community, after all, and in any case it is always questionable how much influence they have within the organization they work for. As newcomers to an institution, they must first secure a position of strength within its "native Dutch" stronghold before they can start exerting any influence over its policy.

### 3 Arts and Cultural Education and Cultural Diversity

Whether increasing cultural diversity has had any effect upon artistic and cultural education in the Netherlands is hard to ascertain, simply because there has been very little research on this topic. Differences in cultural background do not automatically make pupils "different" in themselves. But they may well bring their own mores and values from home into the classroom. These particularly tend to find

expression in citizenship lessons, in art history and on museum visits. Schools and other educational institutions are aware of the need to address cultural diversity, but there are two ways they can interpret that need.

As well as focusing upon the problematic aspects described above, which require primarily pedagogical solutions, there is also a more positive approach – one which utilizes cultural diversity and its potential as input for artistic and cultural education. By this route, education can contribute towards interculturality and class cohesion.

### ***3.1 A Challenge for Education***

It is part of the pedagogical function of education to do “something” about the tensions which can arise as a result of increased ethnic diversity, both within the school and between the school and the family. Teachers of classes containing a large proportion of pupils with an immigrant background are often aware of a gulf between the cultures of the street, the peer group and the school. The disruptive behaviour sometimes gives rise to may in part be caused by the youngsters’ feelings of inequality and lack of acceptance by Dutch society: a sense of “us and them”, inciting an attitude of resistance (Pels 2011). Such situations need to be tackled root and branch. The tensions they engender make huge demands of a teacher’s pedagogical professionalism.

In a study of the literature on diversity in education, Trees Pels (2011) has attempted to answer three pertinent questions on this topic: what pedagogical challenges do schools face in dealing with diversity, how do they reflect these challenges in their pedagogical policy and how do teacher training colleges adapt their curricula to prepare students for work in multi-ethnic schools? In her conclusions and recommendations, Pels calls for a stronger pedagogical vision of diversity and more diversity-sensitive educational science, including much more coverage of this theme during teacher training. But she does not discuss what this means for artistic and cultural education in particular, nor for any other classroom subject for that matter. This may be because her pedagogical points apply across the board.

But are these the only aspects which need to be considered, or is the “mainstream” content of education important as well? In this respect, it is interesting to ponder whether there is any such thing as a culturally “value-free” form of education and to consider what knowledge and values education imparts (Alba and Duyvendak 2017) because surely artistic and cultural education then has a specific contribution to make.

### ***3.2 “Exploitation” of Diversity***

Art and culture offer plenty of opportunities to facilitate interaction between pupils and to raise their cultural awareness. However, few teaching materials designed specifically to stimulate such interaction and awareness are currently available. In

an attempt to improve the situation, the Netherlands Institute for Curriculum Development (Stichting leerplanontwikkeling, SLO) released the publication *Intercultureel onderwijs in de kunstvakken* (Intercultural education in the arts; SLO 2002), describing teaching methods which encourage cultural interaction. As the title indicates, this work focuses upon intercultural education – that is, teaching pupils to handle similarities and differences associated with the characteristics of cultural background. This is an integral part of the socializing function of education and should therefore be an aspect of every classroom subject.

At school, children need to learn how to operate as equal and participating members of Dutch society. Intercultural education emphasizes the relations between different cultures, not only in the Netherlands but also in other contexts. Ethnic diversity is usually about pupils with an immigrant background. All pupils, regardless of their origins, should be able to recognize themselves in the teaching material, in their teacher's didactic approach and in the themes covered. Stereotypes and prejudices need to be addressed and also forms of inequality.

All of this requires a multicultural perspective on the part of the teacher, meaning that his or her lessons and approach must allow scope for a variety of cultural outlooks – unlike a monocultural position, which has room for only one culture as if all others are irrelevant. A multi-ethnic perspective, by contrast, is more about the relations between different ethnic groups, although both approaches do justice to the diversity of cultures found in today's classroom.

### 3.3 *Similarities and Differences*

In intercultural education, pupils from a variety of cultural backgrounds learn that there are similarities and differences associated with their origins – and how to handle these in practice. Fundamentally, this is about respect, acknowledgement, recognition and equality.

Through artistic and cultural education, pupils can learn that there are different forms of art in the world, and different styles and genres. And that these forms reflect values, attitudes and beliefs. Learning about art and creating it themselves, in the form of practical assignments, can therefore help pupils find out more about different cultures. (Koot et al. 2002: 8)

For example, they can learn that art in non-Western countries is often functional and imbued with tradition. That set subjects, colour palettes and symbols are key and often have a very particular meaning. Those stories are based upon tradition and history. And that this is different from the Netherlands, where devising novel stories and forms of expression is greatly valued. Creating a climate of openness, interaction, mutual understanding and appreciation is essential.

### ***3.4 Didactic Methods***

The SLO publication (Koot et al. 2002) includes descriptions of didactic methods for intercultural artistic and cultural education, suitable for pupils aged about seven and over. The lessons draw a link with the norms and values behind customs and displays, asking why they exist, what they are for, where they come from and so on. Good communication is key. Every pupil needs to feel safe and involved. It is therefore important that the teacher be honest, engaged and understanding and that he or she expects the same from the children. Start with a thorough insight into your own actions, motives and objectives. The pupils need the same, and it is something they learn in part by the example their teacher sets them at school. For example, they can be given guidance in recognizing prejudiced attitudes, discrimination and racism. In artistic subjects, there are various ways of expressing yourself: through imagery, music, movement and so on. Didactic models and cooperative teaching methods with a focus on personal experience, collaboration and interaction are therefore well suited to artistic and cultural education.

### ***3.5 Less Explicit Focus Upon Diversity in Schools***

A 2008 literature review by SLO centred on the following question: “What are the prevailing trends and challenges in respect of dealing with cultural diversity in education, and how do they impact curriculum development?” (Thijs and Berlet 2008: 73). Its conclusion noted that there was now far less explicit consideration of cultural differences than there had been in the 1990s. Instead, distinctions related to such issues as policy on educational deficiencies were more likely to focus upon parental levels of educational attainment. There was also less emphasis upon pupils’ native languages and more upon improving their proficiency in Dutch. Explicit consideration of cultural differences in the context of intercultural education had been incorporated into citizenship education and now prioritized “shared” norms and values. According to SLO, the reason for this shift was that ethnic diversity had become an accepted aspect of Dutch society and that efforts henceforth were focusing upon integration and upon reducing inequality of opportunity.

Meanwhile, the Education Council of the Netherlands (Onderwijsraad) declared that it was pursuing a “bonding” school culture dominated by a sense of community (Gramberg 2007). The majority of schools consider it important to encourage mutual respect and equality and to prepare children for life in a multicultural society. In practice, however, the Inspectorate of Education (Inspectie van het onderwijs) has found that this ambition is rarely translated into concrete policy measures (Inspectie van het onderwijs 2007). By framing cultural diversity in the context of citizenship and thereby emphasizing congruent norms and values, distinct examination of the subject in all its richness is being overlooked.

## 4 Research into Intercultural Education

To gain a better understanding of interest in diversity and intercultural education in the Netherlands, in the final quarter of 2017, the National Centre of Expertise for Cultural Education and Amateur Arts (Landelijk Kennisinstituut Cultuureducatie en Amateurkunst, LKCA) commissioned a survey using a national online panel of head teachers in primary education (with approximately 900 members) and secondary education (approximately 300 members) (DUO 2017). With some 400 primary and 200 secondary head teachers responding, the results can be taken as providing a representative view of the current situation. The survey took the form of an online questionnaire, preceded by the following introductory text:

More than ever before, schoolchildren come from a variety of cultural backgrounds. Schools can help their pupils realize that they live in a multicultural society. This questionnaire is about intercultural education. That is, 'Teaching pupils to handle similarities and differences related to characteristics of ethnic and cultural background, with a view to equal and harmonious participation in Dutch society' (Van der Niet 2006). In other words, learning about and accepting different cultural backgrounds, and preventing and opposing prejudice, discrimination and racism.

The survey provides a representative view of the current situation. In analysing its results, we have looked at the extent to which these vary by region (north, central and south), school size, identity (denominational or secular) and percentage of pupils with an immigrant background. Where significant differences were found in any of these respects, they are mentioned in this report.

### 4.1 Survey Results

We first asked respondents to estimate the percentage of pupils in their school with an immigrant background. As the graph below shows, there are few differences on this point between primary and secondary education. But the proportion of such pupils is many times greater in the big cities than in smaller towns and villages. The only significant differences, then, are between schools with a high and a low degree of diversity (Fig. 2).

We also asked whether the school sees diversity as beneficial or as a problem, on a five-point scale. The vast majority opted for the former end of the spectrum, with 30 per cent in the primary sector and 38 per cent in the secondary sector opting for "only beneficial". Particularly striking about the responses to this question is that secondary schools with more than 50 per cent of pupils of diverse cultural origin are more likely to see that as beneficial (40 per cent) than secondary schools which are less diverse: the figure is 14 per cent where 30–50 per cent of pupils have an immigrant background and 11 per cent where that proportion is 10–30 per cent. However, the schools with the least diverse pupil populations (fewer than 10 per cent with an immigrant background) are actually more positive about cultural diversity (40 per



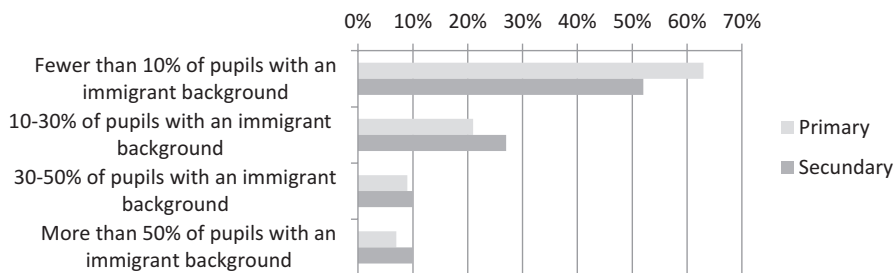


Fig. 2 Our school has...

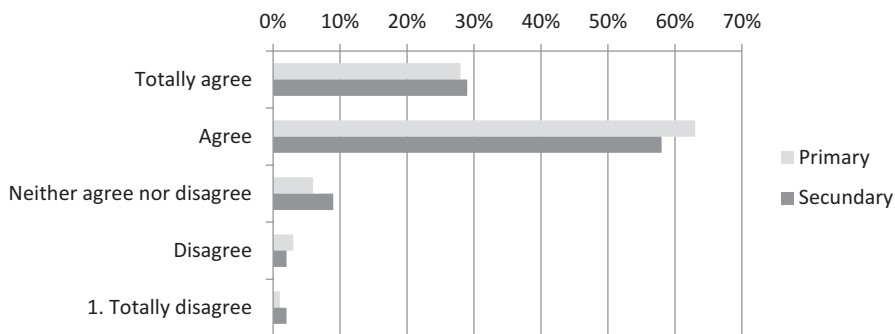
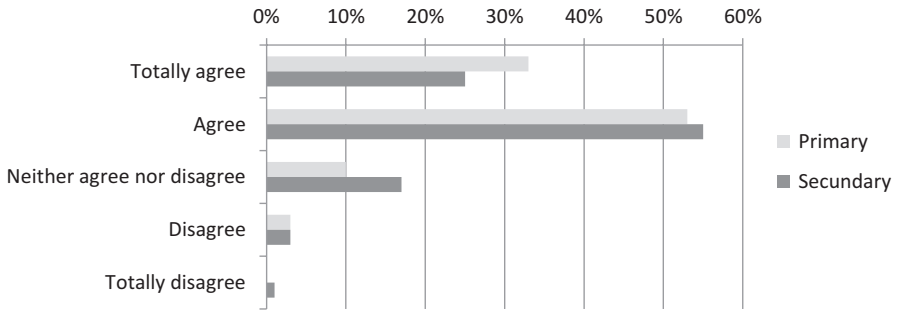


Fig. 3 In our citizenship lessons, we cover different cultures, lifestyles, norms and values

cent). In the primary sector, the distribution is more or less even, and it matters very little how many pupils have an immigrant background.

We also asked the head teachers to score a number of statements concerning diversity and intercultural education at their schools, again on a five-point scale. Approximately two-thirds agreed or totally agreed that their artistic and cultural education includes teaching about different cultures and their forms of expression. However, there is more coverage of this subject in citizenship lessons. As with the responses to other questions, we see little difference here between primary and secondary schools (Fig. 3).

Asked whether their schools prefer to organize visits to cultural activities with a multicultural character, the majority gave the most neutral answer. But primary schools with more than 50 per cent of pupils with an immigrant background say they do attend such activities significantly more often (30 per cent, a statistically significant figure). We also asked respondents to provide examples of intercultural activities organized or co-organized by their schools in the past 2 years. Most cited a visit to a church, mosque or other place of worship, museum visits, projects, exchanges or similar activities. One example is provided by the head of a secondary school with more than 50 per cent of pupils with an immigrant background: “We draw attention to a variety of religious festivals and try to emphasize the similarities between them”. Only a small proportion said they pay no heed to intercultural activities.



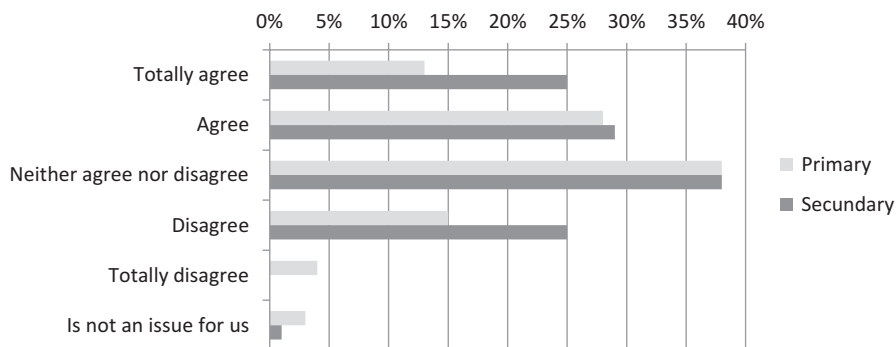
**Fig. 4** We believe that children at our school should learn or discover that ways of life different from those they are used to at home can also be good

The head of a secondary school with more than 50 per cent of pupils with an immigrant background writes, “We have introduced Personal Development and Socialization as a classroom subject. This is taught by teachers who feel really comfortable with the topic. Essentially, it is an internationalization course. Dealing with differences and similarities. Developing your identity. The narrative story, pride in your origins. Placing political and social events in a broader context and reflecting on them. Looking after each other and the city. Learning to debate. We also have theatre and arts programmes, like World Stories” (Fig. 4).

The final statement presented concerns the professionalization of teachers with a view to enabling them to consider pupils’ diverse culture backgrounds in a positive way and to make use of this ability to enrich the education they provide. More than a third of respondents agree or totally agree with this. On the other hand, about a fifth disagree or totally disagree. Schools where more than 50 per cent of pupils have an immigrant background are significantly more likely to be in the former group. In the secondary sector, 36 per cent of the head teachers agree or totally agree with the statement (Fig. 5).

In response to a question as to how their schools deal with diversity within their walls, a number of head teachers pointed out that this is nothing special, simply a normal reflection of society. One said, “All children have their own talents. Cultural differences are irrelevant to that”. Another stated that his or her school functions as a collaborative society in miniature, where diversity is a fact of life.

Cultural diversity is generally seen as enriching schools but also as challenging. According to one head teachers, “It is an enjoyable but tough challenge doing justice to other cultural backgrounds and our own”. Schooling is regarded as a good way of supporting pupils who are new to the Netherlands, too, although one of the head teachers does point out that the resources available for this purpose are minimal. Another, secondary school head teacher puts it as follows: “We do not look at things in those terms. Every child asks something different of a school, and contributes something different. We do go in search of specific support if a problem seems to involve ethnic or cultural background, but we embrace diversity in our population in all its forms. Gender, sexual preference, cultural background, economic status,



**Fig. 5** We professionalize our teachers to enable them to consider pupils' diverse culture backgrounds in a positive way and to make use of this ability to enrich the education they provide

etc.". Yet another respondent says that the real problem is not cultural background but the socioeconomic position of many children and families.

## 4.2 Summary and Discussion

Most schools regard cultural diversity as beneficial and do address the subject in the classroom, in cultural education and in citizenship lessons. This is particularly the case where a large proportion of the pupil population has an immigrant background – a finding consistent with the 2002 study (Hoorn et al. 2002, p. 17), which asked whether schools organized visits to performances and exhibitions of a multicultural nature. It is not clear from this, however, whether these opportunities are used to explore pupils' experiences and any differences in their norms and values. A qualitative study of the pupils' perspective might clarify this matter.

One striking point revealed by this survey is that schools where more than half of pupils have an immigrant background appear to be undergoing a transformation in their approach to diversity. Their attitude towards the subject is becoming more positive, they are putting greater effort into teacher professionalization and they are more likely than ever to organize visits to performances and exhibitions of a multicultural nature. From this we can conclude that the ratio of "native" to "non-native" pupils does make a difference, with diversity regarded as a normal phenomenon when the latter are in the majority. This impression is reinforced by the answers to the open questions we put. For example, this one is from the head of a primary school: "Our population is 100 per cent pupils with an immigrant background. This makes all our activities multicultural. For Christmas dinner, for instance, everyone brings dishes from home so that the meal has an international character. That is what we prefer to call these activities, international. 'Multicultural' emphasizes the differences, whereas we would rather look at the similarities and how different nationalities can best live together".

Schools where more than half of pupils have an immigrant background pay significantly more attention to intercultural education and are significantly more likely to have teaching staff professionalized in this area. It is understandable, too, that in cases where the school's entire population is growing up in a "native" Dutch cultural context, the issue of how to handle diversity is far less pressing and so attracts much less interest. Pupils at schools with a culturally diverse population, which consider diversity to be beneficial and approach it in a positive manner are therefore learning something extra.

This study provides us with a first impression of experiences with cultural diversity and the various responses to it. But whether considering diversity in the classroom really counts as intercultural education is another matter. To explore this further, more qualitative research is needed. Moreover, we surveyed only head teachers. Had we questioned teaching staff, the results might well have been different. After all, they are ones who are in day-to-day contact with pupils and who are therefore more likely to encounter any tensions with or between those from immigrant backgrounds. We also need to factor in potential social desirability bias in some responses since, generally speaking, well-educated people in the Netherlands consider positive attitudes towards ethnic and cultural diversity to be socially desirable. As the SCP study cited earlier (Huijnk and Andriessen 2016) reveals, in this respect there is a clear difference of perception between those with higher and lower levels of educational attainment.

## 5 Final Remarks: Superdiversity Versus Adaptation to Mainstream Culture

When we try to connect the results from our survey of schools to our analysis of public government policy, we find that cultural diversity emerges from neither as a problematic phenomenon. Indeed, both acknowledge it as a fact of contemporary society. The attention for cultural diversity is articulated as a general interest and not as an action aimed at the emancipation of cultural minorities. At best, positive attention is given to promote mutual acceptance, perception of each other's culture and enrichment of society.

Secondary schools at which more than 50 per cent of pupils have an immigrant background appear to have fewer problems with diversity than those where that percentage is lower. They pay more attention to the issue and are more active in professionalizing their teachers to deal with it. This finding supports the argument put forward by Crul (2016) that the increase in the number of people in the Netherlands with an immigrant background has made the superdiverse society an accepted fact, with "integration" now an outdated notion. On the other hand, we also observe that, overall, the native Dutch population has become more negative in its attitudes towards minority groups and that opinions in this respect have hardened (Huijnk and Andriessen 2016). With regard to government policy, meanwhile, the

current approach to the issue of integration seems rather non-committal. Advice is issued, and we see some encouragement here and there, but there is no firm policy backed up with concrete measures, let alone sanctions. This seems to confirm the supposition that, since 2001, government culture and education policy has subjected cultural diversity to the “mainstream orientation” referred to by Alba and Duyvendak (2017).

The educational disadvantage traditionally suffered at school by pupils with an immigrant background is slowly disappearing, and more of them are entering higher education. Once there, however, they often feel less favourably treated than native Dutch students and so are more likely to drop out before graduating (Ranitz et al. 2017).

It would appear that two opposing forces are at work in the Netherlands: the power of numbers versus the strength of the established order. Whether cultural education has a contribution to make in this arena is a question that remains to be answered. We can conclude, however, that a large number of schools are certainly trying to play their part and that there are definitely opportunities for cultural education to contribute to a better understanding and appreciation of diversity. At most schools, however, that effort is taking place in the context of citizenship lessons, not cultural education.

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# Multi-cultural Education and Its Pitfalls: The Case of Popular Non-governmental Education Programmes in Poland



Filip Schmidt

**Abstract** Considering the diverse history of both regions, associations with the concept of multiculturalism and cultural diversity in Poland are different from those in postcolonial Western Europe. Even so many Polish handbooks and educational scenarios resemble their Western counterparts and/or treat multi- and interculturalism as a universal and global phenomenon. The first part of the article indicates the differences between Polish and Western associations and presents the most important contexts in which multiculturalism appears in Poland. The second (main) part of the article is based on the analysis of three handbooks of multi-cultural education which treat multiculturalism as a universal phenomenon, addressed to Polish practitioners, mainly teachers.

Firstly, three kinds of justifications of multi-cultural education are identified: pragmatic, ethical and utilitarian. Secondly, two ways of expressing the idea of multiculturalism for educational activities, present in different proportions in each of these parts, are identified. The first one suggests the cultures are separate, distinct beings, which can be described and are usually linked to a nation. They should be learnt and given respect and tolerance, often contrary to the negative emotions associated with contact with otherness. The second one is aimed at deconstructing ethnic differences and treating them as one of many dimensions of similarities and differences between people and at demonstrating the fortuitousness and contextuality of such differences. Thirdly, several problems faced by multi-cultural education and present in analysed papers are indicated, for example, (1) the difficulty separating different, often incompatible ways of understanding multiculturalism and the tensions between them; (2) the risk of replacing negative stereotypes with opposite generalisations; (3) denial of the existence of social inequalities instead of deconstructing their cultural background; and (4) the risk of strengthening intercultural barriers by essentialising, exoticising and foreignising cultural differences.

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**Keywords** Multiculturalism · Cultural diversity · Education · Teacher · Tolerance · Identity · Social exclusion · Poland

## 1 Introduction: Multiculturalism in the Polish Context

When speaking about multiculturalism, interculturalism and cultural diversity, we often follow the viewpoint of Western countries and think mostly about the postcolonial processes, cultural and demographic transformations that took place during the last decades, subsequent waves of migration from former colonies or other non-European countries, co-existence or conflicts of residents of different ethnic roots and most recently about the inflow of refugees from Middle East and Africa. Although the last topic is the subject of intense public debate in Poland, Poland's experience with multiculturalism is definitely different (cf. Mucha 2015, 2016).

First of all, since the mid-twentieth century until recently, it was difficult to find a European country more homogeneous in ethnic and linguistic terms than Poland. For the last few decades, the German minority, which was the largest minority group in Poland, has accounted for a fraction of the percentage of the Polish population and has been concentrated in a small area of our country. Poland has hardly been a destination of economic migration, and during the last few years, we did not witness a wave of refugees from the Middle East or Africa. In 2015, the handbook for teachers "Multi-culturalism at school" ("Międzykulturowość w szkole"), based on data from the Central Statistical Office of Poland and Eurostat, provided information that representatives of national and ethnic minorities accounted for 2% of the population of Poland and foreigners represented only 1.5% (Białek et al. 2015: 9). Representatives of ethnic minorities have been strongly concentrated, mainly found in localities where "old minorities" have survived (e.g. near the borders with Russia and Belarus and in the Opole Region), in the vicinity of centres for foreigners and in large cities.

Nonetheless it should be emphasised that the situation has rapidly changed during the last 2 years due to migration from Ukraine. In accordance with official data, the number of migrants from Ukraine reached 150,000 per year; however, it is estimated that the number may be several times higher. In consequence, although the number of refugees is very small in Poland, for the last 3 years Poland has witnessed a steady growth of the number of stay permits issued (Table 1 and Graph 1).

Secondly, Poland and, more generally, Central and Eastern Europe have a long but lost history of multiculturalism, traces of which can still be found. For the last 20 years, it was one of the most important impulses for activities in the sphere of cultural education.<sup>1</sup> The ethnic homogeneity of Poland is a relatively new

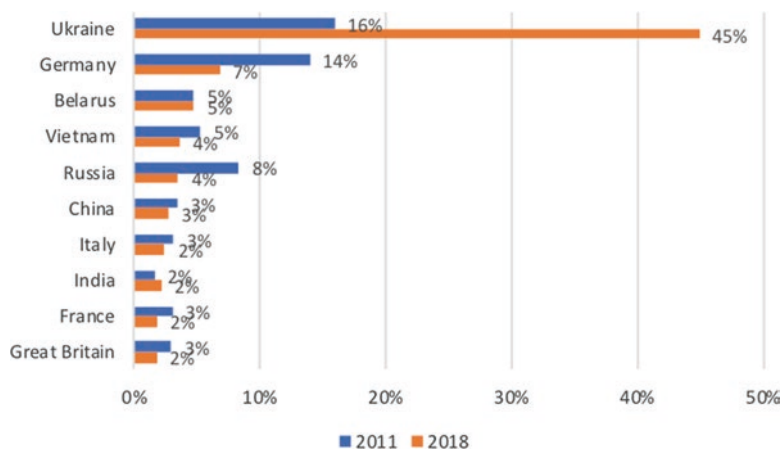
<sup>1</sup> Cf., e.g. activities of the "Borderlands of Art, Cultures and Nations" Centre (Ośrodek "Pogranicze – sztuk, kultur, narodów") in Sejny (<http://pogranicze.sejny.pl/>), Krzyżowa dla Porozumienia Europejskiego Foundation (Fundacja Krzyżowa dla Porozumienia Europejskiego <http://www.krzyzowa.org.pl/>), Centre for Civic Education in Warsaw (Centrum Edukacji Obywatelskiej w Warszawie <http://www.ceo.org.pl/pl/slady/news/materialy-edukacyjne-z-wielokulturowosci>), One World Association (Fundacja Jeden Świat) based in Poznań (<http://jedenswiat.org.pl/>, [http://www.hfhr.org.pl/wielokulturowosc/documents/doc\\_79.pdf](http://www.hfhr.org.pl/wielokulturowosc/documents/doc_79.pdf)) and many others.



**Table 1** The number of documents related to the stay in Poland filed in 2011, 2013, 2015 and 2017 by the subject thereof

	2011	2013	2015	2017
Temporary stay	31,154	36,624	64,352	166,642
Registration of the stay of EU citizens	32,757	47,275	62,738	71,602
Permanent residence	21,703	24,922	36,786	60,205
Stay of EU long-term residents	2649	3637	6942	11,912
Permanent residence of EU citizen	4259	5535	6711	7923
Subsidiary protection	3457	2953	1964	2039
Humanitarian residence	0	0	1032	1947
Refugee status	1077	1031	1269	1347
Residence of a family member of an EU citizen	395	425	550	773
Tolerated residence	1034	1559	260	301
Permanent residence of a family member of an EU citizen	29	47	61	78
Total	98,514	124,008	182,665	324,769

Source: Polish Office for Foreigners (Urząd ds. Cudzoziemców), <https://migracje.gov.pl/statystyki> [11/01/2018]



**Graph 1** The number of documents issued to foreigners in Poland filed in 2011 and in 2018 by nationalities: ten nationalities with largest share. (Source: Polish Office for Foreigners (Urząd ds. Cudzoziemców), <https://migracje.gov.pl/statystyki> [11/01/2018])

characteristic of the country, the effect of World War II, the Holocaust and the shifting of borders. This tradition is often referred to in Poland also on ideological and political levels. The idea of a tolerant and culturally-diversified country is cherished, even though the actual image of the past is much more complex (cf. Pasięka 2012).

Thirdly, the appearance of the topic of cultural diversity in the awareness of the population mainly resulted from the opening of borders after 1989 and the subsequent joining of the European Union and mass migration to the west. As a result of economically driven migration, Poles quickly became the largest ethnic

minority group in Ireland (approx. 120,000/more than 2% of the population), in Norway (approx. 100,000/almost 2% of the population) and in Iceland (approx. 10,000/3% of the population). They are still one of the largest minority groups in the UK (approx. 1 million /1.5% of the population) and for a long time now have been an intensely assimilating minority group in Germany (0.5–1.5 million/0.6–2% of the population). Such a considerable migration brought the topic of multiculturalism to the limelight, but it also introduced it “through the back door” – through behaviours, reflections, objects, texts, skills or discussions sent or brought to Poland by migrants (see, e.g. Garapich 2016) and by numerous mixed-nationality marriages (see, e.g. Magdalena and Krystyna 2017). This has considerable consequences for the conceptualisation of multiculturalism in Poland (Grzybowski 2011: 65–83).

Fourthly, a small extent of ethnic and linguistic diversity obviously does not mean that Poland is a culturally homogeneous country. Class, regional and gender differences as well as differences in outlook may be equally important to the everyday interactions of people as ethnic differences (even though the latter often mask them when they overlap). It is these nonethnic differences that often cause strong political conflicts and social divisions in Poland and have become the subject of educational and community arts projects in Poland. Some of these differences echo vivid cultural differences dating back to the nineteenth century when the current territory of Poland was divided between Austria, Prussia and Russia and that are still expressed in daily life (e.g. some marriages between the residents of two sides of the border, which has not existed for a century, see: e.g. Schmidt J. 1997), results of parliamentary and presidential elections (Skobrtal 2011; Zarycki and Nowak 2000; Zarycki 2015) and the type of participation in the communal life of the local society (Bartkowski 2008; Peisert 2017).

As a result of all the phenomena described above, even though Poland is (or was until recently) a mono-ethnic country, it also has several types of cultural borderlines (Pasięka 2012: 46–48): those on which the local culture created by various ethnic groups (e.g. Polish and Belarussian) survived; those that cherish and reconstruct the memory of the lost multiculturalism (e.g. Bieszczady Mountains, Masurian Lakes, former Jewish districts in cities); those which have been radically changing as a result of the transition to a liberal democracy and subsequent joining the EU (especially Polish-German border); and, finally, the invisible borders dividing the former partitions and the still important differences between the German, Austria-Hungary and Russian cultures.

However, even though the Polish perspective of multiculturalism is different from that of the French, German, English or Danish ones so that applying ideas born in the Western cultural context without prior adaptation may be risky (cf. Buchowski 2004; Pasięka 2012), one can easily find significant papers referring to the western and global discussions on multi-, inter- and trans-culturalism. There are, for example, numerous papers for the topic of the intercultural communication (e.g. Burszta 1996; Kempny et al. 1997; Buchowski 2004), although most of them are hardly read in the West (cf. Mucha 2015, 2016). Numerous handbooks and guidebooks on multi-cultural education can also be found and referred to their Western counter-

parts. They are based on the assumption that, despite its specifics, Poland already is a member of global, multi-cultural circles and/or that Poles encounter multiculturalism in the previously discussed contexts (borderlines, memory, economic migration). The second part of the text is devoted to these handbooks and assumptions or educational methods proposed in them. Based on the analysis, I have formulated a set of problems faced by multi-cultural education which seem to be universal and go beyond the Polish context.

## 2 Multi-cultural Education in Polish Handbooks and Its Universal Challenges

Multi- and intercultural education is pursued in Poland largely through governmental organisations or is inspired and supported by them, just like cultural education projects. Their work methods are also best clarified and commonly available due to the fact that they usually put considerable emphasis on the presentation of their achievements and publication of their proposals on the Internet. For these reasons, I find it interesting to analyse their educational proposals. Having read numerous papers of this kind, I have decided to choose an in-depth analysis of three of them which seem to represent three different environments of educators associated with three different cities (Białystok, Warsaw, Krakow) and also serve as auxiliary materials for teachers and for daily education at schools:

- *Przygody innego. Bajki w edukacji międzykulturowej (The Adventures of the Other. Fables in Inter-cultural Education)*, Anna Młynarczuk-Sokołowska, Katarzyna Potoniec, Katarzyna Szostak-Król (eds.), Fundacja Edukacji i Twórczości i Fundacja Uniwersytetu w Białymstoku, Białystok 2011, hereinafter: “(Przygody... 2011)”
- Adam Bulandra, Jakub Kościółek, *Lekcje tolerancji. Pakiet edukacyjny dla nauczycielek i nauczycieli (Lessons of Tolerance. Educational Package for Teachers)*, Stowarzyszenie Interkulturalni, Krakow 2017, hereinafter: “(Lekcje... 2017)”
- Marta Brzezińska-Hubert, Anna Olszówka et al., *Edukacja międzykulturowa, Pakiet Edukacyjny Pozaformalnej Akademii Jakości Projektu, Część 2 (Inter-cultural Education. Educational Package of Non-formal Academy of Project Quality)*, Fundacja Rozwoju Systemu Edukacji, Warsaw 2008, hereinafter: “(Edukacja... 2008)”

The analysis of these papers concerns the following aspects. I am interested, firstly, in how they understand multi- and/or interculturalism and how they justify their value (Sect. 2.1); secondly, what concepts of culture and cultural diversity they use (Sect. 2.2); and, thirdly, how they try to convey these concepts and justify the tensions and dilemmas that appear in the process for their recipients (Sects. 2.1 and 2.2.).

## 2.1 *Observed and Postulated Multiculturalism and Its Justifications*

As proposed by Janusz Mucha (2016) in his reinterpretation of the paper by Andrzej Sadowski and Małgorzata Bieńkowska, multiculturalism may be treated as (1) a characteristic of societies, gradable and/or characterised by additional variables; (2) a postulate, or thesis, that multiculturalism has positive value; and/or that (3) the state should strengthen multiculturalism. The analysed handbooks are usually based on the first type of understanding (1). Therefore, they inform the reader that:

In the shrinking world, contact with different cultures has become a daily standard (Edukacja... 2008: 6); [in the] era of globalisation, in the constantly uniting Europe, the ability to cope in a different culture has become important and a needed competence. (Edukacja... 2008: 8)

Polish society is becoming increasingly diversified and multi-culturalism is inherently incorporated in the daily existence of the average Pole. The closeness of a multi-cultural experience and its influence on humans cannot be ignored anymore. (Przygody... 2011: 9)

Multi-culturalism (contemptuously referred to as multi-culti) is not an ideology but a state of reality. It requires efficient tools of managing social life in such a manner that the differences in the perception of social phenomena arising out of different cultural experiences do not cause conflicts. (Lekcje... 2017: 66)

A vast majority of the most popular Polish handbooks and educational scenarios focused on multiculturalism contain a similar justification of the topic (e.g. intensive exchange, globalisation, migration, accession to the EU, sometimes – memory of the multi-cultural past), just like the recurring definitions of culture and multiculturalism, stereotypes and prejudices, along with reasons for their emergence and functioning. Emphasis is placed on showing the scientific grounds of proposed tools and definitions and their neutral character, not only by referring to numerous scientific studies and papers but also straightforward statements like:

We attempted to avoid ideological disputes or a unilateral presentation of problems so as not to impose a specific view of the world. (Lekcje... 2017: 8)

However, a more thorough analysis of content suggests that the understanding of multiculturalism as an “objective” phenomenon is always supplemented with understanding 2 (or possibly 3). A positive attitude to multiculturalism is justified in analysed papers in various recurring ways. Why are multi- and interculturalism positive?

1. Firstly, for ethical reasons, considering human rights, e.g.:

- “[The purpose is] the awareness of the right of every human being to be Different, emotional readiness to come into interpersonal contact with Strangers/Others, and the ability to respect the rules of equal treatment of all people” (Przygody... 2011: 25).

- “(...) the educational activities undertaken by a teacher (...) with an open-minded attitude to multi-culturalism (...) may fundamentally affect the development of positive social attitudes. (...) Inter-cultural education at the kindergarten level and in early primary school should be based on the development of the child’s awareness that everyone is Different and has a right to be so. This will help (...) change a child’s attitude to a disabled peer, to people with lower material status, to people of a different religion or from other cultures” (Przygody... 2011: 10–11).
  - “Respect for people of a different race, nationality or religion is the core of humanism and the contemporary social system based on respecting human rights. In accordance with Article 32 of the Constitution of the Republic of Poland, no one may be discriminated against in social life for any reason (...)” (Lekcje... 2017: 7).
2. Secondly, because one should strive to establish an objective and honest picture of intercultural relations and avoid unjustified generalisations, for example:
- “Fundamental attribution error appears in debates on the consequences of migration. The reluctance to integration is attributed to the migrants, whereas the main obstacles to the process are mechanisms of social exclusion, racism towards migrants, the economic and social model of western societies, and the shape of a community’s migration policy. The system of accepting refugees is a long-term and excluding procedure” (Lekcje... 2017: 70).
  - “The basic weapon of those who use racist or xenophobic rhetoric is referring to negative phenomena in minority communities (...). People who recall such stories use generalisations and project problems of a small group onto all the representatives of a given community, turning local incidents into global issues” (Lekcje tolerancji, p. 61); “The majority of information on migrations presented in the media is based on simplifications, generalisations and the use of unjustified fears” (Ibidem, p. 69); “When speaking about people of different races or cultures, one should be careful in his or her views and should base opinions on general and reliable knowledge of a given phenomenon” (p. 71).
  - These meetings made it possible for us to go beyond the negative stereotypes and biases, and to develop a positive attitude to those who are Strangers/Different through direct interaction (Przygody... 2011: 16).
3. Thirdly, multi- and interculturalism has a utilitarian justification.
- Inter-cultural competence primarily is an individual asset, e.g.: “Individuals with inter-cultural competence are more and more appreciated in the labour market. Contemporary enterprises function in the international environment and they often employ representatives of different cultures who must communicate and cooperate every day” (Edukacja... 2008: 5).
  - When it comes to the handbook by Stowarzyszenie Interkulturalni, it is additionally indicated that ... racism “does not pay”, both on an individual level (e.g.: “[...] in Polish law there are real grounds for imposing penal liability on fans of racist riots and behaviours. Such matters may be decided under

expedited procedures, which means that perpetrators may be convicted for the committed offences within 24 hours of the charges. Teachers should make students aware of the possible consequences of racist behaviours during sports events [Lekcje... 2017: 72]) and on a community level (e.g.: “It should also be remembered that footballers of a different race who play for Polish teams usually make these teams stronger” [Lekcje... 2017: 73]; “[Racism] does not protect local, national or ethnic groups against threats from other groups. It does quite the opposite (...)” [Lekcje... 2017: 66]). Also, the argument of the community development is raised: “It should be remembered that ethnic diversity and the resulting cultural diversity do not pose a threat to Poles’ national identity but prove the richness of our heritage. The cultivation of these differences and distinctness may only bring benefits and exercise influence on the social and cultural development of the nation” (Lekcje... 2017: 56).

The co-existence of the understanding of multiculturalism as an objective phenomenon and as an ethical postulate, and the three justifications identified above, brings to attention several problems faced by multi-cultural education.

**First, There Are Tensions and Contradictions Between Different Ways of Understanding and Justifying Multiculturalism** In particular, treating it as a value and postulate and the resulting pressure on the ethnic dimension (faith in common human nature and the value of communication, human solidarity, fair treatment, anti-discriminatory policy) may be in contrast to utilitarian arguments (e.g. aforementioned foreign players’ impact on the success of the local football team), and mixing both in the same studies may evoke scornful remarks (you cannot be racist, especially if that black footballer plays so well...).

**Second, the Consistent Use of the Proposed Justification of Multiculturalism Is a Challenge to Educators** If it is the avoidance of unjustified generalisations and stereotypes that is recommended, it is risky and dubious to replace them with positive counterparts or anecdotal and individual cases. This might be the trap “Lekcje...” falls into:

The Pakistani and the Indians belong to hard-working and gifted nations with some of the highest economic development ratios. Many Indians are registered in lists of the richest people worldwide (...). They are presidents, social activists, presidents of the United Nations,<sup>2</sup> grand directors, painters, artists, scientists, IT specialists, creators of economic and social innovations. [Lekcje... 2017: 65]

It should be remembered that ethnic diversity and the resulting cultural diversity do not pose any threat to the national identity of Poles but prove the richness of our heritage. The cultivation of these differences and distinctness may bring only benefits and influence the social and cultural development of the nation. (p. 56)

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<sup>2</sup>This probably refers to presidents of the United Nations General Assembly.

Social inequalities are created only by culture and the social system of a given place. (p. 71)

Not only does the first of the above quotes recall tensions between ethical and pragmatic justifications (you must not discriminate...especially that many of them are wealthy and important figures), but it also indicates problems resulting from the substitution of negative generalisations with positive ones. Does it matter if we do not find grand directors, scientists or the president of the UN General Assembly among the representatives of a different culture? The second and third quotes are equally high-level generalisations as these they are opposed to. If multiculturalism is to be understood pragmatically, and its effects are to be analysed in relation to the cultural context, everyday life and functioning of social institutions, then it is necessary to note that each kind of cultural difference and each conflict may bear both innovations and new challenges (cf. Coser 1956; Simmel 2008). Each new way of thinking and acting may both bring new quality and new values and increase the adaptive potential of complex systems, such as great cities or enterprises, but also increase “transactional costs” (e.g. create problems with communication resulting from incompatible ways of thinking and acting, require more time to reach a consensus or solve certain problems). If a social system has not been offered many new challenges or impulses from the outside, it may not tolerate change well and may be unable to transform differences into innovation and adapt to the new situation. In other words, cultural diversity brings both opportunities and challenges (Page 2007; Garapich 2016). If this bilateral nature of intercultural contact is omitted, and the negative stereotypes are replaced with positive ones, and there is no space for the expression of negative emotions and fears, it may increase the risk of rejecting the multi-cultural message and treating it as being unreliable, alien, imposing or excessively educational. The educators often have to face people who express their doubts about the value of multiculturalism or are afraid of it, have a range of justifications for negative attitudes towards it or are simply young and critical of the message.

**The Third Threat to Multi-cultural Education Involves Pointing at Manifestations of Discrimination Mechanisms Rather Than Their Causes** One example is treating pieces of informations which are seemingly unfavourable for a person of a different skin colour is considered to be racism, even if this information is true, instead of learning the ability of critical deconstruction of such messages and finding reasons why some people have greater odds of behaving in a manner which makes them be perceived negatively. Illustrative example:

One example of false information on people of different races may be the dissemination of information on the spread of HIV by Africans or a higher crime rate among black people in the USA. (p. 60)

Both of the above phenomena may be supported by empirical data: residents of African countries are transmitters of HIV definitely more frequently (e.g. Jade et al. 2014), while black citizens of the USA may be definitely more likely to go to prison

than white Americans.<sup>3</sup> This absolutely does not absolutely mean that Africans or black US citizens spread HIV or perpetrate crimes due to their skin colour or racial or ethnic affinity. The educator's duty should not be to deny such phenomena but to demonstrate their causes, probably rooted in differences in affluence and activity of healthcare services between the countries, differences in the average social class of white and black residents of the USA or the discriminatory nature of education and of the justice system (see also Harris et al. 2009).

The three challenges presented above are handled much better by the authors of "Edukacja międzykulturowa..." than by the authors of "Lekcja tolerancji...". In several places the former discusses the risks related to intercultural contact and the dependence of its outcomes on the form of contact and educational work. For example:

International exchanges of the youth may (...) enable dialogue but they may also function as empty slogans, and in unfavourable circumstances and when the proper inter-cultural training or diversity training is not used during them, they may even strengthen the existing bias. (p. 41)

Prevention of discrimination and racism requires the use of proper tools as it is often approached with suspicion as an ideological activity and/or activity "against" something. (p. 46)

The study published by FRSE is the only one of the three analysed titles to contain advice on good and bad practices resulting from educational activities, advice or solutions based on these activities and problems frequently appearing in this kind of work (pp. 86–92). Additionally, this handbook clearly shows that multi-cultural education requires "empathy with an ethnocentrist":

If confrontation reveals any doubts as to the importance and weight of one's culture, one may feel uncertain in his or her identity. It is important in pedagogical practice to notice the emotional and existential importance of culture. (p. 37)

Certain elements of this approach also appear in "Lekcje tolerancji" where there are exercises that allow one to express negative feelings or feelings which are not assumed beforehand, e.g. by preparing anonymous lists of associations with a given ethnic group (p. 48), even though the "[teacher's] presentation that follows is aimed at breaking certain myths and stereotypes on the discussed group". The success of educational activity seems to depend on whether the educator will guide the participants to notice and deconstruct the stereotypes and data misinterpretations themselves while taking into consideration that defending one's views and the fear of change are natural mechanisms of the functioning of the human psyche.

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<sup>3</sup> See for examples: <https://ucr.fbi.gov/crime-in-the-u.s/2016/crime-in-the-u.s.-2016/topic-pages/tables/table-21> [accessed on August 20th 2017].



## 2.2 *Deconstruction vs. Essentialisation of Borders Between Cultures*

The second fundamental aspect of intercultural education is the manner of understanding the culture and its relationship with the nation. When speaking about multiculturalism, we often think of the existence of numerous distinctly distinguished and describable beings – cultures. Thus, educational activities concerning multiculturalism understood in this way are often about transmitting knowledge concerning other selected cultures and attitudes towards them. Numerous studies (including those analysed here: “Lekcje... 2017” and “Przygody... 2011”) contain separate parts devoted to each culture and separate scenarios of classes for each of them. On the one hand, this may be treated as an expression of the cultural differences that actually exist and require attention. On the other hand, such treatment of cultural differences implies the application of a rigid notion of culture, which resembles those used by early anthropologists and treat it as a “distinctly separated, complex whole” (E. B. Taylor) related to a specific territory:

We tend to reify ethnic and national groups, and talk about <<Serbs>>, <<Croatsians>>, <<Estonians>>..., as if they were internally homogeneous and externally determined groups or even unitary collective actors with the common goal in mind. (Burszta 2010: 27, quoting Roger and Hall 1998: 292–293)

First of all, nowadays such a way of thinking about culture seems slightly anachronistic, not fitting the world in which trans-culturalism, global flows and cultural hybridisation are so strongly present (cf. Appadurai 2005; Barker 2005; Burszta 2010), and, secondly, just like any essential category, it may reproduce stereotypes we want to overcome. In other words, educational activities on multiculturalism need to face the dilemma: speaking about other cultures and promoting multiculturalism can essentialise cultural differences as if the ethnic identification was a clearly distinguished and most important human trait. The basic question concerning multicultural education is the relationship between ethnic differences and differences based on other criteria. This is particularly important in the sphere of school education where every kind of difference (class, wealth, subculture, gender, etc.) can be easily transformed into stigma but also basis for resistance against the school system (cf. Grzybowski 2011: 43–45). This is summarised in an excellent manner by Agnieszka Pasięka (2012: 50):

The most problematic issue is the fact that the multi-cultural discourse presents the vision of the social reality as a dialogue between representatives of various cultures, as if they were the main variables mediating in human relations. People often establish relationships with neighbours, colleagues or classmates, and such interactions are about discovering what we share rather than exploring what divides us. This does not mean that ethnic origin or religion do not play any role in relationships of this kind; depending on the context, they may be more or less important, just as social status, education or opinions. However, it is beyond any doubt that [in everyday life] there is no space for a reified, substantive and ahistoric vision of the individual’s “cultural” tools. What is more, such interactions put into question the legitimacy of the maps of cultural divisions, and prove a wide array of supra-ethnic, inter-ethnic and religious phenomena.

The European multi-cultural education practice is well familiar with such dilemmas. One can even speak of the anti-essentialistic shift which occurred a long time ago on the conceptual level:

The *second paradigm shift* implies that the definition of education should not focus merely on the cultural difference but on a complex set of differences that may be encountered in a classroom and a school, exactly as is the case in any larger group of persons. That is, there are differences in culture, language, religion, social and economic position, and gender, to mention some differences of the collective kind; but there are also differences basically related to the individual, such as psychological or the character or physical features, opinions, sexual orientation, health, and social behaviour. All of these contribute to make groups in most schools heterogeneous in many respects, and not only when and because migrant or other minority students are present. (Allemann-Ghionda 2008: 12)

There is, however, a discrepancy between the official educational policy and the school reality, observed in many countries, e.g. in Germany, France, Switzerland or Italy, where the paradigm of assimilation and equalisation of the “culture deficits” of migrants is predominant in the everyday functioning of many schools and, at the same time, migrants are defavoured by school selection systems in various ways (Allemann-Ghionda 2008).

In the case of the Polish handbooks analysed here, first of all, there are considerable differences in the perception of this problem, and secondly, there are differences in the methods of translating it into educational practice. In general, there are two competing models. The first one which understands culture as “distinctly separated, complex whole” sees cultural relativism as an idea of tolerance which means understanding and *accepting* or *tolerating* those who are radically different from. This is an example taken from a scenario of a school lesson (p. 27):

Then say that you want to talk with the children about that Different person. Ask the children the following questions: Who may be called Different? Have they ever met anyone Different? Do they know who that Different person may be? Continue asking questions: Who is that Different person to you? What does it mean to be Different? When can we say that someone is Different? (...) Make the children aware that in certain circumstances each of us may be Different (e.g. when staying in a country where people have a different skin colour; when living in the housing estate where the majority of the people are of a different religion than ours, etc.).

In this model multi-cultural education is often based on reflecting on different kind of others. One of its common methods involves meetings with people of different ethnic or religious affinity. Rather than showing the multidimensionality of cultural identities, they tend to show the other as fundamentally different. Intercultural communication involves negative emotions towards such otherness demanding one to repress his or her negative emotions. This model is most clearly seen in the handbook “Przygody innego” in which the essentialisation of otherness is materialised in several teaching methods. Here is an exemplary exercise:

Introduce a puppet named Other/Different (...). Say that the Other/Different is 12 years old. Then take the puppet and approach each child with it so that the child can give his or her hand to it, touch it and greet it in his or her way. Ask the following question: Why do you think everyone calls him Other/Different? Summarise the children’s statements (without evaluating). Say that the Other/Different puppet will come to classes (kindergarten/school)

with them. They will have an opportunity to get to know it and find out why the puppet has such a name. (p. 28)

The essentialisation of otherness and the opinion that it is unpleasant but it should be tolerated are also expressed in statements of children who participated in the project (p. 17):

I have also learnt that if someone is Different, we should not laugh at them just because somebody has, for example, dark skin. If I see a different person of a different nationality, I will know that I should not laugh at them.

I have learnt that others should be respected rather than rejected. They should be respected just like us. Everyone should be respected, and we should make friends with them. I think that this will be useful because in this way we have learnt politeness towards others and that everyone should be liked and that we may not dislike someone just because the person is different.

We have talked about different nationalities – that they should be liked, even if they come from different countries. Children from Chechnya spoke about what it is like in their home country and what legends, dances or traditions they have. In general, I was very fond of the programme with the different person.

I have learnt that it is not important if someone is well-dressed or looks nice or whether they have a speech defect – the person should be accepted as when we get to know the person better, it may turn out that he or she is really good at something. I have also learnt that we should not gossip about the person just because he or she is from a different country or is strange.

This is how the educator summarises her educational activities (p. 16):

The statements by children and drawings prepared by them indicated considerable extension of their ability to perceive the otherness and the awareness of related problems. Children started to notice, for example, problems of people with obesity, blind people and refugees which they had not noticed in many groups before the programme started. Also, greater readiness and willingness to establish friendly relations with Different people/ Strangers were observed.

The following activities seem to belong to the model described above:

- Conversations aimed at reconstructing the representations of the “different person” and reaching a conclusion that “despite the existing differences, each of us is a precious human being and all people are equal” (Przygody... 2011: 27)
- Stories of social rejection of figures of negative characteristics that are finalised with a moral lesson presenting ethical defectiveness of such attitudes (presented multiple times in “Przygody...”)
- Presentation of knowledge on different cultures, multi-cultural migration, including deconstructing false beliefs and myths about them, e.g. self-analysis with the use of questionnaires that measure the dimensions of cultural differences (Edukacja... 2008: 62); finishing statements and stories about foreigners (Lekcje... 2017:25–26, 31–34, 48–49, 132–133); reconstructing cultural borrowings in one’s culture (Lekcje: 27–28, 105–106), critical analysis of press

articles (Lekcje... 2017: 51–52); presentations of the rituals of other cultures and teaching respect towards them (Przygody... 2011: 40–42)

- Developing empathy towards different people, e.g. simulations aimed at reconstructing the situations where a person does not understand the language of their surroundings (Edukacja... 2008: 59, Lekcje... 2017: 136–137), has a negative trait (Lekcje... 2017: 29–30) or has to leave their home country immediately (Lekcje... 2017: 134–135)
- Exchanges of the youth with predominant folk presentations of their own culture

Apart from the risk of essentialisation of cultural diversity, the model based on the tolerance towards a “different person” is also associated with the risk of foreignisation and colonisation of otherness. The other is allowed to exist in a place which is strictly prescribed for him or her and in the role of the reverse of one’s own dominance. In this case self-foreignisation can be the only chance for existence in the public sphere and real profit for the minority (sometimes motivated partially by economic grounds, e.g. a willingness to attract tourists or obtain EU funds). As is rightly noted by Pasięka:

(...) the multi-cultural discourse may hinder social dialogue and integration. Ethnic music festivals, cooking shows, and folk-art exhibitions play an important role in the process of the pluralisation of the Polish public sphere. At the same time, they also lead to situations in which the debate on pluralism is reduced to such events and leaves aside the matter of social and political representation of the minority, pursuance of legally guaranteed provisions, and their place in the Polish society *beyond* the sphere of culture. Furthermore, the vision of the social reality as a collection of different cultures does not lead to more inclusive recognition of the Polish culture and going beyond the framework of Polish and Catholic identity. (Pasięka 2012: 49)

This does not mean that the model presented above is improper or unneeded. In the course of multi-cultural education, not only is it uneasy to avoid using labels applied in everyday life labels, but it would also not make sense to disregard their existence. In each of the analysed handbooks, one can find exercises which help to learn about other cultures – their specific character, recurring tendencies and typical (but not universally appearing!) ways of experiencing the world and activity. In “Edukacja wielokulturowa...” the objective of educational activities is to, for example, learn about such dimensions of cultures as mono- and polychronicity, task-based vs. relation-based actions, ceremonialisation vs. informality, expressiveness vs. restraint and individualism vs. collectivism. My thesis is that some of the activities proposed in the analysed programmes are at the same time successful in avoiding essentialisation and folklorisation of otherness and the risk of replacing certain generalisations with others while other aren’t. This approach can also require the educator to give the educated space to express his or her negative emotions, associations and stereotypes and be able to work with them.

The second model of the conceptualisation of multi-cultural education occurring in the analysed handbooks is based on the belief in the contextuality of cultural

differences and the resulting group identifications (crossing of different dimensions of differences and similarities between people, as indicated by Pasięka and Allemann-Ghionda). This model is, in my opinion, expressed in three kinds of exercises: (1) those which are supposed to deconstruct the concept of a uniform, unchangeable and coherent human identity and demonstrate multiple dimensions that join and divide people; (2) those which require to approach well-known cases, people and objects in a different manner than on a daily basis, to deconstruct the differences and make the divisions and categories used every day not that obvious anymore; and (3) those which show how arbitrary divisions and differences between people are and how easily created and petrified they are.

At least some exercises of these types can be found in each of the analysed works, e.g.:

- Perception exercises with polysemantic drawings (Edukacja... 2008: 58)
- Categorisation exercises which demonstrate the multitude of possible group identifications, e.g. “Bar podobieństw” [“Similarities bar”] (Przygody... 2011: 31), “Poznajmy się lepiej” [Let’s get to know each other better], “Wielorakość tożsamości” [Multiplicity of identities”] (Lekcje... 2017: 19–20, 103–4)
- Exercises which involve demonstrating the process of creating group identification and stigmatisation
- Exercises which involve negotiating what our worlds have in common and establishing bridges between the worlds, e.g. “Kolory kultury” [“Colours of culture”] (Edukacja... 2008: 21–5), “Zbudujmy idealny świat” [“Let’s build a perfect world”] (Lekcje... 2017: 23)

Two models of multi- or intercultural education described above do not seem to exclude one another. Each of them seems somehow present in each of the three analysed works but in various proportions (the first model is predominant in “Przygody innego”, while the second model is in other handbooks, but mostly and most consistently in “Edukacja...”) and with a varying degree of reflexivity associated with their presentation and application. In this regard, the handbook published by FRSE stands out; it articulates straightforwardly the educational dilemma described earlier.

When confronted with other cultures, we discover both differences and similarities. It is a natural process of considerable importance which emerges while learning about oneself and from each other. During intercultural meetings excessive attention is often paid to emphasising differences. At the same time, that what is common, what joins people and what could help build a bridge between them remain unnoticed. There are also situations when for the sake of harmony, attention is focused on denying differences or on the so-called folklore, e.g. eating, greeting rituals, etc.

The process of inter-cultural teaching means developing sensitivity both towards one’s own and foreign culture. There is a danger that we will start perceiving everything and everyone as driven by culture. In this case, the inter-cultural conduct is about being able to notice individuality beyond culture, noticing something untypical of a given culture or individual “cultural mix” arising from it. (Edukacja... 2008, p. 39)

The aim of the “Przygody innego” seems to be similar: to face the daily differences and similarities between people, e.g.:

Therefore, it is hard for children to accept those who come from a different culture if they have problems accepting themselves or their overweight peer (...). (p. 11)

Ask children what characteristics they have in common with those who are presented in drawings. Talk to them about similarities that connect people and let them establish friendly relationships (p. 27).

The question that must be faced by the educator is whether the methods and exercises proposed in such a programme as the one presented in “Przygody...” do not indeed strengthen boundaries between people. The basic assumption of this handbook is that “the basis of inter-cultural education at the kindergarten level and the lower grades of primary school should be to develop this belief that everyone is Different and has the right to be so” (p. 11). Even though this is surely guided by the care for individual’s dignity, it seems to lose sight of the relation between otherness and similarity as well as the positive and bond-forming aspect of differences and similarities.

It should be added that the tensions described above and the risk that activities aimed at supporting, emancipating and advocating will simultaneously strengthen social barriers and stigmatisation are more general dilemmas of the activities in favour of groups that occupy peripheral positions in the social system and relatively low positions in its hierarchies or are somehow discriminated, e.g. economically excluded persons (cf. Rakowski 2009) or women (cf. Krzyżanowska 2015).

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# Arts for Multicultural Diversity: A Case Study from England



Pat Thomson, Annie Thorpe, and Holly Donagh

**Abstract** Britain was culturally diverse before it was even a nation. Centuries of migration and mobility can be seen in the landscape, in the fabric of cities and in the language, as well as in the polyglot DNA of the population. Museums, heritage associations and galleries conserve and curate artefacts which attest to this long-standing diversity, and entire academic disciplines are devoted to its exploration and interpretation. Yet today, questions of cultural diversity and of culture itself are, arguably, as unsettled as they have ever been, if not more so. It is no surprise that arts educators and arts organisations are concerned with contemporary debates about cultural diversity, ethnicities, religion, immigration, mobility and Europe. However, enacting this commitment is both pressing and difficult. Against a backdrop of the increasing value of British creative industries, reducing secondary enrolments in England in arts subjects and reductions in primary arts curriculum, the mandatory teaching of ‘British values’ and elevated national security, artists and arts organisations and educators must now position their work in relation to multiple cultural and political agendas.

**Keywords** England · Arts · Youth · Multiculturalism · Diversity · Community · Creative industries · Employability · Engagement

In this chapter, we offer a case study, an examination of the work of A New Direction (AND), one of the ten Arts Council England-funded youth arts bridge organisations. Located in London, one of the most multicultural cities in the world, AND’s mission is to develop arts ‘solutions’ that inspire and enable change in the cultural, creative and education sectors, championing equality and the rights of young Londoners. We

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begin by firstly giving some information about cultural diversity in Britain and secondly the background to the case study.

## 1 Britain: Multicultural and Diverse

In 2016, the British population numbered 65.6 million.<sup>1</sup> The most recent census in 2011 had White British as the largest ethnic group (80.5%) with Asian British (7.5%) and Black/African/Caribbean/Black British (3.3%) the next largest groups. However, ethnic diversity has been increasing, and it is not evenly distributed around the country: London is the most diverse city with only 44.9% of White British residents. Some London boroughs, such as Newham and Brent, have under 20% White British residents. The 2011 census contained a question about national identity, and over 90% of respondents ticked a British identity category<sup>2</sup> suggesting that at least some do not see their primary affiliation as the UK.

The census figures must be put alongside those related to immigration. Government data suggests that some 230,000 people came to Britain between June 2016 and 2017. Notably, during this period, there was a statistically significant decline in immigration from the EU,<sup>3</sup> hardly surprising given the uncertainty caused by Brexit<sup>4</sup> negotiations which failed to guarantee the rights of European citizens to permanent residence. Official immigration figures are ‘adjusted’ to include both asylum seekers and visitor and migrant visa ‘switchers’ (e.g. those who successfully move from a temporary visitor, work or student visa). The Red Cross<sup>5</sup> estimates that there were 118,995 asylum seekers living in the UK in 2015, a tiny proportion of the overall population. The majority came from just three countries: Syria, Afghanistan and South Sudan. And in 2015 less than half of those who applied for residence were successful and allowed to stay once their cases had been fully conducted. But numbers are slowly increasing: around 169,000 refugees, asylum seekers or stateless people were in the UK in 2017.<sup>6</sup>

Nevertheless, despite these relatively small percentages, and the overwhelming number of residents identifying as British, immigration has been a very hot topic in recent times. While analyses of the vote to leave the EU point to a complex set of economic and social reasons, the media was dominated by discussions of European

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<sup>1</sup>Office of National Statistics: <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/articles/overviewoftheukpopulation/july2017>

<sup>2</sup>Office of National Statistics: <https://www.ons.gov.uk/peoplepopulationandcommunity/cultural-identity/ethnicity/articles/ethnicityandnationalidentityinenglandandwales/2012-12-11>

<sup>3</sup>Office of National Statistics: <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/internationalmigration>

<sup>4</sup>Brexit is the name given to the UK decision to leave the EU.

<sup>5</sup><http://www.redcross.org.uk/What-we-do/Refugee-support/Refugee-facts-and-figures>

<sup>6</sup><http://metro.co.uk/2017/06/19/refugee-week-2017-how-many-refugees-are-there-in-the-uk-and-worldwide-6718632/>

hordes, terrorism and a crisis in community values. Brexit can be seen as a manifestation of an ongoing national ‘identity crisis’. Since late 2014, schools have been required to teach ‘British values’. According to education guidelines, British values are an understanding of how citizens can influence decision-making through the democratic process; that the freedom to hold other faiths and beliefs is protected in law; that people having different faiths or beliefs to oneself (or having none) should be accepted and tolerated and should not be the cause of prejudicial or discriminatory behaviour; and the importance of identifying and combatting discrimination.<sup>7</sup> These may seem uncontentious aims. However, various interventions under the ‘Prevent’ agenda – for example gathering of information about citizenship status and religious affiliation in schools and universities, banning extremist speakers in schools and universities – have been critiqued for infringing on human rights and for promoting an authoritarian assimilation policy rather than understanding and respect.

There are other strains in multicultural Britain too. Under equal opportunity law organisations and institutions are forbidden to discriminate on the grounds of race, religion or ethnicity. But increasing public attention has been drawn to the ways in which this legislative framework has failed to allow people of colour to achieve the same promotion and salary benefits as the White British population. The arts have come in for particular criticism. While there are increases in the numbers of BAME (Black, Asian and Minority Ethnic) artists employed in the creative industries, in 2015 only 6.6% of all those in music and the performing and visual arts were black, Asian or from an ethnic minority, compared with 11.3% of those in the UK economy as a whole.<sup>8</sup> Like many other organisations, Arts Council England has recently focused on diversity, taken to mean the proportion of various racial and ethnic groups within the total workforce. Arts Council England now makes annual ‘diversity reports’ on employment across the sector. In 2016, it reported that ‘17% of the workforce in England’s 663 national portfolio organisations<sup>9</sup> is BME. That is an increase on a figure last year of 13.9% and higher than the wider working population average of 15%. For major partner museums, the BME workforce is 7%, up from 2.3% in the last data’.<sup>10</sup> While this is good news, there are also some issues with the ways in which diversity is understood within arts – and other government – policies.

While the discourse of diversity can produce (slow) changes in a workforce, this does not necessarily equate to changes in practices. For example, it is quite possible that a more diverse media workforce might still produce programmes and products in which whiteness – the histories, languages, experiences, interests, needs and cultural practices of the White British population – is featured (Ahmed 2012). Diversity as it is understood in the official policy does not generally address ques-

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<sup>7</sup> <https://www.gov.uk/government/news/guidance-on-promoting-british-values-in-schools-published>

<sup>8</sup> <https://www.thestage.co.uk/news/2016/number-of-bame-performing-arts-professionals-up-by-60-since-2011/>

<sup>9</sup> A national priority organisation gets its core funding from the Arts Council.

<sup>10</sup> <https://www.theguardian.com/society/2016/dec/12/number-of-minority-arts-workers-must-improve-arts-council-england>

tions of representations, mores, truths, narratives and conventions. Thus, the Arts Council conflation of diversity with funding, workforce and projects, can be seen as symptomatic of wider fractures in public discourse.

British citizens live everyday with cultural contradictions. On the one hand, there is a deep concern about radicalisation and extremism which often appears as a kind of nostalgic discourse about Britishness, values and cultural practices. On the other is concern that the minority of British citizens who are categorised as BME/BAME are discriminated against in the distribution of employment and funding opportunities. What is missing in public life is a way to connect the two concerns. This could well be affected through a focus on cultural difference, the intercultural communication and the promotion of everyday representations of multicultural families, neighbourhoods and communities.

The arts are in a position and possess the media, genres and expertise, to take forward a public multiculturalism which decentres White Britishness (Saha 2018). A 'multicultural' focus may in fact be the missing link which makes both agendas, diversity and Britishness, a reality. And while this may not be the focus of Arts Council reports, it is the concern of many of the arts organisations that they fund.

## 2 Arts Research Concerns

The remainder of this chapter reports a case study from A New Direction, London. The case study shows how one organisation addresses both diversity and multicultural issues. However, it is helpful at the start to signpost some relevant research. Arts researchers in Britain, including those in education, have recently been very exercised by two questions – how the value of cultural participation can be understood and, secondly, the unequitable composition of the arts and culture industries.

Concerns about the lack of diversity in arts and culture are well founded. There is now quite substantive evidence of the ways in which a privileged background is an advantage in gaining in employment in the creative industries. The top ranks of British theatre, for instance, is dominated by White men who have attended a small number of high-fee independent schools; similar stories can be told about film, music and visual art (Bull and Scharff 2017; Friedman et al. 2016; O'Brien et al. 2016; Oakley and O'Brien 2015). Practices of unpaid work experience and internship are the norm across the creative industries and are difficult for young people of even modest means to afford (Allen et al. 2013; Percival and Hesmondhalgh 2014). The difficulties of most young people in gaining employment in the creative industries, difficulties arising from not having the right gender, ethnicity or class 'positional goods' (Marginson 1997), have driven one of the projects reported in the case study in this chapter.

The Arts and Humanities Research Council-funded Cultural Value project<sup>11</sup> focused on new avenues for arts and cultural participation to be recognised, theo-

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<sup>11</sup><http://www.ahrc.ac.uk/research/fundedthemesandprogrammes/culturalvalueproject/>

rised and researched. The final analysis of results from the suite of funded projects offered a rubric of ‘value’ which included well-being, citizenship and cross-cultural understandings (Crossick and Kaszynska 2016). This wider value framework provides an alternative to the largely economist and human value orientations that arts advocates use to defend arts policy and public investments – a practice that Eleonora Belfiore (2012) has helpfully called ‘defensive instrumentalism’. The largest of the AHRC-funded research projects *Understanding Everyday Participation*<sup>12</sup> (UEP) investigated how and why apparently mundane, everyday cultural activities have meaning and significance for those involved. UEP has also exposed the ways in which traditional boundaries of culture and the arts create economic, social and geographic inequalities.<sup>13</sup> The same focus on the everyday and ordinary people’s arts and cultural practices features in the case study presented here.

Arts education researchers in England have had similar concerns about ‘value’. The long-standing discourse of the arts as hand not head, nonacademic not academic and soft not hard skills has supported a new curriculum which removes the arts from key qualification frameworks. In tune with the wider arts research community, arts researchers have been focused on producing ‘evidence’ of the importance of arts education. There is, for instance, research examining the ways in which working with writers might enhance teacher agency and students literacy (Cremin and Oliver 2017),<sup>14</sup> the benefits of arts in intercultural practice and communication (Burnard et al. 2016),<sup>15</sup> the conjunction of science and technical education and the arts (STEAM) (Colucci-Gray et al. 2017), the ways in which teachers use their professional arts learning for the benefit of their students<sup>16</sup> and the process of arts-led school change (Hall and Thomson 2017). Much of this work also seeks new conceptual tools and theoretical resources. The case study below shows a similar interest in generating evidence and new approaches to theorising young people’s arts learning.

### 3 About *A New Direction*

*A New Direction* (AND) is a not-for-profit organisation that exists to ensure that all children and young people in London can develop their creativity and play an active part in the culture and heritage of the city. At the centre of its work is an emphasis on shared heritage, stories and imagination.

The organisation aims to create system-wide change by working with partners to ensure that the infrastructure that supports young Londoners – schools, the cultural

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<sup>12</sup><http://www.everydayparticipation.org>

<sup>13</sup>Results from the UEP project are reported in two special issues of the journal *Cultural Trends* <http://www.everydayparticipation.org/4438-2/>

<sup>14</sup><https://www.arvon.org/schoolsandgroups/teachers-as-writers/>

<sup>15</sup><http://bibacc.org/blog/>

<sup>16</sup><http://researchtale.net>

sector, local authorities, the youth sector, etc. – take into account the importance of creating opportunities for children and young people to play, be creative and experience culture and the role this may have in supporting them to be active and engaged citizens of their city.

With equity of opportunity a key concern, *A New Direction* works to identify where different disadvantages lie – be they related to wealth, geography or background – and seeks to address barriers through a holistic approach which emphasises youth voice and empowers young people to be creative. Based on the recognition that a range of factors including (but not limited to) class, race, gender and (collective) memory shapes the way young people experience their surroundings (Wilson and Gross 2017), the organisation actively seeks to listen and respond to the diversity of ways in which young people within London define and understand culture and the role of their creative engagement within this.

Since the organisation was established 10 years ago, a key strand of its research programme has focussed on exploring the factors that govern young people's cultural engagement in order to ensure that its interventions and support are useful and respond to the multiplicities of cultures from across the city.

## 4 My Culture, My London

In 2014, AND published *My Culture, My London*, an ethnographic research investigating the lives of young Londoners. The study examined young people's relationship with arts and culture in a day-to-day basis, their perceptions of London as a cultural city and the deeper motivations that were at the heart of their engagement. The 20 participants that were recruited for this study represented a broad range of young Londoners, from differing backgrounds and with varying levels of interest and engagement in arts and culture. For a 2-week period, each participant signed up to an online platform and loaded a corresponding app onto their smartphone. Researchers then posted instructions and questions to the platform, instructing participants to carry out tasks and record their experiences. In addition, participants were asked to reflect on questions including how would they sell London as a place to live and how would they describe 'arts and culture' in their own words.

The research found that, in general, children and young people do not use the term 'arts and culture' to describe the activities that they engage with. Rather, their creative participation encompasses a broad range of activities and practices – for example, beauty, make-up, tattoo design, graphic design, street dancing, computer animation, cookery, political demonstrations – which are often dynamic, interactive and inspired by other aspects of their lives. Crucially, the research found that young Londoners' value creative activities which are interactive and respond to their desire for co-creation and quick results.

As well as offering a rich account of the diversity of ways in which young people engaged with arts and culture in the city, the research illuminated key challenges to engagement. The findings pointed to familiar barriers such as perceptions of cost,

time commitment and lack of awareness of opportunities and travel as factors putting young people off engagement with arts and culture. However, while such barriers undeniably effect engagement, the research also suggests that young people tended to use these as a way of post-rationalising a decision not to engage and that in fact what lay underneath the surface were questions related to identity (is this for me?). These underlying questions were key in determining whether and how the young person would engage. Although not easily articulated, it is evident that when participants were questioning how they might feel when actually taking part in an activity, they were also subconsciously deciding whether the activity is ‘for me’ or ‘not for me’.

The research raised the importance of reassuring young people of the democratic nature of arts and culture – a challenge which *A New Direction* responded to in the immediate period following the research by hosting co-creation workshops with young people and setting up means of regular and direct communication with its young stakeholders. Importantly, *My Culture, My London* also laid the groundwork for future interrogation of how, as an infrastructural organisation supporting young people’s cultural engagement, *A New Direction* could respond to notions of cultural democracy, cultural freedom, and the role that cultural and creative engagement plays in supporting young people to give form and value to experiences of self and self-in relation.

## 5 Caring for Cultural Freedom: An Ecological Approach to Young People’s Cultural Learning

Completed in 2017 in partnership with Kings College London, this research explores young people’s cultural learning within the London borough of Harrow. It explores how cultural opportunities for young people operate within cultural ecosystems, loosely defined as ‘complex networks that operate within and across a range of areas including home, school, the borough, the region and the nation’ (Wilson and Gross 2017, p. 3).

In analysing the findings, report authors Dr. Nick Wilson and Dr. Jonathon Gross looked to the notion of a ‘capabilities approach’ (Nussbaum 2011; Sen 2000) which offers ‘a way of examining social progress in terms of substantive freedom: people’s ability to choose to be and do what they have reason to value’ (Wilson and Gross 2017, p. 3). The capabilities approach situates children and young people’s cultural learning within the framework of cultural democracy; the assertion that it is only through all people having the capability to engage with and make culture that democracy, in a civic sense, can be realised. The research thus positions young people’s relationship with cultural opportunities as an issue of rights, agency and voice.

The empirical research was located in the north-east of London; the borough of Harrow is one of the most ethnically diverse areas in England. Sixty percent of the

population are estimated to be from BAME groups,<sup>17</sup> with the main migrant populations coming from India, Kenya and Sri Lanka.<sup>18</sup> Harrow also has high levels of religious diversity. Twenty-six percent of the population are Hindu, and the proportion of people of Muslim and Jewish faiths are higher than that of the national average.<sup>19</sup> The borough has one of the highest numbers of supplementary schools—community organisations offering home language studies and/or cultural activities and religious studies – in the capital.

In order to explore how cultural opportunities operate for young people within such a diverse setting, the research adopted an open and multi-methodological approach. Definitions of what counts as cultural activity and even the labels ‘art’ and ‘culture’ were avoided, in favour of more open questions such as what young people did in their free time. Methods included:

- Interviews with adults (teachers, head teachers, youth workers, council staff and the owner of a creative business)
- Interviews with 19–25 year olds
- Interviews with secondary school students
- Focus groups with secondary school students
- Questionnaires completed by secondary school students
- Questionnaires completed by the parents of primary school students
- Activity diaries completed by Year 5 pupils
- Asset-Based Community Development (ABCD) workshop – an approach which looks to establish sustainable development by building on a community’s strengths and potential

The research found that young people in Harrow particularly value conditions where they are able to feel ‘free’ and ‘creative’, regardless of what setting this may be in. Importantly, however, as the report states, “the experiences of freedom described are not reducible to the absence of structures. Rather, they are supported by particular kinds of structures that enable freedom” (Wilson and Gross 2017). According to the research, these conditions – which can be labelled as ‘supported autonomy’ – can be created in a number of practical ways. For example, the research highlights the importance of offering ‘safe spaces’ and ‘holding environments’ where children and young people can relax and feel secure and in which the conditions for unexpected creativity can occur. As the research states:

Reliable conditions that allow for absorption, vulnerability and creativity play a crucial role in enabling young people’s cultural capability. Based on research of the kind presented in this report, the contexts and conditions in which young people’s cultural growth occurs can – to some extent – be anticipated. But the forms and consequences of this growth cannot be predicted. One of the roles organisations such as schools, youth clubs and arts centres

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<sup>17</sup> GLA Round Population Projections <http://data.london.gov.uk/dataset/2013-round-population-projections> (2013) via London datastore.

<sup>18</sup> Census 2011.

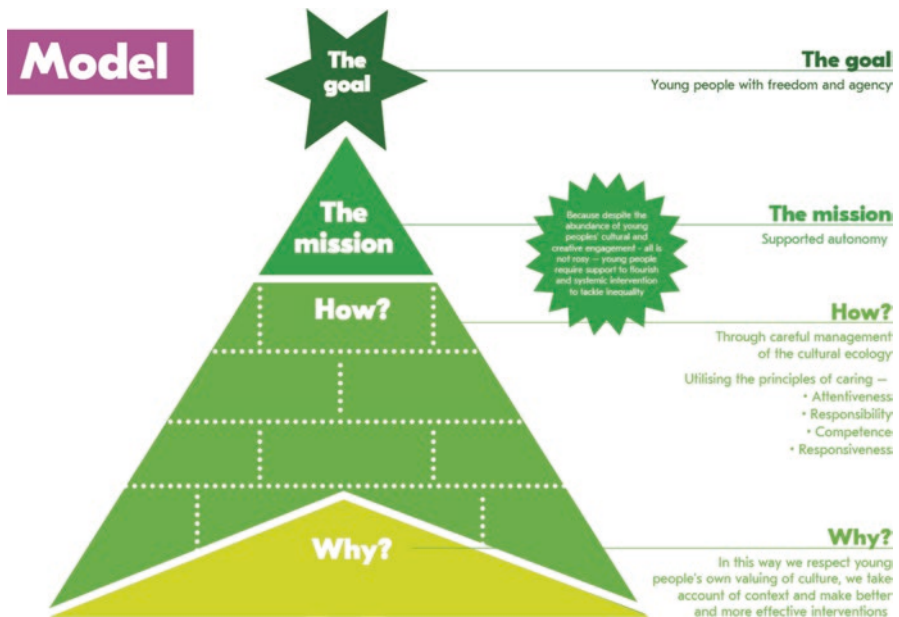
<sup>19</sup> <http://harrow.gov.uk/www2/documents/s129163/Harrow%20Updated%20Joint%20Strategic%20Needs%20Assessment%202015%20V2.pdf>

can play is to actively cultivate the conditions of care – the safe spaces and holding environments – that enable unexpected flowerings to occur: expecting the unexpected. (Wilson and Gross 2017, p. 7)

The research also highlights the importance of the co-production of knowledge in ensuring conditions where supported autonomy can flourish. A key way of achieving co-produced knowledge, according to the research, is through creating listening spaces where the views, needs and values of children and young people are not only voiced but responded to with attentiveness. Understanding the ‘whole person’ is crucial; this includes a person’s ethnicity and the cultural norms of their family and background.

However, this was not always the experience of the research participants. The researchers spoke to young people in Harrow who saw a distinction between the culture that was part of their origins and racial identity and the culture that was taught at school. A lack of acknowledgment of multiple cultural influences and backgrounds within an institutional setting can be seen as a form of exclusion which is not conducive to propagating cultural freedom for young people or meaningful community integration.

Building on these findings, the research puts forward a new model for supporting cultural learning, in which the supported autonomy of young people is a central mission achieved through an approach to managing cultural learning ecologies based on the practices of care. In other words, being attentive to the need, taking responsibility for those needs, being competent at caregiving and being responsive to feedback can help cultural practitioners, managers, teachers, etc. to understand how to manage a cultural ecosystem, in a way which is tending and cultivating, rather than imposing or demanding.





In placing young people with freedom and agency as a central goal of arts and cultural programmes and policy, the model engages with complex questions over diversity, inclusion and cultural democracy and offers a way for organisations and stakeholders that work to support young people's cultural learning to avoid (cultural) domination and possessiveness.

## 6 Create Jobs

While AND's research programme aims to give a microphone to the diversity of young Londoners' experience, its employability programme *Create Jobs* seeks to directly address a key challenge around their future – inequality in access to employment opportunities and the danger of entrenching sustained inequality through an education system which isn't nurturing the right skill sets for future jobs.

One in six jobs in London is in the creative industries. £91.8bn is generated for the UK economy per year. About 796,000 jobs exist in the creative economy.<sup>20</sup> Yet, unemployment rates in London are above the national average with young people, disabled adults, BAME groups and women disproportionately under-represented in the labour market.<sup>21</sup> Where young people are in work, wages are struggling to keep pace with the rising costs of living in London. In addition, low levels of qualifications and skills are holding many Londoners back, exacerbated by a lack of effective career information, advice and guidance offer for Londoners, which limits the ability to upskill/reskill and progress in work. While London's school system is claimed to be world-class,<sup>22</sup> culture, arts and creativity are being de-prioritised in the curriculum. Given economically disadvantaged young people are less likely to engage in culture and art outside of school than their more privileged peers, this curriculum deficit is furthering inequality in London's creative industries.

Focusing on young Londoners aged from 16 to 25 who are under-represented in the creative industries, including women, people from BAME backgrounds and people living with disabilities, *Create Jobs* introduces employers to creative, diverse and talented young Londoners, bringing new ideas and energy to the sector. The programme offers pioneering industry-based training with top employers, helps young creatives in to paid employment and connects raw talent to mentors and peers. Employers across the creative, cultural and digital workforce use *Create Jobs* as a direct route to find entry-level candidates, which fill skill gaps and bring new diverse talent to organisations. As well as addressing the lack of diversity in the creative industries directly by enabling access to opportunities for young people from diverse backgrounds, *Create Jobs* looks to tackle the systemic nature of this lack of diversity across the creative, cultural and digital industries by working

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<sup>20</sup><http://www.thecreativeindustries.co.uk>

<sup>21</sup> [https://data.london.gov.uk/apps\\_and\\_analysis/labour-market-update-for-london-december-2017/](https://data.london.gov.uk/apps_and_analysis/labour-market-update-for-london-december-2017/)

<sup>22</sup> <https://fullfact.org/education/london-schools-outperform-rest-england/>

alongside employers to develop innovated career progression routes and challenging them to review biased recruitment practices. Since 2014, 1726 young Londoners have received 1–1 advice and coaching via the programme, with over 500 young Londoners having completed a training programme and over 250 being supported into long-term employment.

An important aspect of *A New Direction's* programme is building an understanding (or category) of arts and culture ground-up, from the creative interests of young Londoners (which includes the multiple influences of ethnicity and diversity), and using this new approach to change the dominant and institutionally driven idea of what constitutes art in London. This approach is not about expanding 'access' to the arts, which implies a fixed idea of art to which more people should be welcomed; it is about expanding and updating what we understand our collective cultural activity to be. In extending what counts as the arts, AND also works for the freedom for young people to express themselves within the dominant culture and, crucially, to get work in these sectors if they want to and thereby to have more control and power.

A New Direction's mission is explicitly concerned with art, culture and creativity, but as the 'Caring for Cultural Freedom' (Wilson and Gross 2017) report shows, these things are closely linked with notions of identity, cultural heritage and therefore questions of diversity, integration and multiculturalism. It may well be that the central idea of trusting young people's creative instincts and nurturing their progression is an underdeveloped strategy for building stronger communities more at ease with their individual differences.

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# Arts Education in Portugal: National Curricula and Emancipatory Projects



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and Maria de Assis Swinnerton**

**Abstract** This chapter addresses the role played by arts education in the promotion of citizenship and human development, in the framework of the United Nations 2030 Agenda for Sustainable Development. Taking the Portuguese education system as a case study, we describe how arts education has been conceived in the national school curricula from the 1960s until today. We then discuss three emancipatory projects of arts education.

**Keywords** Arts education · Cultural diversity · Portugal · Human development · National school curricula · Emancipatory projects of arts education

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## 1 Introduction

The UN 2030 Agenda for Sustainable Development has been defined as a major goal “to realize the full potential of high quality arts education, to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages”.<sup>1</sup>

This chapter addresses the roles and meanings of the arts in the Portuguese education system, particularly in the primary and secondary school curricula. We discuss the presence of arts education in Portugal, both in the education system and in emancipatory projects, and we argue that arts education stands as a fundamental step towards the promotion of cultural diversity.

We start this chapter with a brief analysis of how arts education has been conceived and included in the national school curricula from the time of the dictatorship (“*Estado Novo*”), particularly in the 1950s and 1960s, through the revolutionary times of the 1970s, until the “normalisation” of the school curricula from the 80s on. Even though arts education never played a main role in the formal education system, we notice a trend going from a rigid arts curricula towards a more flexible approach with an emphasis on identity and creativity. From 2005 to 2015, there has been an increase in mathematics and Portuguese language subjects, based on methods and techniques to succeed in exams, while the arts were increasingly regarded as an expensive supplementary or even optional extracurricular activity. In the second part of the chapter, we analyse three different emancipatory projects, carried out in Portuguese schools, based on arts as a core subject for children’s education and development, as well as for social change: (1) a secondary public school in Lisbon devoted to artistic courses (*Escola António Arroio*) well known for its strong identity, community networks and artistic output; (2) a project of the Calouste Gulbenkian Foundation (*10x10*) based on the collaboration between artists and teachers, in order to develop new ways of working and learning in the classroom; and (3) a project of classical music orchestras (*Orquestra Geração*), developed in schools located in disadvantaged neighbourhoods with impressive results regarding student motivation and learning success. These three cases inspired new relationships between arts practice and formal education, promoting (inter)cultural development, equal opportunity and citizenship.

The chapter addresses arts and cultural education in Portugal, by analysing the main weaknesses and strengths of the formal curricula and presenting the three emancipatory projects mentioned above. We do not discuss the absence or existence of cultural diversity in the formal curricula or in the projects presented but rather the way they address arts and cultural education, as a seed to sustain cultural diversity.

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<sup>1</sup>The Second World Conference on Arts Education Seoul Agenda: Goals for the Development of Arts Education. Online: [http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul\\_Agenda\\_EN.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf). Accessed at August 28, 2017.

## 2 Arts Education and Cultural Diversity in the Portuguese School Curricula: An Overview

The arts have been part of the Portuguese education system for a long time, although generally as a minor subject. In the nineteenth century, the liberal and romantic movements, led by intellectuals such as Almeida Garrett, promoted the importance of aesthetics in young people's education, and *Conservatoires* were built to develop specialised arts education (Sousa 2003; Raposo 2004). At the beginning of the twentieth century, progressive pedagogues, especially associated with the *Escola Nova* movement, introduced art-based innovations such as Adolfo Lima's use of theatre performance as a means for educational work in working class public primary schools (Silva 2014).

It was only in the 1950s that primary schools spread across the country and a model of dual secondary education was consolidated providing scientific and humanistic programmes for the privileged classes and shorter vocational programmes for the working class. At that time, the arts were included in the general school curricula to fulfil both practical and ideological purposes. They were seldom valued for themselves. Drawing and manual works were taught as a body discipline, using scientific principles and problem-solving techniques. Creativity was also found in the work of several teachers (Penin 2000). Choral singing was conceived as "governmental propaganda – a way to glorify Portugal and foster patriotic feelings" (Vieira 2013: 93) – in line with the study of history and Portuguese literature (Pintassilgo 2007).

Eight hundred years of history with unchanged borders and a weak regional autonomy stood as the background for the expansion of an education system strongly oriented by a nation-state affirmation plan until 1950. During the *Estado Novo* (the authoritarian regime ruling the country from 1926 to 1974), in alliance with the Catholic Church, the government banned progressive ideologies in education and imposed an educational system enforcing principles of nationalism (Mónica 1978; Nóvoa 1994; Teodoro 2001). The isolation of Portugal from European democracies, the fear of communist ideology and the will to preserve the idea of the Portuguese empire throughout Africa and Asia were supported by massive government propaganda. Cultural diversity was not recognised at schools or elsewhere – it was actually silenced and repressed. Under the myth of a Portuguese homogeneous culture, only some expressions of regional folklore were allowed, underlying the so-called uniqueness of the Portuguese soul and culture.

During the 1960s, still under the dictatorship, Portugal was influenced by UNESCO work on arts education, especially through Herbert Read's masterpiece *Education Through Art* (1943). Read's work was a key inspiration for the new Centre for Pedagogic Research of the Calouste Gulbenkian Foundation. There, the psychiatrist Arquimedes Silva Santos and the educationalist Rui Grácio played a leading role in the studies and training of new generations guided by the principle of arts as a key dimension in children's education and development (Raposo 2004). These initiatives had the support of liberals and democrats and led to the

organisation of several training programmes at the National Conservatoire where a High School for Education Through Art was launched in 1971, running until 1981 (Meira 2015).

The 1974 democratic revolution in Portugal increased opportunities to incorporate education through arts in many schools. A national plan for education through arts was elaborated but never implemented. The increase of school institutions prevailed diminishing an internal transformation (Grácio 1985; Abrantes 2008). Although redundant by the early 1980s, the progressive ideas of this movement continued to influence many Portuguese artists and educators especially in pre-school, primary and informal education (Câmara 2007; Eça 2011), exploring the arts for creative, ludic and transversal learning experiences leaning towards identity and community development.

These principles were partially institutionalised in the Education Act (*Lei de Bases do Sistema Educativo*<sup>2</sup>), which was finally approved by all political parties in 1986, paving the way for an all-encompassing school curricula reform carried out during the 1990s (Sousa 2003). A key landmark was a new law concerning artistic education.<sup>3</sup> It was the first time in Portugal that a new legal framework pushed forwards the development of artistic expression and creative imagination in the curricula. It also made a clear distinction between the goals of arts education in basic education for all and arts vocational training integrated in specific secondary education pathways. Visual arts, drama and music contents were introduced in the first cycle (first to fourth grade), *music* and *visual expression* were integrated in the second and third cycle curricula (fifth to ninth grade) and dance was included in the *physical education* course. In upper secondary, a specific programme on visual arts (leading towards higher education) and several technical courses in different art forms (leading to the labour market) were established. These courses were implemented in many public and private schools across the country, as well as in two public art schools (see following section).

In 2001, a Key Competences Framework for Basic Education (DEB-ME 2001) emphasised the importance of developing artistic literacy, including concepts of aesthetics, arts history, critique and production, in close relationship with other curricula areas, through interdisciplinary approaches and project-based methodologies (Eça 2011). In the following years, arts education, geared towards identity, creativity and citizenship awareness, was developed through several projects around the country, some of which are presented in the second part of the present chapter (Eça 2010; Valqauresma and Coimbra 2013).

The principles of *education through arts* became a key reference for educators at pre-school level, but the school time devoted to the arts in basic education remained all too short. At this level, school curricula, textbooks and practices remained traditional, based on the communication of content, including in arts education, not taking into account students' background, interests and ideas (Abrantes 2008; Vieira 2009; Eça 2011; Ribeiro 2013). Although references to cultural diversity and inter-

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<sup>2</sup>Law 46/86, 14th October.

<sup>3</sup>Decree-Law 344/1990.

cultural relations were included in national curricula, technical and financial support for their implementation was very limited. Some schools in the suburbs with a high concentration of migrants have developed interesting projects, often in partnership with cultural institutions and benefitting from additional funding (see next sections of this chapter), but the majority of schools remained untouched by this kind of project.

In 1983, a new pathway in the Portuguese education system (*Ensino Articulado*) allowed students to combine basic education in public all-purpose schools with the arts in specialised schools. A vocational orientation towards this system remains poor, relying strongly on family support and cultural background. Curricula standards focus on technical skills with the relationships between general and artistic dimensions seldom explored (Vieira 2009; Ribeiro 2013). The arts are absent in many upper secondary education programmes. Specialisation is promoted by the *visual arts* programme which is included in the scientific-humanistic areas (leading to university) and by vocational programmes in different art forms (leading to the labour market).

From 2005 to 2015, we have noticed two distinct trends. On the one hand, arts education in schools and in cultural institutions has increased, especially as extra-curricular activities. The development of dance education is particularly impressive (Moura and Alves 2016). 90% of primary school students are involved in full-time school programmes, where arts workshops have a key role (Eça 2011; Reis 2012), and many students participate in arts programmes run by many institutions during school holidays. The awareness of the benefits of arts education in young people's development, the quantity and quality improvement and the promotion of equal access to art have been strongly stimulated in recent years. This is largely due to action research projects (e.g. Leandro 2015), digital platforms (Rodrigues and Moreira 2012) and institutional programmes such as the UNESCO Club for Arts Education (Marques 2012) (see also the next section of this chapter), as well as reports, conferences and journals which provide important places for analysis, discussion and collaborative work between teachers and academics. On the other hand, reintroduced austerity policies have restrained the role of arts in compulsory school education, especially since the Key Competences Framework (Moura and Alves 2016) was removed in 2011 and the emphasis was put on core subjects and national exams. School work and students' assessment kept focused on the assimilation of key content, especially mathematics and Portuguese language, reducing the importance of other school activities.

Interviews with 25 experts in artistic education in Portugal underlined the ambiguity of this picture (Esteireiro 2014), considering that in spite of many innovative and creative projects being carried out in the arts field, there are still many concerns about the ability to change the dominant traditional school culture and the school curricula, a situation that is aggravated by the lack of articulation between formal and informal educational practices.

The recent launch of the *Student's Profile at the End of Compulsory Education*, in 2017, developed by an independent working group of experts, provides a new framework for school practices and it was the basis for the new curricula



framework (Decree-Law nº 55/2018) approved in 2018. The emphasis on key competences, including critical and creative thinking, aesthetics and artistic sensibility, raises new expectations about the recognition of artistic education as a central part in the Portuguese education system. By the time this chapter was written, there was not yet evidence about the impacts of this new legislation on school practices, so we decided to not include it on the analysis.

Furthermore, there is a growing movement in Portuguese society – taking into consideration the number of NGOs involved and their prominence with the media – demanding recognition of cultural diversity in Portugal, as well as the role of minority groups throughout Portuguese history and at the present time (e.g. Ferro et al. 2016).

### 3 Emancipatory Projects

In Portugal, arts education projects stand as an example of good practices supported by private and public institutions with institutional profiles. To illustrate it, we have chosen three heterogeneous projects, quite different but complementary in their specific aims, areas, target audiences and practices. They share an emancipatory goal and the aim of promoting arts education. The projects are also different in length, allowing us to reflect and discuss different formats of arts education with an impact on sustainable development. We define as emancipatory, social processes of education which have as their main objective to raise participants' awareness in their field of possibilities and constraints, giving them autonomy to decide about the orientation of their actions, in their own terms. The analysis and discussion of the three projects are based on secondary sources according to the research conducted by the authors cited in the text.

#### 3.1 *The Secondary Arts School António Arroio, Lisbon*

The secondary arts school *Soares dos Reis*, located in the city of Porto, and the secondary school *António Arroio* located in Lisbon are both public school models of arts education in a formal context. The arts school *António Arroio* developed from the *Industrial Design School Faria de Guimarães do Bonfim*, which opened in 1884. In 1934 it became the *Escola Industrial de Arte Aplicada António Arroio* (Industrial School of Applied Arts António Arroio), named after an engineer who fought for the cause of autonomous teaching and learning of applied arts. After the education reform of 1948, during *Estado Novo*, the school was renamed *Escola de Artes Decorativas António Arroio* (School of Decorative Arts António Arroio). The school went through recurrent problems related to the limited space available for classes, and it was only in 1927 that the government bought new land in order to provide better conditions for the school. In 1955 the school opened on its current site.

After the revolution, on April 25, 1974, the division between general and technical education ended, and unified courses were introduced. In 1980 two branches of learning were created: a theoretical branch leading to higher studies in the arts and a second one leading to skills in audio-visual and graphic arts, ceramic design as well as industrial and textile design.<sup>4</sup> In 1993, the “Lei de Bases do Sistema Educativo” (Education Act) defined formal education in the arts, and the school received its new designation: *Secondary Arts School António Arroio*. The school now gives courses in arts production, audio-visual communication, communication design, product design and, recently, a course in visual arts. The school has 1100 students and has faced many changes throughout the years. Together with the *Soares dos Reis* school, in Porto, it is a model of arts education at the upper secondary level in Portugal. The school has improved its academic results by reducing the number of dropouts and bettering students’ performance in the national exams.<sup>5</sup>

According to a survey conducted by Santos (2016) of António Arroio students, at that time 85.5% of the participants were girls and 14.5% were boys and 95.5% had Portuguese citizenship, 4.5% had double nationality (Portuguese and others) and 4.5% were from other nationalities (mainly Brazilian, French and British). Only 31% lived in the city of Lisbon and many came from the suburbs. This school is the only option in the centre and south of Portugal for students who want to study arts at secondary education level. A considerable number of students face long daily trips from home to school. Other young people interested in this kind of education, especially those living far away and from lower social classes, have little access to formal education in the field of the arts. It is possible to study arts at regular schools, but if students want to study arts in a specialised school, they have only two options at national level – *António Arroio* in Lisbon and *Soares dos Reis* in Porto. Because most of the students live outside Lisbon, they do not have time or other resources to access arts and cultural activities that are mainly located in the city. Santos’ study (2016) showed that most students do not participate in artistic activities. Only a few go to the cinema or visit museums. They engage in formal arts education often because of an early contact with the arts and especially when encouraged by family members.

The students’ evaluation of the school is quite positive, as they consider that it meets their learning expectations. After completing the upper secondary level, the majority of the students want to work in the arts and cultural field but often consider emigrating, due to limited opportunities to engage professionally in the arts and cultural labour market in Portugal.

The school teachers have both theoretical and practical training, and they understand the student development process. They are able to find both the tools and the conditions they need to develop their activity as art teachers at the school. However, some teachers have pointed out that the connection between the school and the community is not strong enough and consider that reinforcing this connection could

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<sup>4</sup><http://www.antonioarroio.edu.pt/about/>, accessed on August 21, 2017.

<sup>5</sup> Education Project of António Arroio, accessed on August 22, 2017 in URL: [http://www.antonio-arroio.pt/docs/ProjectoEducativo\\_Mai2011.pdf](http://www.antonio-arroio.pt/docs/ProjectoEducativo_Mai2011.pdf)

contribute very positively both to the school and community dynamics. The school has worked on external relations, at an international level, encouraging student participation in the Erasmus+ programme, but the liaison with the school neighbourhood and the local arts community still needs to be improved.

To sum up, a diverse population living mainly on the outskirts of Lisbon attends this secondary school on a daily basis, yet the sustainability of the arts education programmes needs further development, as the students do not have (or do not perceive they have) opportunities to work in the field of arts and culture in Portugal. In order to benefit from the efforts made in arts education at school, the country should focus on the sustainability issues beyond education, including the labour market.

### ***3.2 10×10: Artists and Teachers' Collaboration***

For the last 15 years, the Calouste Gulbenkian Foundation (Fundação Calouste Gulbenkian – FCG) has been promoting a dynamic cultural educational programme for schools using its museum, orchestra and gardens as pedagogical resources. The Foundation's close collaboration with schools has made it possible to better understand the educational reality in situ, as well as the frequent complaints teachers make about their working conditions. When attending the cultural activities promoted by the Calouste Gulbenkian Foundation educational team, students are challenged to share their views of the artwork and to express themselves through creative exercises proposed by artists. Teachers are often surprised by student's motivation and commitment as well as the quality of the work they produce when involved in these activities. 10×10 was conceived as a pilot project, involving artists, teachers and students, in work designed to enhance the secondary school curricula content (beyond the arts content), stimulating an exchange of perspectives, knowledge and creativity from each participant. In particular, the project was designed to act as a stimulus for teachers by contributing to a renewal of their range of teaching tools and communication strategies inside the classroom.

Lasting for 5 academic years from 2012/2013 to 2016/2017, this action research project included three steps. The first was a 6-day residency at the FCG where the artists and teachers involved in the project developed a close relationship based on sharing their knowledge and experiences in an informal environment. The second step took place at the schools (from September to December). It involved two teachers and one artist working together in each classroom on a pedagogical project. In the context of the subjects being taught (such as Portuguese language, mathematics, physics or history), they engaged in devising alternative pedagogical strategies inspired by the tools and methodologies explored during the residency. The students were called upon to participate actively in the process and to contribute by expressing doubts and suggestions. At the beginning of the second term (January), each artist helped their partner teachers to develop a way of sharing this experience with the education community – teachers, artists, social workers, researchers, parents and guardians – by holding a “public lesson” at the FCG and at the school itself.

There are many ways of combining art and education, and, in the case of the 10×10 project, what was at stake was, above all, the possibility of engaging in creative activity by involving artists in a school environment. Though creativity is inherent in the human condition, artists need to constantly use their creativity. Each new project is a new page for exercising imagination, for being bold and for experimenting with new paths. It is in the confrontation between the creative practices that are particular to artistic production (in any of its disciplines) and the pedagogical practices that are subject to formal rules and measurable impacts that the 10×10 project positions itself as a vehicle for dialogue and freedom. This creative work, developed by the artists together with the teachers (in this case from secondary schools), enhances the ordinary curricula and also adds to it unusual features, separating the subject from conventional didactics. Conversely, the use of different artistic languages is also put on one side, separating artists from the production of an artistic project. Art is neither reduced to pedagogy nor is pedagogy reduced to art. Instead, it is a question of placing the creativity implicit in artistic practices at the service of the problems faced by the teachers and students of a particular class. In this way the pedagogical strategies undertaken together may become an integral part of the teacher's repertoire as they do not call upon the specific techniques of the different artistic languages.

The first two 10×10 projects attracted the attention of other cultural institutions that also engaged in creative partnerships with schools. This meant that the project extended beyond Lisbon with Porto, Guimarães, Oeiras and Loulé, following the same model, but with the necessary adaptations for each context. As the project is based on a small-scale approach, this programme expansion made it possible to increase the number of schools, teachers and students involved. All in all, the five instances of the project in different localities involved 22 schools, 48 teachers, 756 students and 43 artists/mediators as direct participants. The dissemination of the pedagogical strategies through workshops for teachers involved over 500, and the public lessons, open to a wider education community, reached nearly 6000 people.

In order to assess the quality and impact of 10×10, a team of researchers from the Universidade NOVA de Lisboa (Pires et al. 2017) compiled and analysed data from multiple sources: direct observation of meetings and public lessons, written accounts by the participants, reports written by the project evaluator, as well as questionnaires distributed to teachers 1 year after having participated in the project. The analysis had as one of its aims to understand whether “the central idea [of the project] lies in the opening up of work processes or in the search for and confirmation of pre-defined effects and impacts” (Pires et al. 2017: 96). Data shows that the 10×10 practices and exercises are relevant, meaningful and bring pleasure to both students and teachers, enhancing group cohesion and individual motivation in their commitment to school activities. The close partnership between teachers and artists and the use of artistic devices and rationalities promoted teachers' deeper connection with the subject they teach and with pedagogic reasoning. The experiences inhibited somewhat the teachers' use of pedagogical automatism and of mass produced materials. Furthermore, by exploring a transdisciplinary field of work

between pedagogy, art and the curricular subjects, teachers' autonomy and a sense of authorship were stimulated.

The researchers' analysis showed a direct connection between the artist's approach to pedagogy and the promotion of the student voice, the use of creative methodologies, growing empathy between teachers and students, and transmedial (use of different platforms and formats such as mobile phones, Google Earth, QR codes, film, etc.) and transdisciplinary approach to learning and underlined the relevance of curricular contents by establishing links to the real world.

The project afforded the renewal of scholastic technologies, the interruption of pedagogical automatism and the introduction of new teaching possibilities. These new possibilities had a disruptive effect on the established school criteria of objectivity and predictability and hindered the use of standardised materials. For example, the project allowed the use of the body as a pedagogical tool, alternative ways of using the school space and classroom furniture, the use of prohibited materials such as mobile phones and the Internet, as well as the use of autobiographies and cartographies to promote the construction of the self and awareness of others (Pires et al. 2017: 106).

The involvement of teachers in the design and implementation of these alternative strategies promoted their sense of authorship and professional commitment as agents of change.

Although these conclusions are quite promising, it must be said that the research was based on an experiential approach to pedagogy. The duration and scope of the project did not permit validation through impacts on test results or school leavers' rate.

Other limitations of the project are inherent to the duration of the evaluation process and to its microscale. Since it was not possible to carry on working with the same teachers/classes over several years, it is difficult to assess whether the transformation of their routines lasted. On the other hand, the influence on other teachers at the same schools was reduced to short-term workshops. These were important to raise their curiosity about and awareness of alternative pedagogical strategies, but did not permit an in-depth approach.

10×10 findings were compiled in a book (Assis et al. 2017) which includes a corpus of small pedagogical activities given the name "micropedagogies"; this was conceived as a guidebook of practical ideas that teachers can adapt and explore. Another outcome of the project was a post-graduate course intended for teachers and artists, promoting a cross-fertilisation between artistic practices and pedagogical processes through collaborative work.

### 3.3 *Orquestra Geração*

The Venezuelan National System of Youth and Children's Orchestras, known as *El Sistema* (ES), is generally considered an emblematic example of musical practices that promote social inclusion through music. The ES programme was initiated in

1975 by the Venezuelan maestro José Antonio Abreu and subsequently attracted the attention of various countries that initiated programmes that adopted and sometimes adapted the ideals of ES. In most cases, the programme is described in highly celebratory terms which emphasise its status as a social project that gives a preeminent role to musical value. Eric Booth, one of ES's most outspoken international supporters, wrote on his first visit to Venezuela: "I had to feel how excitement grew in the poorer neighbourhoods in which each 'nucleus' is implanted". Furthermore, Booth emphasises the ES's social inclusiveness objective, describing the programme as being totally successful in inclusion, in addition to its impressive musical quality.

The first prominent figure, Maestro Gustavo Dudamel, is the principal conductor of the Los Angeles Philharmonic, having achieved an international status as a star, far from his neighbourhood in a small town where he played the second violin as a child (Booth 2009: 2). This is what makes ES so interesting; it is not just a national programme that involves hundreds of thousands of children at risk, but it also produces art.

ES was taken up in Portugal through the *Orquestra Geração* (OG) project, created in October 2007. Focused on social inclusion through music, it has as its main target children in primary schools and adolescents in situations of great risk and educational and social vulnerability. A significant part of the school's student body consists of young immigrant people from the former Portuguese colonies, particularly Cape Verde, Angola and Guiné-Bissau.

The first nucleus of OG was supported by the EU programme EQUAL, involving students from the *Miguel Torga* School in Amadora, a town located in the outskirts of Lisbon. In 2008/2009, another offspring of the project, Casal da Mira (also in Amadora), emerged, and in the period 2009/2010 to 2011/2012, it expanded to five more schools in the Lisbon Metropolitan Area and one in the north of the country, in Mirandela. This project, which at the very beginning involved only five teachers, was also supported by the High Commissioner for Immigration and Intercultural Dialogue, local churches and social movements, as well as the Calouste Gulbenkian Foundation. The additional populations have, like the initial nucleus at Amadora, the same social characteristics, marked by a context of local segregation. As with the other centres, this is a community of musical practice (Wenger 2006) in a non-formal context.

A recent survey (Mota and Lopes 2017) of ES participants concluded that the family integration of the young participants improved as a consequence of the involvement of families, in particular through participation in school performances and concerts. These public events are seen as exceptional moments of overcoming stigma and of gaining public recognition, as belonging to OG also means attaining public visibility. In addition, ES participation appears to reinforce domestic gains, namely, direct and/or implicit incentives for learning and particularly in families that support learning routines at school even without a high level of education. The experience of OG can be seen to produce a dispositional effect, creating competences favourable to school attainment (self-discipline, organisation of space and time, coordination, mutual aid, ethos of collective learning, etc.). These embodied

characteristics may be transferable into the work sphere facilitating integration in qualified positions.

In short, the dynamics of family and school mobilisation both contribute to avoiding objective and subjective situations of exclusion and social disqualification, and even the possibility of distinguishing oneself from stigmatised contexts of belonging (neighbourhood, groups of peers), favouring the emergence and/or the consolidation of social mobility projects. Being a member of OG has helped participants to develop networks of sociability in spheres of life external to the orchestra (school, neighbourhood, family). By enlarging the range of possibilities of the children and adolescents' future trajectories, facilitating the access to positions in the social and socio-professional space, these dispositions and competences are resources that increase the activity of these young people, promoting possibilities of social mobility and breaking the chains of social and ethnic discrimination.

## 4 Conclusion

Arts education in Portugal has a secondary role in formal education. The political context of the authoritarian *Estado Novo* from the 1930s until 1974 had an impact on the role of arts education in schools. Interesting pedagogic ideas were developed in this period but had hardly any effect on the education system. After 1974, access to education has remained stigmatised by processes of social selection and reproduction, and the access to arts education cannot be separated from this wider reality. Hence, when discussing arts education, it is necessary to discuss the projects, the tools – methodologies, approaches to art, etc. – and the structure of the education system in general. The peripheral space occupied by arts education in the education system raises important concerns related with the lack of preparation of the Portuguese schools to face cultural diversity. Although cultural diversity must not be addressed exclusively by mobilising the arts, they prevail as a privileged domain for activating social and cultural integration, namely, by promoting perspectives of seeing and accepting strangeness and difference.

Considering the scarce presence of arts education in the formal education system, the existence of projects where the arts take a central role stands as a productive path towards the promotion of cultural diversity both inside and outside the national context. The three case studies presented allow us to consider different ways and different partnerships in the conception of arts education projects that promote democratic values and sustainable development, connecting formal and non-formal settings.

Furthermore, the coexistence of different initiatives in the same country allows politicians, educators, parents, students, teachers and artists to play an active role in the development of arts education and its integration in the learning process. These projects emphasise the role of arts education, not merely as arts subjects, but in parallel with other subjects, such as language, mathematics, history, etc. This

approach to arts education is a form of citizenship and a contribution to democracy and as such a major step towards the promotion of cultural diversity.

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# Theoretical Concepts of the Migration Phenomenon Within the Professional Discourse of Arts Education in Germany



Susanne Keuchel and Sandra Czerwonka

**Abstract** The discourse surrounding the theory and practice on migration in arts education in Germany is shaped by various terms and concepts. The German arts education manual references integration, cultural diversity or multiculturalism, interculturality, polyculturality and transculturality (Keuchel S, Wagner E (2012) „Poly-, Inter-und Transkulturalität“. In Bockhorst H, Reinwand V-I, Zacharias W (eds) *Handbuch Kulturelle Bildung*. kopaed, München, 252pp, 2012), while more recent discourse has seen the terms post-migration or diversity appear. A content analytical study will therefore be carried out using selected texts to examine which arts education actors from politics and practice, science and associations use which of these concepts and which imperatives are associated with the respective concepts, especially in the field of culture education and arts.

**Keywords** Diversity · Arts education · Theoretical concepts · Germany · Migration · Interculturality · Transculturality · Integration · Post-migration · Multiculturalism

## 1 Background of the Discourse Analysis of Key Concepts in the German Migration Debate

The concept of “diversity” as the overarching theme of this anthology has been used more often recently in Germany in arts education discourse when it comes to the issue of migration. At the same time, however, it is emphasised that diversity not only refers to origin but to various personality characteristics, for example, in the context of the equal rights movement, to “six core dimensions of diversity”, which

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also draws on the EU Charter of Fundamental Rights from the year 2000 (European Parliament 2000): age, gender, sexual orientation, ethnic and cultural affiliation, religion and disability. Principally and originally, diversity refers to the “diversity of species” (Salzbrunn 2014: 8) and has its origins in biology (Buß 2010: 124). Not least the activities of UNESCO have more closely linked diversity to cultural issues, for example, in 1996 in the UNESCO report “Our Creative Diversity” (UNESCO 1996) of the World Commission “Culture and Development”, in 2001 in Paris with the “Universal Declaration on Cultural Diversity” (UNESCO 2001) analogously to the biological diversity of nature or in 2005 in the “Convention on the Protection and Promotion of the Diversity of Cultural Expressions” (UNESCO 2005).

Fundamentally, the concept of diversity merely points out existing differences without judging them, explaining them or postulating a specific political call for action, in contrast, for example, to the concept of “inclusion”, which emphasises as a human right the equal participation of all (United Nations 2006).

The concept of “integration” is viewed as embodying an opposing political goal of action to that of inclusion (Keuchel 2016a: 25). Integration represents not the notion of providing equal opportunities to participate and to shape but of integrating someone in something that already exists, i.e. incorporating the individual into an existing system of rules and action. By politically recognising the status of Germany as a country of immigration, debates on the integration of immigrants and their descendants in Germany have gained in significance. This can be seen in the National Integration Plan (Federal Government of Germany 2007), for example, which was also taken into account within the scope of this study.

Another key concept addressed in the German migration debate is the concept of “*Kulturelle Vielfalt*” (“cultural diversity”). For the purposes of understanding, it should be noted here that the English and internationally standard term “diversity” can, depending on the context, sometimes be translated as “Diversität” and sometimes as “Vielfalt” in German (cf. Salzbrunn 2014: 8). The difference lies primarily in the fact that “Diversität” takes into focus fundamental differences such as gender or physical disabilities and is not limited to cultural differences like the term “*Kulturelle Vielfalt*” on the basis of the composition of the term alone.

Similar applies to the terms *polyculturality* or *multiculturalism*. These terms also assume the existence of a diversity of different cultures as given, a parallel existence of cultures “that exist together in a (however defined) space of mutual awareness” (Keuchel and Wagner 2012: 252). This concept leaves open the manner or extent in which the cultures interact or act. A unique feature for German speakers within the context of this terminology can be found in the term “Multikulti”, a trivialising abbreviated form of “Multikulturalität” (“multiculturalism”), which has established itself in discourse and is often used in a pejorative sense. A statement that has since achieved proverbial status in Germany made by Chancellor Angela Merkel in 2010 “Multikulti ist gescheitert” (“multiculturalism has failed”), made in reference to (not sufficiently fulfilled) integration goals, is illustrative of this. As a result of this high-profile devaluation of the term multiculturalism, it is to be assumed that it resulted in a discursive void, one that is also reflected in discussions on arts education. The still relatively rarely used concept of “polyculture”, which alone due to the equivalence of meaning in the respective prefix follows on from the concept of multiculturalism, can be viewed as an attempt to insert a politically and socially unconsumed word into this void.

The concept of *interculturality* also serves to shape the debate on the issue of migration in Germany. This concept, introduced into the German language by Husserl (1931/1973: 233) and established within the scope of internationalisation in the 1920s, particularly in the USA (Bolten 2018), is increasingly gaining in significance in German discourse in the wake of increasingly critical voices of the concept of multiculturalism (cf. Müller-Jacquier 2004; Moosmüller 2007; Elberfeld 2008; Rathje 2009). Both terms share the cultural dimension. The difference between these terms is that unlike multiculturalism, interculturality takes the view that the parallel existence and mutual perception of cultures are not sufficient, instead positing that there should always also be interactions between cultures.

Another concept has established itself within this controversial discourse, the concept of *transculturality* by Wolfgang Welsch (1999). It emphasises an opposing point of view to interculturality, one of “overlays” and mixing of cultural phenomena. The tenets of this concept assert that there are no “pure cultures” that exist in parallel or enter into a dialogue with one another but instead diverse mixtures (Conti 2011).

Another concept that features in this discourse, which originates from American literature and art critique and has become known in Germany among other things thanks to “post-migrant theatre” (Sharifi 2015: 249) by the German theatre maker Shermin Langhoff, is that of *post-migration* (ibid). The acknowledgement of Germany as a country of immigration not only leads as a consequence to discourse on integration but also to debates on the acknowledgement of a “new normality”, which are pointedly framed using the still relatively new concept of the “post-migrant”.

“The prefix ‘post’ hereby represents” according to Naika Foroutan “not the end of migration, but instead describes social negotiation processes that take place in the phase after migration” (Foroutan 2015). The term also refers to the often-neglected fact that migration describes a temporary state, while the “migrant background” of immigrants and their descendants remains a generally common characterising description of members of society.

The previously discussed key concepts surrounding the issue of migration make clear the wide range of perspectives, attitudes and evaluations within German discourse.

## 2 Objectives, Questions and Methodology of the Discourse Analysis

The objective of this discourse analysis is to examine the role the above outlined key concepts play regarding the issue of migration in German arts education discourse. Are there specific terms in arts education that are employed particularly often? What position do actors in arts education take with regard to the individual terms? For example, are some terms also discussed or debated controversially? And which

resulting actions are associated with which respective terms, particularly when it comes to culture and arts education?

In view of the heterogeneity of the field, different actor groups in the German arts education landscape will be included. The question posed here is whether there are differences in the use of the concepts and the resulting action in the different fields of arts education such as politics, practice or science.

## ***2.1 On the Study Design and Methodology***

This discourse analysis will examine the use of nine selected key concepts, including possible variants (truncated form, e.g. *divers\**, *integr\**, etc.), in texts that address the issue of migration in German arts education discourse. The following key concepts were examined: cultural diversity, diversity, inclusion, integration, interculturality, multiculturalism, polyculturalism, post-migration and transculturality.

The timeframe for the study was set to 2007–2017. A longer timeframe was chosen purposely for the publication dates of the respective texts in light of the previously expressed suspicion that individual concepts lose and gain in significance over the course of the migration debate.

## ***2.2 On the Selection of the Actor Groups***

To do justice to the heterogeneity of the German arts education landscape in the broadest sense and to enable an explorative insight, four different actor groups were selected for observation: researchers, practitioners, professional representatives and politicians, though it must be stated that it was often not possible to draw these distinctions cleanly. For example, researchers and practitioners are also active in the field of lobbying, while researchers are commissioned by politics to develop strategic concepts for a federal state or a municipality. In such ambiguous cases, context was considered, as well as the factors of where the author published and the respective point of view the author presented, whether the author was operating as an independent researcher, the chairperson of an association or, for example, as a contractor for politics.

The group of *researchers* included professors and research assistants at universities and institutions of higher learning or other (educational) institutions, as well as freelance researchers who, irrespective of their employment status, have distinguished themselves at the time of publication through their academic expertise.

The actor group of *practitioners* consisted of people who were organisationally, implementationally or administratively directly rooted within the field of and on the supply side of arts education.

The group of *professional representatives* studied people who, at the time of the respective publication, were a member of an association relevant to the field of arts education who, for example, published statements or position papers.

The actor group of *politics* was primarily comprised not of political public officials or elected representatives but of natural persons and legal entities who, according to their activity or legal form, could be attributed directly to government agencies, federal offices or public federal institutions and who were involved in the publication of the respective text within this context. Arts education in the political field is a classic cross-sectional issue that touches upon various departments, and it is thus relatively rare for it to be the central focus of political position papers or action and development plans.

With the exception of the actor group of *politics*, authors were only included if they possessed both relevant expertise in the field of arts education and migration, to ensure that the texts collected here were relevant to the domestic specialist discourse. The decision on whether a relevant specialist focus is given or not was taken on the basis of available biographies of the respective authors.

### 2.3 *On the Selection of the Textual Corpus*

A total of 19 texts were analysed with a total scope of 38,431 words. For reasons of practicality, available digital texts were used for the study, which enabled automatic searches for the key concepts.

The texts consisted of articles on specialist platforms, in digitalised journals from interest groups in culture and in arts education, and chapters from relevant specialist publications available in digital form from researchers, associations or government agencies.

In addition to digital availability, further selection criteria were used for the selection of the texts:

- Study timeframe was to be mapped out as evenly as possible not only in the overall sample but also within the individual actor groups.
- At least four different texts of each actor and group.
- Comparable scope (word count) among the individual actor groups.

### 2.4 *On the Explorative Nature of the Study*

The planned study had an explorative aspiration from the very start. Due to the timeframe and limited funding framework, a manageable number of texts were selected for examination. This situation poses challenges both to selecting and narrowing down the object of study as well as for the subsequent analysis, which should be taken into consideration when it comes to interpreting the subsequently

illustrated results, which are *not representative*. This is particularly due to the following factors:

- The difficulty in drawing distinctions between the authors in terms of the respective actor groups is primarily due to the dual functions of the authors.
- The actor groups exhibited a very diverse publication behaviour (researchers and lobbyists publish a lot unlike practitioners).
- The attribution of resulting action to specific key concepts (the texts often addressed multiple key concepts and often specified precise resulting actions for culture and arts education at the end of the texts).

If it was not possible to attribute specific resulting actions to a specific term, then these resulting actions were not included in the explorative evaluation.

This German specialist discourse analysis can, however, illustrate relationships and trends in the discourse with results that are clear and unambiguous. Only such clear findings will be presented in detail hereinafter and will be drawn on in the final conclusion.

### 3 On the Results of the Discourse Analysis

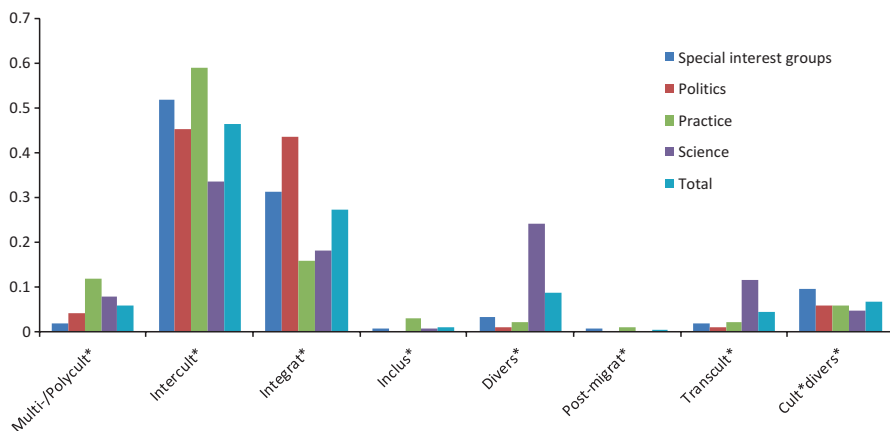
The examined texts, with an overall word count of 38,431 words, contained a total of 571 words that were attributable to the previously defined key concepts. In terms of the examined actor groups, it was observed that proportionately, the respective key concepts were found especially frequently in texts of special interest groups (Table 1 and Fig. 1).

The most commonly featured concept in the examined texts, with a share of 46%, is the concept of interculturality, while some way behind in second place is the concept of integration (27%), as can be seen in the following overview:

The concepts of diversity (9%), cultural diversity (7%), multiculturalism (6%) and transculturality (4%) appear far less frequently, while the concepts of post-migration (1%) and inclusion (1%) appear least often. The comparatively infrequent use of the concepts of cultural diversity (9%) and inclusion (1%) by special interest groups is a surprise. Arts education in Germany emerged in the 1970s from extracurricular practice to establish itself as a separate field with its own set of values (cf. Liebau

**Table 1** Absolute frequency and concentration of key concepts according to actor groups

	Words per text	Number of key concepts (key concepts per total word count)
Special interest groups	8232	180.00 (2.2%)
Politics	8679	122.00 (1.4%)
Practice	8593	102.00 (1.2%)
Science	12,927	167.00 (1.3%)
Total	38,431	571.00 (1.5%)



**Fig. 1** Distribution of key concepts in the sample

and Zirfas 2004: 579). A key fundamental principle of this set of values is the emphasis on a “common understanding of cultural diversity and inclusion” (Schorn 2009: 9.), just like many other specialist texts that equally stress inclusion as a key principle of cultural education in Germany (cf. Keuchel 2016a, b).

Special interest groups also used the concept of integration (31%) surprisingly often, second only to the concept of interculturality (52%). Both concepts share the assumption of existing cultural differences between different groups. The term integration implies, as previously stated, the political call to action of “integrating”, that is, the implication of one group adapting to or assimilating into another group. This stands in fundamental contradiction to the approach of inclusion as an underlying principle of arts education (cf. Institut für Kulturpolitik der Kulturpolitischen Gesellschaft 2014: 8, Keuchel 2016a). In Sect. 3.2 on the evaluation of the concepts, there will accordingly be an analysis carried out to ascertain whether the concept of “inclusion” is being favoured or rejected by special interest groups in the texts.

The concept of “interculturality” (59%) is also employed very frequently in practitioners’ texts. The concept of integration, meanwhile, is employed much less frequently in practice (16%). The concept of “multiculturality” (12%) is also used selectively by practitioners.

Clearer differences in how key concepts are drawn on can be diagnosed in the scientific texts, particularly in terms of the broader range of concepts used within such texts. The concept of interculturality also finds itself proportionately referenced the most with 34%, while the concept of diversity features in second place (24%) and the concept of integration (18%) in third. The more frequent use of the concept of transculturality (11%) in comparison to the other actor groups is also noteworthy.

The fact that terms such as transculturality, post-migrant or diversity are used almost exclusively in scientific texts could also be attributed to the fact that these terms, in comparison to the other key concepts mentioned here, have only emerged recently. For example, Wolfgang Welsch coined the term transculturality in 1992



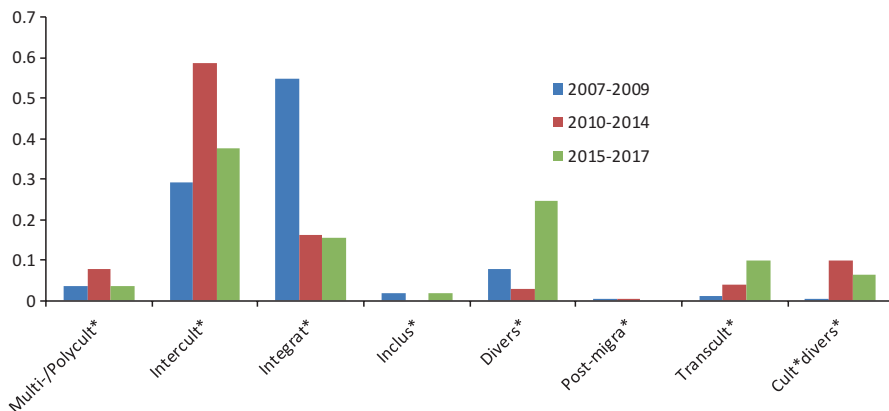
(Blum-Barth 2016: 114, cf. Welsch 1999), while the term post-migration has only established itself recently (cf. Foroutan 2015, Sharifi 2015). While the concept of diversity has been prevalent longer in the Anglo-American sphere, it has only been picked up recently in German discourse. It may be the case that concepts that have emerged in scientific environments require a certain amount of time to establish themselves in practical discourse.

### 3.1 Use of the Terms Over Time

A marked difference can be observed in the use of the terms over time. The clearest illustration of this was seen in the concepts of interculturality, integration and diversity (Fig. 2).

This figure shows that the use of the term integration has declined significantly since 2010. This may be consistent with controversial subsequent political debates, which were not least also initiated by the establishment of new key concepts such as transculturality or post-migration. Even if these terms haven't (yet) imposed themselves in their use in arts education discourse according to the available results, they do postulate a different understanding of immigration policy, one that is less about integrating and instead focuses on the notion of a wide range of actor groups jointly shaping culture without hereby reducing the concepts to their connotation of migration (cf. Kolland 2015, Yildiz and Hill 2017).

The term interculturality is used proportionately particularly frequently between 2010 and 2014. This could be related to the critical evaluation of the term "multiculturalism" or "Multikulti" (cf. Schirilla 2013) in Germany. With regard to the referenced devaluation of the multiculturalism term in the German public sphere, it would be interesting to examine whether the term had experienced greater propaga-



**Fig. 2** Frequency of the appearance of key concepts, differentiated according to the period in which the texts were written

tion in relevant texts of arts education prior to the period of study, such as in the 1990s or 1980s.

Unlike the concept of post-migration, the concepts of diversity and selectively also the concept of transculturality have featured more frequently in recent discourse, though for the most part in the scientific texts examined here. This poses the subsequent question as to whether the concepts of diversity and transculturality, like interculturality, will become more established in practice and politics over time.

### 3.2 On the Evaluation of the Terms in the Texts

How are the key concepts used in the texts? Are they subject to critical discussion (in terms of individual sub-aspects), rejected, viewed in a positive light or used in a neutral context?

Overall, it can be said that a longer established terminology is more prone to being used in a critical (not just positive) light than a terminology that is still less established or relatively new in arts education discourse, such as the terms “transculturality”, “post-migration” or “diversity”, which are used – while not often at all, generally speaking – solely in an uncritical light. The term inclusion is also solely used in uncritical contexts in the texts. The term most likely to be mentioned in a critical light is the term integration (Fig. 3).

When differentiating between critical comments of key concepts from the various actor groups, it is noticeable that scientific actors are much more likely to voice criticism of the concept of “integration” (3/4 of examined texts) and of the other terms than special interest groups.

The findings so far support the assumption that individual concepts stand contrary to one another in their appraisal, for example, the concepts of integration and

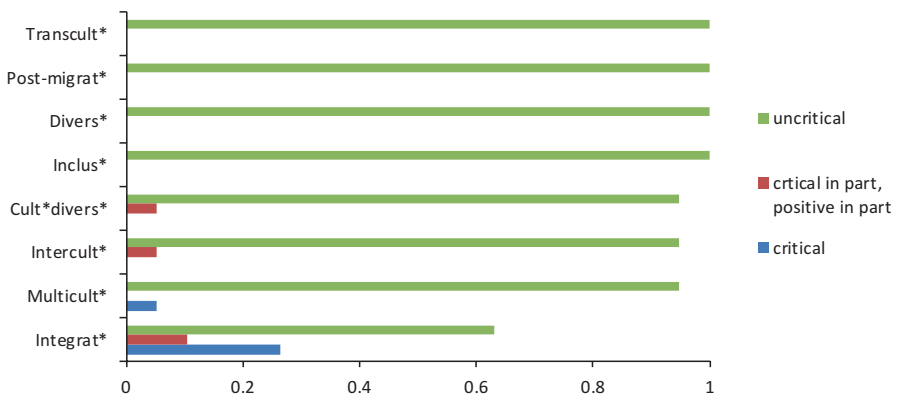


Fig. 3 Critical commentary of the key concepts in the texts

inclusion. This will be examined in the following to a degree by way of a correlation analysis, which will examine the relationship between the terms (Table 2).

The table above illustrates two positive, significant relationships: the first between multiculturalism and interculturalism and the second between inclusion and transculturalism.

The former relationship could be ascribed to the fact that there is a cultural dimension inherent in both key concepts. Both concepts assume homogenous cultural groups in the broadest sense that perceive one another, face one another or enter into a dialogue with one another.

Since the concept of integration consists of the implicit notion of separation between in-group and out-group with considerable differences in legitimacy, while the concept of transculturalism is inherently a post-modern cultural term characterised by equivalence, it is quite reasonable that the term transculturalism should correlate with the term inclusion. At the same time, the term “inclusion” tends to stand contrary in the nature of its use to the concept of integration in the examined texts.

### ***3.3 On the Specific Cultural Resulting Actions Linked to the Key Concepts***

The following overview shows that there are both key concepts that are linked very strongly to specific action, and those that are not associated with *any cultural* action at all, like the terms multiculturalism or post-migration. The fact that no resulting action is derived from the concept of multiculturalism is hardly surprising considering the concept by its self-conception assumes the parallel existence of cultural spaces. Post-migration, meanwhile, is a very abstract concept, and so its inherent complexity may impede the ability to derive specific resulting action from it (Fig. 4).

With the exception of one text, which comes from the group of practitioners, the concept of inclusion did not yield any specific resulting action in culture and arts education. The specific example contained the rather vague demand of thinking of more content-related arts education concepts from the strength orientation of migrant target groups, for example, multilingualism or everyday translation services. Apart from the specific dismantling of barriers for persons with disabilities, such as including sign language interpreters or creating structural access to buildings for wheelchairs, inclusion remains, also with regard to people with a migrant background, unspecific when it comes to implementation, i.e. it begins with the individual.

Specific resulting action in terms of culture and arts education with regard to the concept of integration is most likely to be formulated in texts from politics. In accordance with the demands of politics, it is focused especially on improving the interplay between art, culture and other measures of integration such as language training. It is to be supported through artistic, aesthetic means, for example, through music, singing or with formats like learning German in a museum (Keuchel and

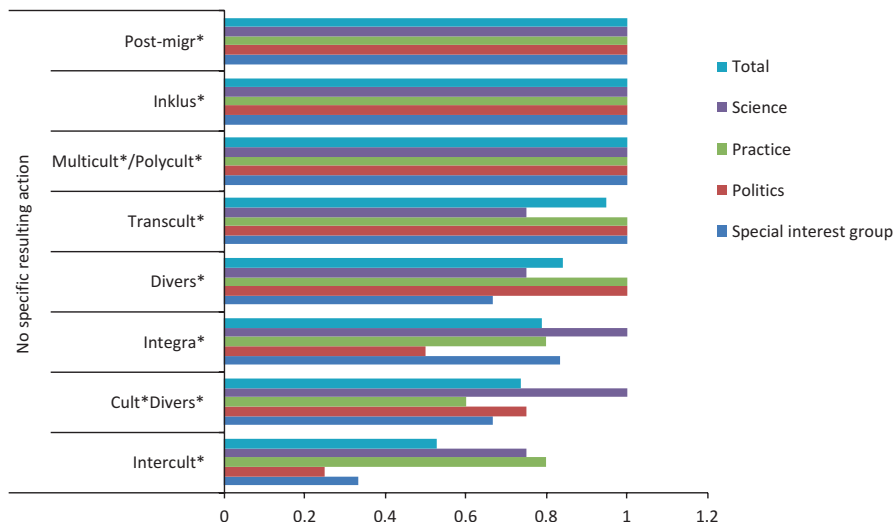
**Table 2** Correlations between the evaluations of the terms

	Multicultural*/polycultural*	Intercultural*	Integra*	Inclus*	Divers*	Postmigr*	Transe*	Cultural diversity
Multicultural*/polycultural*	1	0.527*	-0.039	-0.021	-0.258	. <sup>b</sup>	0.201	0.174
Intercultural*	0.527*	1	-0.226	-0.168	-0.368	. <sup>b</sup>	-0.064	0.430
Integra*	-0.039	-0.226	1	-0.358	0.044	. <sup>b</sup>	-0.349	-0.106
Inclus*	-0.021	-0.168	-0.358	1	-0.122	. <sup>b</sup>	0.544*	-0.056
Divers*	-0.258	-0.368	0.044	-0.122	1	. <sup>b</sup>	0.130	-0.122
Postmigr*	. <sup>b</sup>	. <sup>b</sup>	. <sup>b</sup>	. <sup>b</sup>	. <sup>b</sup>	1	. <sup>b</sup>	. <sup>b</sup>
Transe*	0.201	-0.064	-0.349	0.544*	0.130	. <sup>b</sup>	1	0.221
Cultural diversity	0.174	0.430	-0.106	-0.056	-0.122	. <sup>b</sup>	0.221	1

\*The correlation is significant at the level of 0.05 (two-sided)

.b Cannot be calculated since at least one of the variables is constant

The items -2 = critical use, -1 = in part critical use, 0 = neutral and +1 = positive use of the respective terms in the texts were formed for the correlation analysis



**Fig. 4** No concretisation of specific cultural action with regard to the respective key concepts in the examined texts

Weil 2010). The underlying, indirect notion is naturally to help migrants become acquainted with the culture of the host country. It became the subject of a controversial discourse in Germany on the so-called “Leitkultur” (“guiding culture”) (Federal Ministry of the Interior 2017). Within this context, other demands are geared towards achieving a greater target group reach, for example, improving the targeting and involvement of migrants who are to be familiarised with the host country’s cultural customs – positively in the sense of cultural participation.

In reference to previously outlined concerns, demands are being formulated for these new tasks concerning the training of staff in education, teaching and (culture) pedagogy. These demands can be found both in political texts and in those of special interest groups. Furthermore, political actors recommend incorporating more key figures with a migrant background when targeting target groups. Interest groups, in turn, are emphasising the need to establish suitable financial and political framework conditions for the implementation of integrative measures in culture and arts education.

In terms of transculture and diversity, specific resulting action is most likely to be found in scientific texts.

All resulting action related to transculturality is aimed at the substantive level of education and culture work. It levels the specific demand of developing transcultural education concepts, which up to now have hardly been reflected in actual arts education practice. This is not a surprise since, judging by the results of the discourse analysis, the concept of transculturality is in many cases still not being used at a conceptual level.

Within the context of “diversity”, the demand for specific staffing requirements, in addition to the training of staff, other content and a larger target group reach, is being voiced specifically for the first time in the sense that diversity should also be represented among staff. This demand within the context of the concept of diversity is consistent insofar as, unlike concepts such as multiculturalism or transculturalism, this concept does not inherently imply any cultural patterns of interpretation. The term multiculturalism, for example, considers it irrelevant to intervene in staffing structures or content, since it holds that a wealth of cultures exists side by side in different spaces. Equally, the only consequences that arise from the concept of transculturalism are those related to the development of new arts education concepts that teach how cultural influences blend and overlap. Staff ramifications are not necessary in this case since differentiated representatives for specific cultures do not exist.

Within the context of the term “cultural diversity”, the demands for action levelled also refer almost exclusively to content-related consequences. Cultural diversity should be reflected accordingly in the education concepts and, unlike with transculturalism, in the cultural offer. It is also the source of the demand to instigate fundamental change in the organisational structures of cultural institutions without explaining this in greater detail. A voluntary commitment of the institutions and of the individual to learn more about cultural diversity is advised, however without explicitly levelling the demand for training for staff. Incorporating cultural diversity is thus possibly not viewed as a paradigm change in the arena of culture but more as a change in attitude, for example, in terms of the range of cultural understanding.

The term interculturalism, meanwhile, is associated with the formulation of the most specific action for culture and arts education, particularly in politics.

In practice, this concept seems so far to be the most effective when it comes to deriving specific strategies for action for the field of culture and arts education (Fig. 5).

Just as in the case of “diversity”, resulting action in the field of culture can be found at all levels: The most commonly voiced demand was for consequences for content, followed by increasing target group reach and, thirdly, the call for concrete staffing consequences. The focus in all cases is on a dialogical and mediating integration of different cultures, particularly that of the host country and the migrant countries of origin, which should be adequately reflected in publicly funded cultural life. Such a demand is consequently levelled in individual texts in terms of the appropriate consideration of employing people with a migration background among staff. A further specific demand in the context of “interculturalism” addresses the involvement of autonomous migration organisations in the culture sector in terms of possibilities for support and funding.

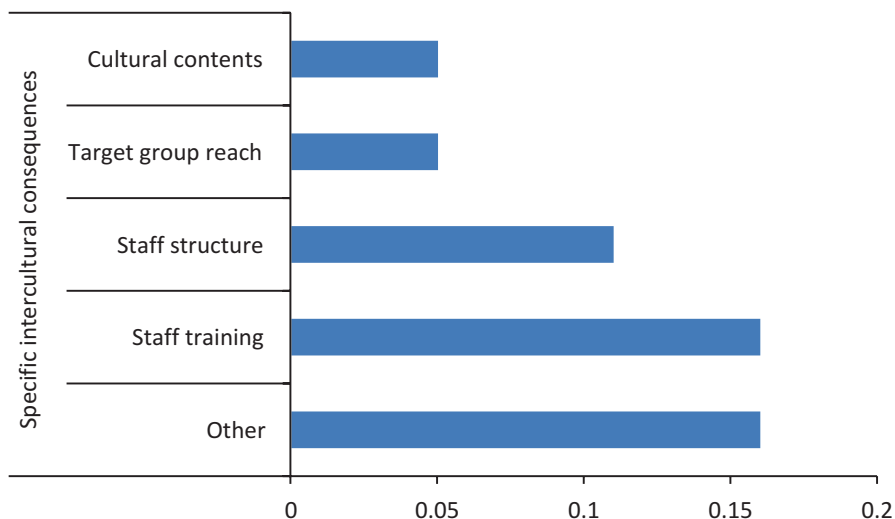


Fig. 5 Specific intercultural resulting action for culture and arts education in the texts

## 4 Conclusion

Key concepts in the German migration debate are drawn upon in arts education discourse. The key concept that is currently most widespread within arts education is that of interculturality. A glance at the temporal dimension, however, has already indicated a decline in its use.

Differences can be noted in the frequency of the use of various notions in miscellaneous actor groups in arts education. A pattern has emerged whereby key concepts are initially discussed in scientific discourse and then subsequently taken up by professional representatives and politicians. Practitioners have subsequently shown themselves to align more closely with the vocabulary of their professional representatives.

The propagation of these terms is not only dependent on the temporal dimension, i.e. on when they become established in the academic field, but also on specific evaluations of individual actor groups. This was illustrated perfectly by the concept of multiculturalism, which in German politics was considered “failed” (Malik 2015) about 10 years ago, and subsequently hardly plays any role in the texts over the course of the timeframe employed here.

The key concepts were generally viewed differently in the different actor groups; however, the group of practitioners does not itself actively appraise these terms, using them largely without reflection. Science itself is the most critical in this respect, particularly in respect to terms that manifest cultural differences within groups such as multiculturalism or interculturality. The concept viewed most critically by the actors in the arts education sector is the concept of integration. The field of politics views the term more positively, which is possibly due to the fact that it can be more easily translated into statutory framework conditions than to cultural.

This analysis could not clarify the point in time when terms in academic discourse are carried over into other fields. Despite the longer existence of the terms transculturality, diversity and post-migration in academic circles, with the exception of diversity, it is very rare for any of these terms to be carried over into other fields of arts education. Another possible influencing factor can be found in the practicability of these terms for developing specific cultural action.

The discourse analysis has shown that there are some key concepts that are not associated with specific cultural action, such as the concepts of multiculturalism or post-migration and, generally speaking, inclusion. This can be attributed to the fact that these terms are either of a descriptive nature, denoting a certain state that is not, in of itself, subject to scrutiny, or rather they denote a specific stance instead of necessitating concrete measures or indeed just stimulate what is still a very open discourse.

In this discourse analysis, specific action was demanded for art and culture particularly in reference to the concept of interculturality. This also applied in some measure to the term diversity, which possibly also explains why this concept has gained in significance over time in the texts.

The term interculturality was especially associated with the formulation of the most resulting action for culture and arts education, and this is despite the fact that this term tends to be viewed critically within science. This may be an indication that the substantive relevance of the concepts in terms of a realistic model of society is not necessarily synonymous with the practicability of the terms. It may therefore be helpful to emphasise individual aspects in practice, such as the cultural difference between specific groups in this case, in order to be able to develop countermeasures, even if cultural differences in this pointed form do not even exist.

In conclusion, this shows that key concepts can lead to different perspectives and thus different resulting actions. It can therefore be very useful to use different key concepts and thus different perspectives to be able to represent reality as accurately as possible.

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# Importance of Cultural Capital in the Twenty-First Century Teacher Education in Latvia



Austra Avotina and Ieva Margevica-Grinberga

**Abstract** The purpose of this research was to investigate the relation between cultural capital and the individual's cultural and intercultural competence in the contemporary information society. The cultural capital and its accessibility are the most influential factors in the development of cultural competence as a result of arts education. Globalization, integration and social conditions create the necessity to be tolerant, open-minded and helpful, respond flexibly to complex problems and be well prepared for living in a continuously changing environment that has richness of cultural diversity. This article analyses two characterizing aspects of the information society, and the challenges placed upon the education system, specifically teacher education in Latvia created by increasing migration. The authors provide an insight into a study of the experiences of young teachers when working with children who have migrated from other countries. The study concludes by providing a theoretical framework and conclusions based on the research outcomes regarding the challenges related to supporting teacher education in Latvia.

**Keywords** Cultural competence · Teacher education · Cultural capital · Cultural diversity · Intercultural society · Information society

## 1 Introduction

The beginning of the twenty-first century has marked a new electronic age of information technology that requires cardinal changes in many structures both in society and in educational institutions. The task of achieving the targets of the EU strategic documents in education (e.g. The Lisbon Special European Council: Towards a Europe of Innovation and Knowledge, 2000; The Bologna Process – Towards the European Higher Education Area, 1999, continues biannually, 2001 Prague; 2003

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Berlin; 2005 Bergen; 2007 London; 2009 Leuven; 2010 Budapest, Vienna; 2012 Bucharest; in the common programme Strategic framework for education and training 2001–2010 and its continuation for the time period 2011–2020, ET 2020) means new challenges to the current education system in Latvia. The latest framework defines four strategic goals:

- Making lifelong learning and mobility a reality
- Improving the quality and efficiency of education and training
- Promoting equity, social cohesion and active citizenship
- Enhancing creativity and innovation, including entrepreneurship, at all levels of education (ECE 2009a)

These goals demonstrate that we are at a crossroad to choose the next direction. Two roads are obvious – one is shorter, the other is longer. The shortest is to enable professional growth (the first and second strategic goals). It indicates the advantages of information resources, ensures the improvement of skills required by the labour market and prioritizes the demand for professionals with narrow, specific knowledge. The second one is longer, where one needs to undergo a broad spectrum of interdisciplinary studies and studying in professional or academic programmes of humanities. The necessity of this road is determined by the new age and everyday life in which everyone has to be an expert in all spheres of sciences. Globalization, integration, social conditions and diversity require tolerance, broadmindedness, helpfulness and well preparedness for living in an ever-changing environment. This road enables the social growth of the individual.

The teacher's role is changing due to the new requirements. Those who take the first route need a gatekeeper who ensures effective training, and those taking the second one need an anthropologist, psychologist and social worker who ensure the educational process for all ages. The task of today's educational institutions is to combine these different roles. Theoretically, the third road could provide such a possibility as it would ensure the personal growth.

Cultural capital, which is defined as skills, knowledge, norms and values which an individual can draw on to give them an advantage in social life, leads teachers to form upwardly biased perceptions of children's diversity and has positive direct effect on educational success (Jæger, Møllegaard 2017). With purposeful activation of the cultural capital that corresponds to the requirements of the information society, where would be the most favourable conditions for the improvement of the cultural competence? According to this, the purpose, the theoretical part of the research, is to map out the direction of the third route and to emphasize the connection between cultural capital and the individual's cultural and intercultural competence and its role in the transformation of the information society at the end of the twentieth century into the knowledge society of the twenty-first century.

The aim of this research was:

- To explore the opinion and experience of Latvia's young teachers who have worked with school children who have attended school outside Latvia

- To explore what has been offered in Latvia teacher education for the development of intercultural competence
- To present recommendations, based on the obtained data, methodologically theoretical conclusions and the objectives actualized in the EU normative and recommendation documents

The necessity for such a plan emerges also from the latest interim evaluation report which confirms that all four strategic ET 2020 goals defined by the Council in 2009 are still important (New priorities for European cooperation in education and training, 2015/C 417/04). It is needed to specify and narrow the general aims derived from the strategic directions. The ensuring of common European values, intercultural competences and active participation are given a significant role in them. In order to implement it, it has been decided to extend the action time from 3 to 5 years. The number of priorities has been decreased from 13 to 6. One of them is the intercultural competence and the civic engagement that should enable cultural diversity in the learning environment. Those involved in the education process should be trained to handle the learners' individual needs and the ever-increasing diversity in the learners' social, culture, economic and geographical contexts. As the means for achieving this, the authors put in the foreground the improvement of the cultural competence and its correlation with the cultural capital growth. The keynote necessity for a new route is expressed in the above-mentioned EU documents and in other topical recommendations that forecast high achievement in short periods of time. For instance, the UNESCO Latvian National Commission has outlined the respective results that should be reached for 2014–2020 by:

- Activating interinstitutional and interdisciplinary cooperation in science and culture in the issues of sustainable development, research and diversity of cultures
- Activating interinstitutional discussion about the importance of culture in the promotion of the community and economic development (UNESCO 2014: 8–9)

Thus, these priorities serve as a proof for the topicality of the research theme.

## 2 Methodology

In order to specify the context of applying the key concepts used in this article, it is necessary to give their definitions and content correlation. One of the concepts important for the theme that has a broad content and the capacity of which is often misunderstood or abused is the concept of culture. For example, the word culture is mentioned just a few times in the previously cited EC strategic framework document and only in a social context as *the dialogue of cultures* and *intercultural competence* (ECE 2009b). Therefore, when defining the concept of *culture*, it is important to emphasize not only the theoretical or historical content but also its life (vitality) component and the field of action (impact). Summarizing the ideas expressed by J.G. Herder, I. Kant, G.W.F. Hegel, M. Kagan, W. Jaeger, G. Böhme,

E. Cassirer, M. Heidegger and C. Geertz, the formulation given by the British anthropologist Sir E.B. Tylor has been taken as the basis for establishing the definition of culture in this article:

Culture is not only the values, traditions, ideas created as the result of the man's actions – their acquisition, preservation and protection but also the ability to assess all this personally (to include in the scale of personal values) and to use purposefully. This is followed by the improvement because man becomes a creative user of cultural values in the purposeful use of culture which, in its turn, creates motivation- thus continuation. (Kroeber and Kluckhohn 1963: 131)

Aspiring to the ideal, an individual becomes the transformer of the world and materializes his level of culture. These actions are the content of human life. In dynamics, the term culture is not enough – it should be specified, personalized. This needs further content analysis of the correlating concepts. Making the summary of the definitions of culture, described previously, and basing on the previous research (Avotina 2011), a new definition has been developed which describes the following ideal: *Cultural competence is the human mental property with a lifelong value that is an international dynamically progressing process of acquiring, understanding, using and creating the cultural values:*

- *In which there develop analytical, positive knowledge and interested understanding about the heritage of culture, the importance of the contemporary phenomena of culture and the ways of their formation (knowledge)*
- *In which there arise the necessity and skills to use, assess and form them (the cultural values), thus developing ever new skills (skills)*
- *In which there develop the ability to assess the contexts and a motivated, self-assessing willingness to act according to the contemporary topicalities – creatively and actively (attitudes)*

The third concept that needs to be defined for the research aim is cultural capital developed by the French anthropologist Pierre Bourdieu (1930–2002) with its key states – the embodied state, the objectified state and the institutionalized state (Bourdieu 1986). The culture capital, which attains economic capital, is also needed to become part of education qualification, thus becoming social capital, which is important for the theme of this article. The embodied cultural capital is described by consciously acquired and passively inherited features that become habits, traditions and necessities for a lifetime, the language use, communications and self-expressions; this cannot be converted into economic capital, thus having little value from the point of view of the capital market. However, it is always the starting point, the initial position in education. It is thus the inherited diversity which becomes the greatest challenge to the education system.

The second key form is the objectified cultural capital. It belongs to the person; it can be purchased and sold, and the value of its economic capital can be determined rather precisely: works of art, books, instruments, etc. In the context of this research, it is important that this form of the capital can be well consumed only by an individual who owns the embodied capital. The task of education is to develop the capability to use the objectified cultural capital by providing knowledge and

skills to understand and appreciate it. Yet, this is not the outcome of our study. The “Latvian School Bag” serves as the example of good practice that the cooperation of institutions can lead to changes in the understanding about what cultural capital is and how it can affect the economic capital.

With a target to make the objectified culture accessible to everyone, the “Latvian School Bag” was started as a pilot programme in 2016. This complex, interdisciplinary programme is funded by the government and the State Culture Capital Foundation. It will consolidate resources to strengthen the national identity, the feeling of citizenship and the national sense of belonging of the younger generation. The aim of the programme is to develop cultural competence, to increase the quality of cultural diversity in education, as well as to reduce social inequality. Starting September 2018, every school child in Latvia (200000) will be provided a possibility to explore, visit and experience the cultural values of Latvia, to get acquainted with the innovations created in Latvia in different times and to learn business success stories. Thus, it purposefully will lead to a society that perceives the unified value of the objectified culture capital, as well as a society that has discovered its qualitative application. In the value system shaped by the modern market economy, it is important that a fair economic value can be determined for the objectified culture and that there is a unified understanding that, for example, the price of the bronze sculpture will not be determined by the weight. The target of the arts education is to develop understanding, how cultural diversity impacts the understanding of these values and how it differs among various societies and communities.

The third state – the institutionalized cultural capital – has the most direct relation to the structure of the modern education system. The value of this capital is defined by the institutions, awarding the qualifications and issuing the diplomas, the recognition of which establishes their economic (or market) value. This field, too, requires much work because the harmonization of the levels and content of education in all stages of education is a challenge to all institutions having the representatives of different nations and states as their customers.

The above is summarized in Table 1, showing the correlation of the three related concepts – *culture*, *cultural competence* and *cultural capital*.

The interconnection of the three concepts creates a transversal framework of the paper’s ideas. Every description of a detail, idea, concept and action has its own special meaning. The form of the table reveals also other connections. Thus, by examining the concepts of culture and the cultural competence horizontally, one can conclude that:

- Culture consists of the spiritual and material values, which are created as a result of human activities and by using them the analytical, positive knowledge and an interested understanding, which can be converted in the cultural capital in its institutionalized state evolve.
- Culture consists of inherited and in life significant traditions; by nourishing them there arise the need and skills to use, evaluate and create; by developing new skills all the time, they become the cultural capital in its embodied state, which is dynamic, progressive and subjectively volatile.

**Table 1** Summary of the definitions for three concepts: culture, cultural competence and cultural capital

Culture (Kroeber and Kluckhohn 1963)	Cultural competence (Avotina 2011)	Cultural capital (Bourdieu 1986)
Ideas – former and emerging	Dynamic process of learning, understanding, applying and creating of cultural values	Spiritual heights of the human action as a capital
Spiritual and material values generated as a result of human activities	During the process there are developing analytical, positive knowledge and interested understanding about the cultural heritage and about the origin and the meaning of the contemporary cultural phenomena (knowledge)	Institutionalized state of the cultural capital (academically sanctioned, formally independent of the person of its bearer, directly related to labour market)
Inherited and lifetime significant traditions	During the process there are developing need and skill to use, evaluate and create cultural values, thus cultivating new skills all the time (skills)	Embodied state of the cultural capital (passively inherited, but naturally dynamic, progressing and subjectively volatile)
Content of human life, including attitudes, meanings, beliefs, feelings, values, objectives, intentions, interests, knowledge, faith, relationships and connotations	During the process there evolves an ability to evaluate the context and a motivated, self-evaluative willingness to act creatively and actively in line with the contemporary events (attitudes)	Objectified state of the cultural capital, the realization of this capital state is only possible when possessing certain cultural capital of the embodied state (relates to the economic capital in the most direct way)

- Culture is the content of human life; it includes attitudes, meanings, beliefs, feelings, values, objectives, interests, faith, relationships and connotations; it develops the ability to evaluate the context, and it initiates motivated, self-evaluating willingness to act creatively and actively and when the economic capital can materialize as a spiritual value.

In the frame of practical research, young teachers were surveyed using the partly structured direct interviews. Young teachers ( $N = 36$ ) who study in one of the teacher education or professional development programmes at the Faculty of Education, Psychology and Art, University of Latvia, or who have graduated from a teacher education programme delivered by another higher education institution of Latvia were interviewed (Margeviča 2015). Part of the respondents answered the interview questions orally, another part in a written form. To ensure the territorial representation, the respondents were selected from all regions in Latvia: Riga, Vidzeme, Kurzeme, Zemgale and Latgale. No generalizations to all young teachers of Latvia can be drawn on the basis of this research as the number of the interviewed participants is small in relation to the total number of young teachers in the country. The research was performed from September 2014 to August 2015.



The qualitative data processing programme *Weft QDA* was used for coding and analysing the data obtained in the interviews. The thematic coding method was used, according to which concepts were grouped in categories in correspondence with the paradigm of codes resulting from the aim and objectives of the research and the content of the interviews (Vaismoradi et al. 2013). Coding was performed in two stages. A code system corresponding to the interview guidelines was established in the first stage. Grouping of the respondents' utterances applying the previously elaborated code system occurred in the second stage. The interview included 13 questions addressing the following issues:

- Social demographic description (gender, region, pedagogical experience)
- Accessible information sources about intercultural education and communication (university courses, non-formal education, self-education)
- Experience working with children who have studied abroad, whose native language might not be Latvian
- Knowledge necessary in working with children who have studied abroad and who do not speak Latvian or have insufficient knowledge of Latvian
- Intercultural experience gained during the university studies

### **3 Justification of the Research and Connection with the Theory**

Latvia's situation in comparison with other European countries is specific. Intercultural cooperation has been important at all times in Latvia. For example, the dominant part of society that formed the culture was German speaking (in nineteenth-century Riga, 25.5% inhabitants were Germans). In occupation time the state language was Russian (during the forced Russian immigration in the 1960s, a network of Russian language schools existing still today was created). The coexistence of different nationalities has always been topical for the inhabitants of Latvia as a multi-national community of people also belonging to different religious denominations. Nowadays, the migration and re-emigration processes have acquired a new topicality. The increasing mobility of people creates ever new challenges for teacher education. Teachers in their everyday life have to encounter different cultures that they have not experienced so far. Thus, teachers lack knowledge on how to work and accept such diversity and how to promote the sense of belonging of children who have returned from the economic emigration to the country, the school and the community. It is important to include in teacher education programmes the development of skills for how to work with children from interdenominational families and families with different languages, how to use the child's prior experiences, and to reveal its enriching importance in the process of shaping the world outlook. Ensuring such education requires ongoing professional development of the university faculty, as well as the in-service and pre-service teachers to be prepared to develop convincing and stable cultural competence in such conditions for diverse people.

The education content and the environment in the higher education institutions and in different professional development courses should be the one promoting the improvement possibilities of the pre-service teachers to work in the multicultural society and enriching the set of knowledge, skills and attitudes necessary for that. The promotion of the development of this set in every individual is a public process of lifelong education. The research performed in the world (Byram 2015, Sipitanou and Bougioukli 2014, Perry and Southwell 2011) and the acquired practice show that the preparation of teachers for work in a multicultural society is topical. However, the intercultural approach in teacher education is still new in most countries.

In order to become an interculturally competent teacher, one should have the willingness to understand and respect one's own cultural heritage and to develop the basis of that knowledge, skills and attitudes that allows functioning in a multicultural environment (Barrett et al. 2014). Despite the fact that many students of teacher education programmes and young teachers encountered other cultures by studies or work abroad, the socialization of the majority of prospective teachers still occurs within a monocultural environment, e.g. with experience of socialization in one culture. Certainly, it is difficult to apply the principles of intercultural education in one's work if one has very little idea about the student's culture, history and religion (Rauscheder 2001: 141). There can arise potential conflicts from a latent, often unconscious dislike to the unknown or the compensation of dislike by overzealous and (or) benevolent care.

Intercultural education in teacher education according to the authors of this research means not only the use of related experience but also diverse and intensive forms and methods of studies. Such way of studying is appropriate for the specific requirements of the intercultural education process because it allows improving the quality of the study process and to promote the students' activity. It is important to facilitate the development of the cultural competence on the cognitive, affective and behaviour (attitude) level, i.e. to create possibilities to form effective and enriching relations with those belonging to different cultures.

For example, it is necessary to ensure that all teachers receive knowledge about second-language acquisition: "To educate all teachers in the methods of acquiring the second language in order to ensure an even passage from induction to integration and to increase the support measures to migrant school children in the country of the arrival in the initial stage" (OECD 2010: 51). The situation in Latvia demands from teachers the knowledge of three languages, Latvian, English and Russian, to ensure tolerant communication of equal value in the classroom.

## 4 Findings of the Qualitative Research

In order to understand how well the young teachers are informed about the intercultural issues, a question was asked whether they had previously obtained information about intercultural education and issues connected with it. Fifteen of thirty-six

respondents indicate that they had not received information about intercultural education before. Although all of them have heard such concepts as *intercultural education*, *intercultural communication*, *intercultural relations*, etc., they admit to not know the content of these concepts. Respondents acknowledge that it will be more difficult to work in school without such knowledge. Answers to this question about the experience of the intercultural education serve as evidence that intercultural issues become more and more topical and the demand for the respective education increases. In order to find out from which sources and where teachers get their knowledge about intercultural education, an interview question was asked: which sources teachers use to obtain information about work with multicultural learners? Teachers mentioned the following sources: Internet, courses, university courses, newspapers, TV, radio, books, friends, acquaintances and scientific publications. Teachers mentioned, firstly, the lack of time and, secondly, insufficient knowledge of foreign languages as the main problems related to the accessibility and use of information sources. Teachers often use sources of questionable objectiveness (Internet, publications in newspapers) in order to get information about intercultural education. Just 2 teachers out of 21 who answered this particular question use scientific publications as the source of information.

The research revealed that 27 teachers have not had any courses during their studies which discussed issues about suitable teaching/learning strategies in work with multicultural learners. Only nine respondents had obtained information about intercultural education already during their university studies. Twenty-nine respondents indicated that they had no knowledge about how to take into consideration and satisfy the needs of children who had attended school in another culture and in other countries in the learning process. Only 11 of the interviewees admitted that they encountered situations in their work that would have required more profound knowledge in intercultural education and intercultural communication.

Eight of the interviewed teachers whose pedagogical work experience is from 3 to 5 years expressed the opinion that the ability to work with students from other countries, cultures as well as Latvian diaspora was determined by the teacher's personal qualities, values and attitude to the diversity not the knowledge acquired in courses. These teachers consider that neither studies in the university nor courses can "teach" tolerance and intercultural competence. If the person is confirmed racist or ill-disposed to people with black-coloured skin, for example, Roma and homosexual people, then it is doubtful that some courses in the university will change that attitude. Teachers conclude that everything depends on the teacher's personality and value system and the experience gained in work.

Young teachers offered several solutions that could help to improve the situation with the accessibility of information and the teachers' knowledge about those culture groups that their students belong to. Most frequently they mentioned the necessity to support teachers in acquisition of foreign languages and to provide regular professional development courses on intercultural issues. They emphasized the necessity for courses that would offer the acquisition of effective teaching/learning strategies they could apply to satisfy the needs of students who had returned to Latvia and students of other cultures. The interviewed teachers admitted that it

would be useful to organize seminars for teachers in their schools in which they could learn the topical information about different cultures the students of the concrete school belonged to, as well as gaining methods on how to help children learn the Latvian language, e.g. children from Chinese descent. Teachers consider that all teachers should learn the basic information about intercultural education and the promotion of language acquisition already during their studies. After that teachers' professional development courses that would be organized on site in school inviting the experts who would help to find solutions to the challenges faced by the school would be instrumental.

The answers to the question about the countries the interviewed teacher students with migration background come from are summarized in Table 2.

As seen in Table 2, the greatest number of immigrants that are students of the interviewed teachers for this research project comes from China, Russia and Turkey and children who have returned from Great Britain. Although the nationals of Latvia return and immigrants from different countries of the world settle in Latvia, young teachers have little contact with re-emigrants and immigrants in their work. The majority of respondents (25) have marked that they have not come into contact with immigrant and re-emigrant students in their work. There are even less teachers who have some idea about working with students who have a different colour of skin and belong to the religious faith uncharacteristic to their region. Only five teachers have indicated that they have experience in working with students who are not Christians. Ten teachers revealed in the interviews that they would not like to work with students who have a different colour of skin and especially with Islam believers. The summary of the opinions shows that teachers would willingly work with students whose parents or grandparents have arrived from Russia, Byelorussia and the Ukraine and with Russian-speaking students or students from the European Union. Teachers emphasize that it is easier to understand the representatives of these

**Table 2** Number of students with migration background

Country	Number of students	Notes
Russia	4	1, a child of mixed marriage; 3, parents immigrated to Latvia for work
Ukraine	2	No information
England	4	3, re-emigrants; 1, mixed marriage
Ireland	1	Re-emigrant
Turkey	4	3, mixed marriages; 1, parents immigrated for work
Germany	1	Parents immigrated for work
Estonia	1	Parents immigrated for work
Lithuania	1	The family lives in Lithuania; the child attends school in Latvia
China	5	Families have settled in Latvia and plan to move to Germany or France
Belgium	1	No information
Uzbekistan	1	No information
Byelorussia	1	Parents immigrated for work

cultures. Young teachers have pointed out that it is easier for them to make contact and work with the Russian-speaking students because their culture is familiar, their behaviour is predictable and it is also easier to have contact with their families.

Teachers have interesting conclusions about the re-emigrant children. Several teachers have been working for several years with children who have returned from Ireland, England and Turkey. They conclude that children who were born and had spent a long time abroad differ from the local Latvian children. They feel freer, get around the classroom more easily and communicate with the teachers. This is an evidence that working with native Latvian children who return to Latvia after living abroad is a challenge to teachers.

Analysing the information received in the interview about the question what makes the work with multicultural students more difficult, the obtained data were divided into several categories – teachers' professional unpreparedness, the lack of experience, language knowledge, culture differences and the understanding of diversity. In order to gain insight about the importance of each category for the respondents, the interview data were analysed in proportion to the number of words of each data category. The percentage was calculated dividing the number of words devoted to each category with the total number of words in the teachers' answers that were connected with all the categories included in the analysis. The greatest proportion of words – 26.6% – is in the category "Students' negative attitude to the diversity". By analysing what teachers have said, it can be concluded that there is a close connection with the category "Unwillingness to understand other cultures" (20%) as regards both teachers and the students, as well as with the category "Teachers' professional unpreparedness" (9.14%). This is the peculiarity of small countries and languages that even students of the basic nation often connect their future with the integration in one of the big and widely spread cultures and societies in the world (e.g. the exposure to the English language, popular culture, global culture), not sufficiently assessing the importance of the national culture and the native tongue in the future career. The third place according to importance is taken by problems connected with the language barrier (17.6%). Less importance is given to such categories as "Lack of support from the school administration" (5.5%) and "Organisational work" (5.3%).

Nine of the interviewed teachers emphasized that the immigrants' behaviour and their attitude to education mattered a lot and it can cause confusion for teachers on adequate reaction, as illustrated in one of the interviews:

Two Chinese children have been attending our preschool for three years. At the beginning it was difficult for us. Because one of the Chinese mothers leaving her child with us, walked outside along the windows and looked what her child or, probably, we did. I felt complete distrust as well as mother's fear that something could happen to her child here. Definitely, it caused stress to all teachers and nannies. We tried out different options: we offered her the possibility to sit in the group and observe her child but she refused; she also did not want to take her child out before the end of the day during the first week. (Interview quote. As cited in Margeviča 2015: 176)

Two teachers noted that successful cooperation between teachers and administration on promoting the inclusion of all students helped to solve the possible difficulties

in the work with multicultural students. It is interesting that teachers who work with the immigrant students from other cultures and countries (in this case these are not the re-emigrants of Latvia) are in the habit to separate “our” students and “foreign” students or “they”:

Sometimes I am surprised that the school administration pays so much attention to the foreign students. Then our own students feel less important, etc. Usually good relations are established with students and their parents who have settled in Latvia from other countries of the European Union. (Interview quote. As cited in Margeviča 2015: 177)

This quotation reveals the still little experience that teachers have in working with the immigrant children in Latvia characterized by the exaggerated reaction to the foreign and unknown as well as to the strangeness of these children and also the positively curious understanding; this phenomenon will diminish with experience.

Characterizing the knowledge and skills that teachers lack to be able to work successfully with multicultural students and their parents, 11 young teachers have admitted that a topical issue is how to work with families in which there is a different perception about parenting, education, gender, age, relations and roles in the family and work that differs from the usual in Latvia. Seven respondents consider that they lack knowledge about how to achieve respectful attitude to the culture differences represented in the class from other students. Ten teachers, in their turn, have indicated that they have insufficient understanding about the students’ culture, traditions and values, for example:

I observed that not only me but also my colleagues at school lack understanding that people from different cultures have different values, attitudes and behaviour. (Interview quote. As cited in Margeviča 2015: 179)

The skill to assess the intercultural conflict situations and lack of solving strategies has been mentioned by four respondents. Five respondents emphasized the shortcoming of not knowing the foreign language, three – the intercultural interaction, one – the improvement of the competence in intercultural communication with the third country nationals, refugees and re-emigrants.

Regarding the desirable changes in teacher education to promote the improvement of intercultural competence, the majority of teachers (32) consider that during studies students have to acquire the basics of exploring the diversity, i.e. how to explore and understand the formation process of the students’ identity; how to accept the identities of the students’ diverse culture; and how to analyse and reduce own culture prejudices and stereotypes. Twelve respondents have emphasized the necessity to learn to create a positive and encouraging learning environment and to master the planning of teaching, the organization of the teaching/learning process and the assessment of the academic achievement taking into consideration the needs of all students:

To integrate successfully the culturally and linguistically different students in the learning process the teacher, first of all, should learn during his/her studies to identify and research, certainly, to respect his/her students’ emotional, interaction and learning needs, especially those students who are subjected to the social exclusion risk. (Interview quote. As cited in Margeviča 2015: 180)

Fifteen teachers would have willingly acquired the methods of the subject content and language integrated teaching and the methods of learning Latvian as a second language.

The media nicely writes how difficult it is for the refugees, gives reasons why they leave their countries, etc. The society of Latvia is urged to be tolerant reminding that Latvians themselves during the war left Latvia in despair but ... The society of Latvia, on the contrary, becomes less and less tolerant as it is seen from the comments in the social networks... I have never seen a course at the universities in which it was taught how to work with immigrants. Not a single practical example during the studies how to teach Latvian language to a Chinese or Uzbek, how to work with the parents of these children, how to involve them. (Interview quote. As cited in Margeviča 2015: 180)

Three respondents would like to obtain in-depth information about human rights and to follow them in the organization of the teaching/learning process. Nine respondents have indicated the skill to promote the immigrant students' interest to explore the culture and traditions of Latvia and to persuade both the local students and immigrants that everyone can contribute to the development of Latvia and to the consolidation of the society. An essential aspect mentioned by one teacher is the quality of the courses on intercultural education and the possibilities of applying the acquired knowledge. So far, the teacher education programmes and professional development courses in the opinion of young teachers do not correspond the need of ensuring a quality teaching-learning process to all students. One can just partly agree to the opinion expressed by the teachers because the focus no longer is on mastering content knowledge sufficient in the fast-changing world of the twenty-first century. The contemporary teacher should become the researcher of own action and the cultures of his/her students. This is a never-ending road of searching; as in studies, it is impossible to offer universal solutions for every situation.

Opinions dominant in the society impact teachers' views and attitudes towards different cultures. Teachers emphasize that courses that would show practical ways how to understand and work with different students would promote the awareness of the diversity and would diminish the stereotypical attitude to some particular cultures.

The findings of the research performed in Latvia show that there are great differences between the teacher education contents and the needs of a multicultural society. Teacher education is slowly adjusting to the changing society. The lack of a systemic approach is obstructing the possibility for all teachers, who have such needs and interest to acquire the necessary intercultural education knowledge and skills. The results of the research reveal that young teachers lack practical knowledge about working with multicultural students and have insufficient foreign language skills. The majority of young teachers are able to use only one language in teaching/learning process.

The information obtained in the research serves as evidence that the teacher's personal interest in learning, understanding, encouraging, motivating and supporting the students who have the migration experience is intrinsic in working with such students. The promotion of student learning is based on teacher's own initiative and methodology skills.

The research evidence reveals that young teachers have little contact with re-emigrants and immigrants in their everyday life. Surprising is the fact that despite the long experience of coexistence of different cultures in Latvia, many young teachers perceive migration as a serious threat to the Latvian society. Latvia has become a more attractive target country for immigrants. There is an increase in number of the nationals from the European Union and other countries who live in Latvia both with temporary and permanent residence permits. In 2016, there are 38,193 other country nationals with temporary residence permits living in Latvia, whereas 52,189 people have permanent residence permits (OCMA 2017).

The incomplete knowledge and the insufficient skills of young teachers in working with immigrants, the negative stereotypes and the prejudices cause fear and unwillingness to work with multicultural students. Important is the fact that teachers create a gap between the local students and the newly arrived students. Analysing the interview results, it becomes clear that studies should include topics related to the development of the students' identity and the level of the cultural competence. It is essential to receive answers on how to accept the diverse students' cultural identities. It would be important for all teachers to acquire the skills to integrate the methods of the subject matter teaching with language integrated learning and the methods of teaching Latvian as the second language.

At present a scientifically grounded approach is not developed in teacher education for a purposeful and systematic improvement of the teachers' intercultural and cultural competence. Just a few study courses offer an insight into cultural diversity issues in educational institutions. Teachers in their work with children who have studied abroad feel insecure and in some cases even experience fear caused by insufficient foreign language knowledge, lack of intercultural education, psychology and communication experience interacting with people of different cultures.

Based on the research findings, the authors conclude that at present the teacher education in Latvia does not ensure sufficient development of the teachers' intercultural competence for the successful work with cultural diversity in multicultural society.

## 5 Conclusion

Development possibilities of intercultural competencies in the contemporary information society are envisaged both by the EC and UNESCO documents on the strategic goals mentioned in the introduction. They correlate reciprocally and refer to the teacher education and to the school curricula in which the integration of subjects will have an increasing importance on the society in general. The improvement of the cultural competence, the awareness of its importance in increasing the culture capital in the context of Europe, is a challenge for all those involved in the education process.

In the future, school education will be crucial for individual development. The main objective of studies, also in the future, will be high grades; however, there is a



need to find ways how to evaluate the added value – the ratio of creativity – which is based on the stability of human general spiritual values and characterizes an educated, culturally competent individual. The result of the process should be evaluated by means of thorough, qualitative analysis; it is difficult to grade it, and its assessment is not in the supplement of the secondary education diploma.

However, the education normative documents include these individual qualities as one of the objectives. This means that unless the system is changed in its substance, it cannot be expected that the main players of the labour market will unanimously trust the institutionalized state of the cultural capital (diplomas, qualifications).

Besides the teacher's responsibility for theoretical content and methodology of the studies, it is equally important to enhance student commitment to participate in the learning and to give them a chance to take responsibility for their own learning. It has been recognized that for studies it is crucial to achieve the unity of knowledge, skills and attitudes, whereof each component is influenced by another and integrates in one another. Teachers in their practical pedagogical work should be able to offer to the students:

- A wide spectrum of activities in various synthesized scientific disciplines to ensure objectively attractive, contemporary studies
- An opportunity for the student to differentiate and develop own interests, providing the choice of difficulty level based on students' self- evaluation
- Tasks for regular, creative, diverse projects that encourage improvement of intercultural skills

This approach would increase the cultural capital in its embodied state, and it would provide opportunities to improve and activate the individual unique value of it. Overall, it would facilitate students' motivation and willingness to become part of the world's culture processes in general, thus participating in lifelong education processes, thus raising the individual value of the cultural capital. It would become easier to implement the objectives stated in the education normative documents and to observe the dynamics of developing the cultural competence. That, in its turn, would ensure objectively a more adequate, subjectively higher evaluation of the cultural capital in its objectified state.

The awareness and realization of all three states of the cultural capital in the lifelong learning process would in general increase the cultural competence of the intercultural society.

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# Some Remarks on the Context and the Current State of Arts Education Research in Austria



Aron Weigl and Michael Wimmer

**Abstract** This paper is divided into two parts. The first part presents an overview of the societal, political and cultural context of arts education. Taking a historical perspective, there is a particular focus on interculturality as discussed and practised in Austria. The second part deals more closely with selected examples of arts education research carried out by EDUCULT.

**Keywords** Arts education · Cultural policy · Educational policy · Interculturality · Diversity · Research methods · Evaluation · Quality assurance · Society · History

## 1 Austria as an Exception

People from abroad might be inclined to wonder why there is such an extraordinarily rich cultural infrastructure – including world-famous museums, theatres and opera houses – in the small state of Austria. The main reason can be seen in the country's history. Up to 1918, Vienna was the capital of a multi-ethnic Central European empire with more than 50 million inhabitants. At that time, culture was seen as an essential means of holding together a complex and diverse political entity in which dozens of different languages were spoken and a variety of different forms of religious and cultural expression were current. After the First World War, the country was reduced to a small geographical area, with Vienna as its remaining political and cultural centre.

The weak sense of national belonging felt by the population of the then young Austrian Republic opened the way for culture to play a decisive role again – this time, not in the uniting of diverse elements within a “*Vielvölkerreich*” (multi-ethnic empire) but rather in the creation of a homogenous national identity in a nation which nobody wanted. The foundation of the Salzburg Festival can be seen as an

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outstanding example of a cultural policy success story, transforming a small and insecure Austrian state into a globally recognized “cultural empire” with its typical Austrian retrospective approach (celebrating baroque architecture, Mozart, Strauss, the Spanish Riding School in Vienna or the New Year’s Concert<sup>1</sup>).

Comparable cultural policy efforts were made after the Second World War, when Austria was suffering once again from the impact of a world war and sought to rid itself of its disastrous image in the eyes of the world, stemming from the involvement of many of its citizens in the cruelties of the Nazis (which were mainly concerned with the destruction of diversity). Again, it was culture which was brought into play – both at home, to reconstruct the idea of a common Austrian identity, and abroad – projecting into the wider world the image of an innocent country of singers and dancers at the heart of Europe.<sup>2</sup>

## 2 Contradiction as a Policy Guideline: A Cultural Empire with No Cultural Policy Research

In all these years, no significant cultural policy research was published. The first example dates from 1975, when an institute for empirical social research (IFES) investigated the cultural behaviour of the Austrian population in a representative way.<sup>3</sup> Put simply, the main results stated that the “cultural engagement of the Austrians would be low”.<sup>4</sup> The social-democratic government at the time reacted to this by conceiving and implementing a “*Kulturpolitischer Maßnahmenkatalog*” (“Cultural Policy Plan”)<sup>5</sup> which included a number of broad arts education measures. As the main institutional actor, the “Austrian Culture Service” (ÖKS)<sup>6</sup> was

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<sup>1</sup>A few years ago, EDUCULT carried out research on the cultural image of Vienna among US-American scholars of culture. The feedback was on all the stereotypes Austria is confronted with from the outside; one respondent came to the conclusion that Vienna could be seen as the “representation of a former civilisation”.

<sup>2</sup>In this respect, the film *The Sound of Music* in the 1960s can be seen as the outstanding contribution to cultural education for people outside Austria.

<sup>3</sup>Institut für empirische Sozialforschung (IFES) (1975): *Grundlagenforschung im kulturellen Bereich*. Wien. This research was part of a series of follow-up studies. In this regard, the last example of culture monitoring took place in 2007 with no consequences for further cultural policy-making. URL: [https://www.ifes.at/sites/default/files/downloads/1192093299\\_23800007.pdf](https://www.ifes.at/sites/default/files/downloads/1192093299_23800007.pdf) (last accessed 17th December 2017).

<sup>4</sup>At that time, a satirical magazine announced that – according to the IFES results – the trend in the Austrian population to read more than one book per year would continue.

<sup>5</sup>Published as part of the *Kunstbericht* (Bundesministerium für Unterricht und Kunst 1975) [Report on the Arts, Federal Ministry for Education and the Arts].

<sup>6</sup>The relevant webpage was removed after the closure of the institution in 2003. A reference can be found online at: [https://www.ots.at/presseaussendung/OTS\\_20030708\\_OTS0135/neues-team-im-oesterreichischen-kultur-service-setzt-schwerpunkt-auf-zusammenarbeit-von-wirtschaft-kunst-kultur-und-bildung](https://www.ots.at/presseaussendung/OTS_20030708_OTS0135/neues-team-im-oesterreichischen-kultur-service-setzt-schwerpunkt-auf-zusammenarbeit-von-wirtschaft-kunst-kultur-und-bildung) (last accessed 17th December 2017).

created. Its main task was to involve artists of all genres in school activities and to enable different kinds of cooperation between schools and the cultural sector.

At that time, school provision of music and fine arts education was largely highly retrospective. The main educational aims concerned the mediation of a specific Austrian cultural heritage traceable back to the old monarchy as this was regarded – alongside sport – as the principal means of strengthening national identity. However, with the Cultural Policy Plan, politicians also intended to promote a broader involvement of the younger population in contemporary art forms, which had been neglected up to that point.

Although at this time an increasing number of migrant workers were coming to Austria, mainly from Turkey and Yugoslavia, diversity was not seen as a political or educational issue at all. In addition, efforts not only to enable arts education activities but equally to reflect them were widely seen as negligible by most of the stakeholders. The reasons are obvious when it is considered that the cultural sector enjoyed high approval inside and outside of the country, particularly among the middle class, and found an audience automatically.

### **3 Challenged by Circumstance to Become a Pluralistic Migrant Society**

The following years were characterized by different phases of migration, starting in the 1950s with Hungarians. With increasing labour shortages in the late 1960s and early 1970s, workers from Turkey and Serbia came to Austria, followed by Polish people fleeing the imposition of martial law in their country in the 1980s and people from Bosnia in the 1990s. The growing Viennese population brought to mind the “melting pot” society under the late monarchy. This time, however, right-wing populists – traditionally opposed to the cultural rights of state-acknowledged minorities, particularly the Slovene minority in Carinthia – made migration a major issue. They mounted a political defence of the “real Austrians” against the further development of the Austrian population as a migrant society.

While the school system reacted by implementing a new generation of programmes to meet the changing sociodemographic composition of the student body, most of the traditional cultural institutions remained hesitant to do so.<sup>7</sup> However, with more than 50% of the pupils in Viennese primary schools having a migrant background,<sup>8</sup> diversity can no longer be seen as a minority issue but as the represen-

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<sup>7</sup>It was as late as 2015 that EDUCULT took part in the European cooperation project “Brokering Migrants’ Cultural Participation” in an attempt to sensitize the main cultural institutions to this matter. Online: <http://educult.at/en/forschung/brokering-migrants-cultural-participation/> (last accessed 17th December 2017).

<sup>8</sup>While exact data are not systematically collected, the assessment comes from a parliamentary debate from 2009: <http://volksgruppenv1.orf.at/diversitaet/aktuell/stories/99029.html> (last accessed 17th December 2017).

tation of a pluralistic migrant population. Educationalists have carried out a number of projects in relation to this diversity, and the results have at least partly been taken into consideration in relation to the shaping of education policies in general.<sup>9</sup> However, there is no comparable research corpus in the field of cultural policy or in the field of arts education.

When, in 2007, the Social Democrats and the Conservatives went into coalition with each other at the level of national government, education policy was driven by the personal involvement of Claudia Schmied, the Minister of Education, the Arts and Cultural Affairs, in the promotion of artistic and cultural activities. However, arts education was not explicitly part of the new education programmes, and the main focus was on the further development of cultural institutions. These were increasingly assigned to take better care of those young people who had, up to that point, been neglected due to their being socially disadvantaged and/or members of different migrant communities. Many of the cultural institutions established new education and/or mediation departments in an attempt to fulfil this task.

In 2007, the Ministry of Education, the Arts and Cultural Affairs assigned EDUCULT, as a newly established European research institution working on cultural and education policy with a particular focus on arts education, to prepare the first comprehensive report on arts education in Austria, entitled *Vielfalt und Kooperation* (“Diversity and Cooperation”).<sup>10</sup> This document formulated a number of recommendations, including new approaches for arts education research. Some of these were put into effect, such as “Kulturelle Bildung zählt!” (“Arts Education Counts!”)<sup>11</sup> which tried to assess the current state of arts education in all 6200 Austrian schools, but they were not discussed publicly. The fear that the results could provoke a major political conflict clearly made a broader public discussion among the stakeholders impossible.

Instead, a number of new programmes were implemented by KulturKontakt Austria, a non-profit organization working on behalf of and supported by the Austrian Ministry of Education, with the aim of providing arts education initiatives to stimulate a new generation of arts mediation programmes in schools.<sup>12</sup> However, the main achievement of the “Diversity and Cooperation” programme may have been in the symbolic character of its message, which described most of the main stakeholders in the cultural field as slightly changing their cultural policy priorities from production to reception.

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<sup>9</sup>The paper gives an overview of current migration and integration research in Austria: [http://www.iomvienna.at/sites/default/files/kmi\\_WP18.pdf](http://www.iomvienna.at/sites/default/files/kmi_WP18.pdf) (last accessed 17th December 2017).

<sup>10</sup>[http://www.educult.at/wp-content/uploads/2011/08/vielfalt\\_kooperation\\_gross2007.pdf](http://www.educult.at/wp-content/uploads/2011/08/vielfalt_kooperation_gross2007.pdf) (last accessed 17th December 2017).

<sup>11</sup><http://educult.at/forschung/kulturelle-bildung-zaehlt/> (last accessed 17th December 2017).

<sup>12</sup>“Macht[schule]theater”, a cooperation project between 15 selected schools and theatre initiatives trying to stimulate semi-professional theatre productions with students as part of their regular activities. As one of the few programmes, it was evaluated in 2010 by EDUCULT. URL: <http://educult.at/en/forschung/machtschuletheater/> (last accessed 17th December 2017).

When the impact of the 2008 financial crisis on the state budget became severe, new arguments were needed to legitimize the prioritization by the state of its cultural infrastructure. Gaining new audiences seemed to be a possible way to boost levels of acceptance. Accordingly, a series of new funding programmes were implemented, all of them aimed at providing better access to cultural institutions.<sup>13</sup>

As the Ministry coordinated education, arts and cultural issues, the Minister was able to stimulate new cooperative processes between schools and cultural institutions.<sup>14</sup> As part of this, KulturKontakt Austria announced the “(p)art” programme, which provided support for at least a small number of schools in their search for a cooperation partner. (p)art has also been evaluated by the University of Vienna.<sup>15</sup>

In an attempt to overcome the traditional class system in education provision, the Ministry implemented a new type of school (“*Neue Mittelschule*”) and placed a particular emphasis on arts education. Additionally, the official role of the “Kulturkontaktperson” (“cultural contact officer”)<sup>16</sup> was created for teachers who wished to assume responsibility for coordinating cultural activities in the school.

In retrospect, 2007–2013 can be seen as a peak in the provision of arts education by the state. This was reflected in a contribution to the *Bildungsbericht* (“National Education Report”) in 2009, which, for the first time, included a chapter dedicated to arts education issues.<sup>17</sup> Additionally, in the context of the Austrian discussion of the PISA results, arts education became a temporary issue when the data allowed some conclusions to be drawn relating to cultural participation among young people.<sup>18</sup> After 2013, when the leading personnel in the Ministry changed, the first successes of a better structural cooperation between education, arts and culture could be identified.<sup>19</sup> As a consequence, the department of “Kunst- und Kulturvermittlung an Schulen” (“Mediation of Artistic and Cultural Activities in Schools”) in the Ministry of Education has been massively limited in its activities; applied research

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<sup>13</sup> Since then, arts and culture mediation are included as an important issue in each government declaration at state level; a number of regional governments have meanwhile followed this example.

<sup>14</sup> One of the main cultural and educational aims at that time was to establish a cooperative association between each Austrian school and a cultural institution or initiative.

<sup>15</sup> [http://www.kulturkontakt.or.at/images/stories/medialibrary/Kulturkontakt/Kulturvermittlung/Evaluationsbericht\\_pART.pdf](http://www.kulturkontakt.or.at/images/stories/medialibrary/Kulturkontakt/Kulturvermittlung/Evaluationsbericht_pART.pdf) (last accessed 17th December 2017).

<sup>16</sup> [https://www.bmb.gv.at/schulen/kulturvermittlung/leitfaden\\_kkpnm.pdf?674037](https://www.bmb.gv.at/schulen/kulturvermittlung/leitfaden_kkpnm.pdf?674037) (last accessed 17th December 2017).

<sup>17</sup> Wimmer, Michael/Schad, Anke (2009): “Kunst, Kultur und Bildung: Kulturelle Bildung als Herausforderung an das Schulwesen. Ansätze, Erfahrungen und Entwicklungsmöglichkeiten”. In bife (ed.) (2009): *Bildungsbericht 2009*, pp. 183–202.

<sup>18</sup> Wimmer, Michael/Nagel, Tanja/Schad, Anke (2011): “Zur Teilnahme junger Menschen an kulturellen Angeboten”. In Eder, Ferdinand (ed.): PISA 2009. Nationale Zusatzanalysen für Österreich. Vienna.

<sup>19</sup> Meanwhile the old dilemma has continued, where the relevant representatives of the education sector, when confronted with arts education activities, send the actors over to “the other side”, suggesting that colleagues from the arts funding sector should take care of things (and vice versa).

on policy-making is no longer an issue of importance. No further work on data collection was commissioned, and the public discourse was discontinued.<sup>20</sup>

Since the termination of the Austrian Culture Service in 2003, KulturKontakt Austria has been established as the main public funding body for arts education on a federal level. It took over the “Cultural Budgets for Federal Schools”<sup>21</sup> programme, which had already begun in the early 1990s, and attempted to contribute to the process of “autonomization” of schools. As there was a suspicion that it was always the same few schools making use of such schemes, EDUCULT was assigned to carry out a research project under the title “Who makes use of the programme?”<sup>22</sup> Between 2006 and 2014, KulturKontakt also enabled a programme priority on “Interculturality and Multilinguality”.<sup>23</sup> With the funding of related projects, KulturKontakt wanted to examine the ways in which multilingualism might contribute to an up-to-date concept of interculturality. An evaluation of the activities was not foreseen.

On a broader scale, in 2015 the social scientific Institute for Research and Consulting (SORA) prepared relevant research on “Cultural Participation in Vienna”,<sup>24</sup> which came to the (simplified) conclusion that everything is fine as far as the cultural behaviour of the Austrian population is concerned. In the study, a separate chapter on arts education can be found which is more a reflection of the status of theoretical considerations than a source of tailored data. Some recently collected data on multilingualism by an initiative of the Austrian Chamber of Labour and other partners is more significant. It came to the surprising conclusion that there is no notable difference between local and migrant youngsters in relation to their participation in traditional cultural institutions.<sup>25</sup>

When talking about arts education and its accompanying research, it has to be understood that, until now, Austria has had no landscape of private stakeholders such as foundations. While we can see how private foundations in other countries have a significant interest in carrying out arts education projects that fulfil certain quality criteria, in Austria it looks as if existing public funding bodies are satisfied by project activism. A deeper interest in what can be learned and drawn upon for further development is not expressed, at least not publicly.

One of the rare examples of significant private involvement is the “Verein Wirtschaft für Integration” (“Business for Integration Association”), which has

<sup>20</sup><https://www.bmb.gv.at/schulen/kulturvermittlung/index.html> (last accessed 17th December 2017).

<sup>21</sup>[https://www.kulturkontakt.or.at/html/D/wp.asp?pass=x&p\\_title=5787&rn=152123](https://www.kulturkontakt.or.at/html/D/wp.asp?pass=x&p_title=5787&rn=152123) (last accessed 17th December 2017).

<sup>22</sup><http://educult.at/forschung/wer-nutzt-das-schulkulturbudget/> (last accessed 7th December 2017).

<sup>23</sup>[https://www.kulturkontakt.or.at/html/D/wp.asp?pass=x&p\\_title=5061&rn=152409](https://www.kulturkontakt.or.at/html/D/wp.asp?pass=x&p_title=5061&rn=152409) (last accessed 17th December 2017).

<sup>24</sup>SORA (2015): Kulturelle Beteiligung in Wien. Vienna. URL: <https://www.wien.gv.at/kultur/abteilung/pdf/studie-kulturelle-beteiligung.pdf> (last accessed 17th December 2017).

<sup>25</sup>Kammer für Arbeiter und Angestellte (2017): *Migration und Mehrsprachigkeit – Wie fit sind wir für die Vielfalt?* Policy Brief 3. Vienna.



been running the public speaking competition “Sags Multi!”<sup>26</sup> (“Say it in Different Languages!”) for the last 10 years. This project allows students with migrant backgrounds to experience multilingualism (which will be – the organizers strongly believe - increasingly necessary for Austrian economic prosperity in the future) as an asset and not as a stigma. While the competition always leads to tremendous presentations, the programme itself has never been evaluated in terms of its possible impact on actual school development.

To sum up, in Austria we can find a number of excellent projects dealing with arts education in a diverse environment. All of them are based on the efforts of individual teachers, who are often limited – at least to a certain extent – to reinventing the wheel again and again. It can be assumed that the next generation of measures fostering school autonomy (which have recently been passed by Parliament) will further increase the responsibilities of individual teachers. On the one hand, they are confronted with the fact of increasing diversity in their classrooms, and on the other, they have to face right-wing populist political rhetoric which demands cultural homogeneity inside and outside the school. Up to now, the number of right-wing FPÖ voters among teachers in a conservative education environment has remained relatively low, even taking into account the impending retirement of the generation of “‘68 revolutionaries”.<sup>27</sup>

## 4 Qualification and Training

This short analysis of the wider arts education picture shows that, until now, there has been little relevant arts education research in Austria. Obviously, there is a certain systemic defensive attitude on the part of the arts scene when faced with scientific claims. The conviction is still dominant that the arts (and, by extension, arts education) are an act of individual expression which can’t be measured.

For a long time, this attitude has dominated the academic world, both in Austria and beyond. In most of the arts universities, there are strong and important departments for arts teacher qualification and training which have, so far, been highly divided between the different art forms. These departments manage to equip graduates with an impressive set of art-specific didactic approaches, but – in comparison – their capacities for the reflection of practices related to cultural diversity are underdeveloped. With the implementation of the Bologna process, Austrian higher education institutions for the arts have also come under increasing pressure to develop from “Institutions of Higher Education” (“*Hochschulen*”) to universities, thus improving their academic capacities.

One of the outcomes of this shift is a stronger emphasis on the academic basics that arts teachers should be equipped with. Because the various training courses are

<sup>26</sup><http://www.sagsmulti.at/> (last accessed 17th December 2017).

<sup>27</sup><https://derstandard.at/2000059451367/Gewerkschaft-warnt-erneut-vor-Lehrermangel> (last accessed 17th December 2017).

highly specific to specific branches of art (music teacher, fine arts teacher, etc.), broader concepts of multi-aesthetic arts education are more often seen as a threat to specific expertise rather than as an enrichment. Up to now, only a few prospective teachers are acquainted with arts education as a more comprehensive approach, dealing with the arts in their various forms of expression in schools. The systemic lack of provision of teacher training in arts education that has a particular focus on diversity goes together with an equally systemic lack of taking arts education into account as an integral component of overall school development. When dealing with the increasing diversity of the pupil body, the difficulties experienced by arts educators of all kinds, e.g. in terms of communication or social cohesion, are similar to those faced by teachers of other subjects. Specific forms of arts pedagogy for diversity only exist in a fragmentary state.

Also, extracurricular arts education cannot yet be regarded as a field whose professional nature is reflected in the availability of appropriate qualifications and training measures. Nevertheless, there are a number of academic courses that also include aspects of arts education. The Institute of Cultural Management in the University of Music and Performing Arts in Vienna provides the opportunity to engage in Master's studies in Cultural Management. In the 2017 academic year, it provided a new focus on arts, culture and audiences, including aspects of arts education.<sup>28</sup> At the University of Applied Arts in Vienna, the ECM initiative provides a Master's degree in Exhibition Theory and Practice<sup>29</sup> which, in relation to "Kunst- und Kulturvermittlung" ("mediation of arts and culture"), includes a number of relevant arts education issues. Beyond that, the University of Applied Arts was also involved in the initiative "Another Roadmap for Arts Education",<sup>30</sup> a cross-university initiative that tried to counteract the UNESCO initiative on globally fostering arts education<sup>31</sup> by raising awareness of the neocolonialist approach of documents like the "Road Map for Arts Education".<sup>32</sup>

At the Anton Bruckner Private University in Linz (Upper Austria), a Master's qualification in Music Mediation ("*Musikvermittlung*")<sup>33</sup> has been implemented, mainly in order to equip professionals working in music institutions with tailored education tools. Additionally, in Kufstein (Tyrol), a School for Applied Science ("*Fachhochschule*") runs a Master's course in Cultural Management,<sup>34</sup> which deals, at least indirectly, with audience development and, in that context, also with extracurricular arts education issues.

<sup>28</sup> <https://www.mdw.ac.at/ikm/kulturmanagement/> (last accessed 17th December 2017).

<sup>29</sup> <http://www.dieangewandte.at/ecm> (last accessed 17th December 2017).

<sup>30</sup> <https://www.zhdk.ch/en/researchproject/426616> (last accessed 17th December 2017).

<sup>31</sup> [http://www.unesco.org/fileadmin/multimedia/HQ/CLT/CLT/pdf/Arts\\_Edu\\_RoadMap\\_en.pdf](http://www.unesco.org/fileadmin/multimedia/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf) (last accessed 17th December 2017).

<sup>32</sup> <https://www.zhdk.ch/en/researchproject/426616> (last accessed 17th December 2017).

<sup>33</sup> <https://www.bruckneruni.at/institute/musikpaedagogik/fachbereiche/musikvermittlung/> (last accessed 17th December 2017).

<sup>34</sup> <https://www.fh-kufstein.ac.at/Studieren/Master/Sports-Culture-Events-Management-VZ> (last accessed 17th December 2017).

## 5 EDUCULT as One of the Few Arts Education Research Institutions in Austria

Within the Austrian academic world, no significant representation of arts education exists, and the number of applied research institutions in the field remains modest. One of the very few institutions is EDUCULT, in which the current authors are involved and which conduct systematic research into arts education projects in Austria and abroad.

EDUCULT is also involved in European cooperation. One related project was the Arts Education Fact Finding Mission in 2010.<sup>35</sup> This project aimed to develop a structural tool to close the information gap about resources, to provide data for facilitating a more evidence-based policy and to empower practitioners to discuss funds and resources. One objective of the exploratory part of the study was to analyse the target groups that cultural institutions are focussing on. At that time, practitioners were just starting to take into account the cultural diversity of their arts education programmes. As noted in the EDUCULT report, “One institution focuses on citizens with a migrant background ‘due to a new cultural policy tendency’”.<sup>36</sup>

This new tendency was also detected by another project called the “Arts Education Monitoring System” (AEMS).<sup>37</sup> This project used policy analysis to set up a European structure to enable the comparison of national European data on the resource input into arts education. Empirical data collection was also part of the research design. One of the findings is related to the consideration of diversity in cultural policies. According to the Austrian report, the Viennese city government focused on the cultural participation of migrants and minority groups in the context of its cultural policy for the first time in 2010. The aim was to implement “projects to enable migrants to access cultural institutions”.<sup>38</sup>

While cultural diversity was only addressed marginally in previous studies, the European cooperation research project “Access to Culture”<sup>39</sup> provided a deeper understanding of the role cultural diversity plays in arts education practice. The project was a policy field analysis. It aimed to examine the gap between social reality and political normativity in the field of cultural access and to develop a set of recommendations for the European Union. The partners intended to improve European thinking on this issue and to interlink national discourses and the European dimension. As a result of the project, recommendations were formulated.

<sup>35</sup> <http://educult.at/en/forschung/european-arts-education-fact-finding-mission/> (last accessed 17th December 2017).

<sup>36</sup> EDUCULT (2011): European Arts Education Facts Finding Mission. Final Report, p. 55. URL: [http://educult.at/wp-content/uploads/2011/09/Report\\_Fact\\_Finding\\_Mission\\_EDUCULT.pdf](http://educult.at/wp-content/uploads/2011/09/Report_Fact_Finding_Mission_EDUCULT.pdf) (last accessed 10th February 2018).

<sup>37</sup> <http://educult.at/en/forschung/aems/> (last accessed 17th December 2017).

<sup>38</sup> EDUCULT (2012): Arts Education Monitoring System. Report Phase One – EDUCULT, p. 13. URL: [http://educult.at/wp-content/uploads/2011/09/AEMS-Report-Austria\\_Educult.pdf](http://educult.at/wp-content/uploads/2011/09/AEMS-Report-Austria_Educult.pdf) (last accessed 10th February 2018).

<sup>39</sup> <http://educult.at/en/forschung/access-to-culture/> (last accessed 17th December 2017).

Researchers compiled and assessed indicators relating to access to culture and cultural policy implementation measures, applicable to all countries of the Union and beyond.

One chapter of the report analyses the access to culture from the perspective of social inclusion and cultural diversity. In relation to Austria, the analysis points out that most arts programmes and initiatives which include people with a migrant background and other minorities “are only implemented in Vienna, while rural areas still need to develop targeted policies to improve social inclusion”<sup>40</sup> Another chapter is explicitly dedicated to arts education as a major issue for the improvement of access to culture. In this context, the increasing inability to define culture is mentioned. “For arts education, which is based on such a fluid ‘liquidised’ and iridescent definition of ‘culture’, it has become difficult to find a clear set of priorities”.<sup>41</sup> Thus, on the one hand the content of arts education is in transition. On the other hand, the composition of cultural institutions is problematic for their own arts education activities. “Middle-class origins may impede communication with other social groups not personally represented within the institutions”.<sup>42</sup> For recognizing cultural diversity in arts education programmes, developing the diversity of the cultural institutions seems to be crucial.

The EU-wide cooperation project “Brokering Migrants’ Cultural Participation”<sup>43</sup> – in which EDUCULT was involved – addressed exactly this finding as a research question. It aimed at providing support for cultural institutions to become brokers and mediators of the relationships in societies currently marked by diversity and to open themselves to the newcomers to a national culture. In this context, migrants’ cultural participation was conceptualized as participation by recipients of cultural productions, as participation by cultural producers and as participation by recipients, whether migrant or non-migrant. One major result is a self-evaluation tool for cultural institutions, which focuses on finding out how they can improve their relevance in a migrant society. In doing so, not only programming and communication but also cooperation with migrant initiatives, the migrant composition of the staff, the participation of migrant experts on the board and the consideration of migrant suppliers are all seen as major quality criteria. The benchmarking tool has four levels to which a cultural institution can assign itself. For classification purposes, comprehensible descriptions of situations are given. For example, in the category of institutional vision and policy, the first of four indicators applies to how the institution perceives its role in migrants’ cultural participation. At a basic level, the cultural institution sees the promotion of migrants’ cultural participation as a sociopolitical rather than a cultural goal due to demands from policy-makers or

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<sup>40</sup> EDUCULT et al. (2015): Access to Culture – Policy Analysis. Final Report, p. 95. URL: [http://educult.at/wp-content/uploads/2013/04/Final\\_Report\\_Print.pdf](http://educult.at/wp-content/uploads/2013/04/Final_Report_Print.pdf) (last accessed 10th February 2018).

<sup>41</sup> Ibid., p. 103.

<sup>42</sup> Ibid., p. 107.

<sup>43</sup> <http://educult.at/en/forschung/brokering-migrants-cultural-participation/> (last accessed 17th December 2017).

society. At the lower intermediate level, a commitment to the notion of “diversity as richness” and a dynamic understanding of culture alongside the pursuit of sociocultural goals can be recognized. At the upper intermediate level, the cultural institution sees itself as a cultural space for interaction, participation and cooperation. Moreover, diversity policies are used as a tool for internal change. If all these conditions are met and the cultural institution considers itself an organization that should fully reflect society’s diversity – a fact which is echoed in policy documents – it can assign itself to the advanced level. In this way, seven different categories are addressed (institutional vision and policy; visitors/audiences; programming, repertoire, collections, narrative; partners/collaborators; staff; boards, governing bodies; suppliers) and respectively connected to certain indicators.<sup>44</sup>

On national level, EDUCULT contributed to the implementation of the European Framework on the Implementation of Key Competences for Lifelong Learning.<sup>45</sup> In the realm of cooperation between selected schools and cultural institutions, EDUCULT carried out a participatory research project dealing with the acquisition of cultural competences. The result was “Learning in, with and through Culture”<sup>46</sup> which gives students a more active role, not only in educational practices but also in critical reflection on them. Other examples of arts education research by EDUCULT were conducted in Germany where projects like “Kultur.Forscher!” (Culture. Researchers!)<sup>47</sup> tried to implement a new methodology of aesthetic and artistic research<sup>48</sup> in all aspects of everyday life in school. Recently a number of schools from Berlin, Bern and Vienna came together with the intention of working with each other to improve their cultural profiles. This project, named “Schule Inklusive Kulturelle Bildungs” (School Including Arts Education),<sup>49</sup> was assisted by EDUCULT to deliver respective data for quality development and a handout for teachers who are willing to follow this approach. In all these cases, the participation of a population of diverse students was seen as a kind of new normality within all aspects of the different practices. In the related theoretical considerations, there was

<sup>44</sup>Cf. Interarts et al. (2015): *Benchmarks for Diversity Management in Cultural Institutions*. URL: <https://mcpbroker.files.wordpress.com/2015/07/benchmarking-tool-with-logos.pdf> (last accessed 10th February 2018).

<sup>45</sup>Education and Culture DG (2007): *Key Competencies for Lifelong Learning. European Reference Framework*. URL: [https://www.google.at/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKewiu64bS1PrXAhXIZIAKHdCKDe0QFggvMAA&url=https%3A%2F%2Fwww.erasmusplus.org.uk%2Ffile%2F272%2Fdownload&usg=AOvVaw33FW\\_ZhGZ30MBMbjMGqqE](https://www.google.at/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKewiu64bS1PrXAhXIZIAKHdCKDe0QFggvMAA&url=https%3A%2F%2Fwww.erasmusplus.org.uk%2Ffile%2F272%2Fdownload&usg=AOvVaw33FW_ZhGZ30MBMbjMGqqE) (last accessed 17th December 2017).

<sup>46</sup><http://educult.at/en/forschung/lernen-in-mit-und-durch-kultur/> (last accessed 17th December 2017).

<sup>47</sup>EDUCULT (2011): *Programmevaluation Kultur.Forscher! Kinder und Jugendliche auf Entdeckungsreise*. URL: [http://educult.at/wp-content/uploads/2011/08/KuFo-Abschlussbericht2011\\_lang\\_final.pdf](http://educult.at/wp-content/uploads/2011/08/KuFo-Abschlussbericht2011_lang_final.pdf) (last accessed 10th February 2018).

<sup>48</sup>Cf. Kämpf-Jansen, Helga (2012): *Ästhetische Forschung. Wege durch Alltag, Kunst und Wissenschaft. Zu einem innovativen Konzept ästhetischer Bildung (KONTEXT/Kunst – Vermittlung – Kulturelle Bildung)*. Marburg.

<sup>49</sup><http://educult.at/en/forschung/schule-inklusive-kulturelle-bildung/> (last accessed 17th December 2017).

a shared feeling among the various partners that diversity can no longer be seen as the “big exception”.<sup>50</sup>

## 6 Research Approaches

When it comes to approaches to exploring cultural diversity as an important aspect of arts education, some main foci can be mentioned. Social science methods dominate the research, whether it is about analyses of the field, of certain programmes, or of the aims and effects of arts education. In principle, studies in the field of arts education that summarize and compare various arts education activities on different levels – as, for example, in the context of school – are rare but significant. One example is the already mentioned Austria-wide study “Diversity and Cooperation”, while the project “Ruhratlas Kulturelle Bildung”<sup>51</sup> was an example of a research-driven overview of arts education activities in the Ruhr area in Germany – enabled by a private foundation. It has to be acknowledged that these pilot projects have not yet found public stakeholders willing to receive relevant data for more evidence-driven policy-making in the field of arts education – especially with regard to cultural diversity.

Political field analyses at the levels of polity, politics and policy are a fundamentally important approach to understanding the political framework of arts education. These were used, for example, in the aforementioned EU projects “AEMS” and “Access to Culture”, which also addressed questions of cultural diversity. For geographically or otherwise restricted work, e.g. sector-specific surveys, research focuses on the mapping of political programmes and/or actors/actor groups. The actors and stakeholders are often the starting point of the research design and at the centre of research itself, not least when it comes to the analysis of individual programmes.

For this reason, actor-oriented methodological approaches are often used. Actor-network theory<sup>52</sup> provides a good starting point when it comes to relational ties within a network. Therefore actor-network theory (ANT) seems to be an appropriate research basis when the field of arts education is characterized by different groups of actors whose interactions represent the core of such analyses. Therein, problematization, interessement, enrolment and mobilization of allies are the four key categories of how network processes can be analysed. This approach seems also

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<sup>50</sup> EDUCULT (2017): *Flickwerk Kultur. Eine Handreichung zu Kultureller Bildung an der Schule*. URL: [http://educult.at/wp-content/uploads/2015/11/FLICKWERK-KULTUR\\_final.pdf](http://educult.at/wp-content/uploads/2015/11/FLICKWERK-KULTUR_final.pdf) (last accessed 17th December 2017).

<sup>51</sup> Wimmer, Michael/Schad, Anke/Nagel, Tanja (2010): *Ruhratlas Kulturelle Bildung. Studie zur Qualitätsentwicklung kultureller Bildung in der Metropole Ruhr*. URL: <http://educult.at/wp-content/uploads/2011/08/Ruhratlas-Kulturelle-Bildung.pdf> (last accessed 10th February 2018).

<sup>52</sup> Cf. Latour, Bruno (2005): *Reassembling the social. An introduction to actor-network-theory*. Oxford.

suitable for researching questions of cultural diversity, even if this has not been done yet.

The same requirements apply to the grounded theory approach, situation analysis, developed by Clarke.<sup>53</sup> It is based on the actor-network theory but focuses on the analysis of the overall situation and less on the negotiation processes within a network. Rather, the first step is to capture the relevant human and non-human actors. Secondly, connections between actors are described by forming social worlds. Thirdly, positional maps show different approaches, perspectives, discourse, etc. that may occur. This theoretical approach is used in the same way in analyses of individual programmes as well as in larger-scale studies which, on the one hand, address the field of arts education in relation to, for example, a specific funding situation or something similar. On the other hand, it brings together different perspectives of various actors and stakeholders and enables an understanding sociological processes in complex structures. Thus, it offers a valuable tool for also considering aspects of diversity.<sup>54</sup>

Contribution analysis is used primarily to approach the frequently raised research question about the quality and the impact of arts education programmes or projects. By means of one or more theories of change, connections between the input, output, outcome and impact levels of a programme or project can be established. In doing so, one approaches the research of effects very carefully. Using plausibility chains, the probable effects of arts education activities should be presented without assuming one-dimensional causal links.<sup>55</sup> Nevertheless, effects of arts education experiences on individuals have been largely excluded from research so far.

When it comes to researching arts education in the context of institutions, neo-institutionalist approaches allow a deeper theoretically based research design. Certainly, schools are such an institutional framework worth considering,<sup>56</sup> but this relatively newly applied approach could also be a promising starting point in the context of the arts mediation activities of cultural institutions.

For all research projects, the focus is mostly on dialogue-oriented, qualitative research methods. In particular, semi-structured interviews, focus group discussions and various forms of large group surveys such as round tables or other discourse formats are used. Quantitative surveys, which are nowadays being implemented almost exclusively in the form of online surveys, are carried out where feasible and sensible. Linking and thus triangulating qualitative and quantitative data describe the great challenge of arts education research.

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<sup>53</sup> Clarke, Adele (2009): *Situational analysis. Grounded theory after the interpretive turn*. Thousand Oaks.

<sup>54</sup> See, e.g. <http://educult.at/en/forschung/freie-darstellende-kuenste-und-kulturelle-bildung/> (last accessed 17th December 2017).

<sup>55</sup> See the concept for impact of culture: Goethe Institut (2015): *Kultur wirkt. Mit Evaluation Außenbeziehungen nachhaltiger gestalten*. URL: [http://educult.at/wp-content/uploads/2011/08/Kultur-wirkt\\_Brosch%C3%BCre.pdf](http://educult.at/wp-content/uploads/2011/08/Kultur-wirkt_Brosch%C3%BCre.pdf) (last accessed 17th December 2017).

<sup>56</sup> See, e.g. <http://educult.at/en/featured/kulturelle-bildung-und-schule/> (last accessed 17th December 2017).

Still little developed but nevertheless promising, judging by previous experience, is a strongly participatory research approach including artistic research methods. The aforementioned project “Learning in, with and through culture” is one that works in relation to these methods. Pupils were included as researchers in this project. Using artistic-creative methods, they developed the research questions and collected their own data and were involved in the data interpretation. As the study report was written by the specialist researchers involved, finding adequate forms of outcome presentation that also integrated the non-specialist researchers would be one of the goals in linking arts education and artistic research. In this way, diverse perspectives can be included, not only in the research process but also in the production of deliverables. The whole scientific procedure is in its infancy and needs further application in research practice.

## 7 Final Remarks and Recommendations

Following the recommendation of Anne Bamford in her compendium, *The Wow Factor: The Global Research Compendium on the Impact of the Arts in Education*,<sup>57</sup> that bad arts education is worse than no arts education, the quality aspect of each related initiative is crucial. In Austria, the interest in measuring the quality of arts education activities and programmes can only be described as not yet developed. Therefore, arts education research has to put stress on developing tools for quality analyses which have to define diversity as a major issue. The category of transculturality has to be recognized when analysing, planning and applying approaches, while indicators could be openness and process orientation. When it comes to the modes of mediation, interaction and sense-oriented approaches are valuable indicators. Ideas of human and social development are equally important to consider, as well as the ratio of self-determination and hierarchy. The grade of participation in decision-making processes, co-creative production and learning communities are describing ways of collaboration, while the level of the participants’ cultural diversity reflects a certain structure of participation. The thematic approaches can be indicated by the way in which transcultural developments and hybrid arts are considered.<sup>58</sup>

Also, consideration on different levels is necessary. In addition to basic research on the processes and effects of arts education, studies on the structures and framework conditions of arts education as well as the evaluation of individual programmes and projects are needed. Only by combining these different levels of knowledge can one succeed in creating a broader overall picture. While basic research can be done across national boundaries and knowledge about processes and effects of arts

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<sup>57</sup> Bamford, Anne (2006): *The Wow Factor. Global research compendium on the impact of the arts in education*. Münster.

<sup>58</sup> Cf. Weigl, Aron (2016): *Auswärtige Kulturpolitik für Kinder. Künstlerisch-ästhetische Bildung als Herausforderung transkultureller Beziehungen*. Wiesbaden, p. 307.



education from other countries can be used, special research into national and regional framework conditions and arts education activities that highlight respective specificities is a prerequisite of further quality development in this sector in Austria. Nonetheless, transnational research projects can also be initiated in questions relating to structures and programme models, in order to be able to make comparisons or to support regions with lack of specialist expertise in the development of their arts education practice.

Greater political commitment is needed to further develop the field of arts education in Austria as a whole. We have to take into account that there is only a weak tradition of making use of research, especially when it comes to the field of arts education. This result is only a slim evidence base for decision-making processes which would allow a more structural and transparent approach. Therefore, political consultation is an important task for arts education although it requires that many actors in the field work together to make knowledge-based political decisions and to bring decision-makers into contact with the findings of arts education research. Quality-based evaluations of individual programmes need to be implemented in order to improve policies and their impact on the field.

At this point, it is important to emphasize the connection between different societal sectors. It is not only about the cross-sectional area of education and culture but also about the fields of youth welfare, social issues and so on. As mentioned above, our societies are facing a diversification which fundamentally links arts education with matters of interculturality and transculturality. The great diversity in primary schools in Vienna is a fact that influences everyday school life, not only concerning language issues but also concerning cultural attitudes. Judging by our research results,<sup>59</sup> arts education research which includes intercultural and transcultural aspects can play a supporting role at political, administrative, institutional and individual levels, even if there is no guarantee of this. Therefore, it might also be necessary in Austria to take this potential into account and to foster research projects dealing with questions about diversity and postcolonial approaches.

Last but not least, we should outline the relationship between cultural and civic education which might be the key to preparing young people for a meaningful life in a diverse, increasingly conflictual and unprecedented world in which we all – inside and outside of the school – have to learn to renegotiate borders, be they geographical, mental, cultural, social or political.

As this text was being written, a new right-wing Austrian federal government was sworn in. In its programme, there are two priorities which sound promising. One is about “inspiring children and young people about arts and culture”, and the other is about the intention not just to fund but also to evaluate state-funded cultural projects, which might lead to a more evidence-based approach in the sector of arts education as well. Also, there is a rather frustrating priority which relates to the future of Austria as a migrant society. It is migrants in particular, alongside other disadvantaged groups, who look set to lose the most from any new government

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<sup>59</sup>You may find an overview here: <http://educult.at/en/forschung/> (last access 17th December 2017).

approach to identifying a “homogenous Austrian identity” – which of course has nothing to do with the realities of diverse societies of the twenty-first century, neither in Austria nor in other parts of Europe.

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# Correction to: Arts and Cultural Education in a World of Diversity



Lígia Ferro, Ernst Wagner, Luísa Veloso, Teunis IJdens,  
and João Teixeira Lopes

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This book was inadvertently published with incorrect institutional affiliation for Prof. Teunis IJdens in the copyright page and in Chapter 2. This has now been corrected to:

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