Introduction

Linda Ashley and David Lines

Abstract Intersecting Cultures in Music and Dance Education: An Oceanic Perspective explores the interface of Oceanic cultures through the diversity, richness and critical differences encountered in their performing arts, educational paradigms and cultural worldviews. In this introductory chapter, the editors reflect on aspects of their personal histories that inform their thinking in the book. This is followed by an editorial discussion that outlines theoretical and practical contexts informing key concepts in the book including notions of culture and cultural diversity, ethnicity, identity, hybridity, indigeneity, colonialism, migrancy, multiculturalism, tradition, cultural interaction and difference with particular reference to music and dance education in the Oceanic context.

Keywords Oceania • Music education • Dance education • Cultural diversity • Hybridity • Colonialism • Cultural interaction • Critical Pedagogy

Intersecting Cultures in Music and Dance Education: An Oceanic Perspective explores the interface of Oceanic cultures through the diversity, richness and critical differences encountered in their performing arts, educational paradigms and cultural worldviews. The ways in which cultural diversity is reflected through performing arts education in the Oceania region has not been explored to any great extent. Oceania has a history that portrays different cultural intersections and a diversity of expressions of indigeneity and postcolonial life. The region covers a wide range of performing arts traditions and innovations that often coexist in both state and private education settings. With cultural diversity becoming more evident in classrooms and arts studios worldwide, this book provides a timely reminder of the need for arts educators to rethink their pedagogical ideas and strategies. To encourage this

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rethinking, the focus of the book is on critical, conceptual thinking and the opening up of ideas around teaching of dance and music from varied cultural/philosophical perspectives. Further, the book attempts to provide an inclusive view of different educational values and artistic practices, promoting an awareness of the diversity of the authors' experiences and knowledge.

Contributors to the book include educators and practitioners in dance and music education from Polynesia, Micronesia and Melanesia, including the larger 'islands' of Aotearoa/New Zealand[1] and Australia. Many writers, including the editors, are based or have been based in New Zealand. They present perspectives on their teaching approaches and the values that underpin their pedagogy in community settings, early childhood centres, state schools and in higher education. Due to practical reasons not all islands and ethnic groups in Oceania are represented in the book. While the authors recognise this limitation it is hoped that the book will serve to broaden scholarship in this area and encourage others in the wider Oceania region to publish their own perspectives on this complex topic. As both editors and many of the authors reside in New Zealand, this sense of space and place is reflected in their worldviews as academic researchers.

As editors, we wanted to provide space for different writing styles and worldviews. Consequently the chapters vary. Some include reflective narratives and others, longer theoretically informed chapters in which more conceptual, critical and philosophical descriptions are given. The varied format allows for the voices of practitioners, researchers, teachers and theorists in music and dance education in the Oceania region to be heard together. In and around the varied styles of presentation, the following approaches underpin the writing:

- Critical philosophies of pedagogical practice in music and dance
- Pluralist perspectives on music and dance
- Personal narratives on music/dance pedagogical experiences
- Accounts of intersecting music/dance learning and cultures
- Descriptions of cultural values and beliefs
- Descriptions of intercultural dance/music and pedagogy

The aim of *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective* is to re-examine present day education and pedagogical practices in music and dance in the diverse cultural environments found in Oceania. Towards this end, the book also identifies a key concern underpinned by the question: how can teachers take a reflexive view of their own cultural legacy in music and dance education as they work from and intersect with different cultural worldviews? This key concern, amongst other issues that arise, positions this book as an innovative text, featuring some fresh ideas from teachers as musicians and dancers who work in educational settings and filling a gap in the current literature. The basic premise is to offer commentaries that could underpin and inform current pedagogy and

[1] Throughout the book New Zealand is referred to as New Zealand, or as Aotearoa/New Zealand depending on the context.

bigger-picture policy for the performing arts in education in Oceania, and in parallel ways as appropriate for other parts of the globe.

Following this introductory section, editors, Dr. Linda Ashley and Dr. David Lines present their stories about how they became involved with intersecting cultures in education; a conversation in which ideas and relevant concepts are discussed in greater depth follows. The book is thematically separated into three sections: (i) Music and Dance in Education Through Oceanic Traditions, (ii) Culturally Responsive Pedagogies and, (iii) Sharing and Constructing Identities, Meanings and Values. Each section is introduced with a brief editorial discussion outlining the theme and progression of chapters.

1 Linda Ashley: A Journey in Dance Education

Once upon a time, in a land far away from Oceania and a long time ago, I left home as a young student to begin a life of study. There were to be many encounters of the academic kind that lay ahead as I went off to join the 'Dance Education Circus'. After a time, the intellectual and physical stimulations became many. I learnt dances from the Renaissance and every folk dance known in Europe alongside Piaget's developmental psychology and experienced the alarming realities of these diverse forms on practicum, teaching dance in 1970s Liverpool inner city schools. Heady moments of dance aesthetics were juxtaposed with drama, music, anatomy, physiology, pedagogy and sociological perspectives of educational disadvantage. The dizzy heights of choreography, running alongside enlightening encounters with cultural theory, delighted and intrigued. I learnt a new word – *hegemon*y. In I.M. Marsh College, University of Liverpool dance studios, amongst a group of young impressionable peers, I 'Labanesed', so to speak, my way about, thrusting and screwing from one corner to another! My fourth year dance tutor, the late Olive Carr was inspirational and formed many of my early choreographic approaches. She offered an alternative to 'Modern Educational Dance'. Choreography was assessed by way of a choreographic reflective process diary. This was a research as practice approach that was, one might say, quite advanced for the time. The emphasis throughout was on dancing as theory in action and creating dances. This was extenuated when I was acculturated by North American Martha Graham technique, as brought by a converted alumnus! Then, a whole Graham company came to visit. It was the early days of London Contemporary Dance Theatre. The Big School had really turned it on and now everyone knew, it was official: College rocked! Although we didn't actually use those words back then. It was somewhat ahead of its educational time and a milestone intersection for me. There was so much to learn about and it all seemed important so I studied with vehemence, because one never knew when it would be handy. In my dance education, I was always aware of a pedagogy that infused theory with practice and *vice versa*, albeit at that time through somewhat mono-cultural spectacles.

My B.Ed. (Hons) was awarded in 1974 and a life of itinerant, peripatetic dance and education began, to be further embodied and embedded in Masters studies at Goldsmith's College, University of London in association with The Laban Centre. It has underpinned my dance-life as an educator, dancer, choreographer and writer ever since. As a dancer-academic my dance practice over the years has been fairly broad, but at the same time I am particularly wary of teaching specific dance genres from cultures other than my own, even though I have attended many classes over the years in a wide variety of genres. In the 1980s having been a frequent participant in African and Indian classical codified technique classes, I was injured and forced to observe. I began to wonder about the purpose and effects of these classes for the dance artist/teacher and for the participants, as there was next to no explanation of the cultural significances of the dances and everyone was content to learn 'some moves' and enjoy physical exhilaration. Meanwhile, in other areas of my work, making meaningful dance as art stressed how important the individual was in providing theatre and dance education for the many.

I migrated to New Zealand in 1997, and was collecting data in 2004 for a now completed doctorate inquiry into teaching culturally different dances in New Zealand schools (Ashley 2010), when it became clear that such teaching was bringing new challenges for dance educators in schools. At that time dance first became part of *The Arts in the New Zealand Curriculum* (New Zealand Ministry of Education 2000). Collecting data from teachers in primary, intermediate and secondary schools, I investigated the challenges, dilemmas and opportunities that teachers were facing, and to some extent still are. It became obvious that the theory, the dancing and the time it takes to prepare for and to teach culturally diverse dance contextually were causing some teachers to simply not teach a culturally diverse range of dances, dancing and the associated cultural perspectives. One of the things I felt deserved further attention in the doctorate study was firstly to produce a book that represented the doctorate inquiry itself and this was published in 2012. Entitled *Dancing with Difference: Culturally Diverse Dances in Education* (Ashley 2012a), I set out to give thorough coverage of the data and findings along with some added some extra ideas that I had not included in the final thesis. From that book I moved on to consider other issues that had arisen during the research journey but deserved further interrogation.

In *Intersecting Cultures in Music and Dance in Education: An Oceanic Perspective* I pick up the threads of issues that deserve further research. My concerns include focusing on dance specialists from diverse cultures who work in educational contexts and how they could be better included in educational settings. Threads within this book weave a layering of pedagogical possibilities that illuminate how culturally responsive teaching is not just about which dances we teach but also requires thinking deeply about how we teach, who teaches, why and where.

I feel that there has been a raising of awareness about the how, what and who of teaching culturally different dances in dance education internationally. This book, in opening a window on an Oceanic perspective, attempts to take this complex topic to the next and very necessary level.

2 David Lines – Musical Intersections in Cultural Learning Experiences

In my view it is impossible to write and theorise about what happens when different cultures come together without some kind of acknowledgement of my own position as a person, writer, researcher, teacher and musician. As a middle aged, mid-career, Pākehā (New Zealander of European descent), male music educator from Aotearoa/New Zealand I am aware of the daily cultural intersections in my work at university and as a researcher in local schools and early childhood centres. As a university educator the realities of cultural intersections are lived out in my university classroom every week. In Auckland, university music education attracts a wide nexus of students; some are local New Zealanders of European descent, others are local students from Māori and Pacific island origins, and still others are recent migrants from Asian countries like India, China, Taiwan, Malaysia, South Korea and Japan. I teach music education and studio pedagogy courses that examine research, issues and practical problems in music teaching and learning. With all these students together in one learning space, each from different ethnic and national orientations, the university music classroom becomes a vibrant space and place of cultural intersection around the pedagogy of music. Invariably classroom discussions, presentations and musical interactions become spaces where individual expressions of past cultural experiences interact graphically with the more immediate personal needs of students as they cope with music in an Oceania-based, urban, intercultural setting.

From a pedagogical perspective I find the classroom dialogue and interplay in these university courses full of learning potential and discovery. With the class rich in cultural difference, the pedagogical processes become critical to the success of each learning moment. On reflection, after many years of teaching multicultural music classes (at primary, secondary and tertiary levels) I have come to think that it is 'openness' that determines whether my students are valued as people with their own, different sets of cultural experiences. By openness I mean a stance taken, as a teacher, towards students that is positively positioned to the learning opportunities they may take up—taking into account their cultural differences, and their immediate needs and responses in their music learning. This stance also brings with it an element of risk—for it is difficult to determine how each student is going to respond to the hybrid cultural mix within the class and the sensitivities of individuals.

In one postgraduate class of this kind orientated on studio pedagogy (studying research and practice in music instrumental and vocal teaching and learning) a colleague and author of a chapter in this book, Te Oti Rakena and I,[2] developed a curriculum that began with an opportunity for students to reflect on and share their own musical experiences as learners. This allowed for an intersecting cultural dialogue to emerge as students shared their reflections of what they had become and why. During the sharing sessions we heard about the experiences of learning piano or opera in China alongside learning Indian singing with harmonium and learning violin

[2] See Chap. 7 in this volume.

through the Suzuki method violin in a New Zealand inner city suburb. Many of these sharing episodes generated what I would call 'epiphanies' for Dr Rakena, the students, and myself. The richness of these moments of difference could have easily been lost if we had treated them with pedagogical indifference. But we nurtured and affirmed them, and they become a place of intercultural learning about difference.

As I reflect on learning to teach in this way I cannot help but acknowledge my earlier experiences as a youth in rural New Zealand. I grew up in a small town with a relatively large local Māori population. The history of Māori settlement in this area—Horowhenua—predates European settlement by centuries. One experience as a young teenager I remember was visiting a local rural marae (meeting house), staying over for the weekend with a youth group. I recall sitting on a mattress on the floor in the beautifully carved surroundings of the marae listening to the kaumātua (elder) explain the expression of genealogy embodied in the carvings, colours and architecture of the building. As a Pākehā this experience was new and in many ways spiritually invigorating. The message communicated challenged my ideas about art—that the artistic expression of the carvings not only existed in the building as art, but also in the daily life of the people who belonged there. For me, one of the most beautiful expressions of this was the admission that as visitors who were welcomed, we also become part of the genealogical trace, in the sense that what we offered through our being and participation as visitors to the marae became part of the history of the marae and its people. This experience fostered a certain interest in me of my own cultural identity; what it was and what it could become. It made me think about culture not as a fixed form but as a lived experience that could be nurtured through becoming other.

These experiences of 'culture' or 'cultural identity' have led me to new ways of thinking about music and music pedagogy. I believe that our musical experiences can bring about critical and cultural becomings that can change our individual and collective views of who we are and who we may become. My own personal identity is coloured in part by my genealogical heritage as a New Zealander of European descent—I am a descendant from migrant families that came from Europe to the other side of the world five generations ago. But cultural identity, for me, has also been a movement of becoming in and through music. This was a key theme in my own PhD study *The Melody of the Event* (Lines 2004). In my case this has arisen through activity in music and music teaching and learning, through being a performer, and a music maker and composer, improviser and as a music sharer and teacher. These collective experiences have fuelled my interest in the themes, descriptions and ideas expressed in this book.

3 Editorial Conversation

What follows is an account of our long-term sharing of ideas and respective interests in music and dance education between the editors. We began with email exchanges from July 2013 and then developed through meetings and shared editing

of dialogue. As critically reflective performing arts education practitioners we wanted to document our experiences of intersecting cultural understandings. Our discussion also introduces some terminologies and concepts that are central to the book and these may enhance the readers' understanding of its aims and focus.

Linda *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective* emerged as an idea for a book in 2006 after I had collected data for a now completed doctorate inquiry (Ashley 2010). Later in the thinking process I glimpsed how what was happening in New Zealand and Oceania could be of interest to educators internationally, as we all seem to be facing similar vicissitudes of increasing cultural and ethnic diversity. So David what do you think about the idea for this book and what has taken place?

David To begin, if we are talking about 'intersecting cultures', we need to be clear about what we mean by culture in the first instance. Culture is a word that carries many meanings and clarifying how we are using the word could guide readers in their understanding of the book. To what extent is culture tied to our idea of ethnicity and/or does it go beyond that? One definition of ethnicity used in music education is: "Ethnicity defines individuals who consider themselves, or are considered by others, to share common characteristics which differentiate them from the other collectivities in a society within which they develop distinct cultural behaviour" (cited in Hebert 2010, p. 94). In New Zealand we have a number of distinct ethnic groups including indigenous Māori, people from the different Pacific islands, East Asian groups, and European ethnicities among others. There's also a generational aspect associated with ethnicity here, as many groups are descendants of migrants from many decades or even centuries ago and others are more recent migrants. There is of course the added complexity of mixed ethnicities with many children coming from a variety of ethnic backgrounds here in Auckland and across New Zealand. So, notably, different ethnic groups have been 'intersecting' over long periods of time.

Linda Indeed, I think that ethnicity plays a part in determining what culture 'is', but I think of culture as also being embedded and cultivated within larger scale socio-political, economic or familial systems, as well as being affected by individual action. Culture is experienced daily in a myriad of phenomena including languages, values, relationships, sport, music, dances, stories, fashion and so forth. As cultures intersect, people may find commonalities with each other, and intersections can bind people together. However, exploring the intersections could also highlight differences between people. This understanding of culture is threaded through the underpinnings of this book, some of the writers of which are involved in dance and music genres from their own cultures as agents of change.

David Beyond the genres, methods, or patterns of music education and the distribution of ethnic groups, some researchers are now looking at culture differently, for instance at the life of the child from a cultural perspective or ethnographic point of

view. The work of Patricia Campbell (2010) looks at the world of the child from a musical perspective in terms of the games, chants, songs and perceptions that form a different kind of worldview. Similarly Kathy Marsh (2008) examines the play worlds of young children from a musical perspective showing how these lived experiences form distinct and changing forms of cultural expression. This kind of work touches on the personal and nuanced musical and cultural lives of children beyond the familiar labels and conventions readily imposed on children by adults.

Linda Certainly, teaching from within a Northern-Western, child-centred pedagogical culture, teachers are in a strong position to encourage play with cultural intersections. Thinking about how cultures are made, by children and adults, also brings into question, as you pointed out, what happens at intersections of different cultures in the worlds of learners both inside and out of school settings. At such cultural intersections, educators and learners can all be players in honouring and respecting different cultures' dances and the people whose cultures we study. Such concerns receive considerable thought in the Oceania region, even if solutions are not always easy to come by. Consequently, I feel that this book is particularly timely, innovative and important for dance educators worldwide as they grapple with the demands of their students' increasingly diverse and complex cultural profiles. The chapters of this book offer opportunities for readers, whether they are teachers, researchers, curriculum developers, teacher educators, tertiary dance lecturers, professional developers, indigenous dance specialists and resource producers, to critically reflect on encounters at such intersections.

David I think we can better understand critical thinking about music and dance culture as you mention. In this respect, a critical view of culture is vital I think, for musicians, dancers and music/dance teachers. A dancer or musician may gather concepts and identities about music and dance through experience—this is normal of course. But for teachers and learners involved in educational pursuits, a simple acceptance of what is happening without critical examination is not enough. In some educational communities in the Oceania region there is a long-standing view of some cultural forms being 'high art' and others 'low art' or mass/folk art, as you found in your own thesis (Ashley 2010). A critical knowledge of cultural theory can help an educator work through these perceptions and begin to appreciate the value of a music or dance performance from a more informed position. Critical knowledge can also be transformed into pedagogical action. There is a need for teachers to adopt a more critical approach to teaching and learning music (or dance) through a pedagogy that is culturally informed, inclusive and respectful (Rohan 2011).

Linda Yes, and this book aims to reinforce recognition of all dance as 'cultural', and avoid the view that some dances are 'cultural' and others 'art'. The question of how dance educators can be more culturally responsive to different cultures is an important focus of this book, and one which could resonate as other country's ethnic mosaics are also likely to be in flux. Critical thinking of this kind is examined by some of the writers in this book as they work at educational intersections with

dances such as Māori kapa haka, Sāmoan *siva* (dance), Tahitian *'ori tahiti*, and Australian aboriginal dance. I have been active in taking what I call a 'reflexive turn' (Ashley 2013a) for many years now and this critically reflective view of personal practice could be one way to support teachers as they grapple with the challenges of cultural intersections. Arguably, current dance educators could be better prepared to include dances from different cultures by understanding dance education as a culture itself. Such a reflexive position is central to this book.

David Certainly, a critical and reflexive position is necessary. Consider the situation in music where a teacher is judging the relative merits of children's music compositions. There may be a range of cultural values and practices informing the compositions and there is always the danger of teachers judging them from a monocultural perspective. This is where notions of "hybridity" (Bhabha 1994) can help an arts teacher evaluate an intersecting form with more critical judgment.

Linda I agree, but intercultural exchanges in which different cultures mix together have differing implications for different people in different places and times. A position that can be understood via the notion of hybridity, being a 'new' third space that is created when two languages or cultural consciousnesses, previously separated through time or space, are mixed. However, ethnographer of dance, Andrée Grau (1992) argues that when minority cultures are colonised the outcomes can tilt the balance of power in favour of the dominant culture. When dances from different cultures intersect, troublesome issues can sometimes arise when cultural owners resent appropriation of their dances. Equitable acceptance of different cultures is key at cultural intersections in education, and although the scope of *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective* is not new, the topic is by no means exhausted.

Dance education has its roots in twentieth century modern and contemporary choreography in the seemingly benign appropriation of the dance of other cultures. Hybridity can result in the melting pot effect of intercultural fusion dance. In my research (Ashley 2010) the Western pedagogical paradigm of creative dance and its associated prioritisation of individual creativity, was widely practiced by teachers. When culturally different dances are borrowed, and there are complexities connected with who is borrowing from whom and why; a kind of hybrid 'West and the rest' whitewash can result. We might ask, therefore, how such an intercultural fusion can be culturally appropriate sometimes and yet not at others? Dancer teachers who were specialists in dances from their own cultural heritages as research participants in my inquiry laid down some clear cultural boundaries about innovation in their traditional dances. There is, I feel, considerable scope for more research into intercultural intersections and how much is at risk in terms of being marginalised or whether cultural owners prefer to prioritise their own legacies. Allowing existing cultural groups as diasporas to maintain their heritages as they see fit traditionally, from standpoints of mutual respect and acknowledgment of difference, is another consideration.

David Yes, in New Zealand we see hybridity in urban life at intersections in a network of sub-cultures on the move. There is also a media-infused global element to the reality of modern urban life which brings about other levels of change and transience. But while mobility and transience seem to be important features of different individuals and groups in a city like Auckland we get clusters of groups often wanting to retain a strong sense of their traditional music and dance cultures through regular meetings, events and performances. In the case of Pacific Island groups this might happen for instance at church. This sense of retaining tradition and collective cultural identity can be very strong—often to the degree that it is the most important part of an event. There seems to be a strong sense of cultural identity in the retention of a traditional music and dance within the context of a new space—as ethnic groups establish patterns and ways of life in new spaces and places.

Linda In my research I found that some teachers recognised how valuing the diverse cultural identities that learners bring into school from their communities can be beneficial for their well-being. As cultures increasingly intersect in the present day, however, a helpful way of conceptualising identity could be as multiple or "fluid and in the making" (Grau 2007, p. 210). A learner's identity may be polycultural and layered but in transit some migrant communities go to great lengths to maintain their dance heritages, as you point out. In New Zealand the policy is to encourage them to do so and it can assist new migrants to feel a part of the society in which they have recently made a new home. The dance and music of indigenous populations such as those found in Oceania, are equally important and their intersections with Western education are a major feature of this book. In the classroom, I quite like the image of 'creases' (Schechner 1988) to describe the intersections where the worlds of tradition and innovation, dominant and minority arts meet. This is perhaps similar to your idea of 'folds'? In my chapter I explore embodied, cultural and pedagogical creasing in greater depth.

David Yes, I now see cultural interaction in music less as two-sides coming together and rather as a "fold" (Deleuze 1993), as a movement of difference in a direction of cultural intent. I like the idea of bringing new language into this debate to help explain the complexity and nuances of intercultural interaction. New ways of describing music and dance culture are all the more important when considering the mass-mediated effects of globalisation that emerge through popular media, social networks and large-scale global production of music and video; these forms contextualise and frame local and personal expressions too. These cultural forces impact on the real and practical expressions of music and dance that people in Oceania experience daily: they go to ballet lessons, participate in haka competitions, listen to classical music concerts, perform in hip-hop groups, listen to their ipods and watch X-Factor on television. As they interact with these things they get a practical understanding and a sense of the different categories or genres, and at the same time form personal and collective identities in terms of how they see themselves in relation to media forms.

Linda I think that Raymond Williams' (1981) view of culture as being 'ordinary' brings to life the interactions between people you have just outlined. I am interested in how we can make more 'space' for developing greater understanding in dance education about the 'not so new'—for instance, the traditional forms of Sāmoan *siva* (dance). I feel that dance educators need to give greater critical consideration to how we can recognise, include and respect traditional dance forms on their terms. Without some ways to conserve intangible traditions in dance, being an especially vulnerable and somewhat ephemeral art form, it is possible that, along with a great deal of other precious flora and fauna, some dances and the dancers who maintain such heritages may be hurtling downhill to extinction. In my chapter I ponder how schools can support conservation as well as innovation at intercultural intersections. I can think of several dance educators who offer suggestions on how to include a wide range of culturally diverse dances (Nadel and Strauss 2003; Jankovic 2008; Pugh McCutchen 2006; Scheff et al. 2010; Vissicaro 2004). However, Drid Williams (2005) finds some of these texts have potential to "reduce students to the level of tourists" (p. 183). I also find some common grounds for concern with Diane McGhee Valle's (2011) thoughts about the complexities in the wide range of decisions teachers need to make when including traditional cultural heritages.

David Yes, the same kinds of issues have surfaced in music education. The idea of multiculturalism still has some purchase, but to some extent it has been downplayed due in part to a dissatisfaction with the outcomes of multicultural music practices in classrooms and the potential for lessons being reduced to musical tourism. Although curricula, schools and teachers acknowledge the value of multiculturalism in policy, the reality is that often a teacher of one cultural background will find it difficult to adequately portray cultural values of a different culture through music. And criticisms can quickly put off teachers who may have the best of intentions. So the label 'multicultural' has become, in some areas, a term with negative connotations. Recently however, there has been a resurgence of interest in the idea of "cultural diversity" (Drummond 2005; Schippers 2010), which has brought with it a revisionary perspective of multiculturalism in music education. Whereas multiculturalism is laden with the problems of postcolonialism, cultural diversity responds to the realities of mixed cultures of urban life and the real value and interest a music learner can discover through engagement with the musics that lie outside their cultural world view. In Aotearoa/New Zealand the notion of biculturalism provides yet another perspective of cultural diversity that seeks to retain a political voice for the local indigenous culture alongside the colonising culture. This brings with it strong feelings of cultural identity when it comes to performing arts teaching and learning. Music education research in this country has revealed that Pākehā early childhood music educators have much to learn from their Māori and Pacific Island counterparts who exhibit a stronger cultural voice and identity when it comes to teaching music in the classroom (Bodkin 2004).

Linda Perhaps we need to clarify terminology at this point and lend some historical background to current usefulness. Multiculturalism as a concept emerged from

Canada in 1965 in the form of a policy that would support migrant cultures to coexist whilst adopting the identity of the host nation (Giddens 2006). But some commentators see it as failed in its attempts to fight racism and promote social understanding (Sporton 2006). Indeed, Doug Risner and Sue Stinson (2010) draw attention to the limitations of well-intentioned, multi-culturally focused dance education, in which, "So much is left out: access, representation, historical and cultural context, and the systemic biases that lie beneath continued social inequity and injustice" (p. 7).

Jean-François Lyotard's (1979) identification of *différence*, on the other hand, depicts moments in which comprehending the 'other' is difficult because linguistic or cultural understandings are not shared. As one of the implied underpinnings of a curriculum such as *The Arts in the New Zealand Curriculum* (Ministry of Education 2000), *différence* flags the importance of how a postmodern agenda "promotes the concept of cultural democracy and works towards a more equitable representation that affirms the significance of dance of other cultures and traditions of both past and present" (Hong 2000).

I feel that for teachers such underpinnings can be illusive in their day-to-day teaching. Hopefully, this book can give some helpful springboards for teachers as to how they can apply culturally responsive pedagogy and engage all their students. As Earl, Timperley and Stewart indicate:

> Cultural responsiveness is much more than introducing myths or metaphors into classes. It means interacting with the students and their families to truly understand their reality; it means understanding the socio-political history and how it impacts on classroom life. (2009, p. 12)

These themes are woven throughout the book in the personal stories and the academic research.

David In more formal educational contexts the school curriculum can be an influential factor in the negotiation process of what kinds of cultural forms will and should be expressed through learning activities. The framing of a curriculum is important here as is the process of interpretation. If there is a freedom to interpret a curriculum, then actual learning outcomes in one lesson could end up being quite different from another. A teacher will justify a certain intercultural approach in the arts in terms of their interpretation of their curriculum document or syllabus.

Linda Indeed, and this is recognised in the pluralist and critical philosophical underpinnings of *The New Zealand Curriculum* (Ministry of Education 2007). Unlike a prescribed syllabus, the curriculum acts a set of guidelines for dance and music teachers to teach what they feel is suited to their learners. Therefore, a complex nexus of cultural understandings is likely in any single classroom. Empowering teachers to interpret the curriculum could be an issue though. I mean certainly in dance there are still huge question marks around the adequacy of teacher preparation and the support systems for teachers once they are out in schools. Dance educators in New Zealand are talking about this problem, especially as government seems

to be operating an educational policy that favours the conventional definition of literacy, that is the '3 Rs'. Also tertiary teacher dance educators here are experiencing noticeable cutbacks in the amount of time they have to lecture with undergraduates, and this is an issue of deep concern. Dance was late on the scene in terms of whether it was even taught in schools, whereas music has been an established in schools for much longer. As dance remains in catch-up mode with other art forms the case for greater resources and time is strong. Meanwhile, teachers continue their ongoing struggle to establish dance as a knowledge base in schools. Nevertheless, I believe that the ideas and discussions in this book could empower teachers and raise the profile of the performing arts in schools.

David Yes it's a complex matter. New Zealand and the Oceania region in general seems to present an interesting case study of arts education in school. Along with the indigenous population we have European settlers and their descendants who represent, in part, the dominant Western colonial culture that has much influence around the world—especially in education. This cultural history has its expression in forms of music and dance education with historical pedagogies attached to ballet, jazz, and contemporary dance, and classical, jazz and popular music (with the latter two coming from Europe and America). These forms also generate different kinds of curricula that operate in external, 'out of hours' music and dance schools and private teaching or studio contexts, usually outside state school institutions (although what goes on inside schools may certainly be influenced by these external curricula) but also in universities. These external and specialist schools tend to teach music and dance through more formal and structured patterns of learning, with carefully controlled patterns of enculturation and specific historical music and dance genres. These are forms like ballet and jazz dance classes, European-centred music education methods, classical instrumental learning in music and the like. Several chapters in this book call into question colonial conceptions of these forms of music and dance education.

Linda Although the book is not so much concerned with informal education, where attendance is by choice and pedagogy aims at virtuosic performance for competitions and syllabus-style exams, its intersections with traditional dances and music of Oceania are significant. I feel *how* dances are taught is as important as which dances are taught, and pedagogical intersections are another of the features of this book. The key is not just to teach the steps in a regimented way but to find ways by which the learners can enjoy discovering the significances of the movements that they are doing. I think about this as expanding the way in which dance education understands how it can be 'creative', insofar as our legacy has been one of seeing creativity as making dances and I think we can be more creative about creativity in our teaching (Ashley 2012b, 2013b). I am not making a hierarchical case for one being superior, but rather pondering if and how we could we more fully exploit dance education and, to use Julie Kerr-Berry's (2012) term, 'rupture' the current Western hegemonic underpinnings of dance education in order that a wider range of learners and dance heritages may be included more equitably. The ques-

tions that emerge could be seen as difficult. Oceania provides a vivid context for such scrutiny because some indigenous traditional dances and music are still widely practiced.

Some of the chapters in this book enhance, inform and sometimes challenge current pedagogical thinking, for instance understanding that in some Polynesian styles, dance, music and lyrics are so intertwined and holistically linked to their cultural values that teaching them separately in dance education could be seen as nonsensical. Such anomalies remind me that increasing opportunities for qualified teachers who are part of these heritages and building greater understanding about how they could teach their dances and music as part of an inclusive, culturally pluralist pedagogical approach needs to be a priority.

In this book I think including personal narratives as well as more academically framed writing is another way of rupturing Western hegemony of thought. In providing different Oceanic perspectives the contributors give access to thinking about issues and concepts from different worldviews on what dance education could be like in the future.

David I think *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective* offers both international and regional readers with a range of fresh perspectives and points of view about problems and potential creative solutions around the themes we have discussed and more. While there is a colonial history in Oceania that has brought with it a Western heritage of performance art, there is also a resurgence of traditional and contemporary concepts of indigeneity that is challenging and invigorating music and dance education. It's my hope that this book will open up ways of thinking and forms of practice that respond to the cultural needs of students in music and dance learning institutions. It's too easy to think of music and dance as just sound and movement on its own, devoid of context, and ignore the connections, meanings, folds, creases, histories and threads that make it so much more interesting, real and relevant. The book's authors have gone some way in making this process clearer, and hopefully their efforts will pave the way for other music and dance educators and practitioners to take their ideas and extend them through new intersections.

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