Landscapes: the Arts, Aesthetics, and Education 13

Samuel Leong
Bo Wah Leung *Editors*

Creative Arts in Education and Culture

Perspectives from Greater China

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Creative Arts in Education and Culture

Landscapes: the Arts, Aesthetics, and Education

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Preface

Today's "Greater China" – comprising China, Hong Kong, Macao and Taiwan – has grown into a vibrant and rapidly transforming region characterized by rich historical legacies, enormous dynamism and exciting cultural metamorphosis. Home to over 200 million people, the Pearl Delta region of Greater China has been identified as the world's first and largest "mega-region" in a recent United Nations' State of World Cities Report (Vidal, 2010). Concomitant with the economic rise of China and widespread calls for more "creative" and "liberal" education, the educational and cultural sectors in the region have witnessed significant reforms in recent years. The regional borders have become more porous and policies, practices, and pedagogies are evolving. There is also an emergence of a "new" awareness of Chinese cultural values and the uniqueness of *being Chinese*.

Arts education in the region is inevitably influenced by these developments, having significant implications for curriculum design, learning and teaching strategies, and assessment approaches. This book brings together the perspectives of 19 active arts educators – 10 from Hong Kong, 5 from Mainland China, 3 from Taiwan and 1 from the USA – in an attempt to capture some of the exciting dynamics permeating the Greater China region as well as provide insights into the challenges of forging a creative future that would not reject, but be enriched by its Confucian and colonial legacies. These practitioner-researchers with international experiences are familiar with the region, and each contributes a perspective that expands the scope of our understanding of Greater China. The book is unique in its coverage of multiple art forms and topics and genres as diverse as Lingnan culture, Cantonese Opera, Canto-Jazz, Hakka and Xibo music, manga, SunTze and choral leadership.

The book is organized in three parts: "Overview", "The Arts and Culture in Education" and "Issues of Cultural Transmission and Transformation". The four chapters in the first part provide a global and regional overview of the arts and education in their cultural context. Patricia Shehan-Campbell provides an outsider's broad perspective of Greater China with its historical, economic and cultural contexts, as well as her own experience in Chinese music. Sheng-Jian Guo reports three major measures by the Chinese government that reflect recent development of

arts education in Mainland China, namely, developing documentation for arts education, organizing arts education events, and implementing curriculum reforms. Feng-Jung Liu analyses the recent trend of spirituality and holistic development in art education to develop a theoretical foundation for spirituality-oriented and holistic art education in Taiwan. Samuel Leong discusses three key issues of cultural development in Hong Kong after 1997 including leadership, identity, and sustainability. These four authors address different issues from the perspectives of international, Mainland China, Taiwan, and Hong Kong for mapping an overview of arts education in Greater China.

The six chapters in the next part provide insights into six areas of arts and culture in education, viz. aesthetics and creativity, Canto-Jazz, popular visual culture, music composition in schools, transmission of minority music and national folk music. Jo Chiung-Hua Chen and Hong-An Wu discuss the role and function of "aesthetic creativity" which is vital in all kinds of art forms, and how aesthetic creativity is absent in school education in Taiwan. Both Jason Chen and Chung-Yim Lau address the issue of popular culture in Hong Kong and Taiwan. While Chen documents how two Hong Kong university students apply jazz elements in arranging Canto-Jazz songs, Lau examines the group-based approach that provides a dynamic model which highlights group creativity, group identity, and the popular visual cultural context for art education. Chi-Cheung Leung reviews the teaching and learning of music composition in Hong Kong schools with reference to the local education policy, music curriculum, public examinations, and teacher education programmes. Ai-Qing Yin & Ya-Jie Bo reports how Xibo music culture in the Xinjiang Province of China is transmitted to the next generation through school music education. Yan-Yi Yang describes and reflects on the current situation of teaching traditional Chinese music in school curriculum and practice in Mainland China. These chapters directly relate to arts education from school to university levels.

The third and final part consists of ten chapters dealing with issues pertinent to cultural preservation, transmission and transformation, including that of traditional and folk music, Cantonese opera, Chinese culture and choral leadership, indigenous arts and culture, and the legacy of four generations of composers. Bo-Wah Leung reviews the current situation in the transmission of Cantonese opera and reveals the problems of transmitting the traditional genre in schools and professional training. In facing a range of difficulties, the transformation of transmission is a possible solution. Rita Yip describes and examines the Hakka music is being transmitted in Hong Kong with consideration of its educational value in schools. Mok explores the indigenous culture of Chaozhou Xianshi music by a group of Hong Kong Chaozhou people playing in a specific "music club" context, Anissa Fung examines the visual culture through ritual symbolism from ancient Chinese ritual culture to modern art expressions through reviews of the aesthetics of ritual objects including burial jades and ritual pottery from ancient tombs. Yuh-Yao Wan discusses the educational practices and issues of indigenous art and culture in Taiwan through a report of different projects collaborated between an academic institution and other indigenous communities. Based on an examination of the military philosophy of Sun Tzu, the renowned ancient Chinese theorist of war, Paulina Wong, argues that choral

conductors may employ the strategies of Sun Tzu in improving the management of a choir. Sheung-Ping Lai reviews the compositions of four generations of Hong Kong composers and discusses the issues of Cantonese lyrics in music, contents of lyrics for educational purposes, musical structure and style, creative elements, and cultural significance. All the issues and genres that are included in the aforementioned chapters are diverse, updated, in-depth and unique in their contexts, and it is rare to find similar studies in recent publications.

This book is dedicated to the generations of countless and often nameless arts educators who have dedicated themselves to the arts and culture in often less-than-satisfactory educational settings. That the arts and culture are thriving in today's Greater China is testament to the efforts of their persistence, love, and labour.

Hong Kong, China Samuel Leong and Bo Wah Leung

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Part I
Overview

Chapter 1
Creative Arts, Education, and Culture in Global Perspective

Patricia Shehan Campbell

China is a formidable presence in the contemporary world, and if one considers where the Chinese live—in Southeast Asia, in Europe, and in the Americas, then China and the Chinese appears multiple in nature and even more expansive in their influence. The embrace of mainland China, Taiwan, Hong Kong, and Macao under the umbrella term, "Greater China", is recognized for its cultural ties across the geographic region. Moreover, the connections among the four nations by way of commercial and economic enterprise are its own phenomenon, and while political unification is not evident, the increasing financial integration in the Greater China region is undeniable. Economic power not withstanding, the nature of the creative arts, education, and culture in Greater China is worthy of study for what it reveals of the Sinophone world as well as what it offers by way of a more global understanding of the critical importance of artistic expression in society and in the schooling of our children and youth. I will give explicit attention to music as a prime artistic-expression form, its role and function in Chinese life, the transmission system critical to its sustainability within society, and its real and imagined "good fit" within the content and curricular streams of public school education; the other arts are consequential but outlying to my intent here and will be paralleled by those readers with particular experience. This contemplation of principles of Chinese musical culture is directed towards a probing of the universal principles that are apparent and worthy of consideration in defining and designing education in and through music. While the weight of Greater China on the world is widely acknowledged in political and economic arenas, Chinese musical practices are worthy of study for what offer to a global understanding of the human means and modes of artistic and cultural expression. For those committed to the creative arts in education in various locations worldwide—as teaching musicians and artists, policy-makers, and curriculum designers, an embrace of the Chinese perspective of

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music, its elemental features and functions, and its process and product, may serve to illuminate pathways of relevance and meaning to professional activity now and in the future.

1.1 Positioning "Greater China"

To some, Greater China seemed to rise up overnight to become common parlance in the news media and as topic of meetings of social scientists and humanists. It joined with other phrases of our era, including "the new world order", the "clash of civilizations", and "the Pacific century". Beyond the connotations to those in politics and commerce, *dazhonghua* (Chinese for "Greater China") seems to summarize the linkages among the far-flung international Chinese community—especially within the geographic realm of eastern Asia. While the phrase is fairly recent, it is related historically to similar phrases of earlier times used by geographers, such as the associated phrases "China Proper" denoting mainland China and "Outer China", the latter of which included dependent nations and territories such as Manchuria, Mongolia, and Tibet (Cressey 1940). Reference to "China within the Great Wall" (China Proper) and its "frontier zones" was prominent in the mid-twentieth century, and together, the mainland and surrounding areas were also referred to as the "Chinese Empire".

Plans for economic cooperation arose in the 1970s, and while reunification of the mainland with its neighbors into a greater China confederation was in the air and under consideration, the reality of cross-national ties was associated to a far greater degree with an integrated Chinese marketplace (Brick 1992). Cross-national investment was emerging, and not only was the Taiwanese investing in mainland China, as was mainland China investing in Hong Kong and Macao, but overseas Chinese entrepreneurs in Southeast Asia and North America were identifying prospects for their investments in what they viewed as a promising and soon-to-be burgeoning market. The economic complementarities of the four nations of Greater China were present, and cross-national (and international) ties have continued to grow to the present-day.

Yet even as manufacturers moved to re-make a transnational Chinese economy, a recognition of the cultural ties among Chinese societies were growing, too, with an assertion that the nations shared a common language (Mandarin) and a fundamental philosophy and framework for living. Family ties across the nations, as well as ancestral roots, were very real, given the rich history of travel and trade in the region (Ho 2010; Rees 2009). Recent cultural flows are considerable, including the increased volume of visits by people across the four nations, the flow of mail, telephone traffic, and electronic communications. Appadurai (2005) articulates cultural activity within the realm of imagined communities, and emphasizes the role of "-scapes" (such as mediascapes and technoscapes) in cultural flow that is based less upon geographic location and more on the new global order. There is recognition by all parties of a shared history and heritage (even as there are also distinctive features

to each region), and cultural exchanges of literary and artistic figures has rapidly increased since the turn into the twenty-first century (Colson 2012). The implications of these exchanges are considerable for preserving culture while also seeding new ideas for expression by professionals and amateurs alike in music and the arts.

1.2 Positionality of an American Music Teacher

My personal position is one of an outsider to Greater China, an avid follower of "things Chinese" (from arts to politics), and an enthusiastic fan of musical expressions emanating from the region and from Chinese communities in North America. In study of music of the world's cultures as a university student in 1980, I was introduced to Chinese music alongside the study of other East and Southeast Asian cultures. I recall just two lectures of 45 on music in China, with emphasis on Peking (Beijing) Opera and *jiangnan sizhu* "silk and bamboo" music of Central China, and they were wedged between five lectures on music in Japan and another seven lectures on Javanese gamelan music, dance, and puppetry. In fact, there were at the time few print resources or easily accessible recordings on Chinese music in English language, even while scholars and educators were writing reams and releasing numerous recordings and video-recordings on Japanese theatre music forms and the Javanese gamelan. Music in China remained a mystery to many of us who yearned to know more, and so we sought and found the sounds of zheng, erhu, and pipa on a few 33" LP recordings on the Nonesuch and Lyrichord labels.

It is relevant to note that although I had owned a set of silk Chinese pajamas as a young girl, I knew nothing of China or the Chinese in my youth. I grew up in the mid-twentieth century in a mid-sized city in the American Midwest where our Asian district consisted of two Chinese restaurants, a laundry, and a tiny all-Asian grocery jammed to the ceiling with a mix of rice crackers, chow mein and fried noodles, moshi cakes, cans of water-chesnuts, packages of dried seaweed, and the popular pan-Asian styrofoam ramen cups. We covered China in a geography class through map-work, photos of workers in the rice paddies and blue-suited bicyclists on the streets of Peking, and a Chinese folktale (*Qi Xi*) of a cowherd and a weaving maid. Before school, we playfully improvised our "Chinese music" on the black keys of the classroom piano, amusing ourselves. In my girlhood, there were no other references to China, its culture, or creative arts in our education.

Some of us had to go "there" to hear the music and to see the dance and theatre productions unfolding before us, in order that we could gain a toehold of understanding of the music in China. We heeded the wisdom that the Greek playwright, Euripides, offered in the fifth century BC: "Experience, travel—these are as education in themselves", and considered the advisory of the American author Mark Twain who observed that "Travel is fatal to prejudice, bigotry, and narrow-mindedness". So, since 1990, I have visited mainland China, Taiwan, and Hong Kong, playing out various roles as cultural tourist (seeing sites, visiting museums, attending concerts, sampling cuisine), clinical teacher (giving workshops to

practicing teachers), and scholar (with an earnest interest in knowing the nature and status of music as defined by the government and the media, and a curiosity of the curricular offerings in music and the related arts in primary and secondary schools). My numerous visits to Singapore reinforce Chinese sensibilities beyond the boundaries of the four proximal nations of Greater China, too, and while Chinese artistic expression is somewhat spiced with the regional flavor of its Southeast Asian location, it is undeniably Chinese. More locally (and more regularly), I continue to be drawn to Chinese-American communities on the American west coast, particularly in Seattle, San Francisco and Los Angeles, where there are considerable opportunities to enjoy music and dance performances at festivals and as programmed alongside museum exhibits of centuries-old Chinese paintings and ceramics.

Through many years of a professional relationship with a Taiwanese musician and scholar Han Kuo-Huang, I became drawn to ways in which Chinese music could come alive in American classrooms. Han had been directing the Chinese Music Ensemble at Northern Illinois University (as well as the Balinese gamelan angklung), and we workshopped together at meetings of The College Music Society and the Music Educators National Conference. His electric delivery of a Chinese percussion workshop, and the enthusiastic participation of the teachers present at that session, prompted us to write together The Lion's Roar: Chinese Luogu Percussion Ensembles (1992). We took the show on the road, separately and together, enticing students and teachers alike to perform gongs, drums, and cymbals for music of the lion dance, dragon dance, and festival parades. Even today, North American teachers who include Chinese music in their music classrooms—typically at the time of the Chinese New Year—often feature music from this project, including "Huagu Ge" and "Liuyue Moli" for singing voices and percussion instruments. It was through this project that I learned this immediately accessible genre of Chinese participatory music, the luogu, as one that is very much present in Chinese communities worldwide and which is invariably appealing and even contagious to all who enter its sonic boundary.

This backdrop is intended to clarify my positionality on the subject of the creative arts in Greater China. Clearly, mine is a limited experience, such that my "map of consciousness" is framed by a family history, race, nationality, and situated location that have allowed me only sporadic experience and knowledge of China and Chinese culture (Robertson 2002). I articulate these limitations in order to acknowledge that the dynamics of the writing is always affected by the perspective of the writer. Positionality is not entirely fixed, of course, and is relational, a constantly moving context that constitutes our reality and the place from which values are interpreted and constructed. Still, it is noteworthy that I write from the position of an American educator whose specialization in music is long and varied but with rare windows of opportunity to know the music of Greater China (let alone the broader spectrum of creative arts practices). I write with from the perspective of one whose interest and experience falls within the scope of the musical and cultural identities of children and youth, of issues of cultural diversity as they shape the design and delivery of music in schools, and of pedagogical processes in the facilitation of a multicultural and global understanding of the expressive practices of cultures.

1.3 On the Music of the Chinese

An encyclopedic description of the music of Greater China, and of its role and function in Chinese life, can be found in a wide array of English-language monographs, textbooks, and online sites. One standard source of elemental sonic structures and cultural features that characterize Chinese music is Frederick Lau's Music in China (2008), a short introduction to the subject with attention to issues of identity, modernization, and ideology. Lau traces his own early experience to his childhood on Cheung Chau, a small island off the coast of Hong Kong, when he would attend performances of Cantonese opera with his grandmother. His later studies of Chinese Music, as scholar and performer of *dizi* and *xiao*, afforded him a framework for articulating the landscape of China's national music, or *guoyue*, and to construct a narrative of solo and ensemble music within and beyond institutions, across regions on the mainland, and as it has interfaced with Western influences from the sixteenth century onward. Attention to the diaspora of Chinese music is centered further afield from developments in the region, highlighting instead Cantonese opera in Honolulu, amateur Chinese music clubs in Thailand, Singaporean-style Chinese orchestras, and Chinese choirs and karaoke singing in American cities. For many non-Chinese seeking an orientation to the rich traditional heritage of music in China and Chinese communities, and for whom the variety of long-standing traditions can appear daunting, a guide to general topics of instruments and genres, philosophical foundations of music's role and function, and of traditional and changing practices, an opening of the sort offered by an introductory text (with selected recordings) is necessary.

In American music education practices, a quick factual "tour" of Chinese music offers students in schools, and in a surprising number of tertiary-level courses, the standard list of elements to listen for: five- and seven-tone scales, duple meter, straight and surprisingly syncopated rhythms, and a contrast of "northern-style" angular melodies that sound more loudly and more energetic than the "southern-style" lyrical melodies that flow gently and gracefully (Anderson and Campbell 2010). Because schoolchildren are intrigued with instruments, the focus of a class session on Chinese music is often the identification of standard instruments such as guqin, erhu, pipa, dizi, sheng, and various percussion instruments. Little attention has been paid to Chinese regional opera of any type by American educators, largely due to a lack of knowledge of the featured languages, although several Chinese folk songs are standard fare in American schools: the Chinese New Year's song, "Gong Xi Fa Cai", and songs known by their English translations ("The Eldest Daughter of the Jiang Family", "Jasmine Flowers of the Sixth Moon", and "Flower Drum Song"). Over implications of the music of the mainland and of the neighboring nations abound, and stereotyping is a natural result of limited exposure offered by a teacher who does not speak the language nor play the music. While well-intended, American students frequently emerge from minimal- exposure lessons with impressions of all Chinese music as consisting of "black-keyed" melodies that are decidedly march-like, and which feature instruments that they only know as appearing and sounding like (or unlike) those with which they are familiar.

An understanding of Chinese traditional music is incomplete without attention to music and ideology. Knowledge of the functions of music in Greater China offers a meaningful understanding of its place in cultural life, whether as self-expression, as entertainment, as integrated within ritual and ceremony, and as accompaniment to festivities. The linkage of music to specific philosophical perspectives is of import, including the Confucian ideal of "proper music" that promotes social harmony and proper personal behavior as opposed to "vernacular music" with its sentimental sonorities that might promote immoral behavior (Thrasher 2000). In particular, music of the seven-stringed zither, the guqin, was long revered for its association with royalty and scholars who recorded in treatises and persona (Yung 1985). Beginning in 1949 with the onset of the Chinese Communist Revolution (CCP) on the mainland, a socialist framework prompted the establishment of the arts in service of national unity and a collective identity. New compositions arose in China and were supported by the government if they were aimed at the glorification and support of the CCP, and revolutionary opera as well as the mass singing of revolutionary songs like *Dongfang Hong* ("East is Red") were celebrated. Traditional Chinese music was sustained in Taiwan, Hong Kong, and Macao even as the dominant communist position held sway on the mainland, thus ensuring a type of marginal survival (Myers 1993; Rees 2009) of musical heritage even as it was challenged by efforts on the mainland to "disappear" significant instrumental and vocal genres during the period of dramatic political upheaval. Exchanges across Greater China have been fruitful in determining the survival of traditions and in fact have inspired restoration and rebirth of these traditions on the mainland. Whether philosophical or political, and wherever it is performed, the Chinese association of music with ideology has remained strongly intertwined.

Alongside the wide variety of expressly musical practices today in Greater China lie also important Chinese cultural expressions in literature, the visual arts, drama, dance, martial arts, and folklore—much of which is musically entwined. The Han Chinese have maintained (or, as in China, have recently resurrected) their regional cultural traditions, even European (and American) cultures from the mid-nineteenth century onward have forged further expressions that feature western instruments, popular music and dance forms, and a burgeoning film industry. Minority expressions are intriguing to musicians and artists, and government funding is ear-marked to celebrate and create an awareness of these artistic identities, too. Across Greater China, music of the Confucian-period guqin runs parallel to the continuing interest in classic works such as the Four Great Books of Song, a massive collection of poems offered during the historic Song Dynasty during the tenth through thirteenth centuries (Colson 2012). Museums throughout the region preserve and display the traditional visual arts of porcelain pottery, paintings, murals on parchment, and paper-cuttings, as are musical instruments of which many are exemplar works of masterful craftsmanship. Music—both traditional and contemporary—is integral to the performance arts of dance, drama, and the martial arts (such as *Kung Fu*), the latter of which, while rooted in warfare, has evolved into a sophisticated artistic practice in its renderings on stage, at monasteries and temple yards, in various public arenas. Films and the internet have effectively communicated to the world the

cultural practices of Greater China in music and across the arts, from the ancient to modern, and with Chinese, Western, and carefully hewn features that fuse the best of all worlds.

1.4 Chinese Music in Transmission

Critical to the sustainability of music within society is the extent and nature of its transmission process. In my first visit to mainland China, I was intent on discovering the processes and practices of music and the creative arts. In subsequent visits to Hong Kong, Taiwan, and other Chinese communities, the manner and mode of teachers and students has continued to intrigue me as much for its quite particular techniques as well as for the facets that overlap processes in Western settings—from studios, to classrooms and rehearsals, to the rich community traditions beyond formal settings of learning. The philosophical and cosmological arguments in Greater China for the vital presence of music in human life are strong, and the usefulness of music education to the individual dates back to the belief by Confucius that music is an essential element of human nature in which all should partake (Lau 2008). Rising above and before the pedagogical pathways meant to develop musicians to their ultimate and artful selves, then, is the inherent belief in Greater China in the sociological usefulness of music for balance and well-being.

The great art music of the Chinese, preserved in pockets throughout Greater China, adheres to a complex system of notation that began to develop over two millennia ago. "Tone movements" of sung poems dating from 92 A.D. are extant evidence of early notation, as are music scrolls from the Tang Dynasty with indications for pitch but not rhythms (Kaufmann 1967; Jones 1989). The notation for guqin players offer melodies in a tablature notation called jianjipu, with vertical columns to be read from right to left, with commentary between the columns in smaller characters. Note symbols direct players to the string number to be plucked by the right hand, the position along the string to be stopped by the left hand, and the particular manner of execution relative to tempo and articulation (Kaufmann 1967; Zhang and Meng 2002). Notation communicates only partial information, however, and master musicians teach the meaning and appropriate mood of a tune, along with particular finger and finger techniques, so that the true musical qualities can emerge in communicating the ideology of the music and its tradition (Campbell 1991a, b). The transmission of traditional music—whether on guzheng (zither), pipa (plucked lute), er-hu (fiddle), or dizi (flute)—continues today in a manner which combines oral transmission and written notation. The music lesson provides answers to matters of rhythm and interpretation, however, so that a composition is learned phrase by phrase in imitation of the teacher's performance.

While direct imitation of the teacher is standard practice in learning Chinese traditional music and musical instruments, there comes a point wherein creative-expressive possibilities emerge for the soloist musician. Particularly in the case of the guqin, a process known as *da pu* is practiced to reconstruct guqin works

preserved only in writing (Yung 1985). The student who has been thoroughly trained in the performance of the guqin reads the tablature, researches the literary content of the composition, and makes personal decisions regarding the expression of the mood and spirit of the composition. Da pu is the privilege of the highly studied musician who, following years of training with a teacher, has reached the stage of independent musicianship. That achievement allows the musician the ultimate creative process of interpreting the score.

Individual tuition in music is a privilege—whether the circumstances are private lessons on piano or guqin, violin or er-hu, and relatively few in the population are afforded such opportunity. On the other hand, formal music instruction is widely available in Greater China to masses of children and youth in school. It appears that children take well to music instruction of a vocal–choral nature, on instruments, and in "general music" settings that offer listening, composition-improvisation, eurhythmics and dance experiences. School and after-school music programs are available to students, the latter of which include auditioned and non-auditioned wind bands, Chinese traditional and Western orchestras, and choral groups that perform a wide variety of styles. While there is no genetic strand indicative of a musical trait among the Chinese that is somehow missing in other populations, there is nonetheless a high level of musical achievement among children in these classes. There is, however, a cultural valuing of music and the creative arts that emerges in some Chinese communities, and in families who raise their children to apply themselves to the fullest extent possible to the work of their schooling experience, including the music they can learn (Campbell 1991a, b). While most will not become professional musicians, their families view musical experiences as raising the quality of their lives. Respect for learning, adherence to parental wishes, and adaptation to the group (as in classrooms where teacher-led activities are provided for group involvement) are notable cultural characteristics of the Chinese, and while generalizations are always risky business, the evidence is strong that children in Greater China fare well in their development of musical skills as performers and intelligent listeners.

Beyond school-age, advanced musical education and training is available to those with interest and a growing musical expertise. Tertiary institutions in Greater China, from conservatories to colleges akin to normal schools where music specialist teachers are trained, hold high expectations for the musicianship of their students. Almost invariably, these standards are met, as the rigour of years of disciplined practice results in an enhanced musicianship on which students can then build further understandings. Not only is there notable performance technique among advanced students, but also a high level of aural skills and solfege technique. My observations indicate that the intense desire that parents have to enhance the education of their children from an early age is internalized and acted upon the children themselves as they mature, and there is thus the motivation and earnest effort by them to meet and even exceed expectations of the institutions in which they are studying. Thus is music preserved and continued in Greater China by those who will perform and teach, and who will know music well, whether of Chinese or Western forms, repertoire, and technique, and who will understand through experience the means for "passing it on".

1.5 Universal Principles of Chinese Music Culture

The common creative spirit knows no cultural boundaries. Across Greater China, and in Chinese communities worldwide, there are shared artistic-expressive practices, even as there are also common ideological principles and transmissional practices. This can be explained through study of the grand history of a people, and of the historic and more recent migrations of the Chinese to various places in the world beyond their geographic origin. The human penchant to preserve identities and heritage includes also the intentional continuation of aesthetic sensibilities, such that no matter where in the world the Chinese have established themselves, music plays a role now as it did in the past in affirming social ethos and achieving a Confucian ideal of enlightenment and harmonious relationships. While the pipa has given way to the guitar, and pianos have been emblematic of a century-long radical transformation of Chinese society (Kraus 1989), there is nonetheless a deep commitment by the Chinese to Chinese sensibilities in music.

Much of what happens in Greater China is internationally relevant, from the creative arts, to social and political liaisons, trade agreements, and the health, education, and welfare of citizens of every nation. The world of many cultures in increasingly interdependent, and thus the geographic borders that once bounded us are disappearing. Despite the dreary doomsayers who decry the clash of civilizations, the evidence is strong that the walls of separate and isolated cultures are coming down. Opportunities to understand one another are enhanced by images, sound-bytes, and accessible channels for immediate exchange. Relative to the creative arts, there is a sense that the more that can be known of the cultural expressions of people in music, dance, drama, and the visual arts, the more likely it is to develop an understanding of our humanity—our cross-cultural similarities as well as the distinguishing features that define us. The digital technology of today both fires up and satisfies the curiosity for far-flung cultures, and offers responses to questions of the interests, expressions and needs of people across the planet.

In a consideration of the broader view of music and the arts in education, there are lessons to be learned from the Chinese with regard to components that are either already shared in a transcultural (even pan-human) sense, or are awaiting application. Indeed, as Turino (2008) has posited, the study of expressive cultural practices can help in the achievement of "a balanced between cultural difference and recognizing our common humanity" (p. 3). Thus, the following four facets are particularly notable relative to music's sonic properties, function, transmission practices, and the creative process:

- Even in an initial earful of Chinese musical expressions, the universal elements of pitch, duration, and forms emerge (as they do in genres and forms worldwide). Likewise, traditional Chinese string, wind, and percussion instruments have their corollaries elsewhere in the world. Quite naturally, there are culture-specific distinctions to these elements and instruments, but the bottom-line commonalities are undeniable.
- Beyond the very presence of music as a necessary human need, the functions of Chinese music in refined (*yayue*) or vernacular (*suyue*) forms, for ritual and

religious purposes, for elegant and stately events, for its weave into dance and theatre, for its social-bonding capacity, for its healing power, and for its mass-and-crowd popular appeal have their parallels in the music of cultures throughout the world. In ancient and modern times, these functions continue to find their ways through traditional and changing musical forms.

- The transmission of music as oral, or at least partly oral, is a sustainable practice in Chinese art, traditional, and popular music. So, too, are the various forms of music across the world deeply embedded in oral transmission, or in the aurality that must be present to inform and interpret the deeper meaning of printed symbols that stand for but can never completely communicate the sound? Even as Chinese guqin players credit gongche notation as a useful technological device for the preservation of repertoire, master performers and teachers fill in the missing pieces so that aspirant performers can know all that is unwritten and which can only be attained through oral-aural transmission. Likewise, musical expressions from Africa, the Americas, Asia and the Pacific, and in Europe are transmitted either in completely oral ways, or through notation that requires expert musicians to interpret and translate the symbols to sound.
- The creative-expressive process is integral to Chinese music. Despite the standard and stereotypical image of Chinese musicians in "lockdown", perpetuating precisely what they have been taught without variation, there is an expressive element that characterizes performances of the best players of piano and pipa, guitar and guzheng, cello and guqin. Relative to the last of these, the practice of da pu is the ultimate achievement of guqin players who know the music so deeply as to enable them to personally interpret the notation in uniquely creative ways. Experienced musicians of many of the world's traditions arrive at a pivotal point in their development such that their accumulation of technique and repertoire brings them creative license to play with the possibilities of dynamics, phrasing, and tempo (and sometimes pitch and rhythm, too). To be sure, there is a creative-expressive spectrum on which are found various styles, from Bach chorales to Beethoven cadenzas, Beijing opera to improvisational theatre, and Brazilian choro to the blues of B.B. King. Still, all music "worth its weight" will have a measure of creative-expressive potential that can be realized only by those musicians who have attained a mature state of musical development.

Expansive cross-cultural examinations of music were an important activity of comparative musicologists a century ago (Nettl 2002), before ethnomusicologists shifted their attention to the specificity of music in a vast array of cultures defined geographically as well as by race and ethnicity, gender, age, socioeconomic status, religion, and lifestyle. Since the founding of the Society for Ethnomusicology in the mid-1950s, however, attention has been directed to the distinctions between these social units rather that to the commonalities. Yet it stands to reason that music is a phenomenon that is at once both culture-specific and cross-cultural. We have established that musical and artistic communities in Greater China share a measure of history, heritage, language, and cultural values, and that there are thus similar soundscapes on the mainland, in Taiwan, Hong Kong, and Macao. Noteworthy,

however, is the transferability of music from place to place on the planet, such that amid the seeming diversity in an age of global awareness there is still a shared sense of music as cultural practice, as artistic expression, and as socially meaningful behavior. The transnational flows of culture in the time of our globalizing world have blurred the geographic boundaries of nations, and this is surely the case of those identified as members of a Greater China coalition. Knowing Chinese music is a way of knowing the Chinese, and an understanding of Chinese musical practices contributes to a growth in a global understanding of the human means and modes of artistic and cultural expression.

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Chapter 2
National Acts for Transmission of Chinese Culture and Heritage in Arts Education

Shengjian Guo

Chinese culture is the aggregation of the Chinese nation in her 5,000-year history of civilization. It is also the essence of achievements of the Chinese civilization, which is classic, full of vitality, and can best embody the Chinese cultural identity. It is the manifestation of the spirit of the Chinese nation, is the bond of cohesion of the Chinese nation, and the carrier of the common values of the Chinese nation. It includes the fine traditional Chinese ideological and cultural patterns, including diverse cultural art forms.

Chinese culture has a long history, which is broad and profound, rich and diversified. Therefore, the inheritance of Chinese culture necessarily entails a large-scale systematic engineering process. China is a centralized country, and its administrative right on education, including arts education, lies with the Ministry of Education (MOE). In this context, such inheritance at our schools has shown distinctive Chinese characteristics and advantages (i.e., it has been an action of state taken by the MOE through effective measures to promote the fine culture of China). The MOE has finally achieved significantly sound results, and its efforts are considered exceptional in this regard.

In general, the actions taken by MOE are reflected in the following three aspects:

2.1 Developing the Documentation of Arts Education to Raise the Inheritance to the Level of Constructing a Spiritual Home of Chinese

At present Chinese education is still examination-oriented while improving the enrollment rate is the main pursuit of schools at all levels. Under such circumstance, music, as a non-exam subject of art education in the entire school education, has

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been marginalized in the school curriculum, especially in some rural schools which even do not offer art classes. In order to promote the development of arts education in schools so that all students can enjoy arts education, the Ministry of Education as the country's highest administrative bureau in education has formulated and issued a number of arts education in schools regulatory documents in recent years. Due to these regulations issued by the policy, the normal development of arts education in schools can be assured. Moreover, since the Ministry of Education possesses the highest educational management rights, Governmental documentation in China at present has undisputable authority and distinct functions. Thus, the inheritance of Chinese culture through arts education requires the MOE to formulate and issue related documents, which are essential for educational administrative offices and schools at different levels to understand the significance of the inheritance, and to macroscopically work out the related guiding ideology, main tasks, and implementation strategy. In recent years, the MOE has established several laws and regulations on arts education at school in which this inheritance is stipulated as a key task and objective; moreover, schools need to highlight the learning of fine culture to fully understand the significant roles that cultural inheritance plays in the construction of a common spiritual home in China.

The so-called "spiritual home" refers to a place for comfort for the soul and the sustenance of the human spirit. Since the reform and opening up, China's economy developed rapidly, the building of material civilization has made great achievements, met the strong spiritual need of people increasingly. It is the aim of the government to maintain the simultaneous development of material and spiritual civilizations, so that people can enjoy the rich material and spiritual life. In this context, the Chinese government put forward the development of the concept of building the common spiritual home, to promote cultural development and prosperity in order to contribute to the construction of cultural power. Building a Chinese spiritual home is the substance and strategic task for establishing a culturally powerful state, boosting the development of culture, and realizing the great rejuvenation of the nation. For a nation, a common spiritual home is where its people may live in peace, support their living and make progress, and ascertain their identifications. In China, such a home will integrate the cultural spirit, values, and emotional attitude that are commonly relied on, carried forward, and promoted by the entire nation. The major element in the home construction process lies in inheriting and promoting the fine traditional culture of China through education, which embody the Chinese people's motivated pursuit for a spirit, a treasure steeped in history yet always brand new. School education, especially education on arts, is a key to spreading the fine Chinese culture, which has special forms and channels that are indispensable and fundamental. Based on this knowledge, the MOE has highlighted in all of its recently issued documents concerning arts education the importance of such an education and believed that schools should take it as historical mission and responsibility to build a spiritual home that is commonly shared by all Chinese.

In September 2008, the MOE issued its *Opinions on Further Strengthening Arts Education in Primary and Secondary School*, clarifying that "arts education is an essential way to let our students be nourished with fine culture of our nation and the

world, develop their profound national emotions, and thus lay a solid foundation for building a commonly shared Chinese spiritual home."[1] In February 2011, the ministry emphasized in *Notes for National Experience Exchange Conference on School Arts Education* that "[boosting] the school arts education is an essential requirement for fully implementing the educational policy and [ensuring] quality education, an urgent demand for providing richer and more qualified education, an important channel to encourage students in a comprehensive and healthy development of personality, and also an effective carrier to enhance the education on Chinese traditional culture… [It also lays the] foundations in building the [commonly] shared spiritual home for [the] Chinese people."[2]

Since the twenty-first century, arts education in Chinese schools has gradually moved toward a standardized track. One major indication was the MOE's formulation and issuance of rules and regulations such as the *Working Procedures on Arts Education in Schools* (Regulation of Ministry of Education, PRC, No. 13), which has the highest authority among the current rules on arts education, and the *National Development Plans for Arts Education in School (2001–2010)*. All of these documents regard the inheritance of fine Chinese culture as their key objective in arts education and the ground to macroscopically put forward their implementation strategies and basic requirements in practical work. For example, the former aims to "spread arts education to help students to understand traditional Chinese culture of arts and fine foreign arts achievement, improve their art qualities and their love for motherland."[3] The latter emphasizes that arts education in schools shall "vigorously promote those fine Chinese culture" and "art teachers shall make the best of and develop more local and national art resources."[4] On top of these two documents, the same statements are also clarified in two papers, which indicate that "the after-school artistic activities shall be localized and practical, and encourage small-sized and diversified activities; for schools in minority areas, activities with distinctive minority characteristics need to be developed."[5] Furthermore, "[s]chools need to employ experts in the circle of arts and culture and folk artisans as their tutors, [and invite] them to give special lectures, [and] provide [guidance] in after-school activities and art practices, so as to improve the arts education in the school."[6]

Thus, the aforementioned documents have provided policy protection and support for the arts education inheritance movement, and the fine traditional Chinese culture can take root in it and grow up at school from generation to generation.

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[1] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_795/201001/80591.html

[2] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_795/201102/114962.html

[3] Department of Physical, Health and Arts Education, MOE: Compilation of Documents about Physical, Health and Arts & National Defense Education at School (1991–2005) (Second Volume), High Education Press, 2005, p. 261.

[4] Department of Physical, Health and Arts Education, MOE: Compilation of Documents about Physical, Health and Arts & National Defense Education at School (1991–2005) (Second Volume), High Education Press, 2005, p. 269.

[5] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_795/201001/80591.html

[6] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_795/201001/80592.html

In view of the achievement by primary and secondary schools in developing Chinese culture and art heritage, the MOE plans to extend this activity to colleges and universities. It is aimed to establish institutions of learning Chinese culture and artistic heritage, with focuses on promotion, research, and advocacy of intangible cultural heritage of the country.

2.2 Organizing Activities on Arts Education to Widely Spread the Inheritance Movement into Artistic Events Organized by Schools at Different Levels

After-school artistic activities are not only essential, but are also the most distinguishing features of arts education. In some cases, artistic activities function as a significant impetus for arts education at school, and serve as a major platform to demonstrate a school's arts education performance with the participation of students. Therefore, such inheritance cannot do without after-school activities through which students will have the opportunity to fully know and effectively learn the characteristics of fine Chinese culture. On the basis of this knowledge, the MOE has launched various successful activities concerning the inheritance of Chinese culture.

2.2.1 Creating Art Schools to Inherit Fine Chinese Culture

In June 2010, the MOE issued the *Notice about Creating Art Schools to Inherit Fine Chinese Culture in Primary and Secondary Schools in China* to spread the inheritance movement among all primary, junior high, and senior high schools (including vocational high schools) nationwide. The movement is aimed at "improving [the quality of young people's] knowledge of the arts and humanities, developing their emotions for the homeland…, and enhancing their national confidence and responsibility by guiding them to learn and actively participate in diversified and colorful artistic activities, and thus to lay a foundation for constructing a common spiritual home in our nation." It further states that "through the movement, we will create a number of arts schools among primary and middle schools in China. These schools will shoulder the responsibility of carrying on fine national culture and spirit and perfecting the environment for arts education. It will be an effective way to deepen the arts education reforms and improve the quality of arts teaching, and will also be a good effort toward a 'sincere, good, beautiful, and positive' school culture and [adaptation to changing times, characterized] by its distinctive campus and students." In addition, "[e]ducation on excellent traditional Chinese arts and culture [is] an integral part of aesthetic education, which shall be included in the whole process of schooling… [to] provide in-class arts education including fine traditional

Chinese culture with the support of extracurricular teaching."[7] According to the notices and regulations issued, these schools have been selected once every three times since 2010. Before applying for inclusion, candidate schools have to review their own qualifications [i.e., if their programs feature Chinese arts and culture (music, dance, drama, Chinese folk art forms, folk art, and traditional manual skills, among others), and if inherited programs are chosen and confirmed in accordance with the rules on arts education and the availability of local resources]. The review and application will be based on the "Evaluative Factors for Schools Inheriting Fine Chinese Arts and Culture" established by the MOE, and the MOE will organize a group of experts to select the winners. In this manner, the first schools of inheritance were chosen.

In December 2011, the MOE announced the first 449 primary and middle schools in China to inherit Chinese arts and culture, and the Beijing Xiyi Elementary School was on the list. As required by related MOE documents, these schools must "[feature] an all-round development in morality, intelligence, physique, and art; develop arts inheritance activities to [develop their students'] national pride, self-confidence, and self-respect, to improve their cultural consciousness and confidence, and to advocate patriotism as the core of national spirit and the reform and innovation as the core of the Zeitgeist… [U]nder the guidance of educational administrative offices, [the schools] must develop programs with their own distinctive characteristics and traditional features [by] combining community culture activities and local artistic resources."[8] The educational administrative offices at different levels are also required to regularly review and promote their good experiences and methods obtained from practical work, and the schools involved will be evaluated by experts appointed by the MOE.

Building schools that will inherit Chinese arts and culture is a creative and significant measure taken by the MOE, with a far-reaching impact on the development of the inheritance. The application and selection of these schools are subjected to voluntary application, self-review and other-rate method, and experts' recommendation. Thus, the influence of arts education is effectively broadcasted and promoted to the public, and will drive more schools to notice and realize their responsibilities in the inheritance, and thus actively involve themselves in it.

2.2.2 High Art Going into Schools

Different from the inheritance of Chinese arts and culture, the movement of allowing high art in schools focuses on university and colleges. The activities are conducted for several weeks, and are jointly organized by the MOE, the Ministry of Culture (MOC), and the Ministry of Finance (MOF) once a year. Since its launch in 2005,

[7] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_628/201007/92854.html

[8] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_628/201112/128626.html

the initiative has gained ground and has been welcomed by most students, and has played an essential role in efforts to inherit Chinese culture.

High art going into school is a movement to introduce fine arts into universities with the government paying for the performance of art troupes or studios. The goal is to improve students' aesthetic appreciation and remove their mental shackles, and to meet their demand for cultural life; to clarify the environment for arts education by creating a campus culture characterized by "sincerity, goodness, beauty, and [positivity];" and to lay a solid foundation for spreading our national culture and a commonly shared spiritual home. Different from pop culture and entertainment, the movement focuses on advanced cultures through the performance of classical works from all eras and all countries. Undoubtedly, Chinese culture is essential as indicated in the "Notice of Promoting Fine Art in Campuses in 2012" issued by the MOE, the MOC, and the MOF. The notice highlights the need "(1) to organize state-level and excellent local art troupes to perform [the] classics in universities, such as the Beijing opera, theaters, symphony, opera, ballet, folk music, [dance] and local art forms; (2) to invite arts education experts from national universities and colleges to present seminars about music, dance, theaters (traditional Chinese operas), fine arts and calligraphy (seal cutting) for students [in the] central and western regions of China; (3) to organize freshmen in Beijing to enjoy Weekend Concerts, Classrooms for Classics, and Beauties in Spring and Autumn–Stage Arts Shows in Art Academies, and key plays in China's National Grand Theatre; (4) to organize "Activities to Promote High Arts in Universities and Middle Schools" in different provinces (regions and cities), to organize performances of college art groups in universities and communities, and to invite local art groups to perform symphonies, national concerts, and local operas in universities and middle schools."[9]

This large-scale and widespread movement has benefited a great number of students. In the past 5 years, the project has been estimated to receive RMB 170 million worth of investments from the central finance and benefited approximately 5.5 million students. Furthermore, the movement has been extended to different provinces, having obtained almost RMB 50 million in special funds from the provincial financial subsidies. The 5 years saw 758 performances given by state-level and outstanding local art groups, including Beijing opera, Kunqu opera, and folk music and dance, with an average of more than 150 performances each year, and 612 lectures (about 120 lectures annually) given for university students in central and western regions by arts education experts, and 2,495 shows (at an average of 500 a year) in local universities and middle schools given by different college art bands and local art troupes from different provinces and cities in China.[10]

The movement of high arts in campuses has an incalculable impact on the inheritance of fine Chinese culture, because every year it allows millions of college students to enjoy live and free performances and classics of China presented by famous art groups, which in the past was impossible. For example, in 2012, several art groups brought the following performances to the campuses: "The Red Haired

[9] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/s6474/201205/136308.html

[10] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/s6477/201205/136295.html

Galloping Horse," "Silang Visiting His Mother," "Chuncao Making Her Way into the Court," "Yu Tang Chun," and "A Story of General and Premier" by the China National Peking Opera Company; "Red Coral," "Marrying of Xiao Erhei," "The Red Guards in Hong Lake," and "The Red Detachment of Women" by the China National Chinese Opera and Dance Drama Company; and "Moonlit River In Spring" accompanied with poem and music, "Ambush On All Sides," and "Moonlight on the Pond" by the China Central Orchestra. Also featured were several local traditional operas, such as the Kunqu Operas "Ban Zhao" and "Peony Pavilion" by the Shanghai Kunqu Opera Troupe, the Huangmei Opera's "Emperor's Female Son-in-Law," and "Angel Matches" by the An Zaifeng Huangmei Opera Art Theatre, and "Su Wu Herding Sheep" by the Henan Second Yuju Opera Troupe, among others.

2.2.3 Other Related Artistic Activities

Beijing Opera is the most influential drama in China; it is called "the quintessence of Chinese culture," the result of traditional Chinese culture. Given its significance, in May 2008, the MOE issued the "Notice on Experiment with Allowing Beijing Opera [to Enter] the Middle and Primary School Classrooms," which stipulates that the Beijing Opera should be included in the music program during the 9-year compulsory education, and requested for the subject matter to be added to the revised *Music Curriculum Standard for Compulsory Education*. Meanwhile, based on the particular case of their students at different grades, 15 classical Beijing operas are confirmed as the teaching materials in the middle and primary teachings from Grade 1 to Grade 9. To achieve this objective, the MOE conducted experiments from March 2008 to July 2009 in the following 10 provinces (cities): Beijing, Tianjin, Heilongjiang, Shanghai, Jiangsu, Zhejiang, Jiangxi, Hubei, Guangdong, and Gansu, from where this experiment was expected to be extended to the entire country.[11]

According to the *Working Procedures on Arts Education in School*, the MOE will conduct a nationwide art show among universities and colleges, and middle and primary schools every 3 years. By far, this largest and highest artistic event for Chinese students has been held three times, presenting Chinese students' artistic performances, art and calligraphic works, and arts education papers for communication. The event is intended to reflect their love of country and courage to seek the truth, their youthful and healthy spiritual outlook, and to promote Chinese culture and communicate these schools' distinctive features of the age, the campus, and their students. All shows told their themes through the following aspects: (1) reflecting the inheritance of Chinese civilizations from generation to generation, (2) depicting school life, and (3) presenting students' spiritual outlook.

Thus, all MOE-organized artistic events, whether they are meant to create artistic schools for inheriting fine Chinese culture, allow high arts into campuses, or bring

[11] http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_624/201001/80578.html

Beijing Opera into classrooms or students' artistic shows and performance, have a common theme, which is to carry on the Chinese culture from generation to generation.

2.3 Conducting Reforms on Teaching Methods to Allow the Movement of Different Art Programs into Primary and Middle Schools in China

In 2001, the government started the reform of the basic education curriculum. A new course was added to the program, which integrated dances, dramas, and others based on the original music and arts lessons. Therefore, the current arts program covers three classes: music, fine arts, and arts. The reform consistently keeps the inheritance of fine Chinese culture as its main topic, because only by integrating Chinese culture into daily teachings supported by extracurricular activities about the arts can the inheritance be put into place.

The *Curriculum Standard* set out and issued by the MOE for arts teaching in middle and primary schools and the compilation of teaching materials has reflected, to a certain extent, the basic situation of arts inheritance in contemporary China. How do these three classes (music, paintings, and fine arts) embody the theme of inheritance in their *Curriculum Criteria*?

2.3.1 Music Curriculum Standard

The basic philosophy behind the *Music Curriculum Standard for Compulsory Education* (2011) highlights the reform during the inheritance of Chinese culture. By putting "promoting national music and understanding the diversity of the musical cultures" as one of the main ideas in music education, the Standard proposes that "music teaching shall focus on the traditional music of all our nationalities; by study, students can be familiar with and love our musical cultures, and improve their consciousness and love for our nation. With the development of times and social life, the excellent [musical] works that reflect the modern and contemporary social life must be included in the teaching as well."[12] According to the curriculum design, the students are required to "listen to Chinese folk music, understand typical folk songs, dances, and instruments from different areas and nations, as well as Chinese dramas and folk art forms represented by the Beijing Opera, and learn to [appreciate] their differences."[13] Students at different grades will be able to sing Chinese folk songs

[12] MOE, *Music Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 4.

[13] MOE, *Music Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 16.

and learn Beijing operas or local dramas. The Standard also states that "[as] a vast, [heavily] populated and multi-ethnic country, China sees differences between areas, nationalities, and [between the] city and [the] countryside. Therefore, local schools and teachers will, after considering the concrete situation of the place where they live and study, make full use of local cultural resources and build appropriate music environments both at or beyond school, and enrich the teaching content with regional culture and ethic features."[14] As far as the development of program resources is concerned, the Standard requests that "both local government and the school shall fully consider the local humanistic geographical environment and cultural traditions when [developing] the music course materials with distinct regional, ethnic, and school characteristics, and must know how to properly apply the local folk music (especially the music belonging to non-material cultural heritage) into the music classes… to allow a pure and good folk music atmosphere for our students at their early ages and boost their awareness of the importance of the inheritance."[15]

The Course Standard (experiment) points out that "music is the important carrier of human [cultural] inheritance. Learning our time-honored and profound national music can help our students to know and love our country's culture."[16] The Standard highlights the importance of Chinese culture and raises the following requirements in teaching: to learn traditional Chinese music and understand the main clue and achievement of music history; to use folk music resources and organize students to collect folk songs, as well as encourage them to learn to sing and play what they have collected in the field; to arrange more classes for students to collect materials in the areas with rich musical resources, where the students can collect, learn to sing, and play the songs and compositions they collect, as well as apply them as creative sources; and to enable the students to emotionally sing our drama classics and understand the origin, history, school styles, main representatives, and their achievements of these traditional cultures; and give their own opinions on their typical works.[17]

2.3.2 Fine Art Curriculum Standards

The Fine Arts Curriculum Standard for Compulsory Education (2011) stresses that "the fine arts course is guided by [the] socialist core value system, [which aims] to promote our Chinese culture and meet the demand for quality education."[18]

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[14] MOE, *Music Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 4.

[15] MOE, *Music Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 35.

[16] MOE, *Ordinary High School Music Course Standard (experiment)*, People's Education Press, 2003, p. 2.

[17] MOE, *Ordinary High School Music Course Standard (experiment)*, People's Education Press, 2003, pp. 8–15.

[18] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 1.

In the "Appreciation and Comments" part, the Standard states the teaching objective "to uphold civilizations, [to] value excellent fine arts and [the] cultural heritage of the nation and among the folk, and to enhance our national pride."[19] The Standard also describes the teaching criteria for each grade: students in Grade 3 and Grade 4 are requested to describe the fine arts works with Chinese national features in words, and express their own feelings and understandings from different perspectives; to collect fine arts among the folk (such as papercuts, Spring Festival pictures, shadow puppets, and masks), comprehend the features or messages communicated by these works, and share their feelings with the others; and discuss the characteristics of Chinese dwelling houses within the group. Students from Grade 7 to Grade 9 have to apply basic express techniques of brush and ink into Chinese paintings, learn traditional Chinese patterns, and continue designing and practicing the patterns; to understand and study traditional handicrafts among the folk or modern industrial design by visiting various locations, conducting market research or network search, and to use films, drawings, or words to record the local design resources based on which analysis and evaluation may be conducted; by watching videos or inviting local craft artists and folk artisans, understanding the techniques and features of traditional Chinese arts and crafts; to enjoy and analyze worldwide architectural works; and to learn the relationships among buildings, environment, and people based on the local architecture and environment.[20] With regard to the teaching materials, the Standard points out that "when deciding the content in a fine arts book, special attention shall be paid to excellent Chinese traditional fine arts and those arts among different nationalities and people, so as to spread our fine national culture and distinctive Chinese characteristics."[21]

One basic concept in establishing the Ordinary High School Fine Arts Course Standard (experiment) is to "understand our country's excellent arts and respect world diversities," and to emphasize "the importance of guiding our students to deeply comprehend our culture that come from the different nationalities and folks of our country." The design of the curriculum highlights the significance of inheriting these works of China by setting up a course focusing on "Handwriting and Seal Engraving," an art form owned by our country. Meanwhile, the curriculum introduces Chinese paintings into the program of "Paintings and Sculptures," and traditional arts and crafts into "Design and Handicraft." The "Fine Arts Appreciation" part includes works of fine art from ancient and modern times. Among these four teaching modules, handwriting and seal engraving are distinctly Chinese, and are regarded as two traditional tools to create the artistic image of Chinese characters and embody the emotion of the creator. The activities

[19] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 8.

[20] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, pp. 17–25.

[21] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 32.

centered on these two artistic forms can help students to improve their writing and their understanding of the unique charm of Chinese writing, and thus enhance their identification with traditional Chinese culture.[22]

2.3.3 Art Curriculum Standards

As stated in the Art Curriculum Standard for Compulsory Education (2011), "the art course is a new and comprehensive program considering its design objective, structure, content and teaching processes, and others, which inherits and carries on the tradition of music education that integrates our national poems, songs, dances, and drawings, and maintains the artistic features from our minorities, i.e., singing and dancing in tune with the music.[23] The Standard stresses the basic concepts that "humane connotation of art largely lies in our life, emotions, cultures, and science… [When choosing] learning materials from the [aforementioned] four aspects, priority shall be given to our traditions and cultural heritage."[24] Furthermore, students "are required to [develop an interest] in understanding and enjoying our traditional cultures; to learn our unique artistic expressions, and love our cultures during appreciations and analysis."[25] The standard clarifies the contents to be taught in different stages. Stage 1 involves "having interest in our nation and local arts, and understanding different artistic expressions [from] different cultural backgrounds; participating in local artistic activities of their own nationality, and being able to think about and discuss the reasons behind the diversified expressions from different nationalities and areas," and Stage 2 involves "being pleased to perceive and experience different classical artistic symbols, expressions and historical and cultural background from different nationalities and areas, and [comparing] these differences and [finding] out the similarities [among] their expression symbols, and being able to think about and discuss the symbolic meanings of the commonly used artistic symbols in classical artistic works."[26]

The Ordinary High School Art Course Standard (experiment) also states that the "high school art course is full of humanities. Its humanistic connotation will drive our students to further understand, inherit, love, and carry forward our arts and cultural traditions, and arouse their strong desire to contribute to the nation's

[22] MOE, *Ordinary High School Fine Arts Course Standard (experiment)*, People's Education Press, 2003, p. 12.

[23] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 2.

[24] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, p. 4.

[25] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, pp. 9–10.

[26] MOE, *Fine Arts Curriculum Standard for Compulsory Education (2011)*, Beijing Normal University Press, 2012, pp. 18–19.

rejuvenation and social progress." As described in the Standard, the inclusion of Chinese culture is essential in teaching and learning. For example, the "Arts and Culture" section provides a special place to "national folk music," which requests students to visit artists and collect folk music, enjoy music-related folk customs and performances given by folk artisans, gather related folk artistic works or typical cultural items to explore different styles, aesthetic tastes, models of action, and cultural values.

In conclusion, whether the concern is music, fine arts, or arts in compulsory education or in the ordinary high school system, these six standards uphold the significance of the Chinese culture in middle and primary schools. The measures taken by the state to promote the inheritance of these excellent cultures are practical and effective.

Since the implementation of the aforementioned curriculum standards in 2001, the practice of art education in China has been changed immensely. One of the important changes is the teaching of Chinese culture receives gradual attention, which is reflected in three aspects. First, the domination of the national curriculum has been changed. At present the curriculum comprises the national curriculum (70 %), local curriculum and school-based curriculum; in the two latter items local folk arts act as the main teaching content with the purpose of strengthening the transmission of Chinese culture and arts. Second, in the compilation of teaching materials, for a long time before the curriculum reform, the Western arts were the main source. Since the curriculum reform, the teaching materials fully reflect the dominant position of the Chinese culture and art. An emphasis on multicultural teaching is observed. Third, specific teaching practices and extra-curricular activities have been implemented to encourage full use of local arts education resources; in particular, the development of folk art project is encouraged to build the characteristics of arts education in schools, to hire folk artists into the campus, to perform for students and part-time teaching.

As shown in this chapter, the MOE, as the most influential administrative department on education in China, has taken three significant measures, and the practice shows that these not only bring about considerable effects but also, as an action of state, guide local governments, schools, and individuals to properly inherit the Chinese culture. Therefore, arts education is playing an increasingly crucial role in the inheritance of Chinese culture.

Chapter 3
Cultural Policy and the Development of Local Cultures in Hong Kong

Samuel Leong

3.1 Hong Kong's Cultural Context

Hong Kong is an evolving metropolitan city of seven million people where Western and Chinese cultures meet. Over 90 % of Hong Kong's inhabitants ("Hongkongers") are of Chinese descent and Han majority, mainly originating from the Guangzhou and Taishan regions. As a Special Administrative Region (SAR) under the "One Country, Two Systems" of the People's Republic of China (PRC), the former British colony is a cosmopolitan society with a dynamic and entrepreneurial economy noted for its effectiveness and efficiency, supported by a ultra-efficient transportation infrastructure. Identified by its materialistic culture and high levels of consumerism, Hong Kong has been ranked the world's freest economy for the 18th consecutive year by the 2012 Index of Economic Freedom (*The Heritage Foundation* and *The Wall Street Journal* 2012) and maintained its overall first ranking of 60 of the world's largest economies in the Globalization Index 2011 (Ernst and Young 2012). Since the handover to Chinese sovereignty in 1997, it has remained a global financial centre, shopping and eating paradise, and its arts and cultural vibrancy has contributed to its global city status today. Today's Hong Kong boasts a bold juxtaposition of "contradictions" in a highly compact area: skyscraper jungles and forested mountain slopes, noisy jam-packed streets and tranquil bays and islands, wet markets and designer shopping malls, bamboo scaffoldings and glass-and-steel monoliths, Chinese traditions and contemporary cultural expressions, Chinese heritage and a Western colonial history.

The future of post-colonial Hong Kong is situated in a rapidly growing Pearl River Delta (PRD) region comprising Hong Kong, Macau and Guangdong. Home to more than 120 million people, the region has been identified as the world's first

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and largest "mega-region" in a United Nations' State of World Cities Report (Vidal 2010). The central government has outlined a long-term development blueprint for economic co-operation and interaction in the PRD region (Huang 2009). Under the plan, the PRD would become 'globally competitive' and the 'most vigorous area in the Asia-Pacific region' by 2020, and funding of US$640 million has been earmarked for building a bridge linking Hong Kong, Macau and Zhuhai. The plan builds on the 2004 Pan Pearl River Delta (PPRD) Regional Co-operation Framework Agreement that aimed to bring prosperity through partnership among nine Chinese Mainland provinces and China's two special administrative regions (Chen and Wu 2012).

Although Hong Kong is often called a "cultural desert", greater attention has been given to the development of the city's arts and unique cultural heritage in recent years. There is recognition that the city needs to expand beyond its economic dependency on the traditional "four pillar industries" of trading and logistics, financial services, producer and professional services, and tourism. The cultural and creative industries (CCI) has been identified as an important growth area in the government's future-focused report, 'Hong Kong 2030' (Hong Kong Development Bureau and the Planning Department 2007), and cited as one of six industries crucial to the future development of Hong Kong's economy in the 2009 Chief Executive's policy address. As one of the most dynamic sectors employing over three million workers contributing to 5.4 % of Hong Kong's GDP, it also contributes to nurturing cultural diversity and innovation in Hong Kong (Hong Kong Census and Statistics Department 2013, p. FC8).

The Government allocates over US$350 million annually for the arts and culture, with an additional US$62 million over five financial years (from 2010/2011) earmarked for enhancing support to arts and culture development, including supporting local arts groups, training arts administrators, and promoting public art. The government also supports cultural institutions such as the Hong Kong Heritage Museum, Hong Kong Museum of Arts, Hong Kong Academy for Performing Arts and Hong Kong Philharmonic Orchestra. The arts and cultural scene has thrived because of the increased governmental support for the arts and culture as well the city's unique characteristics: its proximity to a rapidly growing Asia, especially mainland China, its respect for freedom of speech and artistic expression, the fusion of Western and Chinese influences, and business-friendly policies such as a very low income tax and profits tax rate with no import taxes, sales taxes or capital-gains taxes. Many international cultural and sports events are held in Hong Kong, including the annual Hong Kong Arts Festival and Art Hong Kong, one of the world's leading contemporary art fairs. A growing number of international art galleries have been set up in Hong Kong to complement existing local galleries, antique shops and the thriving art auctions in the city.

Despite being influenced by a range of western and external cultural influences over the years, local cultures are valued and many Chinese traditions have continued to be developed and retained in their own distinctive forms, representing Hong Kong's unique intangible cultural heritage. Some of the traditional culture in Hong Kong includes religious rituals and cultural festivals such as Tin Hau Festival, Ching Ming Festival, Tuen Ng Festival or Dragon Boat Festival, Festival

of the Hungry Ghosts, Moon Cake–Lantern Festival, Chung Yeung Festival. Four of these traditional festivals – Cheung Chau Bun Festival, Tai O dragon boat water parade, Tai Hang fire dragon dance and the Chiu Chow Yu Lan Ghost festival – were successfully inscribed onto the third national list of intangible cultural heritage in 2011 (Cheung 2011). The Cheung Chau Bun Festival which features a "bun scrambling" race was revived in 2005, after a 26-year suspension. "Cantonese Opera" has been accorded a special place in local cultures, being recognized by UNESCO as Hong Kong's first intangible cultural heritage of humanity in 2009. The art which involves music, singing, martial arts, acrobatics and acting, carries a national identity that goes as far back as the first wave of immigrants to arrive from Shanghai in the 1950s.

Hong Kong is also a recognised "entertainment hub" that has produced popular martial arts films featuring notable stars such as Bruce Lee, Jackie Chan, Chow Yun-fat, Michelle Yeoh, Maggie Cheung and Jet Li. It is also the home of *Cantopop*, a home-grown musical genre with a multinational fan base that draws its influence from both Chinese music and Western genres. Besides the usual menu of dance, drama, music and theatre offerings, Hong Kong is home to the first full-time comedy club in Asia, The TakeOut Comedy Club Hong Kong.

One of the most affordable forms of local entertainment is *manhua* (漫畫), Hong Kong-based comic books that are regularly available at news stands in most street corners. Characters such as Old Master Q and Chinese Hero have showcased Chinese artwork and stories, and provided an avenue of expression long before the arrival of television. Japanese *manga* is now translated and fused into local manhua libraries. A popular social activity is *mahjong*, which is played by family and friends for hours at festivals and weddings, and on public holidays in homes and mahjong parlours. Chinese chess is a common pastime often played by the elderly in public parks, and watched by surrounding crowds. Martial arts is also an accepted form of entertainment or exercise – Tai chi being one of the most popular, especially among the elderly; and groups of people can be seen practising the movements in parks at dawn. Other forms of martial arts are also practised, passed down from different generations of Chinese ancestry. Gambling is also popular in the local Chinese culture but it is legal only at three licensed institutions approved and supervised by the government: horse racing, Mark Six lottery, and football betting.

3.2 Cultural Policy and Government Support

Matters related to arts and culture in Hong Kong come under the purview of the Home Affairs Bureau (HAB), which oversees the Leisure and Cultural Service Department (LCSD) and the Arts Development Council (ADC). The HAB's network of 20 advisory committees provide advice covering areas such as Cantonese Opera, Arts Development, Intangible Cultural Heritage, Public Libraries and Art Museum. It also coordinates the development of the WKCD, which is managed by the West Kowloon Cultural District Authority (WKCDA). The ADC is a statutory

body established in 1995 to plan, promote and support the broad development of the arts including literary arts, performing arts, visual arts as well as film and media arts in Hong Kong. Its major roles include grant allocation, policy and planning, advocacy, promotion and development, and programme planning. It also works to foster a thriving arts environment and enhancing the quality of life of the public, facilitate community-wide participation in the arts and arts education, encourage arts criticism and raise the standard of arts administration. The LCSD organizes artistic and cultural activities and manages a number of cultural facilities including 14 performance venues and 16 museums throughout Hong Kong. It also functions as the main cultural programme presenter in Hong Kong, supporting smaller groups mainly through venue rental subsidies and providing them with performance opportunities.

The Culture and Heritage Commission (CHC) was set up in April 2000 to advise on cultural policy and funding priorities. Following a wide-ranging review of Hong Kong's cultural policy by the CHC in 2003, the government endorsed the report's recommendations. Significantly, the Government endorsed the report's central message regarding the need to promote long-term cultural development, which should be 'people oriented', 'pluralist', 'holistic', 'community driven', and based on 'partnerships' with an emphasis on 'freedom of expression and the protection of intellectual property'. This position signals a shift away from earlier elitist models of cultural policy implementation towards more democratized and people-centered approaches. Recognizing that significant investment in cultural infrastructure ('cultural hardware') had been made between 1975 and 2000, the Commission noted that investment in 'cultural software' (e.g., audience development) had not matched that of hardware.[1] This point was accepted by the government, which expressed full agreement with the need to develop a stronger role for audience building in culture and the arts in Hong Kong.

Building on the CHC's recommendation that Hong Kong's cultural position should embrace pluralism and "diversity with identity" (CHC 2003, p. 11), the existing policy for the arts and culture is very broad; but it is certainly not a cultural policy that sets a long-term view for Hong Kong. Its vision of Hong Kong becoming "an international cultural metropolis with a distinct identity grounded in Chinese traditions and enriched by different cultures, where life is celebrated through cultural pursuit; and creativity is a constant driver of progress in the community" is supported by five broad principles: people-oriented, diversity, freedom of expression, holistic approach, and partnership (see HAB website). This is to be achieved through providing opportunities for wide participation in culture and the arts, opportunities for those with potential to develop their artistic talents, creating an environment conducive to the diversified and balanced development of culture and the arts, supporting the preservation and promotion of our traditional cultures while

[1] The 1980s saw the establishment of the Hong Kong Academy for Performing Arts (in 1984) and the building of several major cultural facilities such as the Ko Shan Theatre (1983), Tuen Mun Town Hall (1987) and the Hong Kong Cultural Centre (1989).

encouraging artistic creation and innovation, and developing Hong Kong into a prominent hub of cultural exchanges. A major way to realize these has been through recurrent government funding, traditionally given to support nine major performing arts groups,[2] also known as the 'Big 9' (US$40 million in 2012–2013). In response to the need to strengthen the city's cultural software, a "contestable" (competitive) pilot scheme of US$1.8 million was launched in June 2012 to encourage the Big 9 to develop new initiatives that would help promote their sustainable development financially and artistically, as well as to benefit the long-term development of culture and the arts in Hong Kong. These initiatives should involve nurturing local arts talents and collaborating with other local artists and arts organizations on creation of new works, conducting researches on and analyses of as well as promoting good practices in audience building, and collaboration with the local arts community (Legislative Council 2011).

Support is also given to small and medium arts groups and budding artists, for they play a significant role in ensuring a healthy and vibrant arts scene in Hong Kong. The government has injected US$2.7 billion into the arts portion of the Arts and Sports Development Fund as seed money, which is expected to generate annual returns of around US$7.7 million, to be used in subsidizing the long-term development of culture and the arts. Under the newly established Arts Capacity Development Funding Scheme (ACDFS), about US$3.8 million is disbursed annually to subsidize initiatives that can enhance capacity development of promising arts groups and arts practitioners. Small and medium arts groups and budding artists are also supported by grants through the ADC. In 2011–2012, the ADC subsidized the creative pursuits of 330 arts groups or arts practitioners with about US$3.25 million; beneficiaries also included 39 small and medium arts groups of the ADC's One-Year/Two-Year Grant Scheme. Additionally, the LCSD provides support and performing opportunities for small and medium arts groups through various channels such as year-round cultural presentations and district arts and cultural activities, with a view to facilitate their artistic creation and outreach activities. Funding allocated for about 4,300 performances and activities in 2012–2013 is around US$13 million. A Venue Partnership Scheme has also been launched by the LCSD at its performance venues, fostering a partnership between venues and arts groups with the objectives of building up the artistic image and character of the venue and its partner, as well as enlarging the audience base.

The government has invested in a massive 40-ha integrated arts and cultural district with an upfront endowment of US$2.8 billion. The vision for the West Kowloon Cultural District (WKCD) is to provide a vibrant cultural quarter for the city; a vital platform for the local arts scene to interact, develop and collaborate; and major facilities to host and produce world-class exhibitions, performances and arts and cultural events. The District will house 16 core arts and cultural venues with

[2] These are: Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, Hong Kong Dance Company, Hong Kong Ballet, City Contemporary Dance Company, Hong Kong Repertory Theatre, Chung Ying Theatre Company and Zuni Icosahedron.

30,000 m^2 of space for arts education. As a low-density development designed for close connection with its neighbourhood, there will be 23 ha of open space and a green avenue embracing two kilometres of a vibrant harbour-front promenade. WKCD's flagship museum (M+) is Hong Kong's first contemporary arts museum focusing on twentieth to twenty-first century visual culture, and houses an exhibition centre mainly for arts exhibitions and trade shows. Other facilities include a concert hall, a Great Theatre, an opera house dedicated to traditional Chinese opera called Xiqu Centre, four black box theatres, a chamber music hall, four medium-sized theatres of 800 seats, a mega performance venue (18,000 seats) and ancillary education and entertainment facilities. When completed, these will bring a 50 % increase to the 28 performing arts venues Hong Kong currently has, enabling Hong Kong to stage more long-running shows and grand productions such as Broadway or West End musicals, or operas from Milan or the Metropolitan Opera of New York, and helping the city achieve its vision to be a thriving "international cultural hub".

The government is committed to support the transmission and development of Cantonese opera: the Cantonese Opera Advisory Committee has been set up to advise on matters relating to the development of Cantonese opera in Hong Kong, the Cantonese Opera Development Fund (CODF) was established to provide funding support to projects and activities relating to the study, promotion and sustainable development of Cantonese opera. It has also developed venues of different scales to cater for the development needs of Cantonese opera, including the conversion of Yau Ma Tei Theatre and Red Brick Building into a Xiqu Activity Centre, the construction of the Ko Shan Theatre Annex with a medium-sized threatre and a planned Xiqu Centre in the West Kowloon Cultural District. Nearly US$9 million has been injected into the CODF (in 2010–2011), which together with LCSD and ADC, organize or subsidize thematic and large-scale arts education, community promotion and audience development projects, such as the Research and Pilot Scheme on the Teaching of Cantonese Opera, District Cantonese Opera Parade, the Pilot Scheme for Senior Secondary School Students and the Cantonese Opera Promotion Scheme for the Youth and Community.

Another important aspect of Hong Kong's cultural policy is heritage conservation. The government has demonstrated its commitment through new expenditure for several heritage protection and revitalization projects. Two arts-related development projects due for completion in 2014 are the Central Police Station Compound and Former Police Married Quarters in Central. The former will be a centre of heritage, arts and leisure facilities with space for galleries, exhibitions, performances and arts organizations, and the latter will be a creative industries landmark with designer studios, start-up establishments, retail space for arts and crafts, and rooms for artists-in-residence.

The United Nations Educational and Scientific Cooperation Organization (UNESCO) recently ratified the *Seoul Agenda: Goals for the Development of Arts Education* (2010) and established an UNESCO Arts in Education Observatory in Hong Kong for research in local cultures and creativity in education. These reinforce the importance of developing local cultures in Hong Kong and the region.

3.3 Challenges to Hong Kong's Cultural Development

Beneath the veneer of Hong Kong's successes as a global city and its apparent achievements in the arts and culture sector lie a host of civil dissatisfaction with the government. If unresolved, many of these issues threaten the mid- and long-term development of Hong Kong's local cultures. These include the widening wealth gap, rising costs of living, housing prices getting out of control (Cheung 2010), a lack of social cohesion, incomplete economic restructuring, severe social inequality, intensifying cronyism and deficiencies within the political system itself (Sing 2012). Research by the Hong Kong Institute of Asia-Pacific Studies at The Chinese University of Hong Kong indicate that Hong Kong's quality of life has been decreasing – down from a score of 108.78 in 2007 to 102.56 in 2011. And the score on "performance of government" has declined markedly from 8.73 in 2007 to 5.62 in 2011 (Hong Kong Institute of Asia-Pacific Studies 2012). A large protest on the 14th anniversary of its return to China (1 July 2011) exposed the public's frustration with the government's leadership approach, especially in the handling of a controversial plan to scrap by-elections. On the city's 15th anniversary (1 July 2012), more than 100,000 Hong Kong citizens gathered at an annual mass, sending a defiant message to the visiting Chinese President that the city cherishes its freedom in the face of perceived Beijing meddling in its domestic affairs, and calling for unfettered democracy in 2017 (Tan 2012). Two months later, huge public protests and hunger strikes forced the newly elected Chief Executive to back down on what was perceived as a top-mandated introduction of National Education for Hong Kong schools.

Given the inherent institutional constraints of a government lacking political legitimacy (in a system where the government is not democratically elected by the people), the government needs to prove itself capable of being better connected with different segments of society as well portraying a sense of mission, direction and identity for the Hong Kong people. The government needs to abandon any top-down approach that does not engage with "the wider artistic, cultural community, or take sufficient account of urban social and economic context within which local and regional artistic and cultural activity exists" (Evans 2001, p. 108). Its core challenge is how to reinvent itself in a fast-morphing civil environment where "[p]olitics, political communication, public administration, consumerism, entertainment and popular culture are blended together" (Law et al. 2010, p. 1). For Hong Kong's cultural development to be sustainable, the government has been urged to take stronger leadership in addressing a range of complex issues that impact upon local cultures, including Hong Kong's evolving identity and the creation of an appropriate cultural policy.

3.3.1 Leadership

Large-scale developments such as the multi-billion dollar WKCD project promise invigorated cultural activity for both local residents and the tourism market. But critics continue to lament Hong Kong's lack of a cultural policy, which must uphold

Hong Kong's core values (Ho 2012). And the visionary WKCD project has attracted repeated calls for the government to prioritize 'cultural software' development. After more than a decade of delays, the government recently announced that the controversial project would be delayed for two years, and the progress of this arts hub will depend on "financing options" (Ng and Chow 2011). This has further damaged the government's leadership standing.

However, Chan and Shu (2006) noted that the government's policy agenda has moved in a positive direction; although it lacks sufficient strategic action to enable full implementation. Action is required urgently, as arts and cultural participation has been declining across the board in Hong Kong, with either flattening or declining rates of attendance at such flagship institutions as the Hong Kong Cultural Centre and the Hong Kong City Hall, and at public libraries between 2010 and 2013 (Leisure and Cultural Services Department 2013). Very recent studies have indicated an interest in studying Hong Kong's cultural context and its young generation that could inform cultural policy making – 'A review study on cultural audit: The landscape of Hong Kong's cultural infrastructure' (Hong Kong Development and Strategy Research Centre 2011) and 'A study on understanding our young generation' (Yip et al. 2011). The recent paper on 'Policy Initiatives of Home Affairs Bureau' to the Legislative Council's Panel on Home Affairs reflects governmental support for developing the "cultural industries" by implementing "the relevant work, actively provid[ing] an environment upholding freedom of expression, broaden[ing] the cultural resources of Hong Kong, and develop[ing] a local and international cultural market"; but these initiatives do not refer to children and young people (Hong Kong LegCo Panel on Home Affairs 2011).

These developments reveal the need to revamp existing bureaucratic structures, which have the arts and culture come under the jurisdiction of the Home Affairs Bureau while the creative industries are under the purview of the Commerce and Economic Development Bureau and the Education Bureau is responsible for arts education. Such inefficient and ineffective arrangements create artificial demarcation that hinders the synergizing potential of efforts to develop the arts and culture. Hence a proposal was made for establishing a new Cultural Bureau. A Bureau with centralized administrative powers and functions would better facilitate the local cultural ecology, which comprises visions and beliefs, supply of talents, contents and activities, cultural intermediaries such as curators, consultants and managers as well as social and economic demands for the arts and cultural consumption. The new Bureau would be responsible for drafting a comprehensive cultural policy that drive Hong Kong's development in arts, culture and the creative industries, co-ordinate with other bureaus and departments to generate an environment friendly to artistic creativity, and review existing arts funding mechanisms and distribution of resources. But it created another controversy for the government and the plan did not eventuate.[3]

To date, the government has yet to resolve the key challenge of cultural policy and to effectively engage with a range of local advocacy groups and advisory groups

[3] Read the debate at http://www.scmp.com/article/1000325/scmp-debate

which tend to over-emphasize specific bits and pieces of the whole culture scene. Such a policy would need to clarify the cultural identity of a society that is established by the collective efforts of people who come from different social, economic and religious backgrounds.

3.3.2 Identity

Hong Kong's old identity was formed in a market-driven environment where expatriates and elites rule, and where multiple cultures lived in close proximity but seldom mingled. With money as their common denominator of success, they had taipans and tycoons as models and imported arts as preferred culture. Fifteen years after the handover, a generation of Hong Kongers who never knew colonial rule has grown, and they face a very different world with a new relationship with their Chinese motherland. "Indigenous culture" has now become a hot topic, and HongKongers have begun to be more concerned about cultural conservation and the value of intangible cultural heritage (Ho 2010). There are also concerns that as the city rushed towards modernization and globalization, government policies have neglected to address threats to local cultures such like *dai pai dong* food stalls and street markets being slowly forced into extinction. The recent controversy over National Education and the Diaoyu islands saga have rekindled the debate about Hong Kong's real identity. The government's seeking national recognition of four local festivals reflects a recent shift in thinking that values the preservation and promotion of local cultures integral to Hong Kong's identity. But in the face of China's augmented economic and political influences, Hong Kong now faces an identity crisis centred on the sustainability of its core cultural values, particularly its outlook on freedom and the rule of law. There is a growing fear of political interference and "colonization" by the mainland (England 2012), as demonstrated in a historic protest that called for preserving the indigenous Cantonese dialect over the official Mandarin language (Putonghua) on August 1, 2010 (Neo 2010). There is also growing resentment against Mainland Chinese (Chiu 2012) – caused in part by the perception that mainland mothers-to-be are competing with locals for limited hospital resources, rich investors driving up housing prices beyond the reach of local citizens, controversy over the public behaviour of Mainlanders, and anger at Mainland shoppers and parallel traders for creating a shortage of daily necessities and driving up prices.[4]

A recent identity issue poll by the University of Hong Kong revealed the lowest level of Hong Kongers who identified themselves first and foremost as Chinese citizens (16.6 %) since the 1997 handover (Simpson 2012). For the first time, a majority (63 %) identified themselves as "Hong Konger" (i.e., "Hong Kong

[4] For details on why Hong Kongers and Mainland Chinese are not getting along, see http://world.time.com/2012/01/24/trouble-down-south-why-hong-kong-and-mainland-chinese-arent-getting-along/

citizens" or "Chinese Hong Kong citizens") rather than Chinese. It also found that trust in the Chinese government has fallen sharply over the past three years, linked to China's crack down on civil rights activists and their imprisonment (Magistad 2012). A debate regarding the "de-sinofication" of Hong Kong has re-emerged, with some calling for Hong Kong to be a "city-state" and questioned whether Hongkongers are really "Chinese nationals" (Lau 2012). The identity issue has also been raised in recent debates about the integration of South Asian ethnic groups and the lack of a multicultural policy that addresses cultural diversity, respect and integration (see Law and Lee 2012). Although cultural diversity may pose difficulties during the process of policymaking and community building, it offers huge opportunities that can expand the scope and enhance the wealth of Hong Kong's cultural ecology.

It has been argued that democratic limitations in post-colonial Hong Kong may have led more people to seek expression or confirmation of their identities through the arts and culture (Clarke 2002). And there is evidence of increased awareness of the value of the arts and culture, which have taken on increasing prominence in Hong Kong's search for an identity since China resumed sovereignty over the territory. Such awareness of and interest in the value of arts and culture deserve collective co-operation and commitment to co-create a sustainable cultural future.

3.3.3 Sustainability

A sustainable and vibrant cultural ecology requires much more than building impressive facilities and sophisticated programming. It requires building audiences, educating audiences and practitioners, nurturing a quality cultural workforce, designing effective governance models, establishing suitable venue policies, conducting in-depth research studies among other things. Such an ecology is characterised by community engagement through cultural activities that help people make sense of their environment, express their aspirations and celebrate their uniqueness. Local cultures are developed, valued, and sustained through the process of place making – the co-creation of distinctive and liveable environments.

But all too often sustainability is equated with audience building, which is reduced to "bums on seats" and "arts marketing", lacking careful consideration to matters such as accessibility, affordability, equity, social and cultural inclusion, cultural rights, cultural identities and citizenship. Often too, arts education is reduced to "outreach" – failing to raise the cultural literacy of the wider community, jumping onto bandwagons, adopting popular values uncritically, missing opportunities that explore the creative integration of popular and high culture with indigenous cultures, and neglecting lifelong learning, acceptance of differences, appreciation of traditions, and respect for diversity.

In May 2010, a historic UNESCO document called the *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO 2010) formulated three goals for arts in education. The Agenda has particular relevance to the development of

local cultures in being concerned about threats to peace, cultural diversity and intercultural understanding. It recognizes the significant contribution of the arts in resolving the social and cultural challenges facing today's world, and articulates that the success of arts education in meeting these challenges lies in achieving high standards in the conception and delivery of arts programmes. The "learning in the arts/culture" approach stresses the value of cultural perspectives, multi and intercultural, and culturally-sensitive languages through learning processes. This kind of approach contributes to engender understanding of the importance of cultural diversity and reinforce behaviour patterns underlying social cohesion.

Arts education is a powerful key to ensuring the sustainable development of local cultures. The Hong Kong school system has established the Arts as one of eight Key Learning Areas (KLA). The curriculum reform (in 2001) document for the Arts KLA states its aims as focusing on students' whole-person development, including their "creativity, imagination, flexibility, aesthetic sensitivity and critical responses to the world" (CDC 2003, p. 12). Elements of local cultures (Chinese music, Cantonese Opera, and Cantopop) have been added to the new curriculum. A new senior secondary school (NSS) curriculum has been launched to provide more hours of arts learning experiences (minimum of 135 h) for senior high school students. The government also funds the Hong Kong Institute of Education to provide teacher education programmes that cater for local schools, and the Academy for Performing Arts is funded to provide professional training from post-secondary diploma to master's degree level.

3.4 Conclusion and Future Development

Local cultures cannot be developed and sustained over the long term without strong leadership, clarity of cultural identities, and community partnerships and cooperation. This is especially true if policies, plans and strategies are to be appropriately designed, well accepted and effectively implemented. Without a comprehensive cultural policy, Hong Kong's approach to cultural planning has been long on hardware and short on software; but this is being realized and redressed.

A major problem in Hong Kong's cultural development has been the segregation and fragmentation of its policy objectives and responsibilities. Without a Cultural Bureau, the relevant government bureaus and departments would need to pay greater attention to cultural development and incorporate such an agenda into their policymaking process. This will require a high level of governmental co-ordination.

Expanding participation in cultural activities and fostering community well-being is fundamental to Hong Kong's future growth and prosperity. If local cultures were to have a sustainable future, more attention should be paid to school and community arts education as well as the promotion of the arts at every level. This will ensure that every Hong Kong citizen can have the opportunity to participate in the arts and local cultures from a young age and maintain it as a lifelong enjoyment.

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Part II
The Arts and Culture in Education

Chapter 4
Aesthetic Creativity: Bridging Arts, Culture, and Education

Jo Chiung Hua Chen and Hong An Wu

4.1 Introduction

This paper aims to study the controversial subject of creativity in relation to aesthetics. Aesthetics plays a vital role in our everyday life through its rhetoric nature and the ideological value it possesses. As an innovative solution to various problems, creativity relies heavily on aesthetics to express the ideologies it wants to promote. This study demonstrates how the two concepts are closely related by exploring the complexity of aesthetics and creativity. Likewise, this study emphasizes the importance of aesthetics and creativity by focusing on the cultural and creative industry, thus bringing the concepts of creativity and aesthetics back to the center of the discussion on art education.

4.2 Rhetoric, Ideology, and Aesthetics

To understand aesthetic creativity, the complex relationships among aesthetics, ideology, and rhetoric are examined. Aesthetics does not stand in a vacuum. Rather, aesthetics exists and is discussed along with ideology and rhetoric. Discourses on aesthetics, ideology, and rhetoric include the developmental history of each concept (Duncum 2008; Herrick 2009) and the relationship of one concept with another

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(Rampley 2005; Duncum 2008). However, no studies on the relationship of the three concepts as a whole have been reported. Thus, part of this paper summarizes previous discussions on the different aspects. A framework to illustrate the interaction of the three concepts is also proposed. This paper begins with the definition of concepts with a discussion on their relevance to the present paper and using their application in previous studies as guide. The concepts are then applied in an empirical case of a Giorgio Armani advertisement, including how said concepts can be identified and understood in the case presented.

4.2.1 Rhetoric

Rhetoric has been understood as "the art of speaking well" in the Western educational tradition, which considers rhetoric an essential ability possessed by an educated person. Aristotle defined rhetoric as "the faculty of observing in any given case the available means of persuasion" (Herrick 2009, p. 77). Addressing the public to defend an argument was considered an oratorical art in Ancient Greece. According to Aristotle, rhetoric comprises three techniques that work to persuade the audience: "logos," which focuses on "the logic of sound arguments"; "pathos," the study and positioning of the audience's emotions; and "ethos," the speaker's ability to exhibit good character (pp. 87–90).

In addition to its function in orations, rhetoric can be further used to understand other means of communication such as visual rhetoric. Visual rhetoric considers the three techniques through visual stimulation to persuade the audience in an argument (Rampley 2005). In this study, visual rhetoric is used to communicate and analyze the subject.

4.2.2 Ideology

According to Marxist theory, ideology is often understood from Marx's perspective in which dominant ideology is denoted by the superstructure. "Dominant ideology" is the system of ideas created and enforced by the dominant class to legitimize and maintain its privileges by persuading the whole society to recognize it as one for their own interest (Gramsci 1971). In this sense, ideology is associated with the interest of a certain social class for others to accept its value, ideas, and beliefs.

At present, ideology is more commonly described as "characterizing ideas, ideals, beliefs, and values" (Duncum 2008, p. 125) without particular association with any particular social class but rather, with various associations with different social groups. Social classes can no longer explain the dynamics of a society. Social groups that divide society through various levels of attributes provide a closer view of social life. The use of ideology in this study will follow this line of discussion, with ideology viewed as a set of ideas, values, and beliefs presented by various social groups to influence the audience's understanding of the world, as well as their behavior.

4.2.3 Aesthetics

The concept of aesthetics has evolved drastically over time. The word aesthetics is derived from the Greek word "*aesthesis*," which encompasses everything that can be perceived by our senses; the word was initially intended to distinguish between the material world and the imagination (Duncum 2008, p. 124, 2010). However, since the eighteenth century, the concept of aesthetics has been largely influenced by Kant, who used the concept to discuss specifically the beauty and the sublime (Duncum 2010). Numerous modernists and art educators followed Kant's line of thought and considered aesthetics as a holy, spiritual experience that could only occur upon stimulation of limited cultural forms such as fine art (Duncum 2007). The said line of thought focused on setting and maintaining a hierarchy of experience to differentiate social classes and maintain social order. However, the discussion of aesthetics has recently returned to the originally ascribed concept and focused again on all forms of sensory stimulation. In opposition to the modernists view of associating aesthetics with certain higher-order experiences, recent art educators use the concept of aesthetics to describe all visual experiences without discrimination of the experiences and their effects (Duncum 2008).

This study follows Williams' use of the word "aesthetics," which means "visual appearances and effect" (cited in Duncum 2008, p. 123). This definition is closer to the Greeks' notion of aesthesis as sense perception. In this context, no moral or value judgment is inherently associated with the visual stimulations; that is, all forms of visual experiences are considered equally important. The differences among them are based on appearances to categorize different styles.

However, none of the aforementioned concepts can operate alone. The use of one concept in a material world inevitably triggers the use of another concept. Visual stimulations such as aesthetics are not inherently value-centered or ideological. However, aesthetics does not exist in a vacuum but rather, exists within a web of relations. Observation of aesthetics always involves communication. Communication is not neutral; "all communication is rhetorical" (Rampley 2005, p. 137). Aesthetic styles are always intertwined with the agenda of different ideologies in which social power is at play. Reading into the aesthetics of any given object or image is tantamount to embarking on a rhetorical journey. The rhetor aims to convince the audience to accept his argument and the ideology being presented by appealing to aesthetics, which is associated with other ideologies that may persuade the audience.

4.2.4 A Case Application: Giorgio Armani Advertisement

The process of rhetoric, which aims to communicate a main ideology, relies on its aesthetic appeal and association with other ideologies familiar to the audience; in this sense, both aesthetics and ideology constitute *logos*, *pathos*, and *ethos*. This is the analysis framework adopted for this study. To apply the framework, this paper

analyzes the Giorgio Armani advertisement. The image used in the advertisement is part of an international commercial campaign for the Giorgio Armani Company. In this case, The Giorgio Armani Company represents the rhetor, which uses visual stimulation (the aesthetics) as rhetoric to persuade its audience (the international population) of an ideology (to become consumers of this product and this brand). To entice the audience to become consumers of the product, the advertisement relies on various aesthetic qualities related to different ideological messages that may already be dominant and thus, are familiar to the audience. The subsequent sections explores how aesthetics and ideology are applied in the context of *logos*, *pathos*, and *ethos*.

The aesthetic composition of the image is first analyzed. The image of a White male appears at the center. The text "ACQUA DI GIO" in capitalized Roman letters is aligned on top and the text "GIORGIO ARMANI" appears at the bottom. A square bottle figure with the same letters printed on it is placed on the lower right-hand portion. The color used for the whole image besides the bottle is in a grayscale tone, and the portrait appears in high contrast.

The imperialism that followed the "Age of Discovery" in the fifteenth century established the dominant role and superior status of White males within the social ladder (Fanon 2005). The term "White" (n.d.) is used in this paper to refer to the "ethnic types (chiefly European or of European extraction) characterized by light complexion, as distinguished from black, red, yellow, etc." as defined by the Oxford English Dictionary (White n.d.). This distinction and definition of "White" is problematic. The definition was largely established through a specific movement called imperialism. The influence of imperialism persisted even after the end of colonialism, extending to various economic, political, and cultural regimes (Said 1994). This phenomenon contributed to the belief that Whites are superior and ideal and can be recognized in various forms across the world.

The White figure has become an ideal to some individuals. The rise of cosmetic surgery across Asia has focused on skin whitening, eye lash extension, eye widening, double-eyelid surgery, and nose or cheekbone enhancement (Lah 2011). The purpose of these cosmetic procedures is to reconstruct the features of the patient to resemble those of the Whites. The hegemony of the White sense of beauty has also devastatingly affected African Americans (Patton 2006). Dyeing and hair straightening have become popular among African Americans to resemble the hair texture of the Whites.

The rhetor's intention in presenting this advertisement is apparent. The aesthetic use of a White male's portrait attempts to relate to the White beauty ideal. Appealing to the audiences' internalized ideology ignites resonance among the audience and positions them in a favorable mindset. As the imagery entices the audience, the product brand becomes associated with the proposed ideal. The audience can then easily proceed to the next step, which is accepting the ideology of consumption, to internalize the desired identity (Duncum 2007). This representation also reinforces the ideology of White beauty, which precisely demonstrates how *pathos* operates when aesthetics and ideology are combined.

Another important aspect of White dominance is reflected in the White superiority ideology, mainly White supremacy. The Whites inherited this particular

advantage, the legacy of colonialism, to construct and popularize their economic structure, political system, and scientific knowledge. This provided the Whites access to a position of authority within various regimes (Said 1994). Consequently, Whites have often dominated the upper classes of different societies. Moreover, as the cradle of modern enlightenment and the Whites' place of origin, Europe has become an authoritative figure in history and high culture. Thus, other ethnic groups have identified Whites, especially European Whites, with the educated, knowledgeable authoritative figures of good taste.

In the advertisement, the Roman letters are capitalized. However, unlike the more popular Roman passages, the phrase used is in Italian. "ACQUA DI GIO," means "water of young," and "GIORGIO ARMANI" is a brand named after an Italian designer. The font "Bodoni" was also used in eighteenth century Italian books and present-day VOGUE magazine covers (Dodd 2006). The grayscale picture reflects classical monochrome photography, which was invented and popularized by Europeans.

All artistic elements in the image, including the prestige of the language, the overall monochromatic tone, the text and its font, as well as the authoritative tone achieved through the capital letters, contribute to the ideology that underscores the superiority and authority of the Europeans. This ideology is subtly delivered to the audience through an aesthetic presentation. When the audience accepts the ideological suggestion of this advertisement, accepting the "argument of consumption" that the rhetor has delivered, acceptance follows. This demonstrates the use of *ethos*.

Whereas *pathos* and *ethos* persuade the audience through the subtle presentation of different ideologies, *logos* is that which unifies the entire concept. The aesthetics of this brand as an ideology is the logic behind the advertisement. The aesthetic ideology of "White beauty" and "white superiority" are the ideas promoted by this brand. The bottle placed on the bottom-right corner of the image suggests that this product is a purchasable entity. By purchasing this product, the consumer gains access to beauty, superiority, and authority, as well as all others ideas signified by the advertisement. Moreover, purchasing this product contributes to the ideology of consumable identity, which is the main agendum of the rhetor (Rampley 2005; Duncum 2007).

By applying aesthetics, ideology, and rhetoric in the analysis of an advertisement, this paper presents a framework that identifies the relationships among the three concepts. As demonstrated in the earlier examples, all three concepts are closely related. The co-existence of ideology with aesthetics must be emphasized to engender consent (Duncum 2007). Only through awareness of the rhetorical nature of aesthetics can people refrain from reinforcing ideologies they do not subscribe to.

4.3 Creativity and Taiwan's Art Education

This section focuses on the other important concept of this study: creativity. Creativity has been a key concept in various discussions in education, especially art education; however, creativity seems to have fallen out of favor in the last few

decades because of paradigm shifts. As visual culture dominates the discourse of art education, power and its relation to aesthetics are frequently discussed. In the past, a display of creativity was a genius act. However, in postmodern discussions, the social construct of a genius and/or a creative act is always challenged. Thus, the word "creativity" has often been avoided in favor of political correctness. A paradox arises: Art education, where supposedly most of the creative acts are explored and applied, fails to address the importance of creativity in Taiwan's academic curriculum.

Thus, this section first illustrates past discussions on creativity and how it should be related to aesthetics at present. The manifestation of creativity in Taiwan's art education is discussed in relation to recent policies. Examples of aesthetic creativity in the contemporary society are explored.

4.3.1 Meaning of Creativity and Its Relationship with Aesthetics

The meaning of "creativity" has evolved through the years and is understood differently in Eastern and Western cultures. In the Chinese tradition, the word is used to describe an invention that has not been seen before (Chou 2004). According to Piirto (1992), in the Western tradition, the word "create" originated from the Latin word *creatus*. "Creatus" in its strict sense means growth but in another sense could also mean "to produce" or "to make." The word "creativity" was coined in the nineteenth century by the American writer Herman Melville (1851). Melville was the first to apply the verb as a noun in his work *Moby Dick*, to describe the lightning storm's mechanical creativity. According to Webster's New World Dictionary of the American Language, to "create" means to "bring into existence," and "creativity" means "the ability to create, either artistically or intellectually."

To understand the core idea of creativity, the focus was divided among the "person" who created the product, the "product" created, the "process" that brought forth the creative product, and the "response" toward the new, creative product (Feldman et al. 1994, p. 19). Sawyer (2006) maintained that the manner by which academics study creativity mainly shifted from the individualist to the contextualist approach.

Wisniewski (1997) explored the general existence of creativity. He studied the way speakers combine ordinary nouns to create new concepts, which is an example of creativity. Finding creativity exists in everyday life. Florida (2002) raised the concept of "creative class" from a geographic perspective. He believed that creativity, similar to culture, is the spirit of a particular era. He divided the creative class into the "super creative core," which includes professors, poets, artists, inventors, architects, and leaders of societies, and "creative professionals," referring to people who solve life's daily problems. He further pointed out that creative communities are the energy core of urban renewal and that having an open, liberal, and diverse

environment is key to collective creativity. This discussion reflects Csikszentmihalyi's (1988) creativity system theory known as domain individual field interaction (DIFI). DIFI maintains that creativity lies in the interaction of the person, domain, and field. The systematic interaction among the three determines the production of creative thoughts, subject, or action. This theory illustrates creativity as an important aspect of society and culture.

The above discussion suggests that creativity is the imagination, collected ideas, or thoughts of a person or community, objectified through various media, and has become a new possibility, a system, or a mechanism. These factors that constitute creativity are the energy core of any type of social, cultural, or artistic change. Although various studies on creativity address the "person," "process," or "product," many studies fail to address the connection between creativity and aesthetics, which involves the person, process, and product through rhetoric and ideology. Creativity is usually acknowledged through the final product and traced back to evaluate its creator and process. The appearances and presentation of creativity become a vital aspect of assessment, which is where aesthetics becomes relevant. Aesthetics is the center in the combination of a creator (the rhetor) generating a visual observable product (the aesthetics) to deliver and convince a message or idea (the ideology) to its audience. Aesthetics is the discernible feature that captures the attention and distinguishes one characteristic from another. The aesthetic aspect of creativity is usually the most easily observed, containing profound meanings, and that which distinguishes the act as creative. Thus, aesthetics and creativity must be discussed together.

4.3.2 Presence of Creativity in Taiwan Art Education

The problem with education of the arts today in Taiwan is that creativity is rarely discussed. This situation becomes ironic considering that creativity has long been acknowledged as the underlying backbone of any art. This lack of discussion has its root in the past paradigm shifts in our field. Since the era of creative self-expression, the main focus has shifted from discipline-based art education (DBAE) to visual culture. Each paradigm comes forth as a reaction toward the former: DBAE against creative self-expression's lack of structure and progress (Barkan 1966) and visual culture against DBAE's hierarchy of knowledge and power (Efland 1992). As each of the paradigms keeps a different focus, creativity has been set aside in the last two shifts.

These paradigm shifts have largely influenced Taiwan's art education, demonstrated in its national curriculum. For the past 10 years or so, Taiwan's primary education has placed art under the integrated curriculum of the Arts and Humanities. It has three main objectives: enable students to "explore and express," through different mediums and forms; enable students' "aesthetics appreciation and comprehension" abilities, in order to recognize arts' value; enable students to

understand the different "cultural applications" of arts, and learn to respect differences (Chen 2011). In the secondary education, the art subject is separated into two focuses: "creation" and "appreciation" (Chen 2011).

We can see that Taiwan's national curriculum is heavily influenced by the DBAE approach to structures art education into art history, art criticism, aesthetics, and studio creations. This structure came from the interest for students to grasp the different aspect of art education. However, its structural nature separates the connective aspect and flow of creation and appreciation, expression and comprehension. What happens is that, students' art classes are split into consumption and production. In the class time for art appreciation, history, or criticism, students become the passive observer to the past knowledge and authorities. In the class time for art studio, expression, or creation, students are encouraged to explore the boundaries of their own practices or create "artworks" that express their inner impulses. This split between the appreciation to creation is what blocks aesthetic creativity outside art education in Taiwan.

It is true that creativity has its roots in creation. Oxford English Dictionary separates the creation of a divine being and of a human agent. It is said that creation of the human agent "is always out of pre-existent materials, from which the created product is made, and creation consists not in bringing these materials into existence but in arranging them in an order which did not exist before" (Hospers 1985, p. 245). Thus creativity is often understood as the ability to create combinations that are novel, or new. This leads to the essential relative aspect of creativity; new or novel has to be considered in comparison. Without first observing what is to be compared with, no creativity could be discussed. Creation without the connection to appreciation, hinders students' chance at creativity.

In recent discussions on Taiwan's art education, visual culture maintains a dominant position. However, discussions focusing on art education are rather limited because of the constant misinterpretation of the theory of visual culture in art education (VCAE). Academic circles tend to focus on teaching about the daily lives of students and their own personal interests, which is an important aspect of VCAE to redistribute the focus of student studies and balance out the past hierarchy of knowledge. However, discussions seem to end at that point. Educators fail to pursue the matter to analyze how aesthetic qualities contribute to cultural meaning and ideology. This lack of comparison and contextual discussion leave out the possibility for discussing comprehensively the power structure where art is maintained. Without taking that last step, the academe will continue to direct its focus on visual materials and fail to make sense of how the creative process fits in.

Furthermore, as more areas realize the power of art creation and the potential of creativity, teachers of General Education subject are now focused on the study of creativity. Creativity has become the new "it" concept in solving current economic and global problems. Many sectors approach creativity from outside of the art world and art education field. This concept, which has long been discarded, should again be considered.

4.3.3 Recent Policies and Examples of Exploration with Aesthetic Creativity

As a result of the recent interest in creativity in various other fields, the Taiwanese government has formulated policies to enrich the culture and creative industries (Chen and Chiu 2011). As defined by Taiwan's Ministry of Culture, culture and creative industries are "industries that originated from creative or cultural accumulation, through the use of intellectual properties, and has the potential to create wealth and employment opportunities while promoting the improvement of the overall living environment" (Ministry of Culture 2012). As Florida stated (2002, p. xiii), "human creativity is the ultimate economic resource." Scholars have emphasized that substantial reliance will be placed on economic activities that focus on the generation or exploitation of knowledge and information through creativity and innovation because of recent global developments. Thus, by allocating resources to the approved industries, this policy aims to ground Taiwan's industry back to its roots in an aesthetically creative manner.

Under this new policy, many in the industry began exploring aesthetic creativity. One example is the Palace Museum in Taipei, which has undergone significant renovations in combining knowledge, aesthetics, and commerce. New lines of cultural products that promote the grassroots of Taiwanese society, as well as the features of the museum itself, were introduced. They also combined new technical products with the old aesthetic styles of Taiwan, creating the effect of "contrast." By considering the ability of the aesthetics to convey a powerful message, the new Palace Museum used its products to introduce an ideology that focuses on valuing the past, viewing the old as new, and reconnecting the country's heritage. Taiwan and its culture are promoted through these products. This is a clear play of aesthetic creativity.

Another example is the Chin Ho Li Steel Knife Factory in the remote Kinmen Island located on the Taiwan strait. The old shop has operated for 60 years, designing and producing steel knives for the local community. As development progressed, locals no longer acquired knives from this shop. To cope with the evolving economy, they searched for alternatives by acquiring a different target market. They researched the founding history of the factory and promoted the brand by using the acquired historical information. Factory tours were conducted, engaging the tourists into the story of its foundation. According to their research, the factory was established despite the lack of resources on Kinmen Island. Chin Ho Li made knives collected from artilleries dropped by the United States and the allied air forces during the Second World War. Currently, the workers produce knives using the same techniques with more than sufficient sources of material. The factory sells not only knives but also the historical weight and significance of each knife. Through their tours, the factory also sells the historical experience that customers undergo. Each knife is associated with the cultural heritage that all Taiwanese share. With history and aesthetic presentation combined, the old shop has been

transformed into a rhetor that promotes a different kind of commodity, knowledge, and experience. This is a creative approach to solving the problem of industrial restructuring.

4.4 Importance of Aesthetics and Creativity in Art Education

In this study, the relationship of aesthetics with rhetoric and ideology, as well as how they are essential to creativity, has been discussed. More examples of aesthetic creativity can be observed in recent policy implementations. However, a discussion on aesthetic creativity limited to the cultural economic domain is insufficient. Art education constantly deals with creation and experimentation; thus, bringing creativity back to the core of discussion is important.

Art education concerns not only cultivating art experts and professionals. Its major goal should be to educate the public on the significance of art education. Only by educating the masses of their key role in the daily transfer of ideologies will they be able to filter their daily consumptions. Moreover, the sensitivity of the public toward art will result in more citizens who can appreciate creative products at a deeper level. Through the stimulation of creative products consumed, the education of the masses can contribute to Taiwan's economic growth.

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Chapter 5
Theoretical Foundation for Spirituality-Oriented Holistic Art Education: Integration of Eastern and Western Aesthetics

Feng-Jung Liu

5.1 Introduction

Holistic education is based on the recognition of the existence of several dimensions of the individual, namely, body, emotion, intellect, and spirit. Contemporary holistic education emerged in the 1960s and 1970s, inspired by eighteenth and nineteenth century writers such as Rousseau, Pestalozzi, and Froebel (Simmon 2006). In the field of art education, the concern with holistic development in art pervades in the trend of student-centered approach. In his renowned book *Creative and Mental Growth*, Lowenfeld emphasized the development of a whole person in the intellectual, perceptual, emotional, social, aesthetic, creative, and physical dimensions (Lowenfeld 1947; Lowenfeld and Brittain 1964, 1987). However, in that book, the spiritual dimension was not specifically proposed and discussed.

Spirituality exists to a certain extent in the learning and teaching of all approaches of art education, such as discipline-centered and discipline-based art education (DBAE) (Eisner 1972; Dobbs 2004), Neo-DBAE (Hamblen 1997), postmodern art education (Efland et al. 1996), excellence in art education (Smith 1995), society-centered art education, cultural literacy in art education (Boyer 1987), multicultural art education (Armstrong 1990; Collins and Sandell 1992), community-based art education (Neperud 1995a, b), and visual-cultural art education (Anderson and Milbrandt 2002; Duncum 2000). Due to the very nature of art, the unique modes of interaction between an art teacher with his or her students as well as the atmosphere in most art classrooms are intrinsically characterized by spirituality. These approaches can be induced to three types of pedagogy, namely, learner-based, content-based, and issue-based orientations, which can be individually or integrally applied for the purpose of holistic art instruction. Simmon (2006) argued that holistic art education and

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the cultivation of existential intelligence can be implemented in student-centered and curriculum-centered approaches, or by the use of inquiry-based approach. Teachers with a student-centered approach need only consider spiritual concerns, whereas those with a curriculum-centered approach, such as DBAE, would find a wealth of works addressing the existential theme. Art education is essentially spiritual, and its diverse approaches can be adjusted to meet the holistic concern.

Recently, more art educators have advocated a holistic paradigm and promoted new perspectives on spirituality in holistic art education. The possibilities and accomplishments of such approach were revealed and discussed in the issue of *Visual Arts Research* (2006) by London, Carroll, Campbell, Johnson, Simmons III, McKenna, Freyermuth, Grauer, Irwin, Grady, and Leshnoff. Most of the literature concerning the issue emphasized the integration of body, mind, and spirit as well as the role of spirituality. To deal with the issues concerning such trend, this chapter coins and then adopts the term "spirituality-oriented holistic art education" in the discussion.

Art educators for undergraduate and graduate students in Taiwan need to reconsider the values and content of teaching after the popularity of modernistic and post-modernistic paradigms. Currently, the student is required to conduct research in art (or art practice research) in addition to research on art theory in higher education. This trend necessitates deeper and holistic learning in art, which is a challenge for students and teachers in college. Moreover, the art curriculum from 1 to 12 levels in Taiwan emphasizes the conception of holistic development through and in art. However, such idea would be open to interpretation for the possibility to enrich its meaning, rather than close and prescribed. The study of spirituality-oriented holistic art education should be able to provide a suitable perspective for the improvement of collegial and school (grade 1–12) art education in Taiwan.

In addition, the problems of value clarification and meaning searching/making become more crucial than before in contemporary culture. Spirituality-oriented holistic art education drives students to address related issues in and through art.

Based on the above-mentioned premise, this chapter attempts to deal with the values pertaining to spirituality-oriented holistic art education to analyze the dimensions of art teaching and learning, including self inquiry, the connection of self with art, culture, and ecology, as well as spiritual intelligence in art education.

5.2 Values Pertaining to Spirituality-Oriented Holistic Art Education

The holistic approach in education can be traced back to ancient Greek and China. In the West, holistic concerns are evident in the Greek concept of Paideia and in the educational vision of Plato. At present, holistic education is closely associated with alternative schools such as Montessori and Waldorf. Holistic education is now entering mainstream public schools, supported by new theories, such as Gardner's theory of multiple intelligences (Simmon 2006). In ancient China, the "six arts" were taught to people for their holistic development and for fostering educating that made them

well-bred or better persons. The order of these arts was as follows: *li*, which refers to the knowledge of ceremonial practices, music, archery, charioteering, writing, and calculation. The early Chinese were unacquainted with the narrower, specifically "aesthetic" notion of art in modern times. No distinction existed between art and craftsmanship. Therefore, some of these six arts are in the proper domain of art, whereas others are mere skills. In addition, according to Confucius, the functions of poetry are to inspire, to elicit contemplation, to give warmth to life, and to regulate feelings (Hsin 1973). The holistic development of students was a major concern, and arts played an important role in pursuing such goal in Chinese traditional education.

Spirituality can be defined as the deepest center of the person, that is, individual concern for the ultimate meaning and purpose in life or the quality concerning ultimate value (Campbell 2007; Cousins 1996; Wright 2000; London 2006; Liu 2010). Spirituality is the pursuit of a particular attitude toward one's self, the world, and others at all times (not just during meditation and prayer) (Tacey 2009). Along with sensitivity and wisdom, art may be adopted to induce students to shift from complacency to concern, and prompt a move from passivity to action (de Souza 2009). Art can be a powerful means "with which we may encounter and cultivate higher and deeper dimensions of ourselves (London 2006, p. 12)." Miller (2000) asserted that art is one of the ways through which human beings nurture their soul. Art allows the students to witness and facilitate their transformation, and is not just self-expression, but something that wholly engages the students.

Art can serve as an efficient vehicle for exploring the meaning and values of life, and for revealing humans' ultimate values or intrinsic values: the truth, the goodness, the beauty, and the sacred. In the aspect of truth, art can promote insight and understanding of life, as well as the construction and communication of realities, meaning, and value. As for goodness, art or visual cultural study in art education is helpful for understanding and reconstructing socio-cultural reality and meaning, and in developing appropriate self-identity and increasing self-awareness amid the post-modern culture. As far as beauty is concerned, art and aesthetic attitudes can enhance the harmonious state of mind and evoke personality integration, as well as understanding of cultural images and sense of beauty. With regard to sacredness, art is the means for spiritual development, ultimate value exploration, and realization or attainment of the ideal state of spiritual development and ultimate value (Liu 2007). Art can be deemed as a catalyst for promoting the sound spiritual development of students in school. Spirituality-oriented holistic art education can aid in enhancing the student's awareness of, reflection on, and improvement of self, as well as the connection of self with art, culture, and ecology (Liu 2012).

5.3 Dimensions of Art Teaching and Learning

The teaching and learning dimensions consist of self inquiry, the connection of self with art, culture, and ecology, as well as spiritual intelligence in art education. These dimensions are as follows.

5.3.1 Self Inquiry

In learning spirituality, exploration of self involves the study of the concepts of spirituality, life, the nature of self, "the original consciences," and "the original virtue" illuminated in Eastern philosophy, in addition to the Western psychological and philosophical theories (Liu 2010).

Knowing one's self is regarded as the foremost issue in spirituality-oriented holistic art education. *Tao Te Ching*, the book of the sayings of Lao Tsu, states that "to know others is to be intelligent; to know one's self is to be awakened" (Chang 1975). In art history, existential questions have been raised many times. For example, in Gauguin's painting: Who am I? Where do I come from? What does the future hold for me? Why do I exist? What is the meaning of life, of love, of tragic loss, of death? What is my relation to nature, to other people, to God? (Simmon 2006; Liu 2010). Spirituality refers to the deepest center of the person, and it is where the person is open to the transcendent dimension and then experiences ultimate reality. The spiritual, reflective, and meditative aspects of art-making and inquiry can provide deeper and more authentic insights into an artist's identity and purpose (Campbell 2006). Art can contribute to the expansion of self-knowledge and the attainment of self-realization and transcendence. The importance and possibility of dealing with the issue of self in and through art can be analyzed from the recent theories on the "supra-rational" role, the professional view of human nature, and the need for transcendence and spirituality.

The dimension of mind includes more attributes than the capacity for reasoning. In addition to reason, the mind also involves the function to imagine, intuit, fantasize, exaggerate, remember, and believe, as well as the capacity for faith, wonder, and awe. The spiritual dimension provides an essential quality to our being (London 2006; Liu 2010). The importance of the "supra-rational" capacities of the mind has been increasingly acknowledged, such as wisdom, intuition, and appreciation for beauty and insight (Forbes 1996). Non-rationality is an entirely normal and natural element of the human experience.[1] Human beings need an appreciation of life beyond or outside rational motivations to understand the field of spirituality and its potential to heal or "make whole" the injured or diseased human psyche (Tacey 2009). In the 1960s, Jung's more open-ended and mysterious viewpoints received more support compared with Freud's. Carl Rogers, Abraham Maslow, and R.D. Laing became popular, gaining almost cult status. New forms of psychology emerged, such as Gastalt therapy, which moved the science of mind further away from the stricture of conventional measurable science (Forbes 1996). With the analogy in physics, human existence is twofold: particles and waves. In the former, we are distinct human beings, each with our unique personality and makeup. In the latter, we are similar to each other, participate in the cosmos in a predetermined way, and we are spiritual beings, fluid, open-ended, and connected to other waves. We are

[1] The irrational, on the other hand, is contrary to rationality, and is potentially dangerous and disruptive to mental and physical health.

especially receptive to archetypal currents, which Jung identified as universal and collective. Such wave-like connectedness is via spirituality. When this connection is restored, we overcome ego-bound existence and then feel reconnected to the totality. In transcending our ego-state in relationships, psychotherapy, rituals, art, or spiritual experience, we can return to the ocean of being and are restored (Tacey 2009). According to Fromm (1998), the art of "being" is the art of becoming a whole person, of breaking through the ego-bound existence, and of evolving from the state of merely "having" to that of enlightenment, spiritual wellbeing, and happiness, which is "being." In Zen Buddhism, an individual is compared to a drop in the ocean, and when enlightened, an individual can infuse into and be one with the perfectly awakening ocean. In Taoism and Confucianism, a person can be cultivated to attain the state of being one with heaven or the ultimate.

In learning spirituality-oriented holistic art education, the issue of self-identity needs to be addressed wider and deeper compared with other art education approaches. Diverse points concerning levels of mind and aspects of self can be introduced into class discussions. Tacey (2009) argued that we live in fragmented, pluralist, and diverse times, and can no longer assume that one spiritual solution fits all problems.

According to Tacey (2009), only if the self experiences itself in relationship with a larger subject, or the Other who is its origin, may the self realize its true nature and "come home" to itself. In terms of transpersonal psychology, the sense of identity or self extends beyond (trans) the individual or personal to encompass wider aspects of humankind, life, psyche, or the cosmos (Walsh and Vaughan 1993; cited in Braud 2006). From the perspectives of Jung, individuation starts with the innate urge of the Self for realization. Driven by the Self's urge, the ego experiences the possibility of evolving. In Buddhism, such urge for self-realization has been designated as that aspect of Buddha's nature. The Zen mind is expressed in art form. The Ten Ox Herding Pictures accompanying Prefaces and Verses were written by the twelfth century Zen master Kuo-an, and another earlier version was by Zen master Pu-ming. The pictures are also referred to as the Mind–Ox Pictures. The ox or the genuine self in the picture represents the Zen concept of "mind." Seeing one's nature is crucial for Zen enlightenment (Spiegelman and Miyuki 1994). The concept of self-identity has profound and deep meaning in Zen Buddhism, implying the quest for and realization of the "true mind," authentic self, Buddha nature, or ultimate truth. Words are usually insufficient or limited in transmitting the essence or core of life.

For the learning of spirituality, the exploration of the self involves the study of the concepts of spirituality, life, the nature of self, "the original consciences," and "the original virtue" illuminated in Eastern philosophy, in addition to the Western psychological and philosophical theories (Liu 2010). Taking Zen art for example, through self-inquiry in art and self-cultivation by practicing related concepts, the artist may learn to be more aware of his mind and spirituality and the connection of self with others, thus developing from relative ignorance to awakening, from immature false self to true self. The realization of the true self indicates great spiritual achievement. Seeing the nature of self, the original self, or the nature of Buddha, and becoming such is easy. Understanding "The Four Noble Truths" (The Noble

Truth of Suffering, The Noble Truth of the Cause of Suffering, The Noble Truth of the End of Suffering, and The Noble Eightfold Path), the practice of The Noble Eightfold Path (proper understanding, proper thought, proper speech, proper action, proper livelihood, proper effort, proper mindfulness, and proper meditation), and thus the purification of self with an intelligent heart are necessary (Bancroft 1995; Shearer 1997).

Certain artworks can be discussed and interpreted from the perspectives of spiritual issues concerning self. The Zen and Tao paintings of enlightened figures, of harmonious landscapes, or of humorous masters, such as "In Portrait of a Priest by Liang K'ai" (thirteenth century), and their events reveal the artistic state of mind with transcendent wisdom. Self portraits by van Gogh and Picasso can be used to explore the sufferings and positive responses to the difficulties in life, such as strong will for survival and self transcendence. The works by Millet, Gauguin, Kandinsky, Malevich, Onslow, Antoni, and Turrell (Storr et al. 2001; Kandinsky 1914/1977) were motivated by existential questions and concerns that are suitable subject matters for spiritual learning and development. The teacher and students can deal with the issues of Freud's id, ego, super-ego, conscious, preconscious, and subconscious; the collective subconscious or primordial archetypes of Jung; Lacan's elements of mental structure: the trinity of the Symbolic, the Imaginary, and the Real (Liu 2006); the three elements of a whole person: mind, body, and spirit (London 2006; Liu 2010); the conception of self, soul, and spirit (Miller 2000; Liu 2010); multiple intelligences and spiritual intelligence or existential intelligence (Simmon 2006; Gardner 1983, 1999; Liu 2010); self identity in art (Atkinson 2002; Liu 2010), and so on.

5.3.2 Connection of Self with Art, Culture, and Ecology

Spirituality-oriented holistic art education requires a comprehensive and deep learning in art. In the comprehensive art curriculum, students can learn to understand and judge the features, merits, and limitations of pre-modern, modern, postmodern, and Eastern art, as well as the art of their cultures. Therefore, the students will have broader perspectives, more open-minded and flexible attitude, and the intelligence necessary for creativity. Through deep learning, they are invited to construct and reflect on the meaning and value pertaining to the artwork being studied or created, as well as the meaning connected to the issue of culture, ecology, and to self and life. According to London (1989), awakening the student's artist-within is crucial for the education of a truly creative artist.

In awakening the student's artist-within, spirituality-oriented holistic art education emphasizes the acquisition of a holistic view on art and aesthetics and to the importance of transcending and integrating the ideologies of modernistic and postmodernistic paradigms. By learning Western and Eastern aesthetics and the philosophy of art, students would be able to deal with the existential and transcendental problems and philosophical issues, such as the solution of dualism or binary

distinctions from the viewpoints of Lao Tsu, Chun-Tzu, Zen Masters, and Derrida. By understanding the problems and issues pertaining to art, the students are expected to succeed in artistic production and perception, with the connection between qualitative and non-qualitative thinking, or non-discursive and discursive thinking. Along the way, their art ability can be substantially improved.

For students in Taiwan, the teacher can first introduce and invite them to explore the viewpoints of modern art and their implications, including issues on modernism and modern art, elitism in art, and the inclination of modern art. Second, the teacher can facilitate the understanding of viewpoints of postmodern art and their implications on issues on de-centerness of self and truth, anti-humanistic rationality, and inclination of postmodern art. In terms of comparison, the teacher can lead the students to discuss and then understand Chinese aesthetics as related to modern and postmodern theories, and the implications including the correspondence and compensation between Confucius humanistic aesthetics and Western aesthetics, as well as the connection between Zen aesthetics and modern and postmodern art (Liu 2009).

Certain artworks can be adopted for exploring the essence of art. For the Modern artist Reinhardt, art is enlightenment rather than the practice leading to enlightenment. Reinhardt's principles for art are connected to the Heart Sutra of Buddhism and the repeated "nos" in it (Baas 2005). Reinhardt's view is similar to the key concepts of "no thinking," "no image (or form)," and "no attachment" of the Sutra of the Sixth Patriarch Hui Neng (AD. 637–714) (Liu 2009). The teacher can lead the students to investigate the "what," "why," "and "how" issues of modern and postmodern art in expressing spirituality, such as those of Manet, van Gogh, Gauguin, Redon, Malevich, Mondrian, Klee, Mondrian, Duchamp, O'Keeffe, Reinhardt, Klein, Johns, Cage, Shahzia Sikander, James Turrell (Kandinsky 1914/1977; Baas 2005; Storr et al. 2001), or those of the artists from Taiwan, such as Shui-Chao Li, Mei-Shu Li, and Chi-Chun Liao. Based on the above study, the students can learn to develop their artworks with their own content or spirituality, forms or styles, and reasons or motivations.

In addition, the spiritual nature of art can be addressed with the discourses on art with focus on self-inquiry and the transformative role of art (Grady 2006); artistic creativity and the healing transformation and transcendence (kessler 2000); and spirituality and creation of our own realities (Koppman 2002; Liu 2010). Students should be encouraged to define the meaning of art from personal perspectives, and the definition of art should be open for description and be related to their own lives.

Although people are often shaped by their main cultures and subcultures, they also find spiritual meaning from other cultures. Tisdell (2003) found in one of her subjects that one might blend insights from another spiritual and cultural tradition with aspects of one's own to create more eclectic and individualist spirituality that facilitates a culture of wholeness. Finding one's identity or true self necessitates the exploration of one's cultural identity. Tisdell (2003) mentioned that spirituality plays a crucial role in developing a positive cultural identity. Whereas everyone's spirituality is uniquely his own, the spirituality of most people connects to what they value and how they behave in the world. Therefore, spirituality has a communal dimension. Lerner (2000) proposed the concept of emancipator spirituality that

highlights a sense of awe and wonder, the cultivation of mindfulness, and love and care for the universe. Emancipator spirituality is manifested in actively working for environmental sustainability and focusing on the transformation of the world. Emancipator spirituality includes emphasis on working for social justice, with attention to cultural pluralism and difference (cited in Tisdell 2003). With the concept of soul ecology, we respect the soul in nature that is based on a felt relationship. The root of the meaning of ecology is to see the Earth as a home (Miller 2000).

For enhancing student's awareness of problems in culture and society, spirituality-oriented art instruction needs to incorporate the recent socio-cultural paradigm, such as postmodern and visual-cultural art education. In such paradigm, the content of art education has been expanded to include not only traditional art and graphic design but also pop culture, television, movies, digital technology, and mass media. Art teacher can adopt critical pedagogy, utilizing method of deconstruction and critical theories in guiding students to deal with socio-cultural issues (Anderson and Milbrandt 2002; Duncum 2000; Efland et al. 1996; Tavin 2003). By learning critical thinking skill, the student will become more concerned with the inequality and injustice in society as well as the improvement of self and the world. In Zen aesthetics, as represented in Ox-herding Pictures, an enlightened person needs to enter the city to help people become fully self-realized, as well as to improve the social and environmental situations (Spiegelman and Miyuki 1994).

The works by Barbara Kruger and Michael Ray Charles (Storr et al. 2001) can be used to discuss the issues of visual culture, racial discrimination, or consumption. Robert Adams' refined black-and-white photographs document can also be utilized to critique the problems pertaining to nuclear weapon plant, ecology and human life (Storr et al. 2001). Those of Jean-Francois Millet, artists of Land art and Earth art, and Mark Dion (Storr et al. 2001) are suitable for exploring the problems in ecology. Chinese landscape paintings can be interpreted in terms of spirituality, soul, and the relationship of human to nature or Nature.

5.3.3 Spiritual Intelligence in Art Education

Spiritual intelligence is one's capacity to be awake and aware of a deeper dimension of one's self that leads to wisdom and intuition, compassion, and other worldly experiences. It is related to humans' struggle for meaning, vision, spiritual awareness, and worth. When one's spiritual intelligence is encouraged, one's potential for healing and happiness is realized. Spiritual intelligence is vital for one's survival and wellbeing (Painton 2009). Certain concepts concerning aesthetic attitudes and art can be interpreted and applied to enhance the spiritual intelligence of students. These concepts are as follows:

(a) Mindfulness and Concentration: Emphasizing concentration on the present moment, Franck (1993) regarded his art as Zen seeing and Zen drawing, or meditation with the union and coordination of eyes and hands. Through mindfulness, the artist can see the true nature of self, thereby evoking the artist-within. According to

Beardsley (1981), the concentration in aesthetic experience can reduce negative psychological reaction and then generate pleasure and freedom.

(b) Contemplation and Discerning Observation: According to Chun-Tzu, the mind is similar to a mirror that reflects everything before it, uninfluenced by any factor. This concept is similar to the technique of phenomenological pure knowing (Shiu 1976). The method of phenomenological approach is to perceive without the interference of conventions, emotions, and prior concepts or theories (Bochenski 1968).

(c) Aesthetic Distance and Detachment: A proper psychological distance is a necessary condition for aesthetic experiences to occur. Pike (2005) also mentioned the concept of change of horizons. Aesthetic distance is a kind of disparity between the horizon of expectation of the reader (or viewer) and the text that causes horizon change.

(d) Deconstruction and critique: The abilities of deconstruction and critiquing are important to foster a caring student who lives in a visual culture-saturated environment and possibly faces the phenomena of inequality and unjustness. Anderson and Milbrandt (2002) argued that the student needs to be able to read the constructed environment.

(e) Empathy and sympathy: Empathy indicates the imaginative participation in others' experiences or imaginative projection of one's self into another's life to walk in his or her shoes (Eisner 1981/2003). Sympathy can be more easily developed with such experience, and then a sense of caring and compassion will emerge aesthetically from the heart.

(f) Play: The role and function of play for aesthetic experience, life, and integrated personality are expounded in the theories of Schiller, Coleridge, Dewey, and Richards, especially the concepts of "disinterestedness" and "harmonious play" in the aesthetics of Kant (Rader and Jessup 1976).

In Chinese Taoism aesthetics, the term "play" might have a higher level of meaning. "Free and joyful play" implies spiritual freedom and is regarded as the highest artistic state of mind, transcending all the levels of mind. Only a "true man" can achieve the state of Tao and thereby lead the life of the Way (Liu 2011; Shiu 1976).

(g) Beauty of mind and sense of harmony: In the views of Zen Buddhism, art involves the experience and expression of the higher state of mind or enlightenment. Art represents the living experience of true self or real mind, original nature or mind, the ultimate or Reality, Nature and Tao, and the unity of the self and others, and Heaven and man. Through proper imbuement of art or aesthetic attitudes, the student can experience the state of being, beauty, harmony, joy, peace, and freedom (Liu 2009, 2011; Baas 2005).

5.4 Conclusion

The art educator should acknowledge the function of art in enhancing spirituality, and help students appreciate the fact that art can realize human intrinsic values. In developing an art curriculum, the teacher needs to focus on increasing the students'

awareness, reflection, and improvement concerning issues of self, art, culture, and ecology. The content selection and learning sequence arrangement have to be determined based on the students' readiness and development levels. The students' spiritual intelligence should be nurtured so that they can use it to coordinate and integrate intellectual and emotional intelligence.

For sound implementation of spirituality-oriented holistic art education, three components for learning can be utilized: (a) art activities, for expression and perception, (b) conceptual and experiential learning activities, (c) enhancement of spirituality and life, for awareness, awakening, and enlightenment (Liu 2012).

If the teacher can create an atmosphere of openness, encourage personal holistic integration, and evoke depth and width of thinking and feeling, the students are apt to succeed in their self-inquiry and act of relating themselves to art, culture, and ecology. Through art expression and perception, students can learn to integrate the affective and cognitive functions of the mind, thus clarifying values, cultivating coherent personalities, and developing lofty ideals. With proper selection of artworks to appreciate and criticize, or related issues to express, the teacher can develop students' attitudes of caring, love, and compassion to life, people, and the world.

Conceptual learning and experiential learning are geared toward the related domains of knowledge and subject matters from our daily lives. Both conceptual learning and experiential learning should be interwoven so that learning can develop and fluently transit in the process from sensation and perception, to the formation of conception, or oppositely, from the application of learned concepts into practice. The teacher can lead students through conceptualized discussions and immerse them in the qualitative experiences of life and art. In such learning situations, the students can deepen their conceptions and experiences to modify and even create conceptions, and eventually to develop appropriate life attitudes and spiritual maturity.

With the above-mentioned learning, the students will hopefully transform their conceptions and experiences into wisdom. They should be more efficient in dealing with issues regarding the purpose, meaning, and value of life. Their awareness, awakening, and enlightenment will be enhanced. With better awareness, the students can clearly analyze and deconstruct the surrounding phenomena and become more susceptible to the beauty within and without. In keeping an awakened state of mind, the students become more sensitive and observant to the levels of mind and vigilant for self-modification, elevating spirituality, and attaining lucid wisdom. Thus, the appropriate connection and harmony with the true self, other people, nature, and universe might be achieved.

Based on the above-mentioned theory, the author has recently conducted a qualitative multiple-case study on teaching spirituality-oriented art production for MA graduate students in his university. The empirical evidences reveal that through 2-year learning, the students have made obvious improvement in the learning and assessing categories of value/purposefulness, issues of self/art/culture/ecology, and spiritual intelligence. The conceptual framework of this article can be adapted and transformed to enhance spirituality-oriented art instruction for individual situation.

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Chapter 6
The New Awareness of Canto-Jazz in the Jazz Arrangement Project

Chi Wai Jason Chen

The notion of canto-jazz was first developed in 1998 and initiated by a famous Hong Kong singer, Danny Summer. An album entitled *Hong Kong jazz standard* was produced and released at that time. The concept of this album was to select ten top-ranked cantopop songs from the 1970s to 1990s and re-arranged them into jazz style. As a matter of fact, there is no jazz standard in countries that are apart from the United States. This concept has a vast impact to both the music industry and tertiary education in the Greater China Regions such as Hong Kong, Macau and Guangzhou. Since the people in these cities speak the same language, Cantonese, Cantopop music in Hong Kong dominates the music industry and record production in these areas. The birth of Canto-jazz is a new cultural product under the development of cantopop and jazz music in Hong Kong. The focus of this chapter is to investigate the new awareness of canto-jazz and how the tertiary education reacts to this new cultural product. Two exemplars from the jazz arranging project are cited as evidences to demonstrate how canto-jazz influences both the music industry and music education sector.

6.1 Popular Music in Hong Kong

Hong Kong, a multicultural metropolis that combines Chinese and western cultures, has often been called the melting pot between the east and the west. Ho (2003), a music educator and researcher, stated that "the localization of Hong Kong popular music involves a struggle for cantopop to build a sense of its own authenticity in order to supersede English pop and Mandarin pop" (p. 146). The demand from

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Hong Kong audience for popular music in Cantonese gave way to the development of cantopop in the 1970s.

With the globalization of popular music, Great Britain and the United States (US) dominated the production and distribution of popular music in Hong Kong from the 1960s to the 1990s. Hong Kong experienced a period of cultural imperialism. Moreover, local songwriters such as Joseph Koo and Martin Lai flourished in the 1970s by composing cantopop songs, demonstrating the independence of this genre from foreign tunes. In the 1980s, Hong Kong popular music started to become more localized with songwriters such as Lam Man-Yee, Anthony Lun, James Wong, and Lowell Lo. They composed popular music for local singers with record distributions in Hong Kong, Taiwan, and other Southeast Asian countries (Koo 2007).

Aside from western and local influences in its popular culture, Hong Kong also became inclined toward Japanese youth culture in the 1980s, particularly Japanese comics. In the 1990s, Hong Kong, along with Taiwan and China, was influenced by Korean popular culture, particularly TV dramas. As a result of these developments from the 1960s to 2000, Hong Kong popular music became a product of *multiculturalism* (Wong 2007). The use of cantopop tune in this study was demonstrated in the jazz arrangement project of two students. The influence of popular cultures on the music arrangement was examined.

6.2 Jazz Music in the Greater China Region – Hong Kong

Illegal downloading has severely cut down the profits of the music industry. However, this practice does not affect the production of jazz music. This section examines the local jazz music scene. Hong Kong held an international jazz festival from 2008 to 2011. This event was organized by the Hong Kong Jazz Association (HKJA). The organizers arranged 20 concerts, as well as seminars and workshops across the territory. In 2011, at least 18 Asian cities, including Tokyo, Shanghai, Taiwan, and Jakarta hosted jazz festivals. The jazz music scene booms not only in Hong Kong, but also in various Asian countries.

With its sophisticated entertainment industry, Hong Kong is in a strategic position to become a stepping stone for western musicians in penetrating other Asian markets, especially mainland China. When the Chinese market opened its doors, an increasing number of countries sponsored jazz artist performances in the country. Most of these artists would have also liked to perform in Hong Kong. This phenomenon is evident that when there are jazz concert performances with prominent jazz artists. These shows are usually packed during the Hong Kong Arts Festival in the recent years.

Socially, a number of young people nowadays are attracted to trendy brands, and popular stores or food shops. Under this premise, they also like to play *bossa nova* music, which is a kind of jazz. In Hong Kong, foreigners and the middle class are not the only audience of jazz music. The consumption culture is also giving jazz a boost. This phenomenon could well be a niche for producing jazz albums in a declining music recording business.

6.3 Jazz Music in the Greater China Region – Macau

In 2012, Macau offered some very promising signs of a long-awaited jazz renaissance. The annual Macau international music festival pulled out all the stops in October with a multiple-bill jazz show on Mount Fortress, featuring local groups alongside visiting artists. This festival is organized by the Macau Jazz Promotion Association (MJPA). MJPA is a non-profit organization promotes jazz from the players' point of view with an emphasis on giving its members a chance to jam with the professionals. For the inaugural annual Macau jazz week, the MJPA brought the professionals to Macau, for the benefit of its members and audiences alike. In December 2012, the festival featured a series of jazz concerts, talks, master classes and a grand finale jam session. This festival benefited from the support of government, cultural non-profit and corporate sponsorship including Cantonese-language seminars on jazz in films and jazz improvisation, educational talks at the Macau Polytechnic Institute. In the jazz promotion campaign, the MJPA tried to develop the audience such as the Teresa Teng concert, in which the Malaysian WVC Trio + 1, featuring singer Winnie Ho, played jazz treatments of the late Teng's beloved pop classics, songs known to everyone in the Chinese community. This is an outreach and education to build the bridge between jazz and something that the audience is already familiar with. In Macau, it is apparent that the festival and the MJPA tried to create a blend between the pop side and the more artistic side.

6.4 Jazz Music in the Greater China Region – Guangzhou

In 2009, the Guangzhou jazz and world music festival included dozens of bands and musicians on stage for 2 weeks. Organized by the radio station – Hit FM885, the festival took place in the sculpture park, Guangzhou. This festival aimed at promoting jazz by bringing together acclaimed artists from various countries such as Korea, Japan, Hong Kong, Switzerland, France, UK, Australia, Germany, etc. Apart from jazz, this festival also includes folk music from China, such as Hani Minority Folk Song and Dance Ensemble, Dai Minority Folk Artists, Bulang Minority Camellia Ensemble. Most of these ensembles are made up of local villagers and aim to promote their traditional music and songs. This festival revealed that the promotion of jazz and ethnic music can boost up the number of audience in order to educate and broaden the musical horizons of the general public.

To sum up the developments of jazz scene within the Greater China Region – Hong Kong, Macau and Guangzhou, these cities shared the same language, Cantonese. It seems that they have the common ground such as promoting jazz music with local popular music or local folk music such as canto-jazz, mando-jazz or even world music. This phenomenon shows that jazz music has to be localized in order to bridge the gap between jazz music and music that the audience is familiar with. Another trend one can observe is that the jazz musicians become more and more globalized. Jazz musicians from different regions such as Asia, Europe,

Australia, and North America travel all around the world to perform in various international jazz festivals. These moves can boost up the audience and make jazz music highly accessible in any part of the world.

6.5 Canto-Jazz

Canto-jazz started in the 1990s in Hong Kong. As the melting pot of eastern and western cultures, popular music in Hong Kong is produced by a multifaceted dynamics of international and local cultures. Jazz, as a type of music, can be fused with other kinds of music, such as classical, popular, movie soundtrack, and folk tunes. A number of cantopop singers, including William So, Danny Summers, Angelita Li, Lowell Lo, Prudence Liew, Jacky Cheung, and the *Gold Label* singers started arranging or rearranging cantopop songs into jazz.

In the last decade, various internationally renowned jazz musicians such as Ted Lo (Hong Kong), Eugene Pao (Hong Kong), Sylvain Gagnon (Australia), and Anthony Fernandes (US) gathered and performed in the Hong Kong Arts Festival and International Jazz Festival in Hong Kong. These musicians are not only performers; they are also session players, arrangers, and producers in the local popular music scene (Table 6.1).

Pioneer canto-jazz singers are William So and Danny Summers. They started experimenting on the possibilities of blending cantopop and jazz into a new genre. At that time, So was singing original tunes composed by local songwriters in the 1990s. Meanwhile, Summer was trying to set jazz standards in Hong Kong. Summer selected ten golden classic cantopop songs and rearranged them into jazz. He also produced an album called *Hong Kong Jazz Standards* in 1998. A growing number of cantopop singers started to produce their own canto-jazz albums after these two pioneers. In 2010, local top-selling artist Jacky Cheung produced a jazz album with veteran producer and arranger, Andrew Tuason, who consolidated the position of canto-jazz. Canto-jazz is not the first attempt in blending eastern and western cultures. In China, Shanghai-jazz developed in the 1920s when Shanghai was invaded by French troops and it became a French colony. Shanghai developed its own version of jazz, wherein songs were sung in Mandarin.

Table 6.1 Examples of canto-jazz albums from 1998 to 2010

Artists	Year	Albums	Musicians/Arrangers
Danny Summers	1998	Hong Kong Jazz Standards	Roel Garcia
William So	2001	*So Good Show* Live	Ted Lo, Tommy Ho
Angelita Li, Lowell Lo, Prudence Liew	2002	Salute Deux	Roel Garcia
Gold Label Singers	2007	Chivas Jazz Concert	Ted Lo
William So	2008	*So I sing* Live	Ted Lo, Eugene Pao
Jacky Cheung	2010	Private Corner	Andrew Tuason

6.6 Methodology

This chapter investigated the new awareness of canto- jazz in the jazz arrangement project as exemplars to demonstrate how the canto-jazz music influences the tertiary music education in Hong Kong and the Greater China Region. During the creative process of re-arranging a cantopop tune into jazz, qualitative data were collected from music students through individual interviews. Ten interview questions were asked to gather students' reflections, insights, and responses to cantopop music and jazz arrangement. Big band/combo arrangements of students were observed and analyzed to demonstrate style traits of swing and Latin jazz, i.e., bossa nova. Jazz concepts, such as jazz genres (Martin and Waters 2009), jazz voicing (Pease and Pullig 2001), reharmonization techniques (Felts 2002), jazz orchestration (Sabina 2002), and jazz arrangement (Lowell and Pullig 2003), were introduced during the 13-week lecture.

The development of cantopop and jazz music in Hong Kong was provided as background information for the readers. The complexity of jazz harmony and orchestration was discussed in the study. Various arrangement techniques, such as swing-the-tune, reharmonization, formal plan, and background materials were taught in the course. The use of these techniques and how they could fit into the local popular music scene were discussed.

6.6.1 Limitations of This Study

The scope of this study was primarily focused on the musical elements of cantopop music, such as cantopop tune, musical style, musical arrangement, and so on. Lyric writing was not part of the study. However, Cantonese lyrics played a significant role in the historical development of cantopop. This study investigated the concept of canto-jazz and the influence of cantopop on jazz in Hong Kong from the perspectives of the music industry and music education.

6.6.2 Two Exemplars

In-depth individual interviews were conducted after the submission of the projects. Data were presented as two exemplars during the creative process of this project. The purpose of selecting two participants was to compare the creative process in a music arrangement project. These two exemplary cases were chosen from 20 student arrangers. Student profiles from the two exemplars were presented in the following sections.

6.6.3 The Profile of the Two Student Arrangers

Lau H. is an Associate of Trinity College London in piano. She attained Grade 8 in percussion from the Associated Board of the Royal Schools of Music (ABRSM). She graduated with distinction from the Associate of Arts (Music) degree program of the HKIEd and furthered her musical studies at the Hong Kong Baptist University (HKBU).

Ip K. is a Licentiate of Trinity College of Music in piano. He attained Grade 8 in theory from the ABRSM. He graduated with distinction from the Associate of Arts (Music) degree program of the HKIEd and furthered his musical studies with a half-fee scholarship at the University of Queensland (UQ).

This section was presented in a question-and-answer format based on the interview questions and responses of the two students from both cultural and musical perspectives.

Lau for Lau H.
Ip for Ip K.

6.6.4 Cultural Perspective

1. What is your overall impression of jazz music in Hong Kong?

   Lau: Jazz music is still not a popular genre in Hong Kong because there is not enough jazz education in Hong Kong. Students can only study jazz music through the coursework at tertiary institutions.

   Ip: My overall impression of jazz music in Hong Kong is that there are certainly jazz lovers and adequate jazz musicians/performances in the local music scene. However, jazz music is still not classified as mainstream music.

2. What is your overall impression of cantopop music in Hong Kong?

   Lau: Cantopop music is quite commercial nowadays because the melodies of these songs are similar with other genres. Sometimes, it might lead people to think that the song was copied from another composer's work. However, several singer-songwriters in Hong Kong should be commended for their attempt to embrace musical elements from different styles of music into their work.

   Ip: My impression is that composers or record producers in Hong Kong's popular music scene are merely repeating what they have already done in the past. Therefore, the harmony and melody of new cantopop songs are less creative, which leads to diminished audience size. The audience starts to focus more on international popular music.

3. What do you think of arranging a cantopop tune into jazz?

   Lau: It is an innovative idea to do this kind of arrangement, although it is not common in Hong Kong. Also, it is interesting to arrange a cantopop tune in jazz style to introduce a new musical element into the tune. Moreover, doing this kind of arrangement can provide an easy way for students to understand jazz through local popular music.

   Ip: Arranging a cantopop tune into jazz is not difficult when the right song is arranged in the right style. The result of infusing jazz into mainstream cantopop music is generally good.

4. What is your preference in arranging jazz music? Cantopop tune or jazz standard?

   Lau: Cantopop tune is the more preferred because it is the cultural heritage of Hong Kong. Cantopop tune is easily accessible most of the time everywhere in Hong Kong. It is also easier to understand how to do an arrangement through this kind of music. However, because jazz standard music is not the mainstream music in Hong Kong, it would be a bit different from what we listened to, and it would be more difficult for students to study a jazz arrangement.

   Ip: I prefer arranging cantopop more than jazz because not much jazz is composed in the cantopop music genre. Therefore, this possibility can be explored. Regarding jazz standard, different jazz arrangement is conducted before. Therefore, this narrows down the possibility to be creative as an individual.

5. What is the value of arranging cantopop tune into jazz?

   Lau: It is a great change in the Hong Kong music scene. It may bring a new feeling to the audience when an old cantopop tune is arranged into jazz. It is also a good inspiration for musicians to write songs in different jazz styles.

   Ip: After arranging a cantopop tune into jazz, I have put more thoughts into mixing different styles of music. Therefore, the understanding of various styles of jazz music can be expanded.

6.6.5 Musical Perspective

6. What was the most difficult part when you arranged cantopop tune into jazz?

   Lau: It was difficult to understand different jazz styles because it is new to me. Several things should be considered, such as orchestration in some repeated sections. I had concerns about the grouping of instruments to make the entire song more attractive. Also, the intro and the ending of the arrangement were quite challenging because arrangement and composition techniques were required.

Ip: The most difficult part was dealing with nine intonations in Cantonese, which made the melody more difficult to improvise. Modifying the rhythm of cantopop music into jazz was challenging because cantopop had a constant and steady beat. Another difficult part was arranging the drum set and auxiliary percussions because most classical musicians might not be familiar with the notation.

7. What was the most enjoyable part in the project?

Lau: I enjoyed doing the entire project. The project was not merely an assignment. I took pleasure from doing jazz arrangement to compositional techniques. The *Trade four* was the most memorable part because the solo parts made me think creatively and I enjoyed writing solos very much.

Ip: The most enjoyable part was being able to listen to the final piece and the learning outcome on the software. It was also rewarding to see the immediate effect of simply doing chord changes and selecting combinations of instruments.

8. What did you learn from this project?

Lau: I learnt different genres of jazz because I seldom played jazz music before. Reharmonization technique in jazz music inspired me a lot because chord progressions in jazz music were different from those of classical music. Also, I could apply them in writing popular music in the future.

Ip: In this project, I learnt that what I thought was not what I had. It was always hard to execute what you had in mind. The project also enhanced my problem-solving skills. For instance, dealing with the notation of the drum set and the different registers of instruments required intensive problem-solving skills. I also learnt more about the differences between a live performance and what I had on the score as notation.

9. What did you think of *Jazz up the tune*?

Lau: Because I chose to use swing style in my project, Swing up the tune helped me change the overall mood and tempo of the original song.

Ip: Jazz up the tune gave different grooves to the music, which made the tune more jazzy in arrangement. Also, it was important to choose the right cantopop song to infuse with the right jazz style because several combinations might not work in terms of beat transformation and musical phrase structure.

10. How did reharmonization concepts, formal plan, and jazz orchestration enhance your work?

Lau: For reharmonization concepts, several harmonies were taught apart from the classical theory, such as b7, b9, #5. Those notes enriched the upper structure of the jazz harmony. Formal plan provided a clear mind map during the arrangement. It showed the formation of the instruments and the part-writing techniques to make the textural changes more noticeable. In

orchestration, the range of instruments was taught and the arranging techniques of combo sections can be applied to my other songwriting projects and compositions. The *punches* pattern for the brass section in the big band arrangement was one of my favorite techniques in the project.

Ip: Reharmonization enhanced my knowledge outside of classical music theory. I was not used to harmonies like "b7" or "#5". I also learnt to be more careful with the melody because it might clash with the harmony. A formal plan was important in creating an overall arch shape for the piece. It was also important when creating different textures and climax. The orchestration was a simple quintet with two saxophones, a drum set, a guitar, and a bass, where in different instruments were assigned a different role. For instance, the bass was responsible for bringing out the groove of the music, and the guitar was strumming a more syncopated beat to give a more subtle groove. I spent most of the time striking a balance between instruments to enhance my arrangement.

6.7 Data Analysis

This section is to summarize the responses from the two exemplars. The purpose of this analysis is to highlight the students' comments in relation to the focus of the study. The focus of this study is to investigate the new awareness of canto-jazz and how the tertiary education reacts to this new cultural product.

In Table 6.2, the students' responses are grouped under each theme in popular music, jazz music and canto-jazz music. In the sub-theme, such as jazz up the tune and re-harmonization concepts are discussed to understand the process of arranging a cantopop tune into jazz. Difficulties and values behind the canto-jazz concept are examined through the sub-themes such as the teaching and learning in canto-jazz. From this table, arranging cantopop tune into jazz music in the local cultural context in Hong Kong is discussed. This implies that jazz music is naturally localized by the musicians, teachers, students and audiences. Therefore, localized jazz music becomes a new cultural product of the regions or countries such as European Jazz, Japanese Jazz, or Shanghai Jazz etc. Canto-jazz is one of these new cultural products that have to be preserved and developed by means of a localized jazz music curriculum in Hong Kong.

6.8 Discussion of Findings and Implications

6.8.1 The Importance of Teaching Jazz Music in the Local Context

The significance of the present study reflects the importance of teaching jazz music in the local context. Students responded that cantopop can become the jazz standard in Hong Kong as evidenced in their view that rearranging a familiar tune into jazz is

Table 6.2 Summary of findings

Focuses	Student A	Student B
Jazz music in Hong Kong	*Jazz music is still not a popular genre in Hong Kong as there is not enough jazz education.*	*Jazz music is still not classified as the mainstream music in Hong Kong.*
Cantopop music in Hong Kong	*Singer-songwriters in Hong Kong should be appreciated as they tried to embrace musical elements from different styles of music into their works.*	*The composers or record producers in Hong Kong popular music scene were repeating what they had already done in the past.*
Arrange a cantopop tune into jazz	*It was interesting to arrange a cantopop tune in jazzy way so that the tune could become a new musical element. Besides, doing this kind of arrangement could provide an easy way for students to understand jazz through some local popular music.*	*It was not difficult to arrange a cantopop tune into jazz when the right song was arranged in the right style.*
Cantopop tune as jazz standard	*Cantopop tune was easily accessible at most of the time everywhere in Hong Kong. It was easier to understand how to do the arrangement through this kind of music. However, jazz standard music was not the mainstream music in Hong Kong.*	*I preferred arranging cantopop more than jazz standard since not much jazz had been done in the canto-pop music genre. Therefore, possibility can be explored.*
Values behind canto-jazz	*It was a great change in the Hong Kong music scene, as it might bring a fresh feeling for the audience by arranging an old cantopop tune in a jazzy way.*	*After arranging cantopop tune into jazz, I tried to put more thoughts into mixing different style of music together. Therefore, the understanding in various styles of jazz music could be expanded.*
Difficulties in arranging canto-jazz	*It was difficult to understand different jazz styles, as it was a brand new thing to me. Many things should be considered, just like the orchestration in some repeated sections. The intro and the ending part of the arrangement were quite challenging, as both arrangement and composition techniques were required.*	*Modifying the rhythm in cantopop music into jazz style was challenging since cantopop music had a constant and steady beat. Another difficult part would be arranging the drum set and auxiliary percussions since most of the classical musician might not be familiar with the notation.*

Jazz genre	*I enjoyed doing the whole project. The project was not like an assignment. The Trade four was the most memorable part, as the solo parts made me think creatively.*	*The most enjoyable part would be able to listen to the final product and the learning outcome on the software.*
Teaching and learning in canto-jazz	*Re-harmonization technique in jazz music inspired me a lot. Also, it helped me to apply them in my songwriting process in the popular music in the future.*	*I learnt more about the differences between a live performance and what I had on the score as notation.*
Jazz up the tune	*Swing up the tune helped me to change the overall mood and tempo of the original song*	*Jazz up the tune meant different grooves to the music which made the tune more jazzy in the arrangement.*
Re-harmonization concepts	*For the re-harmonization concepts, some harmonies were taught apart from the classical theory, such as b7, b9, #5. Those added notes enriched the upper structure of the jazz harmony.*	*Re-harmonization enhanced my knowledge outside of classical music theory, where I was not used to use harmonies like "b7" or "#5". I also learnt to be more careful with the melody since it might clash with the harmony.*

easier than rearranging a jazz standard tune into jazz. However, as student Ip mentioned in question 3, the "right song was arranged in the right style". This view implies that song selection and the given style in the jazz arrangement project are crucial. Otherwise, mismatching problems will happen during the teaching-and-learning process of a jazz arrangement course if the cantopop song is not chosen appropriately.

Therefore, a localized jazz curriculum is proposed in primary and secondary schools in Hong Kong or in other Asian countries because most student background is not premised in jazz. Further studies in teaching and learning jazz in the local context are recommended and suggested.

6.8.2 The Globalization of Jazz Musicians

Jazz musicians will look at China and Southeast Asia in the coming decade. An increasing number of jazz artists or musicians will be eager to come to Hong Kong, which will serve as a stepping stone into the music market of mainland China. This study suggests that the board of West Kowloon Cultural District in Hong Kong should promote the Hong Kong Jazz International Festival as a tourist attraction. Furthermore, a jazz education campaign is suggested to broaden the understanding and musical horizon of Hong Kong audience.

6.8.3 The Rearrangement of Popular Music

The rearrangement of cantopop music into jazz can boost the downsizing music industry in Hong Kong. In the exemplar, canto-jazz was taught to student arrangers at the tertiary level. This arrangement project proves that canto-jazz has a market because the local self-financed album *Chimes* by Chung's brothers was ranked as the top-selling jazz album in local music stores in 2009. Therefore, canto-jazz can be transformed into a new music genre in Hong Kong. Furthermore, a high recording standard for canto-jazz is recommended in music production to avoid illegal downloading.

6.8.4 The Impact of Canto-Jazz into Music Education

The impact of canto-jazz is apparent in the students' arranging project. This chapter foreshadows the design of the jazz music curriculum in the tertiary sector such as teaching canto-jazz in the jazz arranging course in Hong Kong. It can be a reference point to Macau and Guangzhou from the Greater China region since the same

dialect is adopted. The design of the music curriculum in primary and secondary sector can include some of the canto-jazz elements into the teaching and learning since canto-pop songs are the mainstream culture in Hong Kong.

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Chapter 7
Popular Visual Culture in Art Education: A Group Creativity Perspective

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Creativity has always been one of the most discussed topics in Western art education. Although there is no consensus on its meaning (Sternberg 2007), we can find a variety of theories on creativity by reviewing the history of art education. In art education, the main discussion related to the shift in the mainstream paradigm and the change in the philosophical underpinning of art education. One significant example is the paradigm shift from discipline-based art education to a visual culture emphasizing culture, which reflects the everyday cultural experiences of young people. One of the assumptions behind this paradigm shift is that it will give young people another means of communicating with their peers in their everyday lives, moving the emphasis from modern art to contemporary art and the media of popular culture. Undoubtedly, this tremendous change will reshape our understanding of creativity in the contemporary context.

Today, young people are surrounded by a wide variety of new technology that they are familiar and comfortable with. They are able to use various types of visual media to demonstrate and express their creative ideas. Through popular cultural organizations such as cosplay and dōjinshi, they share and communicate their creative ideas through global networking and a variety of media such as YouTube, Facebook and MSN. Nevertheless, does this type of creativity precisely reflect the situation in the contemporary visual culture among Asian ethnic groups? Furthermore, can our existing theories of creativity explicate the cultural phenomena emerging in Asia today? In order to answer these questions, in this article I will discuss various theories and definitions of creativity and highlight some significant

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related issues. I will also present some findings from my recent study on Asian ethnic group creativity as examples of the creative phenomena currently emerging in the region.

7.1 Overview of Current Issues in Creativity

Early discussions on creativity were enormously influenced by the modernist perspective on artistic expression. In this perspective, the main approach is to view creativity as a mode of creative individual self-expression (Lowenfeld and Brittain 1987) and to regard artists as 'lonely geniuses' (Parsons 2010). Another approach suggests that creativity is a thinking process used for problem solving (Torrance 1977; Wallas 1926). However, since the late twentieth century, however, the direction of the discussion has changed, and creativity is now considered a form of group dynamics in which people collaborate effectively to solve problems (Sawyer 2007). Most recent studies draw attention to the possible influence of the rise and fall of the middle classes on creativity. Efland (2010) borrows Florida's (2005a) socio-economic concept of the rise of creative cultures along with that of the creative middle class to highlight this issue further and to propose a new direction for art education. Another theory of creativity discusses its relevance in media education. For instance, Duncum (2009) refers to the use of communications media in education as an effective means of facilitating learning. He agrees with Buckingham (2003) that teachers should adopt a playful strategy and set education in the context of popular culture.

Significantly, most of the relevant literature mentioned above, from the modernist view to current accounts of creativity, discusses creativity from the perspective of Western contemporary art education, but few researchers have discussed it from the perspective of Asian ethnic groups. Therefore, it is of doubtful use to apply these accounts in interpreting the creativity in Asian ethnic group culture. In order to distinguish between Western views on creativity and the real world of creativity currently emerging in Asia, in this article I use the term "micro perspective on creativity" to describe the creativity of Asian ethnic groups. , I consider that this use of two distinct terms will help to create an essential framework for discussion, make it possible to emphasize the issues raised in the article and de-emphasize the discussion of macro views on creativity.

7.2 Problems with the Macro View of Creativity

Early theories of creativity emphasized a close relationship between problem and solution in the real world context. Most of these theories were concerned with finding a practical solution to a problem. Thus, both the new way of thinking and the thinking process became the focus of previous study (e.g., Torrance 1977, 2002; Wallas 1926). Torrance's (1977) framework for creative thinking processes, which is called the Torrance Tests of Creative Thinking (TTCT), is one of the influential frameworks

designed to identify creativity and to assess the types of behavior associated with creative abilities. It has been widely used and accepted in psychology and other disciplines such as art and education. In the test, Torrance adopts a macro view to examine four major components of the process of creative problem solving. These are: (1) fluency (the ability to generate various ideas or alternative solutions to a problem); (2) flexibility (the production of ideas indicating various possibilities from different perspectives and the ability to adopt various strategies); (3) elaboration (the process of enhancing and transforming ideas), and (4) originality (the production of unique and new ideas). By combining the accepted definition of creativity with the components identified by Torrance, it is hypothetically possible to distinguish a creative individual from a non-creative individual through a systematic measurement process from a macro perspective. Surprisingly, however, both the accepted definition and Torrance's components neglect the potential effect of the different backgrounds individuals have. Therefore, I suggest that the question of whether the definition and identified components of creativity are sufficiently wide-ranging to include the contemporary meaning of the term in today's rapidly changing popular visual cultural context, where young people from different socio-cultural backgrounds use new technology and a wide variety of media to express their creative ideas and communicate with each other in their everyday life experiences, remains open to debate.

Following these early theories of creativity, later, scholars like Sternberg and Lubart (1993) elaborated on the link between intelligence and the thinking process in creativity. The studies by Gardner (2006) and Runco et al. (2006) provide further evidence that a thinking map and an intelligent pattern are associated with the thinking process during problem solving. These researchers all agree that a creative person is one who regularly solves problems and defines new questions. Since the beginning of the twenty-first century, an increasing number of empirical studies have reassessed the scientific relationship between creativity and intelligence by examining the former as a brain activity. Farley (2001) developed a genetic model to explain creative activities and the implications for future education, and Winston (2003) investigated the functions of the human brain to demonstrate how we can use our minds better. These studies have expanded our understanding of creativity from the cognitive and neuropsychological perspective. However, from the earlier to the more recent studies, researchers have been attempting to understand how we might activate creativity in the most effective way, regarding creativity as a thinking process that serves as a tool to achieve practical goals. This interpretation of creativity is similar to the instrumentalist view, in which creative self-expression is encouraged. In the instrumentalist view, creative outputs considered to result from the maximum use of the brain during the thinking process.

Another view that accords with the macro perspective regards creativity as a socio-cultural product, as it has a close relationship with culture. The socio-cultural approach to creativity broadens our perception of creativity in contemporary culture. Sturken and Cartwright (2001) opine today's world as being full of various encoded images that shape our perceptions. As daily experiences, constructed mainly in visual and cultural contexts, reflect the nature of visual culture (Duncum 2002), images need to be decoded obtain their hidden meanings. In this world of expanding images and consumption, the essence of visual culture comprises coded information,

meaning, and the pleasure that consumers derive from visual technology (Mirzoeff 1999). As mentioned above, the socio-cultural approach to understanding creativity widens the horizon for creativity in contemporary culture. It shapes our understanding of creativity, and sets it as a cultural issue that we experience daily.. Indeed, today's world is full of various encoded images that shape our perceptions and construction of meaning (Duncum 2002; Sturken and Cartwright 2001). Thus, visual culture comprises coded information, meaning and pleasure; people are accustomed to obtaining these through visual technology (Mirzoeff 1999). Visual technology also provides platforms such as YouTube for young people to demonstrate their creativity.

Scholars like Csikszentmihalyi (1999) and Sawyer (2007) consider creativity to have a socio-cultural foundation and that this influences creative development. Csikszentmihalyi (1999) also defines creativity as a combination of three essential elements: individual perspective, domain and field. He conducted a study in which he interviewed 91 internationally recognized creative individuals from many different fields, such as the scientist Jonas Salk and Senator Eugene McCarthy, in an attempt to identify the elements which combined to produce creativity in these individuals. Although in his findings he addresses the importance of the intimate relationship between creativity and socio-cultural context in the formulation of a creative individual, the focus of his study is on eminent individuals who have produced outstanding achievements, rather than on ordinary creative individuals from different socio-cultural backgrounds. I would dispute the idea that it is possible to draw conclusions about the general nature of creativity from a study which in effect involved only a very narrow section of creative people, and suggest that Csikszentmihalyi's (1999) findings pertaining to a definition of creativity can be applied only to individuals who are members of the particular group he studied. Thus, this macro socio-cultural perspective is incapable of explicating the creativity of Asian ethnic groups.

It is thus necessary to consider the influences of the socio-cultural context when interpreting creativity from a macro perspective. Florida (2002) analyzed the socio-cultural, geographical and economic aspects of creativity (Florida 2005a, b). Ray and Anderson (2000) used the term "cultural creatives" to describe creative late twentieth century individuals who showed respect and concern for ecology, human living conditions and quality. Although these philosophical claims view creativity from a socioeconomic perspective, they tend to seek a more universal interpretation and thus the perspective of groups like the Asian ethnic groups is overlooked. Within this socio-economic framework, Sawyer (2007) and Paulus and Nijstad (2003) investigated group creativity to explain the rise of innovation through collaboration. Their studies employ the theory of group genius to destroy the myths surrounding creativity; its socio-cultural dimensions were explored in an attempt to understand creativity better. Sawyer appreciates the creative power of collaboration, stating that innovative ideas can be generated through collaborative effort. Nevertheless, his group genius theory overlooks any relationship between group creativity and popular visual culture.

Indeed, scholars acknowledge the influential relationship between popular visual culture and creativity. In art education, the issue of popular culture and creativity has been addressed by academics from various perspectives: namely, Wilson and

Litgvoet's (1992) study of the stylistic drawing of children, Lackey et al. (2007) examination of the gendered pictures emerged from popular culture, Toku's (2001) research into the use of manga to stimulate students' motivation to learn, and Stearn's (2005) investigation of the use of visual narrative strategy in art teaching. Several researchers outside the field of art education have also studied these issues. For example, Levy (1996) adopted a sociological viewpoint to discuss the popular culture of animation and manga, whereas Price (2001) examined it from the perspective of cross-cultural communication.

Creativity in Asia can be observed through the images seen in various forms of popular media. The images of popular visual culture reflect the influence of that particular culture on creativity. They also denote a particular, common aesthetic notion shared by young adolescents. An example of this is the dōjinshi circles, a phenomenon that started in the late 1990s, with over 50,000 groups in Japan, and that quickly spread to other countries (Schodt 2002). Unlike the professional image-making industry of popular visual culture, the dōjinshi groups are comprised of many small, self-funded independent amateur organizations established in Hong Kong and Taiwan. According to a popular Hong Kong dōjinshi website, Douiin Hin (2001), 21 registered dōjinshi groups regularly publish work. Since 2005, over 39 big comic and animation party events have been organized across Taiwan in Comic World Taiwan (CWT 2007). At these events, various dōjinshi groups exhibit and sell their products to young adolescents. The growing number of these groups highlights the need to understand group creativity in popular visual culture in the Chinese context (Douiin Hin 2001). Notably, a few micro-perspective studies on this type of creativity have been undertaken. However, the literature on group creativity in popular visual culture fails to account for this kind of creativity.

Over the last few decades, creativity in art education has become a subject of controversy. I argue that ideas concerning creativity in art education have thus far been dominated and formulated by Western notions. Central to this issue is the problem caused by the tendency to adopt adopting a macro perspective to seek a universal explanation of creativity in the art educational context. This approach makes it impossible to interpret the micro view of group creativity. I suggest that it is erroneous to assume that the micro perspective on creativity can also be interpreted based on a universal standard. Therefore, group creativity should admit of two interpretations and I suggest that it is unlikely that the narrow view afforded by the macro perspective could shed much light on creativity in art education in the context of Asian ethnic groups.

7.3 Issues Related to Creativity in Asian Ethnic Groups

In this section I will relate some of the findings from my recent study on Asian dōjinshi groups to highlight the various aspects of this type of creativity that are overlooked in the macro perspective. Dōjinshi are groups of amateur manga creators and enthusiasts known as dōjinshi fans. Brenner (2007) defines manga as

comics and print cartoons. In manga, the creators use an exaggerated stylistic method to depict their thoughts, feelings, suggestions and criticisms; to portray characters or objects, and to rewrite stories based on Japanese manga stories. Although dōjinshi groups sell their self-funded work (mainly at manga book fairs), their higher priority remains publishing and selling dōjinshi for the sake of artistic expression and recognition rather than in order to make a profit (Shuffleallliance 2005).

Although dōjinshi first emerged in Japan, it is now becoming increasingly popular in other countries, even outside Asian. However, it is important to note that artistic expression and appreciation in Asia are different from those United States of America, for example. For instance, Taiwanese manga creators and readers do not like Superman, unlike those in the West (Xiao 2002). Since one of the aims in this article is to demonstrate the paucity of existing literature on the subject in question, I have only used examples from Hong Kong and Taiwan in my discussion and examination of group creativity; non-Asian groups have not been included.

In 2008–2010, I conducted a qualitative study that focused on how these groups express the creativity of popular visual culture (Lau 2011). The study involved 32 individuals from two dōjinshi groups from Hong Kong and five from Taiwan. In relation to the findings of my study, three issues will be addressed.

The first issue is that of the aesthetic values and creativity of the Asian ethnic group. In the study, it was found that both creators and enthusiasts shared particular aesthetic values and social backgrounds, leading to a sense of common identity among them, which in turn fosters creativity in the micro popular visual culture. According to the group members, the groups tended to be loosely structured. Thus, creativity is "affected by uncontrollable and controllable internal and external factors such as balance of cost and revenue", which in turn creativity in the groups "predictable and at the same time unpredictable, because works are created in an atmosphere of uncertainty, where adaptations and changes are constantly being made". The internal driving forces of creativity include "the invisible unifying force, recognition of the members' identity, praise from peers, and values derived from popular culture". Conversely, the external driving forces of creativity include "visible achievements like participating in exhibitions, being published and production marketing plans". Moreover, "recognition of one's identity and receiving praise from others (buyers) make us think everything's worth it. These activities enable us to understand ourselves better". All the Asian groups interviewed signified a vague, moral and spiritual consensus. They did not measure value in material terms. The meaning behind the groups' economic activities is the recognition of particular popular aesthetics and the practice of particular collective values.

The study also revealed that group creativity in the dōjinshi groups is short-lived. Although the dōjinshi groups face unpredictable factors, "this does not affect their willingness to create…because the creation process is completed in a tight and unstable schedule." Creativity is "a result of goals set under unstable conditions". Such creativity is "simple by principle" and involves "considerations in economic and non-economic terms", with economic consideration referring to "balancing the cost and revenue" and non-economic consideration referring to "nonmonetary

values, such as fulfilment and pride [derived] from others' [buyers'] appreciation". One member emphasised that the fact "the act of creation is a fine process. For instance, will the works be finished in time for comic exhibition? Will they be popular? After an exhibition, creativity seems to decline considerably. Nevertheless, another force of creativity will quietly rise because of new publications and marketing plans". Dōjinshi groups rely on collaboration, with the "division of labour done according to each individual's ability". Moreover, "production and marketing are decentralized and done according to a system of job responsibility". Once the division of labour has been accomplished, each individual "finishes the work on his own according to plan, like a cell division, and then goes back to his own place". The division of labour is not restrictive, and there are overlapping duties. One member explained, "One person draws the lines and passes the work on to another member for colouring, but the member responsible for colouring feels that the lines are not refined enough. In the end, the work is returned, and drawing begins again. Then, the originally set work process must be altered owing to problems in quality". Although a member's work may be replaced, autonomy in the creative process remains unaffected, as "autonomy is enhanced after the division of labour". A review of members' transcripts suggests that creativity is closely relates to group organisation. The following procedures illustrate how the organization functions as a creative process.

The independent and flexible management of the groups is a natural adaptive reaction to outside changes. Group creativity demonstrated the split-combine-split phenomenon found in individual/organizational interactions. The individual enthusiasts, with particular aesthetic interests, continuously supported the groups and come together because of their common appreciation of creativity. Once the groups have established a shared sense of identity and a particular set of aesthetic values, the members return to society and wait for the next round of combination and separation. The energy produced by that process of combination and separation comes from creativity itself. Guided by ethical principles, the influence of creativity forms a ripple within the core of society, spreading particular aesthetics to the groups.

The second issue is that of 'autonomously creative creativity'. In my study, this term referred to any form creativity that is of an autonomous nature. The demonstration of particular aesthetics through the ideology of autonomously creative creativity is requirement in the quest for shared values and a common identity. In the study, the groups were found to have clearly defined ideas of how such creativity was constructed and of the quality they want their products to have. Creativity has to be approved by the group. Group organization and creativity within the whole popular visual culture image-production process results in a kind of micro cultural product with a specific ideology – produced by the groups' self-disciplined, autonomous and loosely structured production process – with specific aesthetic standards and particular styles of expression. This product brings meaning and life to the particular small groups.

Moreover, autonomously creative creativity relies on invisible organizations and an ethical spirit. As one group member declared, "A particular aesthetics responds to a shared sense of identity among [the] creators and appreciators and the

formation of values and the ethical spirit of specific groups". Sustainable creativity linked the whole body of creators and enthusiasts in the pursuit of self-fulfillment and a common identity. Creativity is maintained by shared values and identities, not by economics. Creativity is autonomous by nature and without it, concepts are unlikely to be formed, and the meaning of popular culture will collapse. Therefore, the type of creativity found in the micro popular visual culture is a significant concept of a social practice. This concept also explains the formulation of autonomously creative creativity. Group creativity does not develop along a linear production-management-feedback route but in a relatively non-linear way that integrates stability and change. Creativity continues to develop as a result of its autonomy.

As the dōjinshi groups have "clear ideas of how such creativity is built, how it is expressed, and what its quality should be", creativity represents "the groups' collective intent to some extent". However, the autonomy is not complete. Interactions between organisations, the market and enthusiasts result in a balanced system with mutual restraints, which binds autonomously creative creativity. Creativity has to be "approved by the group and expressed under specific conditions of relative openness and containment within specific areas". A spirit of complete independence and self-determination exists in autonomously creative creativity whether it encourages unification or separation. This spirit leads to specific groups' identity recognition and values that are built by micro popular visual culture. Autonomously creative creativity relies on invisible organizations and an ethical spirit. The aesthetics of the groups respond to the groups' identity recognition and formation of values as well as to their ethical spirit. Group image production is a process of recreation under the management of micro organizations. The formulation of sustainable creativity also explains the formation process of autonomously creative creativity.. To be successful, the groups must rely on their sensitive aesthetic sense when dealing with popular culture, accurately estimate the market, and determine whether their images are up to the standards of particular aesthetics (the aesthetics of popular visual culture).

The third issue concerns the groups' creativity and identity. In the study, both group organizations and enthusiasts established a common sense of identity and shared values through the production and sale of images. Creativity is interpreted as the realization of specific aesthetic ideas. As one group commented, "In our group, the sense of a shared identity is especially important because it represents the purpose and value of our existence". If creativity left the groups, then self-identity and values would consequently be lost, making it impossible to comprehend micro popular visual culture.

The groups promised to provide enthusiasts with high-quality image products; in turn, the enthusiasts had expectations of the groups' creativity. As one group member stated, creativity in the group was "fuses with creators' and appreciators' consensus and common purpose in particular aesthetics". It is true that the groups' creativity is somewhat limited by their persistent ideas of popular culture. However, behind this persistence lies an ideology of shared identity and values, which group creativity nourishes. Creators and enthusiasts manifested specific ideologies through

particular aesthetics. Between them they established an anticipation of the creation: the enthusiasts gave the creators freedom in the creative process, and the creators paid them back with work. Thus, the groups proved the existence of creativity at the micro level, opening the door to autonomously creative creativity.

Dōjinshi groups have the medium of communication between creators and enthusiasts; that is, they spread a particular aesthetic notion belonging to particular groups, enable creators and enthusiasts to recognize their identities, and form a space for conversation. A new interpretation of micro popular visual culture is formed, and an informal organisational network is established which forms the basis for a value system for a common aesthetics. The groups not only have a visible microeconomic production and design element but also a sense of responsibility to social practice and a common goal to build aesthetic values. Image production in micro popular visual culture is a mission shared by the organisational groups and completed through their collective wisdom. The groups transform Japanese manga and anime images, "appropriating the group image in an artistic expression through localisation" and "building characteristics that are exclusive to their own groups." Furthermore, "creators and enthusiasts connect based on their common interest in anime and manga. They do not normally know one another, but they connect through dōjinshi conventions and activities."

Communication between different dōjinshi groups is limited to the usual forms of contact and does not involve criticism of one another's work. Each group has its own style, character and supporters, and there is no competition among groups. Although the groups have different styles, their particular aesthetic notions of dōjinshi, which are adapted from popular Japanese manga, have never been called into question. The micro popular visual culture continues to connect creators and enthusiasts because it establishes common aesthetic values. Within this culture, identity recognition is triggered by the enjoyment and appreciation of particular popular aesthetics. Identity affirmation and recognition was found to be especially important in dōjinshi groups, as the groups interviewed expressed the view that it "represents the purpose and value of our existence".

Dōjinshi groups have a definite intention to create. When it comes to creating images, they demand a high level of persistence and quality. While the creative atmosphere within the groups is vague and loose, they have a clear goal of image production, and creativity is maintained through a non-binding form of self-discipline. The groups "provide vast space for imagination, a sense of excitement, and a creative atmosphere, which gives rise to a sense of fulfilment". From a marketing perspective, creativity involving particular aesthetics cannot be explained by the traditional economic principles of supply and demand. The groups "will not consider doing a second print because of good sales. Instead, the sale ends when the books are sold out. The principle relies on quality to share their creative output with others." The value of the organisations' existence is not determined by monetary rewards or the number of sales but by recognising the common aesthetic values created during creator/appreciator interactions, the process and rewards of which breed creativity. As one member emphasized, "Monetary profits do not represent recognition, but a happy look on appreciators' faces does. It is a compliment to a

masterpiece we've spent several months on". Apart from that, "we are after invisible recognition, an approval for our quest for beauty. All these become valuable."

Group creativity does not necessarily follow the principle of economic rewards. The groups choose to use a particular communications network for both production and reward. In this system, "appreciators give approval, support and feedback to the groups and somehow become their spokesmen. They support popular culture and advocate our formation and content." Creativity in the group is "fused with creators' and appreciators' consensus and common purpose in particular aesthetics. The message spreads to particular group organizations, and is also a feature of the recognition of identity and values." In terms of artistic style, the groups "insist on following the specific characters and expression styles in popular Japanese manga and anime as the blueprint…and then combine those with stories about the daily life of youngsters in a local setting, rewritten with the help of their experience and imagination." This process exemplifies the characteristic of micro popular visual culture, in which the groups "use images of original manga and anime series as the basis to rewriting the plots of the stories." This creative process involves a process of destruction and reconstruction. Particular aesthetic values and preferences form common values and a visual epistemic logic within the particular groups. Creativity in micro popular visual culture is an action influenced by common societal values. It is also a process of social practice which values are presented through specific visual formats. Therefore, the essence of creativity in micro popular visual culture is signified by the sense of fulfilment gained by seeking the value of and recognizing identity in the socialization and localization of images.

7.4 Concluding Remarks

There are many theories regarding the nature of creativity. Most of these examine creativity from a macro level, and the perspective of ethnic Asian individuals seems to be neglected in the literature. Significantly, the micro perspective on creativity does not reject aspects of the macro perspective on creativity such as the cultural dimensions proposed by Efland, the problem-solving process identified by Torrance, and Duncum's concept of social identity. However, the two ideas are mutually incompatible. The micro perspective on creativity exhibits a different nature and reveals aspects in addition to those already covered by the existing literature. It highlights a strong and close relationship between organizations, identity and group creativity. In light of this relationship, important issues involving group ethnicity and autonomously creative creativity should be considered. Particularly, group organization plays an essential role in creative process, creating freedom of creation and concentrating on peer identity.

Nevertheless, it is not possible to generalize regarding how creativity functions in the contemporary visual culture of Asian ethnic groups based on the findings obtained from my previous study, and this is not the focus of discussion in the current article. However, this issue obviously raises the concern that the existing

perspective has limitations in terms of explaining the creativity of the Asian ethnic groups and that it has in fact overlooked the subject entirely. In the context of popular visual culture, group creativity enables the image creators and enthusiasts to establish common values and a sense of shared identity for specific groups with particular aesthetics. This autonomously creative creativity gives a profound meaning to the future development of both visual culture and art education. Therefore, there is a need for further research on the micro perspective of the creativity of Asian ethnic groups to expand our understanding of creativity. The scope of creativity in the contemporary context should be extended to include the micro aspect.

7.5 Implications

In popular visual culture, group creativity enables image creators and enthusiasts alike to establish identity and value recognition for specific groups having the same aesthetics. This micro autonomously creative creativity not only gives meaning to the development of visual culture and art education, as mentioned above, but also to the quest for local identity-recognition that has begun under the influence of globalization. Therefore, the micro perspectives on group creativity are here proposed as a model for art education. This model has three components, namely, group creativity, identity, and the popular visual cultural context, and thus provides many advantages for art education in schools. It challenges the original interpretation of creativity and contributes to art education. The interpretation of creativity by micro popular visual cultural groups involves a re-conceptualization of creativity and art education.

In art education, teachers should consider using the three components and adopting a collective approach when design lesson plans and teaching strategies. Artwork creation and inquiry into identity should not be kept separate from art activities. For example, Stearn (2005) suggests that teachers should combine popular culture media such as manga and visual narrative with their lessons to engage students more deeply in the visual arts. Toku (2001) suggests that when adolescents appear to lose interest in art-making, manga can be used to revive this interest. Chen (2007) asserts that the popular visual culture may enrich the main stream school curricula. She uses Taiwanese students as examples in her argument that the animé/manga fan culture can be used to fill the gap between the mainstream school culture and adolescent subcultures. The findings presented in the current study support these proposed educational advantages related to the adoption manga in teaching art. Moreover, they indicate the potential value of popular visual culture and offer a different way of thinking in art teaching.

Furthermore, group tasks and creativity should be set as assessment criteria. Teachers should create a conducive atmosphere and provide students with opportunities for group work and collaborative creativity. They can also encourage students to exhibit their artwork by participating in manga fairs, collect feedback from their peers for improvement and submit their work for self- and peer-evaluation.

Developing a portfolio based on group work is an effective to learn. Art activities and assessment criteria should emphasize group dynamics, as group organizations and popular visual culture creativity in art education contribute to the development of identity recognition, and micro popular visual culture creativity plays an essential role in enhancing particular values. Most importantly, teachers should not draw a line between elite and popular culture, but should instead recognize the potential of popular visual culture as a powerful learning tool, which can facilitate students' art education and help establish their identity.

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Chapter 8
Music Composition Education in Hong Kong

Chi Cheung Leung

8.1 Introduction

Music composition in China is a concept adopted from the West. It was first extensively initiated in the writing of school songs[1] in the late eighteenth and early nineteenth century, followed by the writing of art songs and other musical genres upon the return of a number of elite Chinese scholars, who studied music in Western countries and the then-modernized Japan (Liu 2010). Although composing music was not new in ancient China, concepts about "elements of invention and novelty, a willingness to reject tradition, orientation on self-actualization, celebration of individual accomplishment, and concentration on the future" (Rudowicz 2004, p. 59) were foreign to the Chinese. Hence, acknowledging the composer of a musical or literary work was not a common practice. Compositions are sometimes claimed to have been inherited from the past, or from an unknown ancestor. This tradition of opting for anonymity demonstrates a high respect for the wisdom of the ancestors and the ancient tradition, which somehow overshadows the individual's talent in music creativity. In other words, individualism was not a tradition in ancient China. Individual creativity was not widely emphasized. On the contrary, the Confucian thought of emphasizing harmony between heaven and mankind, as well as conformity to *li* (rituals) and *yue* (music) have highly underscored the societal and educational functions of music. At the same time, Laozi and Chuangzi, whose thoughts represent Taoism, emphasize the emptiness or soundness of music in nature, the naturalness of music, and that man-made music is not perfect (Leung 2007). These thoughts on music have penetrated deeply the history of Chinese music and its creativity.

[1] School songs refer to *Xue Tang Yue Ge* [學堂樂歌].

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As such, the concept of "creativity" is often perceived to be borrowed from the Western tradition (Niu and Sternberg 2006). However, it should be noted that the Chinese notion of creativity is more than originality. It's about perfection and excellence, which constitutes evolving improvement: a concept which is comparable to the implicit theories of creativity (Niu and Kaufman 2013). Likewise, Tao implies not only the source of origin but also the continued production of the origin, that is, creativity (Schwartz 1985).

Hong Kong, being the cradle of Cantonese music, witnessed the development of a new genre of instrumental music that merges folk tradition and the Western concept of originality. While Cantonese music featured hundreds of instrumental works with known and acknowledged composers, most Chinese traditional genres belonging to the folk tradition did not record the composer's name, and was mostly transmitted orally/aurally. Different from the Chinese art songs that also flourished in the 1930s, many did not consider Cantonese music as "original" compositions. The roots of Cantonese music were developed from the Chinese musical tradition, in which musicians played the dual role of performer and composer. Cantonese music was written by composers who also played a key role in performing an instrument in the ensemble, whereas Chinese art songs were modeled on the German Lieder (Liu 2010), written by composers trained in the Western tradition. Furthermore, Cantonese music sometimes affiliated itself with jazz and popular music imported from the West in the 1920s and 1930s, performed in venues such as tea houses or night clubs for commercial purpose. Developed in a hybrid setting, Cantonese music is neither considered as original compositions in the Western classical sense, nor straightly as popular music. Rather, Cantonese music was somehow recognized as a Chinese traditional genre, rooted from the Chinese folk music tradition and blossomed in adapting to jazz and Western popular music practices.

This instrumental genre together with its affiliation with popular music gradually developed into Cantopop, which resembles arias of the Cantonese opera. It further developed into songs used in movies produced in the 1950s and 1960s. The popularity of Cantopop rose in the 1970s among songs written for television series (Fung and Shum 2012). Meanwhile, with the establishment of music departments in tertiary institutions starting from the 1960s, composers began engaging themselves in writing art music. These endeavors were later supported by the founding of the Composers and Authors Society of Hong Kong Limited CASH was founded in 1977 and the Hong Kong Composers' Guild (HKCG) which was founded in 1983 (CASH 2013a; HKCG 2012). Since the late 1970s, several major local and international music festivals in new art music were held in Hong Kong. Meanwhile, in the 1980s and 1990s, Cantopop reached the climax of its popularity. At the same time, Japanese popular music culture had immense influence on the production of Hong Kong's popular music (Lee 2000, cited in Ho 2003). For example, most of these songs combined Japanese melodies with Cantonese lyrics (McIntyre et al. 2002). The 2000s saw the popularity of Korean pop songs sweeping Hong Kong, along with a growing range of imported styles of music, and a dense flow of popular culture varies unevenly from different regions, which has led to a greater diversity of styles in Cantopop (Chua 2004; Chik 2010).

Despite the prosperity in music creativity in both the popular music industry and the academia/art music world, popular music education in Hong Kong started fairly late and sparsely. Recently, programs in popular music appeared in tertiary institutions and in the community. The same situation happened in schools, in which creating music is included in the curriculum, particularly at the senior secondary level. Likewise, identification of the creative industries (which include the music industry) as one of the strongest industries contributing to the economic growth of the Hong Kong government, the establishment of the multi-billion-dollar West Kowloon Cultural District, the various musical collaborations with mainland China and overseas, and various related policies prompted the attention of educators, composers and stakeholders on the provision of music composition education in Hong Kong.

After 150 years of British colonial influence, music composition in Hong Kong does not share the same Chinese traditional sensibilities and roots as Cantonese music which flourished in the 1930s. Notably, the education system in Hong Kong, including music education and music composition education, was inherited from the British colonial system and the Western tradition at large. Students study music composition from a Western perspective. Chinese traditions, thoughts, and culture in the aspect of music composition are discussed at minimum. Chinese elements only serve as an extra or of supplementary value in the study of music composition.

The return of Hong Kong to mainland China in 1997 has prompted extensive reformations in local education. In September 2009, the "334 academic system" began to gradually replace the old education system inherited from the British colonial era. The length of primary education in this new system remains 6 years, whereas those for the secondary and tertiary education have changed. Secondary education comprises 3 years of junior secondary (Secondary 1–3) and 3 years of senior secondary (Secondary 4–6), followed by 4 years of general bachelor degree programs.[2] The new system extends tertiary education to a 4-year time span, which is in line with the systems in mainland China, United States, and many other countries. In 2013, the Hong Kong Diploma of Secondary Education (HKDSE) Examination has fully replaced the old public examinations as the major local public examination for university entrance.[3] Accordingly, the implementation of the new academic structure aims to meet the needs of Hong Kong's knowledge-based economy, develop the full potential of students, increase their learning effectiveness, and enhance their whole-person development (Education Bureau [EDB] 2009).

With the view that music creativity can be cultivated and fostered through music education in formal and informal settings, this chapter examines the provisions of music composition education in schools, tertiary institutions, and related activities in the community in Hong Kong.

[2] This new structure has replaced the old system comprising 3 years of junior secondary (Secondary 1–3), 2 years of senior secondary (Secondary 4–5), and 2 years of matriculation course (Secondary 6–7), followed by 3 years of general bachelor degree programs.

[3] The HKDSE Examination substituted both the Hong Kong Certificate of Education Examination (HKCEE) and the Hong Kong Advanced Level Examination (HKALE) in the old system.

In general, music creativity and creativity in general has been defined extensively as possessing not only values of novelty, originality and uniqueness, but also relevancy, appropriateness and relatedness to situated social activity (Amabile 1996; Beghetto 2007, cited in Kokotsaki 2012; Burnard 2012, cited in Odena 2012; National Advisory Committee on Creative and Cultural Education 1999; Odena 2012; Parkhurst 1999). In the school music curriculum creativity can be interpreted in two ways: creativity activities like composition and improvisation; and creativity as a thinking technique in learning music (Odena and Welch 2007). This chapter will concentrate on the provision of education in music composing at various levels in Hong Kong. Composing music is a technique that could be learnt, but the extent of creativity that the music composed is difficult to assess. The study of assessing music creativity/composition surely is a critical area, which could have an impact on developing creativity. This chapter provides an in-depth understanding of the provision of music composition which forms a concrete foundation for future studies in this area.

In Hong Kong, the term "creating" is commonly used in school music education, whereas "composing" is used in tertiary institutions and among the music professionals. Hence, for the sake of discussion purpose, the terms "music composition/music creativity/music creation" and "composing music/creating music" are interchangeably used in this chapter.

8.2 Music Composition Education in Schools

Music education is available in both primary and secondary schools in Hong Kong. In general music classes at the primary and junior secondary levels, students are not required to take public examination in music. Without the need to meet the requirements of a public examination, music learning and teaching in schools are less constrained. Teachers have the liberty to select the learning and teaching contents as well as the teaching approaches. In principle, teachers are free to design their music curricula appropriate to the needs of their students, with reference to the *Music Curriculum Guide* provided by the government. The following section provides an overview of music education in primary and secondary schools, with a focus on music composition/creativity.

8.2.1 General Music Classes in Primary and Junior Secondary Education

Creative music making, an important aspect mentioned in the *Music Curriculum Guide,* forms the core of the music curriculum which has four learning targets: developing creativity and imagination; developing music skills and processes; cultivating critical responses in music; and understanding music in context.

These targets are expected to be achieved through integrated activities of creating, performing, and listening. In Primary 1–3, students learn to create/improvise music using basic music skills, simple musical ideas, and different sounds, as well as to create/improvise movements to reflect different qualities of music. In Primary 4–6, they learn to create/improvise music with structure and organization. In Secondary 1–3, students learn to create/improvise music for specific purposes, as well as use information technology to create music (Curriculum Development Council [CDC] 2003).

The learning targets do not necessary bear the same weight in curriculum design, or the learning and teaching process. Teachers can adjust the emphasis and flexibly apply the suggested learning targets based on the learning needs and abilities of students, as well as the strengths and mission of individual schools (CDC 2003). Given that the curriculum guide merely serves to provide guidelines for teachers' reference, the emphasis of the learning target concerning creativity (i.e., composition) and its related learning objectives heavily depends on teachers' expertise, capability, passion, and preference in teaching music composition/creativity and other outside factors.

8.2.2 Music Education at Senior Secondary Schools

At the senior secondary level, students have three ways to study music, depending on the provision available in the school where he/she studies. First, students can participate and experience music in Aesthetic Development under Other Learning Experiences (OLE), which is available in all secondary schools. Second, students can explore music creativity as an elective subject, Multimedia Entertainment Studies, provided outside of schools. The elective is in the area of Creative Studies under Applied Learning (ApL). Last, students can study music in the School Collaboration Scheme, and take music examination in the Hong Kong Diploma of Secondary Examination (HKDSE) at the end of their senior secondary schooling.

8.2.2.1 Aesthetic Development in Other Learning Experiences

A variety of activities in OLE, an important component of the New Senior Secondary (NSS) curriculum, are designed to facilitate students' whole-person and balanced development in accordance to their own strengths. Across the 3 years of NSS study, a minimum of 15 % (405 h) of the total lesson time should be contributed to OLE, with 5 % (135 h) in the area of Aesthetic Development[4] (Life-wide Learning and Library Section, Curriculum Development Institute [CDI], EDB n.d.). Aesthetic Development extends students' arts learning experiences in junior secondary education.

[4] OLE covers five areas, namely, Moral and Civic Education; Community Service; Career-related Experiences; Aesthetic Development; and Physical Development.

The expected learning outcomes are to further develop the creativity, aesthetic sensitivity, and arts appraising ability of students, and cultivate their attitude of respecting different values and cultures, as well as their lifelong interest in the arts. The suggested learning activities involve various art forms, including music, visual arts, drama, dance, and media arts. For activities related to music learning, examples include attending concerts, and participating in performances, competitions, and arts learning programs (Life-wide Learning and Library Section, CDI, EDB n.d.). Although no tests or examinations are required, all OLE obtained by students needs to be recorded in their Student Learning Profile, which could be used as a reference for their future studies (EDB 2009).

By engaging in Aesthetic Development, senior secondary school students are given the opportunity to acquire artistic experiences at the senior secondary level. The learning activities involved can be of various art forms; thus, the provision of music activities, especially those related to creativity, largely depends on the decision of individual schools and the availability of the activities concerned. In most cases, the creativity experience is minimal. Due to the pressing need to acquire high achievement in academic subjects for university admission, stakeholders including principals, teachers, parents and students have limited choices but choose to pay more emphasis on academic subjects. Aesthetic Development, not to say its creativity, is of peripheral importance. Studies on the relation of creativity in general with the learning of different subjects/disciplines would be crucial to education, which in turn would affect the public's perception on the learning of creativity through various subjects/disciplines including music. Furthermore, standard assessment criteria on the quality and impact of these activities are not available. At present, no instrument has been developed to measure how much students have learned from these OLE activities. The impact of Aesthetic Development on students in the area of music creativity is difficult to measure. Quality implementation is thus hard to assure.

8.2.2.2 Creative Studies in Applied Learning

ApL subjects[5] belong to one of the three categories of the NSS curriculum.[6] Based on their own interests and abilities, students are encouraged to take up to two ApL subjects, which last for 2 years of study in Secondary 5 and 6. With inter-disciplinary nature and practical-learning approach, these subjects could complement and enhance students' learning experience of the core and elective subjects (Applied Learning Section, CDI, EDB n.d.). ApL subjects do not aim to prepare students for public examinations; nevertheless, their studies may lead to certain professional examinations for particular ApL subjects, which would allow students to obtain

[5] ApL subjects are grouped into six areas of studies, namely, Creative Studies; Media and Communication; Business; Management and Law; Services, Applied Science; and Engineering and Production.

[6] The other two categories are NSS Core and Elective Subjects, and Other Language Subjects.

relevant professional qualifications in the fields concerned (CDC and Hong Kong Examinations and Assessment Authority [HKEAA] 2009; Applied Learning Section, CDI, EDB n.d.). The assessment of ApL subjects is conducted by the respective subject providers (not the schools), with the results being moderated by the HKEAA. The subject results are reported in the HKDSE transcript as either "attained" or "attained with distinction" only (CDC and HKEAA 2009).

Multimedia Entertainment Studies (MES), under the area of Creative Studies, is the only ApL subject related to music. It consists of 180 h of training (Applied Learning Section, CDI, EDB n.d.). MES allows students to explore music creativity in the practical and multi-disciplinary learning environment. In the first HKDSE examinations held in 2012, 200 candidates took the subject (HKEAA 2012). The future demand of MES could not be underestimated. More promotions on the value and function of this newly introduced subject to students, parents, and even the music teachers and principals, will help to attract more students interested. Furthermore, studies on the needs of students, their prospective studies in pursuing music studies at the tertiary level, and job employment in the market are certainly necessary. Courses of different varieties could be developed to meet the market's needs.

8.2.2.3 Senior Secondary Music Education for HKDSE

The NSS music curriculum, focusing on listening, performing, and creating, shares the same four learning targets[7] as those of the primary and junior secondary schools. The 3-year NSS course in music aims to prepare students for the HKDSE examination. Out of the 13 learning outcomes outlined in the music curriculum,[8] five are related to the learning of creating music. By the end of the training, students are expected to identify and analyze how music elements are used in compositional devices; create and develop music ideas employing appropriate compositional devices; arrange an existing piece of music to demonstrate creativity and musical understanding of the piece; explain the use of music elements in the compositional devices of their own compositions; and communicate with others as well as express themselves effectively through creating and performing (CDC and HKEAA 2007).

[7] See paragraph 4 under Sect. 8.2 for the details of the learning targets.

[8] The other eight learning outcomes expect that students can identify and analyze the artistic qualities of diverse music genres and styles in different cultures and periods, as well as the relationships with their historical and cultural contexts; use their critical thinking skills to appreciate and respond to music critically from multiple perspectives, and express their personal opinions; perform music accurately and fluently with appropriate control of techniques and expression; perform different types of music using appropriate styles to demonstrate their ability to interpret music and their aesthetic sensitivity; explain and justify their interpretation of the music being performed; establish personal values with regard to music, and respect other people's different orientations; establish collaborative relationships by participating in an instrumental or vocal ensemble; and respect different music traditions and cultures.

The HKDSE in music includes three compulsory papers—Listening (40 %), Performing I (20 %), and Creating I (20 %)—and three elective papers—Special Project (20 %), Performing II (20 %), and Creating II (20 %). Students are required to select one paper from the electives.[9] In the curriculum, the works on composing music required in Creating I are demanding. Candidates are required to write a portfolio of original works, which include two or more compositions with a total duration of 5–15 min; an arrangement lasting for 3–5 min; and a reflective report. For those who are keen in music composition, they can choose Creating II as an elective, in which they are required to submit an additional portfolio of works, which include three or more compositions with a total duration of 10–20 min, in addition to a reflective report (CDC and HKEAA 2007). By and large, the area on Creating is completely drawn from a Western perspective. Chinese perspective doesn't seem to have been considered thoroughly in this area.

Schools have three alternatives to prepare students for the HKDSE in music. Students of non-government schools can study music in the Schools Collaboration Scheme of Music Training for Senior Secondary School (SCS) run either by the Hong Kong Institute of Education (HKIEd), or by groups of schools that join hands to form their own SCS. Students of government schools can study in the New Senior Secondary Music Course (NSSMC) run by the Arts and Technology Education Centre. Students can also study in their own schools where the music teacher can design his/her music course for their students, or they can study via private tuition.

The SCS is commissioned by the Education Bureau (EDB), and has been organized by HKIEd since September 2009. It is a transitional scheme intending to help schools to prepare for the NSS music curriculum under the 334 academic system. Hence, it only provides training for two cohorts of students who plan to sit for the HKDSE in music in 2012 and 2013. After these two cohorts, non-government schools have to run their own SCS music courses (EDB n.d.). To encourage more schools to run their own SCS, the government subsidizes these schools for taking the initiative.

The SCS offers training mainly in the areas of creating and listening. For training in the performing area, students usually learned their instruments outside of schools by paying private tuition, whereas schools offered instruction to their students in areas such as sight-singing and ensemble training. In the 2011/2012 academic year, 81 schools joined the scheme, with 119 and 82 students studying at Secondary 5 and 6, respectively.[10] In preparing for the music examination of the HKDSE, both teachers and students of the SCS faced various challenges. Issues include the aspects of subject expertise (e.g., in creating, Cantonese opera, popular music, and so on), time schedule (e.g., lesson time and length), and resource support (e.g., quality of

[9] These electives are different from Music as an Elective Subject in the HKDSE.

[10] There were no Secondary 4 students in the 2011/2012 academic year, because schools were required to run their own music courses from September 2011 onwards.

Table 8.1 Number of candidates taking music in the HKDSE and HKCEE

Examinations	Year	Number of candidates taking music	Total number of candidates taking various subjects
HKDSE	2012	240 (0.33 %)	72,876
HKCEE	2010	299 (0.24 %)	127,162
	2009	315 (0.26 %)	119,007
	2008	282 (0.26 %)	109,574

sound equipment). With regard to creating, assessment criteria, extent and depth, stylistic preferences, and portfolio load are some of the teaching and learning concerns. In teaching creating, the tutors in SCS observed that synergizing the effort of teaching creating and listening was revealed to be an effective approach to minimize the effort and maximize the impact of teaching and learning in both areas (HKIEd 2011, 2012c, d). Such an observation is in line with other studies which claim that the skill of music creativity should also be connected to performing, listening and appraising (Koutsoupidou and Hargreaves 2009; Odena et al. 2005, cited in Odena 2012).

The NSSMC is designed for students studying in government schools, who plan to take the HKDSE music examination. In the 2011/2012 academic year, 27 schools joined the scheme, with approximately 72, 30, and 40 students studying at Secondary 4–6 respectively. Unlike the SCS run by HKIEd, this provision will continue to benefit students of government schools.

In the first HKDSE examinations held in 2012, 240 (0.33 %) candidates sat for the music examination (HKEAA 2012). In the HKCEE in music held in the last 3 years 2008, 2009, and 2010, 282 (0.26 %), 315 (0.26 %), and 299 (0.24 %) candidates sat for the examination respectively (HKEAA n.d.). Although the number of candidates decreased, the percentage of candidates sitting for HKDSE showed an increase compared to those of the HKCEE candidates. This outcome is a good sign, which suggests that more students are interested in taking the HKDSE (Table 8.1).

According to the record of the SCS run by HKIEd, an attrition rate of 51.8 % in the 2009–2012 cohort of students is observed. The 2010–2013 cohort has an attrition rate of 33.5 % 5 months before the examination. Such a high attrition rate reflects that students might have experienced difficulties and uncertainties during the process of the NSS music studies. Overall, the low number of candidates taking the music examination in both the HKDSE and HKCEE indicates that music is still considered as a marginal subject in schools and by the community at large.

The above study on the provisions of music composition education in schools shows that students can choose from various, though limited, options. The major provision consists of general music classes in primary and junior secondary education, and OLE, ApL, and HKDSE studies in SCS or NSSMC in senior secondary education, of which music creating is an important part of the curriculum.

8.3 Music Composition Education in Tertiary Institutions

Various local tertiary institutions[11] provide music training at the sub-degree, undergraduate, and postgraduate levels. They provide a wide range of music programs with different emphases. Composition courses offered in these institutions are also of different forms. Most programs focus on the training in art music composition, but a number of programs or courses also focus on popular/commercial, jazz, and electronic music. This section presents an overview of various music programs and courses at sub-degree, undergraduate and postgraduate levels provided in various tertiary institutions.

At the sub-degree level, six institutions offer music programs at Associate Degree, Diploma, and Certificate levels. Hong Kong Academy for Performing Arts (HKAPA) offers three programs of different levels which allow students to major in composition. Programs of other institutions only have one or two courses/modules on composition or arrangement. Two programs have no composition-related courses.

At the undergraduate level, nine programs in music, music education, or community music are available. Only one program offers a major in composition, whereas three others allow students to concentrate on/specialize in composition. The rest of the programs only allow students to take composition as an elective or a mandatory course (between one and two courses only). Two of the nine programs offer a specialization in popular music.

Five tertiary institutions offer various postgraduate level programs, with three providing doctoral degree programs. Four institutions provide master programs that specialize in composition. Other programs offer electives related to composition. The University of Hong Kong (HKU) and the Hong Kong Baptist University (HKBU) offer research-based MPhil and PhD with a specialization in composition (Department of Music, HKU 2008; Department of Music, HKBU 2012). For the Chinese University of Hong Kong (CUHK) students who plan to specialize in composition, they need to take the MMus or DMus program (Music Department, CUHK 2011). HKAPA offers composition as a major area of study in the MMus program (School of Music, HKAPA n.d.-b). The PhD and Doctor of Education programs of HKIEd do not mention a specialization in composition (HKIEd n.d.-a, -b). Master programs are available in three institutions: CUHK, HKBU, and HKIEd. These programs do not offer a major in composition, but provide a number of electives or core courses in composition or arrangement. The Postgraduate Diploma in Education (Primary and Secondary) programs in Music that HKIEd provides has

[11] These institutions include the University of Hong Kong (HKU), Chinese University of Hong Kong (CUHK), Hong Kong Baptist University (HKBU), Hong Kong University of Science and Technology (HKUST), Hong Kong Institute of Education (HKIEd), Hong Kong Academy for Performing Arts (HKAPA), Li Ka Shing Institute of Professional and Continuing Education (LiPACE), and Hong Kong Design Institute (HKDI). LiPACE is one of the five academic units and schools of the Open University of Hong Kong. HKDI is one of the 13 member institutions of the Vocational Training Council.

a course related to music technology in both the secondary and primary stream. The HKBU program does not have a course in composition (HKIEd 2012a, b; Department of Music, HKBU 2012).

Music composition education offered in tertiary institutions covers both classical art music and popular music training. Eight local and two foreign institutions offer these programs. Programs with a major in composition (mainly classical art music) are available at the sub-degree, undergraduate, and postgraduate levels. Popular music training is available at the sub-degree and degree levels only. In general, most music programs have one or two courses mostly as electives related to music composition/creation. Conceptually composing doesn't seem to be an area essential to the training of music or music education students at tertiary level, which often leads to the issue of lacking expertise and confidence of music teachers to teach music creating in schools. A review of the issue would help to facilitate a better understanding of the provisions and could lead to an improvement in music education particularly in the area of music composition.

8.4 Music Composition Education and Activities in the Community

People can also seek music training outside of the formal music education system. They can be trained in community colleges, nonprofit music institutions, commercial music centers/studios, or through individual tuition. Music composition training provided in the community is available both on a group and on an individual basis. A number of programs are short courses that last from a few hours to approximately 30 h, whereas others could last from a few months to a few years. Individual tuition is usually one lesson each week, although the actual length and frequency of the lesson mainly depend on student-tutor agreement. This section examines the music composition education available in the community based on two major types of composition training, namely, art music and popular music (which also includes jazz and electronic music), and provides an overview of new composition related events and related activities held in Hong Kong.

8.4.1 Art Music Composition Education

Art music composition education is available in various community organizations. The Hong Kong International Institute of Music (HKIIM) and the Hong Kong Music Institute (HKMI) are two of the major local nonprofit institutions that offer various music programs. HKIIM offers Ordinary Certificate, Higher Certificate, and Diploma programs in music. The two Certificate programs do not have courses on composition, whereas the 2-year Diploma program allows students to specialize

in music composition[12] (HKIIM n.d.). HKMI offers both Certificate and Diploma programs. The Certificate programs do not have courses on composition, whereas the 4-year Diploma program allows students to specialize in composition[13] (HKMI 2012).

The aforementioned programs are for adult students. The Junior Music Course at HKAPA is designed for students below the age of 18. In taking the 30-week Junior Music Course, students can choose to major in Composition and Computer Music Technology, which is for 10–16-year-old students[14] (School of Music, HKAPA, n.d.-a). Short courses that provide fundamental composition education are available in local institutions, such as the University of Hong Kong School of Professional and Continuing Education (HKU SPACE), and in the EXtension and Continuing Education for Life (EXCEL) of HKAPA. EDB also offers training courses for in-service primary and secondary school music teachers on an irregular basis, which include courses on composing and arranging.

8.4.2 Popular Music Composition Education

Different organizations in the community provide training in composing popular/commercial, jazz, and electronic music. Examples of these organizations are Hong Kong Design Institute (HKDI), Baron School of Music, and Tom Lee Music Academies. HKDI offers two programs on popular music production using computer software, namely, Professional Certificate in Music Production with Ableton Live, and Professional Certificate in Music Production with Logic Pro. Both programs consist of three 30-h courses (HKDI 2012). The Baron School of Music is a commercial music center, and offers a Diploma in Music Composition and Production. This program lasts for approximately 130 h, and concentrates on popular music production (Baron School of Music n.d.). The Tom Lee Music Academies is also a commercial music center, and offers various Yamaha music courses for both children and adults. These courses last from 2 to 4 years, and focus on composition skills, keyboard harmony, music theory, and other musical techniques (Tom Lee Music Academies 2012). Other short courses that provide basic training in writing popular/commercial and electronic music are also available in School of Continuing and Professional Studies, CUHK (CUSCS), Li Ka Shing Institute of Professional and Continuing Education (LiPACE), and in other similar institutions that offer music training.

[12] Other specialized areas include church music, music education, piano pedagogy, and performance.

[13] Other specialized areas include conducting, church music, music education and performance.

[14] Students can also choose to major in an instrument (for 7–16-year-old students) or voice (for 14–17-year-old students).

8.4.3 New Composition Related Events and Activities

The two main local organizations that aim to promote and enhance music creativity are CASH and HKCG. These organizations have been involved in various new composition related events and activities for more than three decades. The events and activities are intended for composers to develop their skills, as well as to share their music with local and overseas audiences, and other musicians and composers.

CASH was established in 1977, and aims to "administer and enforce collectively the rights of composers and authors of musical works subsisting under the copyright law of Hong Kong SAR" (CASH 2013b, para 1). CASH has also launched various awards to promote musical creativity and to recognize the talent, achievements, and musical contribution of local lyricists and composers. These awards include the CASH Golden Sail Music Awards, CASH Hall of Fame Awards, and CASH Song Writers Quest. Furthermore, the CASH Music Fund aims to enhance local music composition, sponsor various local music events, and cultivate songwriting talents. CASH has sponsored numerous events in the past years, including the Musicarama, New Generation Concert, Schools Creative Music Showcase, and Parsons Music Song Writing Competition. Each year, CASH likewise offers scholarships to music students to study composition in other countries, and sponsors workshops on popular music and lyrics writing.

HKCG was established in 1983, and is a "professional association of serious composers with objectives to promote and cultivate music composition in Hong Kong" (HKCG 2012, para 1). In recent years, HKCG has been involved in numerous projects and events on music creativity, a number of which were funded by the Hong Kong Arts Development Council and CASH. These activities include international, regional, and local new music festivals, education projects, and publication of music written by Hong Kong composers. The International Society for Contemporary Music (ISCM) World Music Days was held in Hong Kong in 1988 and 2002. The Asian Composers' League (ACL) Festival was also held in Hong Kong in 1973 and 1981. Musicarama–International Contemporary Music Festival (since 1992) focuses on presenting the works of local and foreign composers. HKCG has also been active in recent years in education projects that promote new music. These projects include the New Generation Concert (since 1989), featuring works written by young composers; Schools Creative Music Showcase (since 1990), promoting multimedia works among primary and secondary school students; ISCM-ACL Music Creativity Education Campaign (2001–2002 and 2006–2008), featuring workshops, concerts, and a large-scale musical production of students; Experiencing Composition and Contemporary Music (2009–2011), facilitating a series of interactive workshops, composition training classes, lecture demonstrations, and concerts featuring Hong Kong composers; and the Young Musicians Performance Platform (2010–2012), collaborating with different universities to provide workshops, lecture demonstrations, and performance opportunities for local young musicians and composers. HKCG also published a number of scores and Compact Disc albums featuring the works of HKCG Composers (HKCG 2012; Chan 2005, 2006, 2007, 2008, 2009, 2010, 2011).

Moreover, a number of local performing groups have been active in promoting the works of Hong Kong composers, to name a few, the Hong Kong Philharmonic Orchestra (founded in 1974),[15] Yao Yueh Chinese Music Association (founded in 1974), Hong Kong Chinese Orchestra (founded in 1978), Chinese Music Virtuosi (founded in 1997), Windpipe Chinese Music Ensemble (founded in 2003), Hong Kong Wind Kamerata (founded in 2006), Hong Kong New Music Ensemble (founded in 2008) etc. Workshops and demonstrations that featured these performing groups were conducted from time to time.

The vibrant new music activities and educational programs and courses in the community demonstrate that Hong Kong has a substantial pool of talents in music creativity. Some of these activities have sustained for a number of years while some have survived marginally. Nevertheless, there are various activities for the talented to participate. But the future prospect of these activities depends very much on the policy of the Hong Kong government in supporting local culture and creativity.

8.5 The Way Forward for Music Composition Education in Hong Kong

Having reviewed and examined the provisions of music composition education at the institutional and community levels, this section concludes the chapter on the way forward for music composition education in Hong Kong. The provisions of the teaching and learning of music creativity in primary and junior secondary schools heavily depend on the decisions of individual schools and music teachers' subject expertise. The emphasis of music creating in training musicians and music educators at tertiary education is one of the key factors. Music creativity has been emphasized in the music curriculum, but no evidence of its increased incidence in schools exists. The limited number of students taking the elective HKDSE music examination and music-related ApL subject, and the minimal music creativity activities in Aesthetic Development reflect that music teaching and learning in senior secondary education is not highly active, though the number of candidates taking music in HKDSE and ApL is higher than the number of students taking HKCEE in the past. Whether the trend of composing music is growing among students is unknown; nevertheless, the results of the group of students taking HKDSE in 2012 have demonstrated that many of them are capable and talented, which is a positive sign. Persistent effort and much time are likewise needed to promote the culture of writing music among students, musicians, and music teachers through at all education levels.

[15] "The Hong Kong Philharmonic Orchestra… First established in 1895 as an amateur orchestra, under the name Sino-British Orchestra… it was renamed the Hong Kong Philharmonic Orchestra in 1957, and became a professional orchestra in 1974 under the funding of the Government" (Wikipedia, The Free Encyclopedia 2012, para 1).

The experience of the SCS tutors in teaching Secondary 4–6 students taking HKDSE music have provided an important insight in the teaching of music creativity. They concluded that the teaching and learning of appraising and creating and to some extent performing are interrelated. Thus in the teaching of creativity, the design of the music curriculum should take into account the connectedness of creativity in music in aspects of appraising, performing and creating. In other words, creating is not a separate identity in the learning and teaching of music. Rather, creativity should be treated as a wholesome in music education.

A stronger emphasis on creating music in music/music education programs is necessary to enhance the capability and confidence of graduates in writing music and teaching students to write music. The reason is obvious: a lack of subject expertise in music creativity is prevalent in schools. Music teachers usually have studied only one or two courses related to music composition at the tertiary level, unless they have received prior training as composers. They do not have adequate training in music composition in the past, which affects their confidence to teach. However, the emphasis on music composition should not come at the expense of other aspects in music training. From a short-term perspective, music composition courses or programs for in-service teachers could be developed and offered as a form of professional development. For example, substitution of tuition or time-off support from the government could help. From a long-term perspective, flexibility in music program design is encouraged. An example of such flexibility is providing students with choices for their areas of studies. This allows students to choose their interested areas.

Education in writing popular/commercial, jazz, and electronic music has become more available in recent years, implying that the community and the music industry need expertise in this area. However, the sufficiency of current provisions for arranging or creating popular music is unknown. Proper training at the tertiary level can enhance the expertise and confidence of musicians and music teachers to teach popular music in schools. Given the growing number of young people interested in popular/commercial and jazz music, they will very likely welcome programs related to these areas. Such training is no longer difficult to fulfill, and it will benefit the music industry and education sectors. The provisions, though in its early stage of development are growing in importance. Moreover, music creativity should include both composition and improvisation (Koutsoupidou and Hargreaves 2009; Odena and Welch 2007), and improvisation is generally included in Western music curriculum. In Hong Kong, however, the related study in the aspect of improvisation is still ignored in the current school music curriculum. The current awareness and growing popularity in the provision of popular music and some minor jazz courses in tertiary institutions, of which improvisation is a prominent feature, will gradually find a place in music education.

Various international, regional, and local festivals and events in new music have been frequently held in Hong Kong. CASH and HKCG, the two main organizations that aim to promote local music creativity, have been doing an outstanding job in promoting new music and educating the public on a large scale. The impact of such activities could be much enhanced if music creativity is not only limited to

composers, but also becomes a norm among musicians particularly in the study of music. Music creativity education at all levels is thus a key in promoting musical creativity. The government can further build on what is already available by facilitating the collaboration between composers and music teachers, or between composer organizations and educational institutions/schools. Sponsorship and support in the performance of new works of local composers, especially young composers, are another effective way to foster a culture of music creation. In general, music creativity education is becoming more available in schools, tertiary institutions, and the community in Hong Kong. The situation is improving, although the process is slow.

Music composition education in Hong Kong has long been conducted from a Western perspective. A concern related is whether creativity could be effectively cultivated in the Chinese culture (Rudowicz 2004). Music has long been emphasized theoretically in Chinese education and culture, and has been highly supported by Confucian thoughts on the functions of *li* (ritual) and *yue* (music). However, music composition or musical creativity in the Hong Kong educational system is still heavily geared toward Western concepts. Understanding creativity in the Eastern cultures should start with the understanding that the Western and Eastern concepts of creativity are different (Rudowicz 2004). On the one hand, the Western concept puts greater emphasis on individual aspects and the idea that being creative entails rejecting traditions. On the other hand, the Chinese concept puts greater emphasis on the collective and relational aspects, and that creativity should be based on and live well with traditions. The contradicting but also complementary views of the Western and Chinese concepts offer good opportunities to explore new ways of music composition and education. Promoting music composition in the Hong Kong education system is promising if the role of collaboration could be further explored, together with the ways that music creativity could be incorporated with both Western and Chinese techniques and philosophies.

This chapter provides an overview of the provisions of music education in Hong Kong, but has limitations in examining the outcomes of the said provisions. Further research on the teaching and learning approaches in music composition, differences between Western and Chinese music composition, and even features of the music that Hong Kong composers wrote would provide further in-depth understanding of the current provisions. Such understanding, in turn, could provide future improvements for music composition education in Hong Kong. Another major study could focus on reviving the unique Chinese music creation, as opposed to composing music purely from a Western perspective. The Chinese perspective has long been ignored in face of Westernization started as early as the late eighteenth century in mainland China. The previously discussed topics about Hong Kong could also be compared to the features of music composition and education in China. Such comparison could provide concrete evidence-based findings to formulate strategic plans or policy in promoting music creativity, and the cultural transmission and transformation of Chinese music and music education in Hong Kong and the Greater China region at large.

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Chapter 9
Transmission of *Xibo* Music Culture in Northeast China: Development of School-Based Curriculum

Aiqing Yin, Yajie Bo, and Bo Wah Leung

9.1 Background

Xibo is known for its diligence and courage, the Xibo people have shown valor and bravery on the battlefield, and meanwhile, they are also skilled in dancing and singing. Through the history, Xibo migrated from Northeast China to Xinjiang Yili region. Xibo people went through nomadic, hunter gathering and agricultural lifestyles, however, they still preserve their original culture to a large extent. Throughout the history and culture, it is not easy for Xibo people within a number of Northern Chinese national minorities, now living in Xinjiang, with not many left, to conserve their language, scripts, art, custom and much other unique ethnical culture amid such compounded cultural environment. The author considers, as one stream of much national culture, it is necessary to continue to thrive Xibo music culture, for its unique beauty and value. Meanwhile, it is crucial to carry forward Xibo ethnical spirit, for they have gone through such painful migration, defended the borders, struck back the invasion from the Russian empire and collaborated with local people from different nations. Thus, the development of Xibo music absorbs and fuses with music from other nations, bringing new ideas and dynamics to Xibo culture, while sticking to their traditions.

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At present, there are mainly five ways to inherit Xibo music culture; they are folk inheriting, professional approach, media transmission, formal education and others. However, inheriting Xibo music in the school music education system is still far from being optimistic. First, there is a tendency of aging among the group of people who speak Xibo, people over 40 years old of this group tend to speak more fluent Xibo than people under 40. Also, there has been a sign of declining usage of Xibo among the youth. Second, all local schools adopt the same textbooks published by People's Music Publishing House of China. This action does not aid the spread of local music. Third, Xibo music education is voluntary, the learning process of students hinges on subjective consciousness of teachers, which lacks systematic approach and organization.

For a long time, music education in schools fails to inherit traditional Chinese music as their priority due to historical and social reasons. Thus, for many educators, there have been obstacles and affections of accepting traditional music culture heritage. Though since the 1950s, this situation had some gratifying changes, these changes are still not essential and systematic. Therefore, from a whole perspective, the education of ethnical music is still subordinate to school music education. Music education in school should be based on inheriting ethnical music culture from the perspective of education. Hence, no matter if we stand in the position of the culture of Chinese music education, or appeal to inheriting Xibo music culture, carrying on ethnical music culture is indispensible to school music education.

Based on the discussion above, this chapter puts forward the questions of how to inherit Xibo music culture in the practices of school music education. What is the effective way to build the school-based curriculum? How to develop Xibo school-based music curriculum? A case study is to be reported in this chapter for these research questions. Before we describe the study, a review of the literature on world music in school education and a description of the Xibo music are presented.

9.1.1 World Music in School Education

The inclusion of world music in school education has been an important research aspect of music education. It has been strongly advocated that school music programmes should include different kinds of music in the world (Knapp 2011) in order to nurture students' sensitivity in different cultures and foster sympathy through understanding different musical cultures (Heimonen 2012). Based on this belief, it has been a common practice for many school music curricula globally to include world music. For instance, aboriginal culture is the original culture in Australia, which may not be well understood by the non-aboriginal Australian. To Webb and Fienberg (2011) employed Australian indigenous films to illustrate the aboriginal culture through developing students' analytical, musicological and performance skills. Hoffman (2012) reported a school music

programme in USA on addressing the multicultural phenomenon in the music classroom when different music cultures exist. Artists from the community were invited to collaborate with the teachers to involve students in authentic artistic experiences. Similarly, incorporating a teacher-artist partnership approach in teaching the Cantonese opera in Hong Kong, Leung (2013) reported that music teachers may transform from an affirmative Western music background to become a teacher who started to be interested in such kind of ethnic genre when informative learning is successful with sufficient time for development. In addition, using modern pedagogical theories and approaches may strengthen the learning effectiveness of learning. Tang and Leung (2012) applied the Variation Theory in teaching Grade 5 students in differentiating different types of speeches in a quasi-experimental setting with pre- and post-tests. Results indicated that when the teachers can clearly indicate the learning objects so that the students can discern the critical features of the learning objects, the learning effectiveness can be significantly increased.

There is a gulf between "real world music" and classroom music (Green 2008, p. 2), which implies that teachers may not implement the authentic of ethnic music in the classroom with sufficient authenticity, due to their lack of knowledge and skills of the specific traditional genres (Leung and Leung 2010). While school education employs formal learning with a formal curriculum, school setting and assessment, traditional music employs the authentic way of "informal learning", which refers to the learning approaches employed by non-formally trained musicians and artists such as popular singers and indigenous musicians (Green 2008). They rely on self learning with observation, trial-and-error, self-practice, and self-discovering processes normally happening outside schools. Based on this view, the informal learning approach adopted by indigenous musical cultures should be employed to involve students in learning.

After immersing into teaching and research of world music and its transmission for more than three decades, Schippers (2010) proposed the Twelve Continuum Transmission Framework (TCTF) to provide a theoretical model for description and explanation of the phenomena of world music transmission. The twelve continuums include four aspects: (1) issues of context, (2) modes of transmission, (3) dimensions of interaction, and (4) approach to cultural diversity. The issues of context comprise three continuums including static tradition vs. constant flux, "reconstructed authenticity" vs. "new identity" authenticity, and "original" context vs. recontextualization. The modes of transmission include atomistic/analytic transmission vs. holistic transmission, notation-based vs. aural, and tangible vs. intangible. The dimensions of interaction include large power distance vs. small power distance, individual central vs. collective central, strongly gendered vs. gender neutral, avoiding uncertainty vs. tolerating uncertainty, and long-term orientation vs. short-term orientation. Finally, there are four approaches to cultural diversity, namely, monocultural, multicultural, intercultural, and transcultural. This model describes a comprehensive overview of transmission of world music.

9.2 Natural Features of Xibo Music and Dance

Xibo traditional music includes folk music, instrumental music, dance music, rap music, drama music and shaman music. Xibo folk songs contain field songs, custom songs, nursery rhythms, ballads and etc. Amidst these varieties, the field song is a category with the most specialties and clear definition. In Xibo language, it is called "Wuxinwuhun," "Talayiwuchun," and "Gaiyiwuchun".

Xibo instruments include Dongbuer, Feichaku, Mokenai, and Feitekenai. Feichaku and Mokena have a long history. Feichaku, also called "Wuerhufeichaku," is a reed bamboo with single reed and two pipes, each has six holes on it. In ancient times, people played them during the day for their own entertainment; young boys played them for girls in the evening to show love. Mokena (mouth strings, metal-made) are mostly played by Xibo women and children with improvisations and Handuchun songs. Dongbuer is one of the most favorable Xibo pluck instruments. It is mainly used as an accompaniment for the Beilun dance, different forms of Beilun dances have certain dance music.

Rap music is called "Zhulunhulanbi" in Xibo, "Zhulun" means chapters of novels, "Hulanbi" means to speak. Thus, "Zhulunhulanbi" refers to speaking the novels and stories. Zhulunhulanbi was born while a number of Han novels and literatures were translated to Xibo by Xibo scholars in history. Meanwhile, generations of writers, poets, translators, and performers arose due to the widespread of Zhulunhulanbi. Zhulunhulanbi has a large range of content, involves historical events and anecdotes from every dynasty. Each performer has his/her feature, there is no specific rules about pitch or tones. It is always fascinating to see different performers with different styles.

Xibo drama is called "Handuchun" or "Yanggeermudan" (Mudan means forms). "Handuchun" was based on "Quzi" from Shanxi, "Guzi" from Lanzhou, "Pingxian" from Qinghai and other Northwest folk music, later on, it combined with Xibo musical elements, forming its unique style. It can be performed by both Han and Xibo language, it also features the names of the tunes to which pieces are composed; programs; characters; costumes and can be both played on stages and on the streets.

Shaman is an ancient religion which began during the age of hunting and fishing. The forms of sorceries includes Shaman's dance with crafts in his/her hands. Shaman is passed down by generations in Halamokun and Shaman music is originated from these religious rituals.

Shaman still exists in Xinjiang society, Shaman rhythms represent the beats of music, and dances are performed along with singing. During the evolution of shaman music, it keeps its sacred characteristic, at the same time, becoming a type of art that is acceptable by the general public. As for now, in Xibo society, the shaman family is coming to an end, only a few shaman can be found representing its sacredness, also, most shaman rituals are simplified. Therefore, most of the Shaman rhythms exist among people and are mixed with folk art in order to pass them down.

There are mainly three types of shaman clergies, "Douqi," "Erqi," and "Xiangtong." Each type has its own duties and unique tunes. Douqi is specialized for driving off evil spirit and demons. They are usually the treatments for psychological disease. Douqi rhythms are the tunes for Douqi performances. Erqi is specialized for curing measles and small pox. Xiangtong is usually performed by women, specialized for curing fatal disease. Dance is an essential part of shaman sorcerer's dance. In the dawn of 1949, the Shaman dance almost disappeared. However, it gradually transformed into a form of art, combined with singing and folk dance, became an indispensible part of Xibo folk dance. The Shaman dance contains two parts, "Leading" and "Dancing." The performers hold drums in the left hands and whips in the right hands, following certain steps and gestures, moving forwards and backwards, jumping up and down, masculine and swift. When it comes the "dancing" part, performers connect different content using several gestures and finally accomplish the goal of "defeating the evil spirit."

Beilun is a general name for self-entertaining dance in Xibo, means "dance." "Xibobelun," used to be "Mongolian Beilun," is very close to Mongolian dance and it is the basis of Beilun dance. At present, there are more than ten kinds of Beilun dance, including "Duohuolunahesuer;" "Duoruoluoruobeilun," meaning "Bow dance;" "Galashashikelarebeilun," meaning "Clapping dance;" "Hehehularebeilun," meaning "Marriage dance;" "Wulanke" meaning "Imitating dance;" Chafuyeburebeilun," meaning "Tea Preparing dance;" "Suoketuohuobeilun," meaning "Drunk dance;" "Zhuoruomolinbeilun," meaning "Horse dance;" "Duomuduokunmakexin," meaning "Butterfly dance;" "Falanfukuterebeilun," meaning "Tap dance." Due to the nature of Beilun, which are self-entertaining and improvised, every participant is allowed to dance freely according to their understandings of the rhythms. Every Beilun dance has a unique tune, undoubtedly, a significant part of Xibo folk music.

9.3 Development of Xibo School-Based Music Curriculum

9.3.1 General Situation

This section describes the recent development of a Xibo school-based music curriculum. Middle School A in Chaerbu County was built in 1980. Under the big circumstance of merging between Han and Minorities schools, this middle school merged with No. 2 County Middle School (Kazak) in August, 2007; and merged again with No. 4 County Middle School (Uygur) in February, 2009. The Middle School is a Han predominating, together with Kazak, Uygur, Xibo, Russian, Hui, Zhuang and other compact ethnical groups. The school has four music teachers; two of them are from Xibo, one from Han and one from Kazak. All four of teachers have a degree or above and have been teachers for over 10 years.

9.3.2 Development of Xibo Textbooks

During the development of school-based curriculum, it has always been a controversy if there is a need to compile school-based textbook. As this research suggests, to some extent, based on the development of school-based curriculum of inheriting ethnical music, it is possible to compile school-based textbooks according to facts. Since folk and ethnical music is mainly passed on by oral tradition, textbooks function as a record of inheriting ethnical music in school music education through notation, media recording and collecting folk music materials, thus, ensuring a long-term and effective launching of school-based curriculum.

9.3.2.1 Collection of Materials

There are chiefly two ways to collect materials for Xibo school-based textbooks, documentation and field research. Documentation is mainly selected from Xibo folk songs of "Collection of Chinese Folk Songs," "Collection of Chinese Instrumental Music," Xibo folk dance of "Collection of Chinese Folk Dances," "Xibo Folk Songs" and "Xibo Ethnical Songs." All of the above documentations are compiled and organized in the 1980s, the number reaches over a hundred, are very valuable source. As we know, culture exists in a dynamic form, Xibo music assimilates under the multicultural environment, and its structure and form are changing. Therefore, collecting existing Xibo folk music and dances seems to be urgent. Due to this consideration, our researchers members interviewed 19 folk artists and inheritors. It is worth mentioning that one of the artists, Axinga is the only folk artist who is able to perform the traditional Xibo instrument Dongbuer. During our 1 year of field research, we collected 3 ancient Xibo songs, 75 folk songs, 21 Xibo dance music, completed diagrams for basic dances like Beilun, Paishou, Xingli, Akesuer, Wulanke, Zouma, Hudie, Zui, etc. These collections provide rich resources for the compilations of school-based textbooks.

9.3.2.2 Compilation of Textbooks

The Xibo school-based textbook is compiled in three categories, Xibo Folk Songs, Xibo Folk Dance and Xibo ethnical instrumental music. There are in total 53 folk songs, categorized by folk song types, including songs of customs, like "Hunting song," "Marriage Song," "Celebration Song;" Nursery rhythms, like "Alphabet Song," "Frog and Cricket," "Chase the Eagel;" Ballad, like "Song of the West Migration," "Migration Song," "The Romance of Three Kingdoms;" Shaman rhythms, like "Shaman Song;" Besides, a number of original classical Xibo songs are selected, like "Remembering Chairman's loving-kindness for generations," "Yili River," etc. Obviously, folk songs form as a consequent of people's social experience, passed on in an oral tradition. In addition, Xibo folk songs have always

been accompanied with a sense of ethnical spirit and feelings of patriotism. Noticeably, songs that record historical events since the west migration in 1764 are the main body of Xibo ballad. The contents are categorized by stages of "Zouyamen, Farewell, Hardship On the road, Garrison and Residence." The dance section of school-based textbook includes diagrams, specific descriptions of movements and complete scores of dances. The folk instrumental section aims at performances and appreciation of Dongbuer.

Experimental teachings were carried out before the compilation of Xibo school-based textbook; group members selected 72 folk songs to teach in classes according to their registers, forms, genres and lyrics. Salute dance, clapping dance, Xibobeilun, Ahesuer, butterfly dance are selected among the dance section. With the support from Bureau of Education of Chabuchaer County, teaching practices of Xibo folk songs and dance have taken places in middle schools and elementary schools. According to the results and feedback from these teaching practices, 53 out of 72 folk songs are selected as the content of textbook, including 7 songs for the first grade to the third grade of elementary schools, 16 songs for the fourth grade to the sixth grade, 26 songs for middle schools. Five Beilun dances are classified by their degree of difficulties into three stages; each fits the categories of junior and senior primary education, as well as junior secondary education. This transforms random Xibo folk music and dances into orderly teachable contents in music classes.

9.3.3 Implementation of Xibo School-Based Curriculum

9.3.3.1 Arrangement of Class Hours

At present, Xibo school-based music curriculum has been put into effect in No. 3 Middle School in Chabuchaer County, ranges from first graders to second graders. According to the regulations for curriculum between country, locality and schools of "National Standard of Compulsory Music Curriculum," one fourth of the class hour of music curriculum is used to teach Xibo folk music, both for the request of local schools' autonomous classes' development and the aim to promote the curriculum through ensured teaching practices.

9.3.3.2 Application of Teaching Methods

Teaching method was one of the major components of teaching elements, including instruction and learning. When it came to the choices of teaching methods, we decided to rely on learning, utilize demonstrative method, scenery method, exploratory approach, and collaborative approach.

Demonstrative method employs demonstrative singing of folk songs, dancing and instrumental playing. Also, we invited several folk artists to classrooms, performed music with students and teachers, thus the students could encounter with life demonstrations and experience from the artists.

Scenery method has to do with teachers' teaching methods. A number of teachers not only established certain scenes for folk music study, but also brought students scenes of festivals and celebrations. For instance, teacher dressed up as the identity of shaman, dancing while playing Emuqin when teaching Shaman songs, in order to stimulate students' interests in imitating the same gestures and movements. As a tradition, every April 18th is celebrated by Xibo as the day of "West Migration." When it comes to this day every year, the local schools will organize performances and various activities associates with "West Migration" for students to let them embrace their ethnical spirit and culture.

Exploratory and collaborative approaches were the most frequently used music teaching methods. Exploratory approach aims to fuel students' interests, abilities and self-learning; it is usually employed in elementary schools and middle schools. With help from teachers, students choose their own research subject. For example, west migration songs are the main body of Xibo ballads. Teachers who choose west migration songs as the focal point encourage students to look up for documentation, interview the elders and write essays. Through these types of research and activities, students gain the ability to collaborate and communicate. Another important reason to employ collaborative approach is due to the diversity of teaching objects. Middle School A is a school of both Han and other national minorities; teachers are facing a large diversity of students everyday. Different ethnical students have different cultural backgrounds; their understandings and aesthetic standards also range different. Hence, a number of teachers adopted group work; ensured that each group had a Xibo student. On one hand, Students would increase their understandings of various ethnics. On the other hand, Xibo students would be better at handling emotions that Xibo music conveys through the process.

9.3.4 Teaching Plan

The plan is designed for eighth graders to learn about Xibo Shaman Song in one contact hour through mainly music appreciation. Students are requested to imitate teacher's singing and dance movement, and discuss with peers. The teaching goals of this plan include:

1. Appreciate three types of Xibo songs, understand their different functions and realize the connection of music, dance and religion.
2. Learn to sing one to two Shaman songs, play the basic rhythms on Emuqin instrumental drum and be able to perform various Shaman dance according to different emotions.
3. Learn about Xibo customs and cultural background according to appreciative teaching and relevant knowledge. Also, learn about Xibo music characteristics and styles; enhance students' interests in Chinese folk music by analyzing modern Xibo song "Remembering Chairman's loving-kindness for generations."

Shaman songs are the oldest songs in Xibo, including: "Douqi" songs; "Erqi" Songs and Shaman Songs. Three different types of songs serve the same purpose of curing diseases. However, each conveys the idea differently. "Douqi" is for curing mental illness; the solo singer sings the subject and the refrain are sung by chorus with great strength and overwhelming power. "Erqi" is for treating children's measles; the melodies are soft and symbolic, like nursery rhythms. One person sings the subject and the chorus sings the refrain. Shaman songs are for driving off evil spirit posses on human bodies, thus also called "spiritual" songs. The beats of Shaman songs are clear and boorish. These three types of songs represent Xibo traditional art.

9.3.5 Teaching Process

1. Introduction
   Teacher dresses up as the Shaman, wears shaman headwear and costume, playing Ermu drum while singing and dancing, and thus simulates students' desire to imitate the teacher.
2. Music appreciation and singing
   (a) Teacher plays the audio-video recordings of Xibo Shaman dance "Wualayiye".
   (b) Students watch and appreciate three different Shaman songs (see Figs. 9.1, 9.2, and 9.3)
3. Experience rhythms and dance
   (a) Students imitate basic rhythms of Shaman music using self-made instruments, like bells, plates, wooden sticks and etc.
   (b) Divide students into three groups, practice freely until they can proficiently play these rhythms. Play these 5 groups simultaneously with dynamic, tempo and timbre changes.
   (c) Media plays Xibo Shaman songs and dance, teacher leads students to imitate dance gestures. After practice, combine dance with the rhythms, play through the whole song.

9.3.6 Summary of the Lesson

As an ancient belief, Shaman religion is crucial to Xibo people's spiritual life. Shaman is the medium of god and mankind. Additionally, Shaman songs and dance functions as stabilizing factors in Shaman rituals; they are valuable

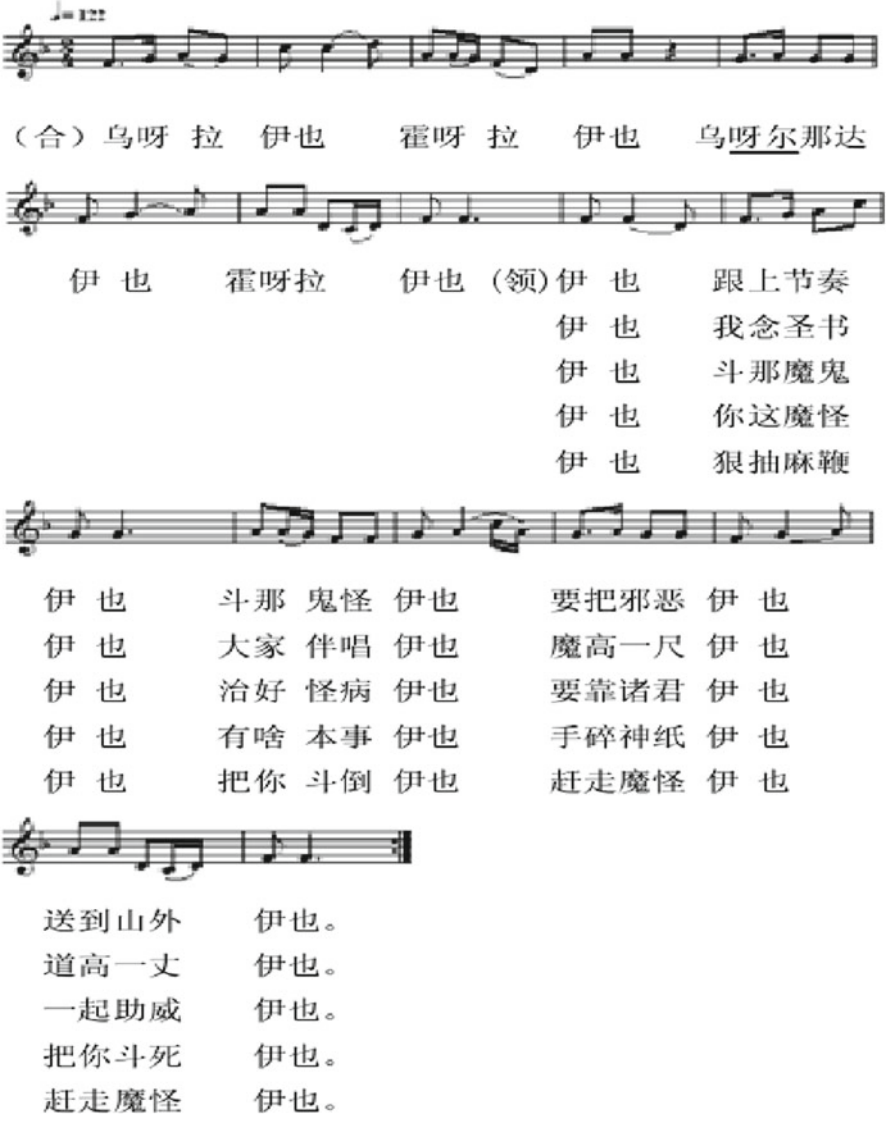

Fig. 9.1 Score of "Wualayiye"

cultural heritage. As time flies by, Shaman religion is disappearing, but Shaman arts affect people unconsciously. Nowadays, Shaman art has been put on stages, becoming performances. As one of country's national minorities' folk art, we need to hear and understand the music and realize the important role it plays in religious belief.

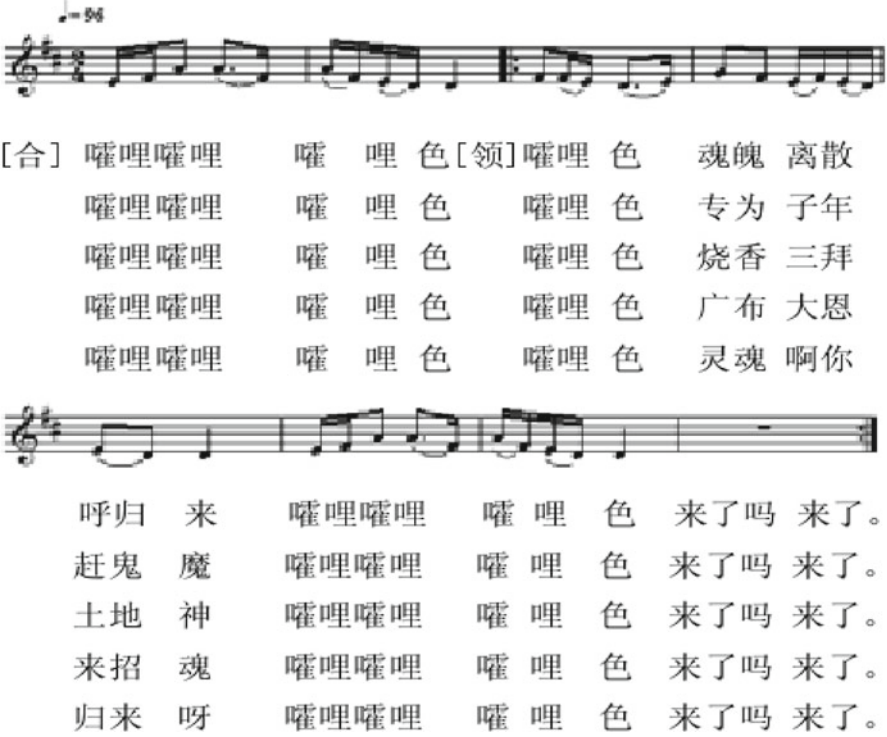

Fig. 9.2 Score of "Huolise"

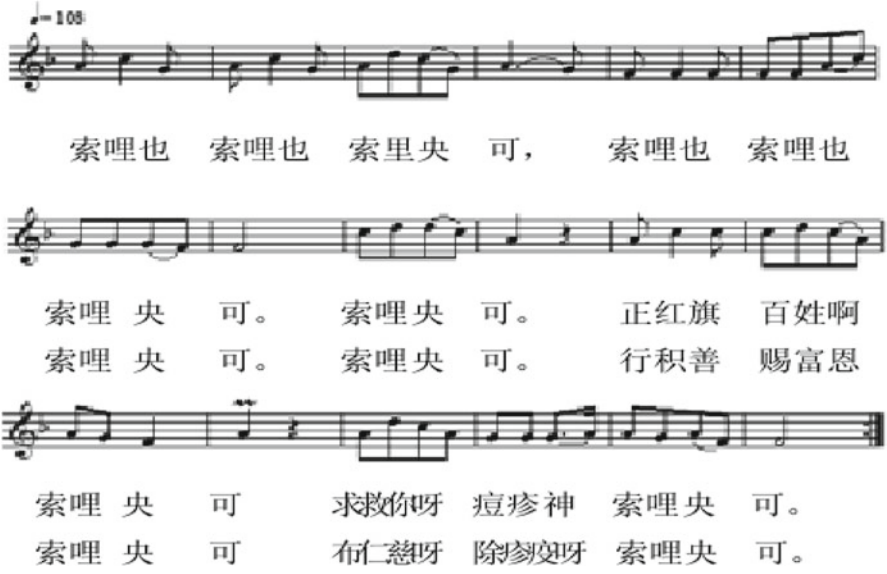

Fig. 9.3 Score of "Suoliyangke"

9.4 Reflections

After reviewing the current literature of transmission of world music in school education and describing the development of the school-based curriculum, the authors would like to share their experiences and reflections.

9.4.1 Research as the Leading Factor

The development of Xibo school-based music curriculum is one of the subjects of "Practical Research of Local Folk Songs and Dances in Elementary and Middle Schools," initiated by the Bureau of Education of Chabuchaer County. According to the first author's understanding, most music teachers lack spontaneous consciousness towards research, which is the main driving force for advancement and development of knowledge. Research has not been given a core status in the professional development of teachers in China. It is reflected that research should be regarded as the leading factor, which can ensure the investment of funds and supportive policies from the government. Research on how to transmit ethnic music of Xibo is one of the most important topics. Teachers should also be trained in developing their research skills and knowledge.

9.4.2 Consciousness Towards Cultural Transmission

The development of school-based curriculum is a process of revisions among the governments, Bureau of Education, schools and teachers. The author claims that Xibo people's potential consciousness of culture is the most important factor in this process. Over 200 years of living and farming along the borders, Xibo has absorbed and renovated the cultures from Han, Uygur, Hui, Kazak, and Russia, thus, created and preserved its own traditional music culture until now. This is sufficed to show that Xibo has a strong ethnical awareness.

Enculturation is the key factor contributing to the transmission of world music since the early childhood (Campbell 2011). Children are first affected by their family, and when entering into the school system, they are affected by the cultural contexts, including their peers, their teachers, school atmosphere, social networks, and the media. Apart from developing teachers, parents and the community should be another two important sources for enculturation so that children can be immersed into the Xibo culture at an early age, which is an effective method to help transmission of the Xibo music apart from strengthening the school curriculum.

9.4.3 Collaboration Between Teachers and Artists

School-based curriculum is an objective, theoretic and systematic work; it requires collaboration and communication. People who develop the curriculum are mainly music teachers from Chabuchaer County No. 3 Middle School, plus music teachers from other middle schools in the county. Folk songs spread in elementary schools and middle schools; dance makes its way into music classes. Performers from folk ensemble participated in filming "Beilun" dance. "Handuchun" inheritor Tong Tieshan; "Beilun" dace inheritor Quan Fu; well-known Xibo singers Li Mei and Guo Shuzhen supported the development with large amount of documentations of folk songs and dance. The artists went into the classrooms and performed together with students and teachers. Meanwhile, the resources of books and media from local high schools supported the textbook with music knowledge, instrumental section and folk section.

Undoubtedly, teachers who have teaching experience and have been well trained are the direct participants in developing the teaching partnership. More importantly, they are all from Xibo, who know both Xibo and Chinese languages. They are fond of Xibo music, and they also have an in-depth knowledge about Xibo music. Teachers are the key of transmission of the Xibo music if they have the motivation and vision. The collaboration between music teachers and local artists would be a perfect partnership in the transmission. Since the local artists understand the local artistic community very well. They can help to link the schools and teachers with the local artistic community in order to further strengthen the confidence and competence of teachers (Upitis 2006). However, successful partnership requires a number of conditions. For instance, participating artists must be willing to take up the role as an artist-educator and to learn about the school setting, and be able to work with teachers and students (ibid.).

9.4.4 Contents of Curriculum

Compared with the music textbooks published by the Bureau of Education, the Xibo school-based textbooks is in lack of scientific, systematic and integrated approaches. However, the Xibo school-based textbooks contain an ample collection of Xibo folk songs, dances and instrumental pieces, although improvement is still needed. This is regarded to be a treasure of Xibo music for transmission. The teaching materials, however, need to be incorporated with effective learning approaches reflected in the design of the textbooks so that music teachers can easily adopt. The musical context of ethnic music should be put in the foreground of learning so as to let students understand how the music exists in the socio-cultural and historical background (Schippers 2010).

9.4.5 Enrichment of Teaching Methods

It is encouraging that teachers can follow standard methodology, including demonstrative method, scenery method, exploratory approach and collaborative approach in teaching. The authors admit that it is necessary for teachers to explore unique methods of teaching Xibo music culture. To some extent, different ethnical views on music and musical behaviors are unique. In our teaching process of Xibo music, it is essential to take Xibo music's distinctive features into consideration, and adopt teaching methods accordingly. One of the directions may be empowering the learner agency in the concept of cultural psychology (see Barrett 2010). Wiggins (2010) explained the learner agency as the "intentionality and control an individual feels she has over her own circumstances in a particular situation or at a given time in that situation" (p. 91). She further advocated that the teaching process must be foster learner agency in order to empower students in learning (ibid.). Encouraging students in creating music in Xibo traditional musical style might be an effective way in empowering students to understand this specific kind of music. Students' learning, instead of teaching, should be the focus in the classroom.

9.4.6 Consolidating Curriculum Implementation

Xinjiang is a region of multi-ethnic and multi-religion since ancient time. Under this historical background, traditional culture and contemporary culture mingle and coexist. As for now, the merging school system of Han and other ethnics has become the trend. This implies the recombination and fusion of school resources, the diversification of school culture and different faces within one single classroom. It is important for teachers to control the balance of this diversification under this circumstance. To some extent, this will affect class hours of the school-based curriculum. The authors suggest increasing the content of Xibo music in the curriculum and combining the curriculum with various activities. It is also important to add more music lessons in Xibo elementary schools. Supported by Upitis (2006), artists always find difficulty in predicting the amount of time needed in teaching. Thus a flexibility of timetable should be granted to arts education in schools.

9.5 Epilogue

Under the complicate environment of diversification and globalization, inheriting Xibo music culture still takes self-examination and self-consciousness. Hence, the self-consciousness of Xibo music culture not only requires cultivation under customs, experience and general knowledge, but also guidance of regulations and theory. Thus, the platforms of school become crucial. This chapter suggests that the

development of school-based curriculum is an important direction to inherit folk music. With the guidance of national education policies and standard, the curriculum aims to increase students' knowledge of folk music; heighten students' level of music accomplishment and enhance ethnical emotion. The curriculum also serves as an extension and supplement of the national music curriculum. Certainly, folk music curriculum is not the only way to inherit culture; there is still a journey ahead of us to explore how school culture, class teaching, and group activity functions in cultural transmission.

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Chapter 10
Teaching Traditional Music in Mainland China

Yanyi Yang

10.1 Introduction

In the past 100 years, China went through two large-scale political and cultural changes related to western culture. At the end of the nineteenth century, the introduction of western culture ended thousands years long feudal society, and marked the beginning of the modern era of China. By the end of the twentieth century, China's mainland opened to the world again after being isolated for dozens of years. The political and economic reforms since then have brought China to a significant position in the world. But a heavy price was paid as a result of economic and political reforms because traditional Chinese culture was increasingly tainted by western commercial culture. Young people have relied on western popular culture more and more, as well as also being indifferent to traditional Chinese culture.

During the reform in the nineteenth century, China imported the Western modern education system, including music curriculum. In the past decades this historical fact was evaluated positively because the music teaching based on European music theory had made Chinese music and music education systematized and normalized. But some scholars now have different views and have begun to reevaluate how this has affected China. In their opinion, it is a shame that music lessons in schools are based on the Western music system. Since the introduction of Western music into Chinese schools, authentic Chinese music has been elbowed out. Western-worship has been developed and made students to blindly follow (Wang 1996). This is a great loss for China.

Beside the influence of Western music, there is another reason responsible for the lack of authentic Chinese music in schools today. After the year of 1949, newly composed music with certain political and educational purpose has taken up an

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important place in school music education. The political and economic progress at the end of the last century caused scholars and educators to reflect not only on the present, but also on the past. Just when music education was looking for a new way out, the concept of multicultural education came from western countries into mainland China and echoed the appeal of defending traditional culture, and gradually impacted the educational practice in China.

In December 1995, the State Education Commission and China Musicians' Association held the Sixth Conference of National Musical Education and encouraged the use of the motto "music education based on native Chinese culture". This appeal of reform received a positive response from participants. Thereafter, the idea of native music education has been developed in many areas of the territory.

Taking a textbook published in Shanghai as an example, this article describes and summarizes teaching of traditional music in mainland China since the end of the twentieth century. In the last part, reflections and discussion topics are posed for further pondering.

10.2 Teaching Traditional Chinese Music in Schools

10.2.1 Concepts

In the last 10 years of the twentieth century, people in different culture and education circles had begun to worry about the influence of western popular culture on mainland China. At this time, however, the idea of western multicultural music education came to China. Encouraging equality of different ethnic groups and putting its attention on non-western culture, this idea has pushed forward the education of authentic traditional music in China's mainland. In December 1995, the Sixth Conference of National Musical Education was held in Guangdong province. The main topic of this Conference was "Music education based on traditional culture". This idea has a great meaning not only in education, but could also trigger consideration for modern industrial culture and commodity economy, etc. Traditional cultures in many countries have been greatly challenged under the globalization of the economy and cultural exchanges in such an environment with modern communication and mass media. It is incumbent for music education to establish its native music culture and to foster the spirit of traditional culture among students. A slogan "mother-tongue music education" was proposed on this conference and thus marked this event as a milestone.

"Mother-tongue music education" energized the lively discussion on China's traditional music and its education. This resulted in dozens of papers being published in all music periodicals. Writers talk about music education with traditional Chinese music from different aspects and discussed meanings, theoretical basis and contents of "mother-tongue music education".

The aim of China's "mother-tongue music education" is to preserve Chinese traditional music culture in the course of world's economic integration (Zhou 1996). This idea shows not only alleviates the worry about traditional culture dying out

under the influence of economy, but also helps us reflect on issues of music education based on Western music what has lasted for hundreds of years.

Scholars who advanced the idea of "mother-tongue music education" think that "mother tongue" could be regarded as symbol of authentic culture. Mother tongue is close to one's personal culture and style of thinking (Zhang 1996). Chinese "mother-tongue" music means native music which is created according to Chinese traditional culture. Tian (1996) thinks that culture includes ways of thinking, activities and results. As ways of thinking, it represents thoughts of music aesthetics accumulated over thousands of years; as pattern of certain activities, it represents the way of putting thought into practice. The results are handed down music creations and works. In accordance with this view, Chinese "mother-tongue" music should be ancient music based on agricultural civilization and feudal society for thousands of years, excluding modern national music under the influence of western classical music. Looking into the history of Chinese music, real Chinese traditional music consists of ancient palace music, folk music, temple music and scholar music. Among them, palace music, however, almost disappeared during the Song dynasty (960–1279). Temple music has not died out because it was used only in the temple for its own use, and Scholar music is just played by a few of intellectuals. Chinese traditional music is in fact, is mostly folk music by the way of oral transformation and rote memories (Li 2001). But now, folk music has been disappearing because of the rapid development of the economy.

Just discussing the meaning of "Mother-tongue music education" seems inadequate and needs to be specified with details. Wang, a "bellwether" in music education thinks that people of China will benefit from folk music for their lives. In his book "Meaning of Music Education Based on Chinese Culture" (Wang 1996), he points out that favorable traditional culture are presented in traditional folk events and activities, such as Spring Festival, Lantern Festival, Qingming, and Dragon Boat Festival. Traditional music is part of those. He makes the appeal that music groups, schools, organizations, and mass media should strive to develop traditional music as well as to create a good ecological environment. According to Wang (ibid.), music education based on Chinese "mother-tongue" should consist mainly of folk music. The idea by Wang received a welcome response among many scholars.

Three years later at the Sixth Conference of National Music Education, a Symposium of Ethnical Music Education was held in Inner Mongolia. Attendants of this symposium discussed how to implement traditional music into school education, by asking "Every student should be able to sing folk songs from his (her) hometown". This slogan will instigate two benefits to China: (1) ask every student to show consideration for music culture of his (her) hometown, so that the unique feature of multiculturalism through territories China's can be revealed, and (2) by singing folk songs in schools traditional culture will be inherited and passed on to the next generations.

From that time on, the slogan of "mother-tongue music education" has gradually become rare and been mostly replaced by "the meaning of school education for inheritance of traditional music". In 2000, Zhao (2000) took a series of examples for using folk music in classrooms and explained the idea of having a "Grounded

Education" in music activities and teaching based on local indigenous music. From the culture context aspect, Xie (2000), another leader of music education in China, thinks that music cultural phenomenon, music and culture, those three cannot be separated. On the one hand, one can only recognize and realize music through culture activities and appreciation. On the other hand, through culture one can understand music in a holistic way. Since music can express social realities, people always set up a close relationship between their music and culture or make music and culture in one. Since the natural space for handing down folk songs orally has been narrowed day by day, the slogan of "Every student should be able to sing folk songs of his (her) hometown" aims to protect traditional culture and music through school education. Also Document of General Office of the State Council points out: "along with the development of globalization and rapid changes of economy and society, we will face many challenges in surviving, protecting and developing our nonmaterial cultural heritage. … There is no time to lose; we must take immediate action to protect our nonmaterial cultural heritance" (p. 181).

In the article "Reflection and exploration – music education and national music in school", Xie (2005–2006) expresses how urgent it is to save indigenous culture by telling the result of a survey: among 1,700 students from minority nationalities of Zhuang, Yao, Miao, Dong, etc., only 3 % students from Zhuang, 5 % students from Yao, 29 % students from Miao, and 31 % students from Dong can sing folk songs of their hometowns (p. 239). School education seems, in Xie's point view, to be the "last rice straw" for saving national music. He stressed that school education has been based more on politics instead of culture since 1949. Nowadays, as the natural environment from which indigenous music culture relies for existence has been damaged, teachers and students will bear the responsibility of cultural inheritance.

"Every student should be able to sing folk songs from his (her) hometown" is more specific than "mother-tongue music education", thus put the music education with traditional culture further into practice.

10.2.2 Traditional Music in Government's Documentation

Teaching system in schools of Mainland China is under the Ministry of Education. Teaching programs issued by the Ministry of Education are based on national syllabuses. Since the 1980s, these documents have detailed the regulations for traditional Chinese music.

The syllabus of the 9-year Compulsory Education for Full-time Primary School issued by Ministry of Education in 1989 pointed out: we should understand excellent national music and foster national sense of pride and confidence among students. This document also specially indicated: in order to develop fine music culture and show us the characteristics of music teaching in all areas, local schools can choose native teaching materials of their own, as a part of total teaching contents.

The syllabus (draft) of Artistic Appreciation for High School issued in 1995 asked educators to emphasize Chinese fine national works of our country and develop music culture of our motherland; teaching materials should have national songs, folk songs, plays, national compositions for instruments (Xie 2005–2006).

The Standard of Compulsory Music Education for Full-time Schools (draft) issued in 2001 clearly raises the idea of developing national music and indicates that fine examples of traditional music should be taken as important contents of music teaching, asking students to know Chinese music culture and raising patriotic enthusiasm through study of national music. This document also points out: works of modern national music should also be imported in music teaching. In 2011, the Standard of Compulsory Music Education for Full-time Schools was issued regularly, reserving the contents mentioned above. Both documents not only stressed using Chinese traditional music in teaching, but also advanced the idea of realizing multicultural in the world today.

By summarizing the texts above, we can perceive that music syllabus issued in 1989 and 1995 both stressed on traditional music teaching. Documents issued in 2003 and 2011 advanced the idea of developing traditional music.

10.2.3 Chinese Indigenous Music as Teaching Materials

Music textbook and materials used in schools are mainly centralized and follow the National Ministry of Education and are published by People's Music Press and People's Education Press in China. Music textbooks published after 1996 show some differences: (1) in the centralized edition, music of minorities are included, (2) provinces are allowed to have their own textbook with indigenous music from that area, and (3) some editions offered as supplement are allowed, such as "*Collection of Folk Song*" by Jiangxi province, "*Charming Qinghai*" by Qinghai province, etc. In 2011, "*Shanghai Local Music Culture*", offered as an additional material for schools around Shanghai, was published. This textbook, generally introduces music culture in Shanghai area, and can be taken as a model for current music education. The following part will show some details of this book, aimed at introducing teaching of indigenous music in Shanghai as an example for mainland China.

There are several reasons for choosing this book: (1) Shanghai has the largest population in mainland China. School education in Shanghai has been an example for other localities. (2) Mainland China is undergoing a process of urbanization. The writers of this book investigated the surrounding areas of Shanghai and applied firsthand knowledge and resources for this book. This effort shows a sense of responsibility for traditional culture and education. (3) This book is designed according to laws of teaching and learning instead of being heavily loaded with materials. It's not only a book for school use, but also has a reference function for music teachers in other areas.

"*Shanghai Local Music Culture*", to be used as supplementary material, was together compiled by Ms. Shi Honglian, music instructor for schools from Minhang district,

and Mr. Shi Zhong, professor from Shanghai Normal University. Shanghai is one of the most developed cities in China. During the last 30 years, its suburbs have been rapidly urbanized. Modernization has been making indigenous music around the city die out. Editors feel a responsibility to collect and develop local indigenous music and to encourage students to be proud of their native music culture (Shi and Shi 2011). With great passion the authors completed the field investigations and acquired first hand material by using anthropological methods. Material for this book was then carefully collected and selected for classroom use.

This book was edited for all levels from primary to high school rather than for a certain grade. It contains six units based on different kinds of music forms: Unit I, "Folk Songs in a New Tone" shows an outline of folk songs. "Blowing and Playing with Hometown Sentiments" includes instrumental music which specially expresses people's joys and sorrows. In "Ballad Singing Arts Rhymed Clear" some pieces of narrative art were collected, which is the generic term for all kinds of Chinese traditional "rap arts". Units IV and V introduce folk dance and local operas. In the last Unit, under the title "Folk Customs in New Styles" various ethnic events in nowadays are presented. Editors designed five learning steps for each unit concerning classroom teaching: "Learning Corner", "Artistic Practice", "Expanded Study", "Assessment of Unit" and "Selected Works".

"Learning Corner" is mainly appreciation of folk music singing, playing and relevant knowledge. "Artistic Practice" is the activity part. Students are asked to sing or play certain pieces related to "Learning Corner". "Expanded Study" is divided into expanded research I and II. More interactive activities and requirements are offered for students to have learning by doing, such like imitating a song or finding more music online etc. "Assessment of Unit" gives students a chance to assess their learning by filling out questionnaires or answering questions. The design of this textbook clearly enhances a process of "sense – practice – thinking – evaluation-further learning", while conforming to student's cognitive abilities.

The most problematical issue of teaching indigenous music is the lack of competent teachers. As this book was first tried out in Minhang district, the government of Minhang district has made a consistent effort to train teachers since 2009. To provide teachers with opportunities to experience authentic indigenous music, local artists are invited for giving lessons. The training program is done in a systematical way: first, only six teachers are trained, each teacher for one of the six units. After that, each of these six teachers will train six more teachers. Gradually more and more competent teachers are trained.

Teaching indigenous music has achieved good results in Shanghai, especially in the Minhang district. According to Ms Shi Honglian, teaching indigenous music has benefited teachers in Shanghai. Seventy percent of the music teachers in Mihang district are from other areas. By teaching indigenous music, most of them have learned to speak the Shanghai dialect and sing Shanghai songs; furthermore, they become competent with the history of Shanghai. But short time training is not enough. Native music and knowledge are scattered, therefore it is necessary for teachers to investigate local culture by themself. The experience in Minhang also

confirms that teaching indigenous music can help music teachers developing from using skills to having a desire for research and become creative.[1]

According to the curriculum for music, native music courses can only take 20 % of the time in music lessons. This means that only six to eight classes can be integrated native music for a total 22 classes in each semester. With such few classes, students may only be able to get a taste of native music. Fortunately, many schools in Shanghai offer elective courses for music. In an elective course there are more possibilities for learning, e.g. local artists can be invited to give performances and lectures. Some performing groups can be also set up, such as "group of shadow play", "group of Shanghai opera", etc. With these activities students can learn and gain more knowledge and skill through creative processes.

Many students in middle and primary schools in Shanghai are unable to speak Shanghai dialect today. According to an investigation by Shanghai Academy of Social Science, students of middle and primary schools in Shanghai speak standard Chinese or Putonghua in daily life, only half of them can understand and speak Shanghai dialect.[2] The benefit of learning indigenous music for students is quite obvious. By appreciating and performing local music they have to understand and speak Shanghai dialect. The result shows that many students cannot only speak Shanghai dialect now, but also start to like indigenous music.[3]

Although the above example is from Shanghai, it could also represent the tendency of teaching local music in mainland China. Applying the slogans "mother-tongue" music education and "Every student should be able to sing folk songs from his (her) hometown" truly seem to have begun.

10.3 Reflection and Discussion

The success of teaching indigenous music in Shanghai has encouraged teachers, students, local artists and the government feeling confident to go further. The approach of saving traditional music culture and building a new music education system are seemingly on the way. But there are questions that have also come up: Music education is not just singing and dancing. Behind all music activities there must be further goals that music education should achieve. What can students learn from indigenous culture? What are the ultimate goals of multicultural music education? In accordance with the viewpoints of the leaders of music education mentioned above, teaching indigenous music could help transmit the traditional Chinese culture.

By the end of the last century, the influence of Western popular culture aroused the issue of traditional cultural education in mainland China. The idea of multicultural education however helped music educators to rethink the Chinese music education

[1] Interview with Ms. Shi Honglian, Sept. 11, 2012.

[2] See http://bbs.eastday.com/forum.php?mod=viewthread&tid=1551757

[3] Interview with Ms Shi Honglian on Sept. 11, 2012.

system and try to introduce indigenous music culture into schools. The positive experience seems to be able to have met the goals once set up: (1) learning traditional Chinese culture, (2) inheriting traditional Chinese culture. But have these goals been really reached? In other words, are they reachable? What could our students and society benefit from multicultural music education?

10.3.1 Inheritance vs. Education

Indigenous music is natural and "live". It can only exist when the soil could provide sufficient nutrition. The soil means the natural environment, and "live" means oral transmission. Globalization today has destroyed much of indigenous culture. Can school education save it? If yes, what can schools do? In order to answer these questions, we must first understand the characteristics of school and indigenous culture.

The system of grades, classes and subject teaching build the structure of modern schools. Teaching content taught in schools are carefully chosen and well structured. Some Chinese intellectuals think that schools will be the last places for inheriting traditional music culture today. But hope does not consistently equal to realities. Indigenous culture has always been inherited naturally instead of artificially. Therefore modern schools cannot offer an appropriate place for accomplishing this kind of mission. We can cultivate organisms and plants in the school laboratory, but cannot turn the laboratory into a farm. Under the modern educational system teaching materials are those structured and generalized. Indigenous culture belongs to folk customs and habit. Therefore it exists in the local community as a part of their knowledge. There is no doubt, teaching indigenous culture in schools is not only necessary, but it is also possible. The aims and goals of the teaching curriculum however should be appropriately standardized.

The theoretical foundation of teaching indigenous music is the one of anthropology. Anthropological research is study of the relationship between mankind and nature, mankind and society, as well as the developing law of mankind through observing and awareness of phenomenon. Geertz, anthropologist, told us: anthropologists don't investigate villages (or tribes, towns, communities …) they investigate in villages (Cai 2011). His words give us a proper perspective to understand what kind of goals we should set up for teaching indigenous music in school. Recognizing rules of nature and understanding the society are more appropriate goals than inheriting indigenous culture. In contrast, by overstating and inappropriate education goals because of unawareness of the deeper meanings of culture, could lead to inadequate policies and teaching.

Mere music activities are not enough for a real multicultural education. Questions should be raised and discussed including: How indigenous music is formed and transmitted? Why is it disappearing today? Is it possible to save it from extinction? What could happen to a culture with long tradition when it is modernized? Is this change positive or negative for people living there? If these questions could be discussed in schools, students would learn more than just singing and dancing.

Thus, teaching indigenous music could develop student's ability of high level thinking. Music education would become more meaningful if lessons could go in-depth.

10.3.2 Western Multicultural Education & Traditional Music Culture Education in China

Traditional music culture education in China's mainland has been greatly inspired by Western multicultural education, and also has drawn on some ideas of multicultural education. Multicultural education originally was encouraged in developed countries to help of integrate the social differences of ethnic minorities. This changed the curriculum from a Western-centered view to an integrated and valued-centered view. This tendency has not only brought changes in developed countries, but also aroused awareness in protecting traditional culture in some developing countries. Multicultural education is primarily to support a multicultural society, aims at protecting ethnic groups. The idea of multicultural education has a history of over a half century and also a long history in Europe in western countries. It has established the theoretic basis, such as Cultural Pluralism of national theory, Cultural-Pluralism, Culture-Relativism of Cultural Anthropology, religions, psychology of social learning, and Equal Education Opportunity. Multicultural means: in a multinational country, every national group should not only keep languages and traditional culture of its own, but also merge into common languages and culture of country where they live. On this theoretical background the multicultural education in western countries has been developed and standardized (Wang and Yi 2008).

It is clear that multicultural education is a response to social problems. Therefore its practice in different countries and societies cannot be a coincidence. Under the influence of multicultural education in Western countries, many developing countries have become aware of the value of traditional cultures themselves and developed traditional cultural education in their own countries. In the latter half of the twentieth century, multicultural education all over the world demonstrated two situations: one is the development of multicultural education in developed countries, and the other is the upsurge of multicultural education in developing countries (Guan 2003).

Teaching music is deemed to be a suitable way of leading to multicultural education. Multicultural music education in Western countries has been adjusted and moderated over a long period of time. Traditional music from immigration and music of other non-mainstream societies are appreciated in classrooms and thus all the theories mentioned above have been carefully and appropriately put into practice.

Multicultural music education, beginning in the 1990s of the last century in mainland China, was inspired by multicultural music education in Western countries, with an emphasis on traditional indigenous music. It reflects a cultural consciousness of Chinese people during the process of economic globalization. This can also be understood as nostalgia in modern society. If we can think of the gain

and loss of economic development from a historical, social and psychological perspective, we will be able to explain cultural confusion. Multicultural music education should encourage students to understand all kinds of music styles and culture and prepare them for various living situations they will encounter one day. Wisdom and reflection are needed while teaching traditional music as a part of multicultural music education. Just having appreciation and imitating in the classroom is not enough.

Fan (2001), a significant musicologist once said, "In the twentieth century we took European monotheism as the philosophical basis of music education in China. In the twenty-first century, we need to take world's multicultural and ecological civilization as the philosophical basis of music education" (p. 5). Music education in China with this anticipation is surely deep in its tenet. An open mind is a precondition for accomplishing educational tasks through teaching indigenous and multicultural music.

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Part III
Issues of Cultural Transmission and Transformation

Chapter 11
Transmission and Transformation of Cantonese Opera in Hong Kong: From School Education to Professional Training

Bo Wah Leung

11.1 Cantonese Opera as a Local Culture

Cantonese opera is the most representative Chinese opera genre within the Guangdong (Canton) region, including Guangzhou, Hong Kong, and Macau. Since the late Qing Dynasty (1644–1911), Cantonese opera has been a well recognized tool for worship and rituals in southern China, where many villages and communities hire troupes to perform during traditional Chinese festivals and birthdays of gods (Yee 1998). Local people view Cantonese opera performances as important cultural events that offer opportunities for social gathering and entertainments (Chan 1991). Cantonese opera, which uses the Cantonese language for singing and communication, can represent Cantonese culture. The opera has currently evolved into a fine art. Singing, reciting, martial arts, and acting are the main artistry that every performer must pursue. Moreover, scriptwriting, instrumental accompaniment, visual art elements such as costumes and make-up, as well as stage production are different components that contribute to this integrated art form. Cantonese opera is valued by the Hong Kong and Guangdong governments as a traditional ethnic art form with rich cultural contents.

Cultural and national education through schooling has been required since the return of Hong Kong to Chinese sovereignty in 1997. With its multi-aspect characteristics and functions considered, Cantonese opera has been incorporated into various school subjects such as Chinese Language, General Studies, and Music. For instance, Chinese language teachers may use the lyrics and scripts of Cantonese opera to teach Chinese language and literature (see Ng et al. 2009; Ng and Yeung 2010). The musical and speech elements in Cantonese opera also form part of the school music curricula (see Tang and Leung 2012); meanwhile, it is a learning

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target in the Music examination syllabus of the Hong Kong Diploma of Secondary Education (Hong Kong Examination and Assessment Authority 2012).

The genre was included in the list of intangible cultural heritage in 2009 (UNESCO 2011); consequently, the Hong Kong government has started supporting the development of Cantonese opera in both professional practice and transmission. However, the transmission of Cantonese opera is considered at risk when the master artists have ceased from performing on stage and the new generation struggles to continue the craft. Furthermore, few young individuals value and support the genre by attending the performances. This chapter aims to document and discuss current issues on the transmission of Cantonese opera in education as well as professional training with reference to local practice and culture. Selected studies are reported and compiled to derive a comprehensive map of the current situation of teaching and learning Cantonese opera. Issues to be discussed include the learning motivation of students, transformative and informative learning of teachers, teacher–artist partnership in teaching the genre, and the process of nurturing students' national identity through education of Cantonese opera.

11.2 Teaching and Learning Cantonese Opera in Schools

To facilitate the transmission of Cantonese and Chinese culture in Hong Kong, primary and secondary schools in the country are encouraged to incorporate Cantonese opera in various subjects. Music teachers are also guided by the *Music Curriculum Guide* (Curriculum Development Council 2003), the official music curriculum document issued by the Education Bureau, to teach the genre in primary and junior secondary levels. The purpose of integrating Cantonese opera into the school curriculum is to nurture an understanding of Chinese and Cantonese culture in students so that they would become the future audience. The incorporation of Cantonese opera in school curriculum becomes a critical policy so that the genre can be sustainably developed while the source of audience can be maintained.

However, it was found that music teachers hesitate to teach the genre because of their Western music background and musical preferences (Leung and Leung 2010). Most teachers perceive Cantonese opera as the most difficult to teach among all teaching contents (Curriculum Development Institute 1998a, b). Some music teachers have demonstrated misconceptions regarding Chinese music and Cantonese opera (Leung 2011). For instance, they do not recognize that the Cantonese opera does not employ the equal temperament and they employ the piano to accompany singing. Some teachers even harmonize Cantonese opera singing with Western harmonic concepts, which reflects that they directly transplant their understanding of Western music into teaching of Chinese music.

As proposed by the *Seoul Agenda* (UNESCO 2010), the introduction of professional artists to classes can effectively promote and transmit arts, considering that school teachers have limited artistic training and lack confidence. Professional artists can help school teachers at different levels in various activities such as performing and exhibiting, interacting with the audience, creating context for learners

to participate, working in residency in classrooms, engaging with schools and teachers to plan instruction and assessment, and developing programs (Gradel 2001). Thus, a partnership between school teachers and professional artists towards teaching Cantonese opera is regarded as a creative endeavor in arts education in Hong Kong (Colley et al. 2012). Funded by the Quality Education Fund of Hong Kong Government, a 3-year partnership project titled "Collaborative Project on Teaching Cantonese Opera in Schools" was implemented to provide opportunities for 108 music teachers to learn fundamental knowledge and skills in Cantonese opera, including 18 h of singing styles, music categorization, and basic repertoires prior to teaching. A professional artist is assigned to each participating school, with the music teacher to plan and teach a group of students for approximately 3 months. Nearly 4,800 students from 54 primary and secondary schools participated in such a project from 2009 to 2012.

Employing a pre- and post-test design, it was found in the aforementioned project that primary students tend to be more receptive than secondary students in learning Cantonese opera (Leung and Leung 2010). After learning the genre with a teacher–artist partnership for 3 months, primary students significantly increased their expectancy, intrinsic value, attainment value, and self-efficacy in learning Cantonese opera, whereas both primary and secondary students significantly changed their perceptions of difficulty (cost) in learning Cantonese opera; evidently they thought that learning would not be as difficult as they had thought. It is believed that this project has contributed to nurture the future audience. However, secondary students tend to ignore the value of the genre because of their lack of familiarity with the art form. More importantly, the Western culture has been deeply rooted in the Hong Kong community since the British colonization in the nineteenth century. Teenagers usually perceive traditional ethnic genre as "old-fashioned." They admit their reluctance that if they accept and like the genre, they would be regarded as "outdated." Adolescent peer culture needs to be considered in teaching the traditional genre.

The reluctance of music teachers to teach Cantonese opera is another constraint in promoting the genre in schools. Applying the Theory of Transformative Learning (Mezirow 1991, 1997, 2000; Leung 2013) undertook a 3-year longitudinal study regarding the change in teachers' perception of teaching Cantonese opera in Hong Kong. The project aims to identify factors that contribute to changes in the value system on Cantonese opera, which may lead to more extensive incorporation of the genre into the school curriculum. Results show that not all music teachers can change their perception and value system of the genre. However, several conditions must be in place for such changes. With their Western musical background, music teachers in Hong Kong generally have the notion that Western music is superior to Chinese music. Long-term immersion in the culture of Cantonese opera is critical in changing these teachers' habit of mind. This change could be achieved by external requirements for teachers, such as curriculum reform. In addition, teachers must develop informative learning (see Kegan 2000) of the matter before transformative learning is realized. The study aforementioned (Leung 2013) demonstrates that music teachers accepted the genre only when they had learned and understood the essence of Cantonese opera. Understanding the culture behind the genre is critical for changing perceptions. For instance, Western music is often regarded as a

sophisticated type of arts because of its comprehensive and precise notation system, whereas Cantonese opera uses a less precise notation system with its improvisatory nature. However, if teachers understand how a Cantonese opera artist improvises her aria with the immediate responses played by the accompanists, teachers would recognize the high level of musicianship required among Cantonese opera practitioners to achieve an advanced performance.

11.3 Learning Cantonese Opera in the Hong Kong Community

Extra-curricular classes teaching Cantonese opera are commonly held inside and outside schools in Hong Kong. Cantonese opera has been one of the major extra-curricular activities outside schools in Hong Kong with a huge number of student participations. The actress Ms. S. Y. Leung (2005) reported that she delivered 132 workshops in Cantonese opera performance at schools, universities, and museums from 1998 to 2004. Numerous schools lack sufficient resources and trained teachers to teach the genre; thus, they ask practitioners to conduct one or two workshops during or after school. As observed by Leung (ibid.), more parents in their 30s encourage their children to learn different Chinese arts and culture, including Chinese music, dance, calligraphy, painting, opera, and martial arts. At present, many children troupes are recruiting and teaching young children into performing Cantonese opera. In addition, more schools are currently organizing learning Cantonese opera groups as a co-curricular activity after school.

Another supporting source is Y. M. Wong (2005), a Cantonese opera singer and tutor who has been teaching the genre to children since 1998. Based on her teaching experience, she suggests that teaching younger children and adolescents requires specific strategies. Group teaching is essential because the children may be shy to sing or become bored if too many students are in the same class. Public performances are among the most effective ways to motivate the students to learn. In addition, learning the traditional ethnic genre should collaborate with learning the Chinese history, literature, and culture; such would make learning more acceptable for students. Imitation is one of the most essential approaches in the traditional practice that leads to successful learning. Young learners start to develop their proficiency by imitating excellent performances. Thus, identifying demonstrative materials for such a purpose is crucial.

11.4 Professional Training in Hong Kong and Guangdong

Professional training of Cantonese opera in Hong Kong is a major concern in the field of the genre for transmission. At present the Hong Kong Academy for Performing Arts (HKAPA) is the only academic institution that offers formal

professional training in Cantonese opera. At present, the academy offers a 2-year Diploma program and a 2-year Advanced Diploma program (The Hong Kong Academy for Performing Arts 2012). In 2013, a newly developed 4-year Bachelor of Fine Arts (BFA) in Cantonese Opera is going to be offered by the newly founded School of Chinese Traditional Theatre in the Academy. This is one of the very rare degree programs found in Asia contributing to higher education on traditional art forms. Unlike traditional practices, this new programs addresses both the globalization and localization issues by balancing between practical courses for skill development and liberal arts and general education, including English and Putonghua. Students have to develop a comprehensive awareness in history, script writing, Chinese literature and culture, local culture, art administration, as well as all backstage practices including lighting, costume making, and property making. Modern concepts of conservatory mode has been incorporated into the program so that graduates are expected to be capable not only in performances but also other relevant fields including management of troupes, promotion and education of the genre. Secondary school graduates with preliminary training in Cantonese opera are encouraged to enrol into the programs. To provide more performing opportunities for graduates, the HKAPA founded the Young Academy Cantonese Opera Troupe in 2011. Young performers may join the troupe to develop further their performing skills through live performances. The Academy will be the major cradle for nurturing young artists in Hong Kong.

Founded in 1953, the Chinese Artists Association of Hong Kong (2012a) is a professional organization for Cantonese opera practitioners. One of the major contributions of the organization in the transmission of the artistry is the establishment of Cantonese Opera Academy of Hong Kong (2012) in 1980 (Ip 2008). The academy aims to nurture new generations of professional artists, with their practitioners as tutors. The Academy offers a 4-year program with focuses on singing, acting training, acrobatic training, armed fighting, and performance realization, which may facilitate professional performances. In 2012, the Association further explored opportunities for young artists to perform so as to expose them in frequent life performances. According to the eminent artists, the Cantonese opera is a very complicated art form which requests long time of engagement in performances. They can only practice through life performances. Thus the Association developed the "Cantonese Opera Young Talent Showcase" (The Chinese Artists Association of Hong Kong 2012b), which collaborated with a small theatre in Hong Kong to provide hundreds performances in 2012, with a team of eminent artists as the artistic directors. In the coming years the Association will continue the project. Consequently, numerous of actors, actresses, and accompanists have been nurturing for this profession.

Located in Foshan, Guangdong Province, the Guangdong Dance Drama Vocational College, formerly known as Guangdong Cantonese Opera School (2013), founded in 1958, is currently the only institution in mainland China that provides professional training for Cantonese opera in both secondary and sub-degree levels. Given that the genre requires training from the early ages, the school admits primary school graduates who want to develop their foundations in learning

Table 11.1 Daily timetable of Guangdong Cantonese Opera School

Time (Mon–Fri)	Learning Activities
6:00–6:30 am	Waking up and jogging
6:30–7:30 am	Voice training
7:30–8:30 am	Breakfast
8:30–11:20 am	Physical training (e.g., flipping and stretching)
11:30 am–12:00 noon	Lunch
12:00–2:30 pm	Siesta
2:30–4:30 pm	Academic studies/Singing classes/Acting classes
4:30–6:00 pm	Free time
Evening	Self-study/Self-practices

and performing Cantonese opera for a professional career. In addition, the College also admits secondary school graduates for their diploma program. Normally, the students have to attend the program for 6–10 years. Every 2 years, the school admits approximately 200 students in specialized programs of acting and music accompaniment. After graduation, these students are selected for professional performances by professional Cantonese opera troupes in Guangdong Province; several other graduates may become teachers of the genre or enrol into the HKAPA for more extensive training.

According to the author's visit of the school and observation (Leung 2012a), the training program adopts the conservatory approach with different modules of learning, which is commonly observed in programs that nurture musicians in the Western culture. The program includes various specialized classes taught by specific teachers. The students have to participate in singing, acting, gymnastic, and basic training classes. These students receive rigid training despite their young age (11–17). All students are requested to reside within the campus throughout the period of schooling. They are disciplined to start their activities early with a series of physical and vocal training. To enhance their gymnastic skills for stage performance, they are trained by two tutors in the class with a whip. Only basic literacy such as reading the scripts and understanding the historical background of the stories is required of students for professional needs. Table 11.1 shows the daily time table prepared by the school.

Interviews with teachers and students as well as class observations were implemented during the visit. Prior to observation, the author studied the oral tradition of the transmission of Cantonese opera in Hong Kong through literature review and interviews with five Cantonese opera virtuosi with background in oral tradition (Leung 2012b). Several potential comparisons can be made.

In the oral tradition, a close personal relationship develops between the master and the apprentice, as recalled by one of the masters. The master admits the apprentice for the transmission of his artistry rather than for monetary reasons. The master is responsible for supporting the living of the apprentices as no or very little tuition fee is required. Consequently, only few apprentices are admitted. The apprentices stay in the master's home to be in contact with their master. In addition, the apprentices

always "follow" their master during performances to observe, as an informal learning, how the art is particularly executed. As an informal practice, the apprentices take care of their master until death even after they have left the apprenticeship and can independently earn a living. The apprentice–master relationship is similar to a parent–child relationship. By contrast, the teacher–student relationship in Cantonese opera school is not as close as that in the apprenticeship; they are not "master" and "apprentices" but rather, "teacher" and "students". These appellations somehow reflect the nature of the relationship. Although the students acknowledge and respect their teachers, the students have no lifetime responsibility to serve their teachers. Teachers in Cantonese opera schools work for a living, whereas masters in oral tradition teach their apprentices for their personal transmission of artistry.

Conservatory and oral traditions have different aspects in terms of teaching and learning approaches in different contexts. In Cantonese opera school, students who possess similar levels of artistry and skills are grouped together for benchmark learning. These students are eventually promoted to a senior level and then graduate. Classroom learning tends to be formal, with specific periods allocated for classes in the different aspects of Cantonese opera. These aspects are taught by various experts. The conservatory tradition is characterized by formality of learning. By contrast, the oral tradition is characterized by informality of learning. The apprentices develop a close relationship with their masters, who are normally esteemed artists and heavily engaged in performance career. The masters may have very limited time for formal teaching. Thus, the masters rely on informal learning; that is, they either ask their apprentices to perform minor roles on the same stage or request them to observe in the backstage area. Meanwhile, masters also invite other artists to provide comments and suggestions to their apprentices. This kind of immersion in troupes is the main context for informal learning.

11.5 Enculturation for Transmission in Schools

A number of issues facing the transmission of Cantonese opera in Greater China are interlinked. Teaching and learning the genre in schools are regarded as the starting point, which aims to provide a general introduction of the genre to the new generation and prepare the students for future participation. On the other hand, community practitioners nurture the younger generation for professional performances inside and outside schools. These two streams formulate the foundation of learning the genre prior to professional training in established institutions with conservatory tradition.

The cultural aspect of Cantonese opera is considered a major constraint in motivating students to learn the ethnic genre. The aforementioned study reveals that secondary students lack motivation to learn the genre in a general education setting because of the notion that admitting fondness for Cantonese opera may form a negative perception among their peers. On the contrary, primary students take interest in Cantonese opera and find the genre easy to learn and interesting; thus, students

should be exposed to the genre as early as possible for them to adopt the culture. For instance, secondary students complain that the percussion section of the accompaniment is always too loud, and thus, not pleasing to the ears. These students should be exposed to the cultural context of the genre that the loud percussion can create a dramatic atmosphere when important roles are on stage. In addition, the original context of Cantonese opera was the suburbs with a temporary stage made of bamboos and iron plates; the percussion is required to provide sufficient dramatic effects in such an environment.

On the other hand, the linkage between teaching the genre in schools and teacher education is apparent. In the past decades when Hong Kong was still under the British rule, Chinese music was not well appreciated. Consequently, music teachers focused on educating their trainees in Western music. Thus, these teachers only taught and valued Western music and in the process devalued the others. Their students were placed in a vicious circle in which Chinese or local music and its culture were not valued. As revealed in the study by Leung (2013), the transformation of teachers from a Western-centered attitude into a multi-culture philosophy of music education entails time. Even then, the occurrence of said transformation is also uncertain.

Thus, enculturation is a key implication in improving both school and teacher education. According to Baily (2012), frequent exposure to the sound of music from the earliest age is crucial in developing children's musical culture, in addition to providing models for emulation, frequent opportunities to watch adults and siblings to play, the chance to play with professional musicians, and the social world in which playing music seems to be the essence of life. As aforementioned, primary students accept Cantonese opera as an interesting art form because they have not adapted to the popular music culture nor developed a self-identity. Students who are not exposed to ethnic music culture (e.g., Cantonese opera), will be exposed solely to popular music culture, which can dominate their musical taste and influence students to reject other musical cultures when they mature. Similarly, teacher education requires enculturation for changes. Student teachers also need exposure to Cantonese opera with cultural, historical, and social contextual understanding. With sufficient knowledge and skills, student teachers should be educated on the importance of understanding local culture in the development of a cultural identity, which is crucial in resisting cultural integration and globalization. The success of teacher education in such aspect will provide positive feedback on school education; hence, the next generation will be educated with a balanced perspective toward music cultures.

11.6 Cultural Considerations in Nurturing Professional Artists

The traditional culture of "teaching" or "education" in China varies from that in Western countries. Teaching is not regarded as a profession but rather as a responsibility. According to the article *Talking about Teachers* by Han Yu (768–824) (2012),

a great scholar in the Tang Dynasty (618–907), the responsibilities of teachers are three-fold: preaching, transmitting knowledge and skills, and problem solving. Preaching refers to the teaching and learning of Confucianism, transmitting knowledge and skills is straightforward, and problem solving refers to a comprehensive counselling in all intellectual, intrapersonal and interpersonal areas of human life. Ancient Chinese teachers were expected not only to transmit knowledge and skills but also to develop students into holistic characters by providing a self-model for students. Teachers were also expected to inspire students as they deal with all matters and problems in human life. Not all scholars were required to teach because teaching was not intended for monetary purposes. Only scholars with the desire to transmit their knowledge, beliefs, and philosophy toward human life engaged in teaching. Teaching was considered a noble responsibility. In the oral tradition of Cantonese opera, the concept of transmission is exactly as described. According to Mr. Yuen Siu Fai,[1] an experienced Cantonese opera master for 50 years, numerous eminent artists in the past decades did not ask for tuition fees from their apprentices (Leong and Leung 2012). This situation changed when some of these artists engaged in teaching to earn a living. When teaching is viewed as a noble responsibility for preaching, the learners respect the teachers and learning per se; however, when teaching becomes a service for monetary reciprocation and learning becomes a consumption of service, the transmission can be superficial, and transformation of artistry can be minimal.

The modern school system is a major constraint in nurturing professional performers for Chinese operas. Formal education is viewed as the main channel of social mobilization, whereas in the past, many young individuals from grassroots had limited opportunities to study. Individuals who selected immersion in Cantonese opera had to give up their formal education, which is regarded as a high opportunity cost (Ip 2008). As reflected by Shen (2012), Cantonese opera (and other Chinese operas) entails a long period of learning from an early age, perhaps as early as 8 years old. In addition, every Cantonese opera learner must be nurtured with uniqueness and individuality. These learners need a significant amount of time, space, and freedom throughout the learning process. With modern schooling aiming to provide mass education by a general mode of teaching and learning, subsuming the teaching and learning of Chinese operas into the modern school curricula is hardly feasible. A common learning process based on experience is accepted among the majority of practitioners; that is, learners should start by imitating reputable teachers as models. Thereafter, the learners develop proficiency in all skills before they can subconsciously use the learning acquired in various performances. Finally, the learners can personalize their style by recognition of their respective weaknesses and strengths and a thorough understanding of the arts and human life. Four interlinked elements, namely, observation, practice, performance, and reflection require daily practice throughout the learning process. Long holidays in the modern schooling system are detrimental to such a learning process.

[1] See http://yuensiufai.com/ for Mr. Yuen Siu Fai.

11.7 Future Challenges

The period from the 1920s to the 1960s can be labeled as the golden age of Cantonese opera, when different artists developed their own creative artistry. However, a number of younger artists resort to mere imitation of master artists without developing their personal artistic and stylistic innovation. Mr. Yuen is concerned that Cantonese opera faces difficulties in further developing the personal artistry of younger generations (Leong and Leung 2012). These problems are related to the modern culture of the Hong Kong society, which leans toward being utilitarian. In the past when the oral tradition was a common practice for transmission, every learner of the genre respected all masters, troupes, as well as the system. Learners committing mistakes during their performance on stage were commonly reprimanded by their masters and other experienced artists. Such a situation motivated learners to improve through these mistakes and exerted effort to avoid repeating them. In the present scenario, the younger artists do not exhibit the same degree of respect to experienced artists. Some young artists have been observed leaving the theater after completing their parts despite an ongoing performance. The concept of resource utilization to maximize earning or profit is a well established concept among the new generation of artists. The transformation of such a utilitarian idea is crucial in the transmission of the artistry of Cantonese opera.

In the recent decades, the experience of transmission of the Cantonese opera in Hong Kong may provide a good example from the Greater China to the globe. Traditional art forms have been facing different challenges internationally when globalization has been a dominant factor affecting the ecology of arts and arts education. One of the exits of the current difficulties for Cantonese opera transmission is a combination of modern conservatory-type of training and the traditional immersion of frequent performances in the field. Students will learn in a well-constructed higher education program with skill acquisition and interdisciplinary education. On the other hand, the close connection with experienced artists in the field through internship is a critical element for maturing the trainees. To prepare students for professional training, primary and secondary schools can also adopt the model of partnership with artists so that students can encounter the art form at an early age with high quality. Training young artists through community troupes is an alternative way for students who are talented and interested but received no learning opportunities in schools. These three aspects of training need to collaborate well so that the traditional art form can be transmitted effectively.

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Chapter 12
Sun Tzu's *The Art of War* for Choral Leadership

Paulina Wai-Ying Wong

Sun Tzu was a highly influential figure in China. Apart from his military strategies, his ideas have been borrowed to facilitate business, policy, and management strategists to execute a form of actual operation in both Eastern and Western cultures. These implementations have been particularly successful in China, Hong Kong, Taiwan, Singapore, Japan, and Korea. Sun Tzu who lived before the Warring States Period (476–221 B.C.), also known as Sun Wu, was the son of a warrior and grandson of a general. He was a genius martial strategist in ancient China (Cheng 2000). Sun Tzu was the most influential philosopher of his time, providing Chinese people with the concept in developing strategies for different situations through history and culture.

Chinese culture is deeply influenced by Confucianism, Taoism, and Buddhism (Wang 2000). Confucians seek high morality, Taoists, natural balance, and Buddhists, kindness. Confucians (approximately 552 B.C.) have influenced the Chinese morality, ethics, and daily behavior. Taoists have offered aesthetic principles on Chinese art and spiritualism. The focus is on discipline, orthodoxy, and respect. The way to learn is by watching and obeying the master. Here, evident tension exists. According to Western practices, the master-apprentice model can be restrictive.

Among the other renowned Chinese philosophers, Sun Tzu remains one of the most popular for strategic management. According to the Chinese idiom, battlegrounds are everywhere in terms of business, military, and other competitions between organizations and among other nations. Sun Tzu was highly praised by the Eastern and Western military and business strategists for the wisdom and inspiration within the concise but influential classic *Sun Tzu Bingfa [孫子兵法]* ("Sun Tzu: The Art of War"). The meaning of the Chinese term "*Bingfa*" in ancient China is methods and

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strategies for managing military concerns. In ancient Chinese, "*Tzu*" *[子]* means maestro and highly respected (Wee and Combe 2009). Thus, the full translation of *Sun Tzu Bingfa* should be "*Maestro Sun's Philosophy on Military and Management*." According to the Chinese translation of *Sun Tzu Bingfa*, the book should not be categorized as the bible for warriors and generals or as a text that promotes war. Instead, it is a strategic manual for commanders to provide options to avoid the war and show how to win the battle without fighting.

12.1 Relate the *Art of War* to Leadership in Modern Civilization

Top military academies and business schools around the world include *Sun Tzu Bingfa* in their curriculum as a compulsory text for training world-class officials, executives, and leaders (Michaelson 2001). The first French translation of this classic was published around 1772 by a Jesuit missionary, J.J.M. Amiot. The first English translation by Lionel Giles was published by the Luzac Company of London in 1910 (Cheng 2000). Current translations include Japanese, Russian, German, and other languages. *Sun Tzu Bingfa* is not a classic that solely belongs to the past, in which the interpretation of concepts, ideas, thoughts, and principles for strategic management and leadership in different cultures and settings are subject to the creativity of the readers and not bound by time and space. *Sun Tzu Bingfa* consists of 13 chapters of approximately 6,000 words, which include *Deliberation [計], Planning [作戰], Strategy [謀攻], Tactics [*形*], Formation [*勢*], Opportunism [虛實], Maneuvers [軍爭], Variations [九變], Mobilization [行軍], Terrain [*地形*], Situations [九地], Incendiarism [火攻],* and *Espionage [*用間*]*. Sun Tzu deliberately began the 13 treatises with the topic of detailed assessment and planning in close relation to life and death before proceeding to warfare (Wee et al. 1991). In the first chapter, *Deliberation*, Sun Tzu clearly stated the importance of planning and strategizing, based on the following five principles: *Moral Cause [道], Climate Conditions [天], Terrestrial Conditions [地]*, *Generalship of Commanders [將],* as well as *Organization and Discipline [法]*:

1. *The **Moral Cause** is that which enables the whole people to be in perfect accord with the leader, for which they are willing to give up their lives and because of which they loyally follow him through thick and thin.*
2. *The **Climate Conditions** concern with the weather, seasons and times – favorable or unfavorable.*
3. *The **Terrestrial Conditions** concern with the distance and nature of the terrain – long or short, advantageous or disadvantageous, safe or dangerous.*
4. *The **Generalship of Commanders** signifies wisdom, faith, compassion, courage and rigor.*
5. *The **Organization and Discipline** signifies the order and skill of management of men and affairs so that everything can be employed to the best advantage.* (Sun Tzu's *The Art of War*, Chapter 1 on five principles)

12.2 Sun Tzu's Philosophy and Confucius' Teachings on Leadership

The qualities of an exemplary general being identified by Sun Tzu echo the traditional Chinese culture and teachings of Confucius on ideal moral character and moral acts of a respectful gentleman or leader. The expected moral character does not merely arise from nothing but requires a significant amount of hard work and cultivation. According to Confucius, "Compassion" [仁] is considered as the most important moral quality. A gentleman or leader must possess such a moral quality, be considered as a "compassionate man," and be free from worries and fears. This kind of person will have the "Courage" [勇] to lead fellow people in different situations. Confucius also shared the moral acts of a compassionate leader, one who loves his people. Aside from compassion, another virtue is also prized, namely, "Wisdom" [智], which enables a man to never be in doubt (Lau 2002). In Chinese culture, "Wisdom" [智], "Compassion" [仁], and "Courage" [勇] are the three essential virtues universally recognized for effective leadership throughout the long history of the Eastern world.

12.3 Choral Singing in Hong Kong Schools

Hong Kong was established within the Southern China Region and was a valued British colony, taken over in 1841 (Endacott 1964). Music education in Hong Kong schools can be traced back to the nineteenth century. According to the annual report prepared by the school inspector in 1870 (Hong Kong Blue Book 1870), music was taught in primary schools with singing, music appreciation, analysis, as well as aural and sight singing in the music curriculum. In particular, singing and choral work were linked to English musical culture along with Christianity, and thus, hymn singing in morning prayers became a priority in both churches and schools (Hong Kong 1910). In the late nineteenth century, most musical activities were held in schools and churches, with choirs being involved mainly in religious music. Yu-Wu and Ng (2000) reported that by the 1950s, majority of both the government-funded and aided schools in Hong Kong structured their music curriculum on the model set in England. By the 1960s, singing activities in schools became the basis of music learning. As a consequence of the emphasis placed on singing, choral activities began to flourish from the 1960s to 1980s. Based on the influence of Western choral singing cultures and tradition in early colonial years, the first treble choir, Hong Kong Children's Choir, was founded in 1969, which was then followed by the establishment of 13 Districts Children's Choir through 1980s. More treble choirs and choral associations were founded from the 1990s to the present. Choral singing is currently one of the major extra-curricular activities in Hong Kong. It has become a school activity and perhaps one of the strongest extra-curricular cultural and artistic participatory activities for young people in a Chinese community.

12.4 A Study on Applying Sun Tzu's Strategies in Choral Training

The choral training ground is somewhat similar to the battlefield. Choral training requires thorough planning and effective implementation. The human factor is essential to winning a battle, and effective choral training also requires effective leadership in choral performance and practice. This requirement is no different from that of war. Poor planning and implementation in war will cause the loss of lives and territory, while poor choral direction will influence the management of the choral organization and impact on quality of the choral program. Sun Tzu, in *The Art of War*, provides solid but simple guidance for commanders to determine how to execute strategic planning, implementation, and evaluation.

This chapter reports a study which examined the extent if the Sun Tzu's strategies for war can be applied in choral training. It aims to synthesize effective choral leadership and provides insightful models for effective rehearsal planning, conducting, and evaluation. The author started with a paradigm shift to relate the philosophy of Sun Tzu in Generalship and Commanders to exemplify choral leadership in the Hong Kong context. According to Sun Tzu, a commendable general has five fundamental qualities or attributes, namely, wisdom [智], faith [信], compassion [仁], courage [勇], and rigor [嚴]. These qualities were treated as the cornerstone of generalship and virtues of a commander.

Based on these attributes, the author conducted interviews with the leading treble choral directors and school choir conductors who were selected to participate in the study on the grounds that they were leading figures in the Hong Kong choral scene. Indeed, each of the choral directors and conductors was prominent in the field of treble choral education either in school or in the community choral association. They represented choral directors and school choir conductors from different generations and thus have witnessed the significant development of Hong Kong's children choral music culture from the 1970s to the present. Until recently, most of them were still actively participating in the development of choral music education, either in schools or in the choral community.

The selected interviewees were eager to share their views on choral training and their philosophy on choral direction in Hong Kong. They also discussed the essential qualities of good choral leadership and offered their advice on music teacher training with regard to choral direction (Smith 1995). The data were analyzed, and the following four key themes emerged with an equivalent in the qualities of "*Generalship of Commanders*" *[將]*: wisdom [智], faith [信], compassion [仁], courage [勇], and rigor [嚴].

12.5 Thorough Knowledge About the Choral Training Ground

All four choral directors were both proud of and impressed by the choral singing traditions that have emerged in Hong Kong. These directors have all played key roles in the development of the treble choirs in recent decades. Their positive views

on choral work are best summarized by one of the choral directors, who felt that the choral singing tradition in Hong Kong should be treasured. Hong Kong choral singing is arguably one of the best in the international field of treble choir singing, and now this tradition in Hong Kong has also been developed, with choirs performing music by talented local young composers. For certain, sooner or later, the choristers will enter different professions with different demands, but they all experienced the sense of community, discipline, and pride that an involvement in choral singing provides. Many of these choristers continue to sing as a hobby during adulthood.

The social value of the Hong Kong treble choir singing culture. Most schools have established their own choirs to organize performances both inside and outside the school community. The students are introduced to the experience of choral singing at an early age. The choral directors agreed that the links between treble choirs, the junior age range, and primary school education were critically important. As such, they realized that the role of the primary music teacher was invaluable to the development of choral activity in Hong Kong society.

Learning values through choral singing. All the directors believe that choral singing provides children the opportunity for sociological, psychological, and musical development. This belief is echoed by the study of the ubiquity of music; children can significantly learn through the process of music-making. For example, Habermeyer (1999) notes that learning values derived from music-making can be transformed into guiding values for children to have a better quality of life. These values include hard work, gaining perseverance and determination, learning self-discipline, the benefits of responsibility, the value of team work, developing creative thinking, imagination and invention, building confidence, developing critical-thinking, lifelong learning, appreciation, sensitivity, and love of the arts. Furthermore, the author was inspired by this idea and Gardner's (1993) theory of multiple intelligences to highlight the potential development of cross-modal skill for children through choral singing.

Through the music learning process, the chance for children to develop the various types of intelligence is provided, and the significance behind all these types rests within the innermost part of the child.

Through choral singing, the children develop relationships with the people around them. Choral singing is also beneficial to their musical education. The choral singing experience facilitates the development of the children. Singing can lead to better prospects. If well managed, choral singing can help solve societal problems.

The tradition that has been established in Hong Kong is one to be treasured. Indeed, it is a national treasure. Our children go on to a wide variety of professions, but all have experienced the sense of community , discipline and pride that involvement in such an activity allow. (Director A)

Choral singing activity is good for the children's development, in which they learn how to achieve the common goal with others, to follow the leader within the group. (Director C)

It helps the development of the children. Singing can lead to a better prospect, if well managed, choral singing can help to solve society problems. (Director B)

> *He has a thorough knowledge of his own conditions as well as the condition of the enemy is sure to win in all battles.* (Sun Tzu, *The Art of War*, Chapter 3 Strategy)

According to the Sun Tzu's statement, knowing one's strengths and weaknesses, alongside knowing the opportunities and threats of both the human and environmental factors, is an important consideration in appraising the battleground to identify the desirability of a suitable act or movement for a present situation. The choral directors in Hong Kong possess thorough knowledge about choral singing compared with those in other parts of the world. The directors should also address the needs of both the children and the society. Through choral singing, children will be provided the opportunity for sociological, psychological, and musical development. This provision will help maintain a stable and harmonious society.

12.6 Personal Beliefs as a Choral Leader

All the interviewees have strong personal beliefs about the benefits of choral singing in schools. In the following section, the author explores how the leaders perceive the role of the choral director.

Mission and vision beyond choral singing. A very strong theme that emerged was that of the choral director as someone with a mission and vision that demanded not only a high standard but also the full commitment from their choristers. The strongest theme to emerge, in fact, was that the directors were critically aware of their personal role as teachers. A significant part of the "mission" was connected with the idea of developing the choristers in a holistic educational sense, as well as providing them with opportunities for learning music. These teaching missions were all inspired by the positive experiences of each individual as choral singers during their childhood.

Teaching motivation. The motivation to teach often came from an inspirational early teacher. One of the interviewees recalled that their choir teacher provided him/her with opportunities, which are important for confidence building. This experience produced a lifelong benefit on the development of the chorister. In fact, all the interviewed directors seemed to have learned a great deal from their own choral teachers and regarded the master-apprentice relationship to be the most important type of learning experience.

Accordingly, a model to provide guidance through the process of learning could be helpful. However, one must also question the result if the master-apprentice model failed. Indeed, several educational researchers, including Sloboda et al. (1996) have suggested that if a child or adult does not have a successful relationship with their teacher, learning may produce dire consequences. Thus, perhaps alternatives for training of student choral teachers are important to explore. The choral directors in the current chapter were all inspired by good directors, and thus, their experiences were exclusively positive. Of course, if one aim in choral director training is to develop students to become "inspirational," having powerful role models is certainly positive and perhaps the direction toward which to strive. Thus, perhaps we should be cautious about relying on only positive experiences when developing this model. What may happen if experiences are negative is also important to consider.

A strong mission and vision are crucial because they are the guiding principles for initiation and implementation of various practices, such as identifying the strengths and weaknesses of choristers, creating meaningful choral learning and teaching activities, promoting positive attitude towards good behavior, as well as providing support and encouragement to the students. A strong and effective mission and vision can enhance the development of the choral students in musical aptitude, social attitude, self-concept in music, and academic ability.

In other words, the director should reflect on what is best for each chorister. In line with this statement, the interviewees unsurprisingly seemed to regard themselves as social workers attempting to enhance and develop society at large. One of the directors revealed that the idea of forming choirs has been a type of social work, which has sustained the director through the years and provided the directors a sense of social responsibility.

The notion of dual support and development. Apart from all these strong personal beliefs, the choral directors also admitted that supportive people in the local community were vitally important to manage a successful choral organization. The directors believed that a good choir needs support and enthusiasm, not only from the conductor but also from local people, to organize and increase the development. This type of network would necessarily improve the general support surrounding a choral director, facilitating acquirement of key factors such as access to a suitable rehearsal space and budget for repertoire. These factors were mentioned in the interviews and evidently would be important points to raise with trainees to help them realize the benefits of such factors. The directors were able to specify personal qualities that were of utmost importance in their positions, and they all believed that these should be addressed in a training program, which would target the areas in their job that involved school teaching.

The teacher has to understand the mission: to teach children through music education, and beyond. (Director A)

My teacher gave me opportunities in the choir and so I built up my confidence. This experience has had a life-long benefit… (Director D)

Working in a choir as a child showed me: there are many others who are stronger than me, and I appreciated and learned from this. My teacher was such a good person, and a positive influence. (Director D)

The idea of forming choirs has been a type of social work, which has sustained me through the years; you (the directors) have to have a sense of social responsibility. (Director B)

> *The winner is one who always makes sure of success before he challenges the enemy. The loser is one who always challenges the enemy before he makes sure of success.* (Sun Tzu, *The Art of War*, Chapter 4 Tactics)

According to Sun Tzu, the unity of minds and hearts is an important factor to ensure victory. The mission and vision must be clear before taking action. The commander has strong moral influence to generate strong impact and commitment from the army to accord the general leadership. In the organization, choral directors should know what and how to facilitate lifelong development of each chorister

through choral singing. The director, as mentor, should connect with the chorister, as mentee, through learning and teaching; in the Eastern culture, this relationship is viewed as a long-term partnership. One Chinese saying emphasizes that the bond between a teacher and student is a lifelong relationship.

12.7 Essential Qualities for Good Choral Director

Based on the data collected through observation, the experts were in strong agreement regarding several essential qualities for a good choral director. They included sound choral musicianship, which includes competency in choral techniques, extensive musical experience to ensure good musicality, and the ability to use their personalities to project this knowledge to the choristers in an educational context. They believed that directors should likewise be able to enhance performer-audience interaction. In other words, they must demonstrate social skills.

Sound choral musicianship. The directors pointed out that a choral director must possess good musicianship, which can enhance the musical ability of the choral group. They should also be constantly re-appraising and improving their own musical skills, which included good stylistic knowledge, aural competency, and the ability to sight-read.

Competency in choral teaching. Apart from sound musicianship, the choral director needs to know specifically how to conduct choral rehearsals, and thus depended on their own vocal and conducting skills. One should be a knowledgeable musician, displaying sensitivity and flexibility during rehearsals. A high degree of preparation is involved beyond the actual rehearsal time. However, most of all, the directors should be reflective practitioners that interchangeably use a wide range of skills.

Extensive musical and social experience. Musically, all the interviewees believed that the director should be expressive and able to elicit passionate performances from the children.

The interviewees strongly agreed that, from time to time, the choral director was required to seek guidance in decision-making and logistic arrangements to enhance the implementation of both musical and non-musical activities within the choral organization.

Given all the skills required, the four interviewees, drawing on their own experiences, were keen to offer advice for novices in this career.

For a high standard, the choir requires the choral director to work as a good musician who is disciplined and well equipped with good musicianship and willing to keep advancing him/herself. (Director A)

Good ears can help in recognizing correct pitch and rhythm. Solid concepts of voice production can provide knowledge to differentiate the musical and vocal abilities and the limitations of choral groups of different levels. After all, the choral director needs to have clear choral concept and appropriate conducting techniques, knowing how to teach and perform with flair. (Director C)

They need to be able to show their hearts and ideas about the music to the children, and then for the children to show this to the audience. (Director B)

> *In every battle the regulars should be used at the commencement of fighting but only a judicious use of the reservists can ensure victory.* (Sun Tzu, *The Art of War*, Chapter 5 Formation)

According to Sun Tzu, the essential qualities of generalship are based on a strong vision and mission, along with the sound knowledge and effective operational skills to lead the army. Sensitivity, flexibility, and creativity must be exercised to gain maximum advantage in the action, and thereby ensure victory. The implementation of effective choral direction is based on the same principle of swiftness (Stanton 1971). Directors must exercise self-awareness to unify the internal and external factors in musical communication within the processes of rehearsal and performance. The opinions of the interviewees indicated that musical and social factors mingle in conducting. Moreover, within this context at least, choral singing is a teaching and learning process, and the Hong Kong tradition has emerged largely from educational roots. However, a significant amount of the surveyed work was of a practical manual-type, concerned with "how to" conduct, sing, work with an ensemble, and select a repertoire. The following are a few indicative examples of supporting literature: studies on how to nurture an effective conductor and performer, including those of Balk (1990) and Baker (1992), which both stress the importance of self-awareness on how to unify the internal and external factors in musical communication within the processes of rehearsal and performance (Wong and Davidson 2006, 2008). Based on the above studies, Spencer (2000) developed a framework to provide a holistic perspective in choral director training. His model provides a solid foundation for the current chapter in theorizing on the general conducting process, stating that "*A good conductor is one who can unify the ensemble through Knowledge, Techniques, and Artistry*" (p. 86).

12.8 Expectation and Advice for the Potential Choral Director

All the interviewees admitted that choral directing is a challenging profession, and within the demanding process, one can easily become lost, not knowing what to do or how to react. The first proposed significant strategy for coping with the complexity of tasks was to be determined and to learn from others with experience. Young directors may have many doubts and a heightened feeling of insufficiency, but they should not overlook their enthusiasm nor underestimate themselves. They must not give up, rallying themselves with the meaning of choral direction. Young directors should have faith. They should not be negatively influenced by the situation; instead, they should be proactive in asking questions. They should expose themselves to good music, good choirs, and international conferences to absorb what a conductor needs.

Work in a reflective manner. The choral leaders point out that hard work in the choral teaching profession without time and space for reflection is worthless.

The choral director should work in a reflective manner to provide room for improvement. One of the directors shared the basic principle that every potential conductor must know the standard and how to enable the choir to achieve this standard. The choral teacher must be familiar with good choral sound and learn about good musical interpretation to know what goals to set for the choir to improve its standard. Knowing what to learn and how to improve is the key. Critical reflection is crucial (Lehmann and Davidson 2002). Young directors should attend choir rehearsals conducted by other experienced choral directors to observe how the latter ones work with a choir. This practice is one possible way for self-advancement. Attending international conferences and seminars can also provide insights in choral teaching through the experience-sharing of a few professional choral directors.

One may have lots of queries and sense of insufficiency, but don't overlook enthusiasm and oneself. One must not give up. Convince yourself of the meaning of choral direction. Do have faith and belief – don't be influenced by the situation, instead, be proactive in asking questions concerning the things around you. Do expose yourself to good music, good choirs and international conferences to absorb what you need. (Director B)

It is crucial for the student choral teachers keep equipping themselves by absorbing the most updated knowledge and applying it to their choral work. They need to keep open and fresh, and take in things from all sorts of sources. (Director A)

> *Those who resort to fire as an aid in attacking the enemy must possess perspicacity, while those who resort to water as an aid in attacking the enemy must possess strength.* (Sun Tzu, *The Art of War*, Chapter 12 Incendiarism)

The above statement reminds the commander to review all the available resources. Capitalizing on the terrain and weather will secure strategic advantage in war. As applied to the context of choral teaching, the actual available means are the distinct qualities of the choral director, such as water, a resource made available by nature. In the choral directing context, fire can refer to the supporting personal network within the choral organization including the mentors, external evaluator, and choristers (Wong and Davidson 2006, 2008).

Analysis of the interview and observation data reveals that all the interviewees had firm ideas about the necessary skills for choral direction. The interviewees tended to work/conduct intuitively, and although they had positive role models, most of them seemed to have acquired their skills through experience. Of course, this situation does not mean that their skills cannot be understood and formalized into elements to be learned. Knowledge, dedication, and enthusiasm, along with a sense of personal development achieved through critical reflection, are essential domains that they identified.

To conclude, the directors confirmed that essential qualities of an exemplary choral director should include the following: a mission to achieve a high standard for themselves, the young singers, and musicians, as well as a strong motivation to teach to facilitate emotional growth, skill, experience, expression, and stability through singing. Based on these data, the motivation for all interviewees to learn music evidently came from their own positive experiences. Indeed, all the directors

seemed to acquire significant learning from their own choral teachers and regarded the master-apprentice relationship to be the most important learning experience. Working with a reflective manner was posited as an essential factor for the development of these directors in the choral teaching profession.

12.9 From Sun Tzu's *The Art of War* to Choral Leadership

In light of the emergent theoretical and practical suggestions, the author concludes this chapter by synthesizing all the literature and interviews undertaken thus far. Given the special situation of an East-meets-West culture in Hong Kong, the author has found that choral leadership on the premises of the five significant elements of the Generalship of Commanders drawn from the Sun Tzu's *The Art of War* are largely applicable in the reality of choral direction.

> *The Generalship of Commanders signifies wisdom, faith, compassion, courage, and rigor.* (Sun Tzu, *The Art of War*, Chapter 1 on five principles)

The five fundamental qualities of the Generalship of Commanders applied to exemplary Choral Leadership are presented below:

1. Wisdom [智]: choral director competence
2. Faith [信]: mission and vision on chorister learning outcomes as well as musical and personal growth
3. Compassion [仁]: effective director-chorister interaction
4. Courage [勇]: professional development for reflection and growth
5. Rigor [嚴]: efficient and effective choral direction.

Sun Tzu noted that knowing one's own strengths and weaknesses is an important consideration in appraising the situation, alongside knowing the opportunities and threats of both the human and environmental factors, to identify the desirability of a suitable act or movement for a present situation. According to Sun Tzu, the evaluation of the effectiveness of formulated strategies is important to ensure that various strategies can be applied and executed in different situations to achieve different goals. The purpose of evaluation of strategic effectiveness is to ensure the "victory" for various aspects in different domains.

12.10 Strategic Target (Choral Director Competence)

The choral director must possess a combination of musical and social skills, choral performance, and rehearsal knowledge that can be applied to real situations, along with techniques used as "tools" to demonstrate how to work with the knowledge previously gained from the actual teaching and learning environment. All these derived competencies required in effective music teachers are closely related to their musical achievements as students in the choral learning process.

12.11 Strategic Fit (Efficient and Effective Choral Direction Behaviors)

Based on literature, interviews, and observations undertaken thus far, successful and effective choral teaching and learning greatly depend on the choral director being able to interact efficiently and effectively with appropriate behaviors and instructions during choral rehearsals (Wong 2003). This process includes rehearsal time usage, pacing, musicianship, enthusiasm and intensity, performance quality, and accuracy of presentation.

12.12 Strategic Advantage (Effective Director-Chorister Interaction)

Rehearsal observations confirm that high levels of director-chorister positive reinforcement can increase chorister attentiveness, response, and performance within the rehearsal process (Doerksen 1990). This reinforcement also provides the foundation for a positive rehearsal environment, through which to increase chorister success in performances as the ultimate goal for choral teaching and learning. The interaction between the two parties is closely related and strongly complementary to each other.

12.13 Strategic Timing (Mission and Vision on Chorister Learning Outcomes: Musical and Personal Growth)

Based on the interviews and observation, successful choral direction provides choristers with comprehensive experiences from time to time. The experience can be converted into a drive for self-actualization in both musical and personal growth. Chorister participation in choral organization can be developed in musical aptitude, social attitude, self-concept in music, and academic ability during different stages within the well-structured and designed choral curriculum. The dimension of objective evaluation is based on the understanding of local context and environmental force.

Referring to the findings of the interview and observation, the following fundamental qualities are necessary in an effective choral conductor. A choral director must be a "leader" with a strong mission and vision to exercise positive influence on the organization to achieve a common goal. An outstanding choral director can unify the ensemble through knowledge, techniques, and artistry. According to Spencer (2000), "knowledge" refers to the formal knowledge that the conductor needs to possess and apply to real situations; "techniques" refer to the tools used by the conductor along with the knowledge previously gained in demonstrating "know-how." Last but not least is the domain of artistry, which deals with personal factors, transferring unique individual qualities of feeling and life experience into the interpretation of artistic work.

12.14 Strategic Controls (Professional Development for Reflection and Growth)

According to Sun Tzu, all updated information needs to be gathered during war to secure a winning outcome. All the collected information is required to support the planning of strategies for further action. Foreknowledge is equally important in the implementation within the context of choral direction. The choral director needs to acquire various kinds of information through professional growth and development as a kind of intelligence to execute effective and efficient choral teaching and learning processes.

> *Therefore, only the enlightened sovereigns and wise generals know how to employ men of the highest intelligence to work as spies. Because of this fact, they are sure of great successes. For espionage work is most important in the conduct of war, and on it depend the movements and actions of the army.* (Sun Tzu, *The Art of War*, Chapter 13 Espionage)

This chapter has proposed a new perspective in relating Sun Tzu's *The Art of War* to choral leadership for effective choral direction in Hong Kong, especially for a new direction of choral teacher training and professional development for the choral educator. Furthermore, this chapter has inspired the author to seek possibilities for future studies to investigate the link between theory and practice based on Western and Eastern philosophies. This chapter provides insights into the past and present situations of choral singing development in Hong Kong. In addition, the investigations presented lay the foundations for future work. Hong Kong has a unique and treasured choral tradition of both Western and Eastern influences, which should be maintained. After revealing the East-meets-West practices of effective choral leadership in Hong Kong, the author try to unlock the uniqueness of mentorship in an Eastern perspective, which is based on a well-connected relationship with mutual concerns and understanding. It's important for the choral leader to invest significant amount of time in supporting and cultivating the potential of the choristers through a life-long connection. This chapter has celebrated the choral work in Hong Kong but also shown that a significant amount of work is necessary if the benefits are to flourish into the twenty-first century in Greater China.

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Chapter 13
Transmission and Education of *Hakka* Folk Songs in Hong Kong: Distinctiveness and Commonality in Local, National, and Global Contexts

Lai Chi Rita Yip

13.1 Prologue

> Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritages are both irreplaceable sources of life and inspiration. (UNESCO, World Heritage Centre 2008, p. 5)

The accelerated development of globalization ignited an interest in the unique traditional culture of individual regions and communities. *Hakkaology*, a globalized culture-awareness trend in the study of the Hakka community, has also exerted its influence in Hong Kong. *Hakkaology* affects the preservation, transmission and inheritance, and further development of the Hakka community's unique culture. This chapter begins with a general overview of the Hakka community in Greater China and outside the region. The non-material cultural heritage in music, specifically, the Hakka folk song genre, including its characteristics, educational value, and transmission is then deliberated.

13.2 The Hakka Community In and Outside Greater China

The Hakka community has long been known as a large population distributed mainly over southern China and to different parts of the world. The Hakkas are among the larger Han Chinese communities that speak their own dialect. As reported in the 12th World Hakka Reunion Assembly in Meizhou [梅州], the number of

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Hakkas in 1995 reached about 55 million in China; 5.95 million in Hong Kong, Macau, and Taiwan; 4.54 million in other countries (Mo 2005). According to the Census and Statistics Department, about 4.7 % of Hong Kong citizens aged five and above in 2006 could speak the Hakka dialect (cited in Yip 2012). The Federation of Hakka Associations [澳門客屬社團聯合總會] (2006) reported that more than 100,000 Hakka people constituted a quarter of the total Macau population (Associação Geral dos Naturais de Hakka de Macau 2011). In Taiwan, the Hakka community is estimated at 4.2 million (approximately 18 % of the total population) (Taiwan Hakka Affairs Council 2012a). The Hakka population worldwide is estimated at 80 million (Encyclopædia Britannica Online 2012a, b).

Hakka [客家] literally means "guest families" in Chinese, which suggests that the Hakkas came from outside the region where they currently live and thus, are non-natives. The Hakkas are known to originate from central China, south of the Yellow River [河南] and represent a branch of the Han people [漢族], which is the largest ethnic group in China (Liu 1994; Encyclopædia Britannica Online 2012a, b). According to Encyclopædia Britannica Online (2012a, b) "In a series of migrations, the Hakka moved, settled in their present locations in southern China, and then often migrated overseas to various countries throughout the world". The Hakkas are sometimes referred to as "nomadic gypsies" (Sascha Matuszak 2011) or "the Jews of Asia" (Chan n.d.). Many Hakkas live in Malaysia (including Sabah and Sarawak), Singapore, Thailand, and even Jamaica (Encyclopædia Britannica 2012).

In recent years, the Hakkas have become more conscious of themselves as a large clan and organized various world conferences in mainland China, Hong Kong, Taiwan, and Toronto. The conferences addressed issues related to Hakka history, social economy, settlements, religion, ethnic relations, language, and music (Hsu 2001a, b, c; College of Hakka Studies 2006; CUHK 2007). The Toronto Hakka Conference was first held in December 2000. The recent 2012 conference carried the theme "Many Places, One People" (Toronto Hakka Conference 2012). A "new learning movement" for the Hakkas has recently emerged (College of Hakka Studies 2006).

13.3 Distinct Hakka Heritage in Hong Kong and Neighboring Regions

The unique cultural heritage of the Hakkas in Hong Kong includes walled villages [圍村], *feng shui* woodlands [風水林], and Hakka cuisine [客家菜]. Walled villages were built to improve protection and security. The best known villages include Sam Tung Uk Village [三棟屋] in Tsuen Wan, which has been developed into a museum (Hong Kong Heritage Museum 2011), and Tsang Tai Uk in Sha Tin [沙田曾大屋].

Sam Tung Uk [三棟屋] in Tsuen Wan

(Antiquities and Monuments Office 2004)

Tsang Tai Uk in Sha Tin [沙田曾大屋]

(Wikipedia user – Chong 2008)

In the neighboring Fujian Province, constructions similar to the walled villages have been added to the United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Site list. The villages are called the Fujian tulous [福建土樓], which are estimated to have been built during the Song and Yuan dynasties from the eleventh century to the thirteenth century (UNESCO World Heritage Centre 1992a, b). These structures are massive multi-story earthen defensive buildings that can house up to 800 people each. The tulous reflect unique communal living and spiritual needs. They are "properties forming part of the cultural and natural heritage which the World Heritage Committee considers as having outstanding universal value" (UNESCO World Heritage Centre 1992a, World Heritage List section). The tulous are situated in mountainous regions, where a major type of Hakka folk songs originated, the Hakka mountain songs [客家山歌, Hakka shange].

Fujian Tulou

(Photos taken by the author in Fujian, August 2011)

The unique shape of the Hakka tulou has a related story. During the Cold War in the '60s, spy satellites from the United States photographed countless pictures of many Hakka tulous (around 1,500). The US did not understand what they found and believed them to be nuclear facilities or bomb silos. After 20 years of research at the end of 1985, the CIA sent a couple disguised as tourists to Fujian to investigate further. The "silos" were confirmed as authentic historic tulous for residents and not nuclear facilities, much to the relief of the US authorities (Sohu Travel 2010).

Thus, the cultures of different countries and regions have to be learned to avoid confusion or a misunderstanding that could lead to war and other conflicts.

Hakka villages are often found near *feng shui* growth [風水林], woodlands planted naturally or artificially by villagers and believed to bring good fortune. These woodlands "commanded great significance both religiously and pragmatically, and therefore called for preservation" (Hong Kong Herbarium 2003). Feng shui growth helps moderate temperature, provide shade and clean air, as well as prevent landslides. The folk wisdom behind maintaining feng shui growth reflects the scientific orientation of the Hakkas.

Hakka cuisine [客家菜] is another tangible cultural heritage well-known to the Hong Kong Chinese. Hakka cuisine is also known as the cuisine of the East River [東江菜] (Zhong and Liu 2007), and Hakka restaurants [醉瓊樓] are familiar to many. The most famous Hakka dishes include salt-baked chicken [鹽焗雞], pickled pork with preserved cabbage [梅菜扣肉], and *poon choi* [盆菜]. The latter has become a recent favorite among locals. This tasty dish has different kinds of foods layers laminated in a big bowl [*poon choi* 盆菜 in Chinese]. It is usually served for as many as 12 people in festive occasions. Another feature of Hakka cuisine is the famous Hakka wine [客家娘酒], a tasty, glutinous rice wine served with *poon choi*. Hakka music, particularly folk songs, are currently brought forth only during feasts and other festive occasions for entertainment. The intangible Hakka culture, especially the oral/aural music tradition, is not as readily accessible as it used to be.

13.4 Hakka Musical Heritage

The musical heritage of the Hakka, especially Hakka Han music [客家漢樂], Hakka opera [客家漢劇], and folk songs, is more prominent in the Chinese music world. Hakka folk songs include the better known Hakka mountain songs [客家山歌] because Hakkas used to live and work in mountainous regions. This musical heritage, however, is much overshadowed by the westernized music tradition in Hong Kong and not usually heard even in the music world locally.

Hakka Han music, instrumental music in nature, is also known as the Hakka Eight Sonorities [客家八音]. The music is found to have a close relationship with Hakka seasonal and life rituals. In the course of migration, Hakka music from the Central Plains has continued to absorb other folk music, coupled with the original Hakka style, and gradually evolved into a distinctive Hakka style. Music has been an important feature of Hakka ceremonies and banquets (Hakka Affairs Council 客家委員會 2005).

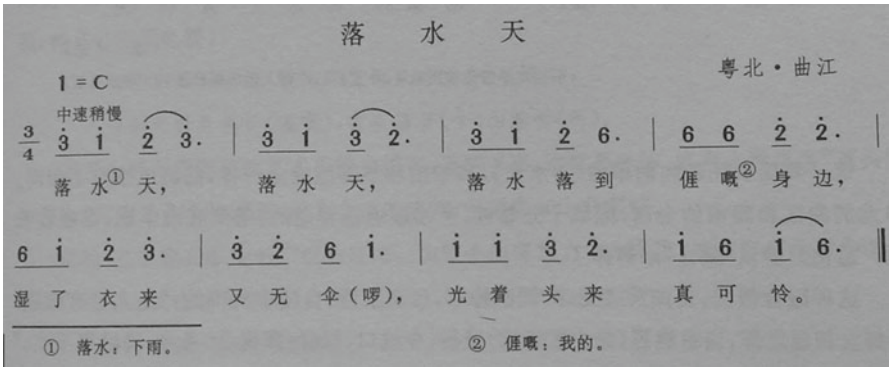
Hakka opera comes in two types: the big Hakka opera [客家大戲] and the three-role tea-picking opera [三腳採茶戲]. Hakka opera is based on Hakka folk songs [客家山歌] and popular music [小調]. The tea-picking opera is smaller in scale, with two to three people playing the main roles, namely, the male, female, and clown roles [生, 旦, 丑角] with singing, dancing, and dialogues involved. Casual clothes

instead of dramatic costumes are commonly used, along with simple props or decorations. The smaller in scale makes it easier to be performed on spot in the field. The actors may also play the instrumental accompaniments. The big Hakka opera involves a sufficient number of actors playing a variety of characters. The big Hakka opera is a mature performance art form with plots complex enough to reflect different social attitudes (Taiwan Hakka Affairs Council 2012b). Picking tea leaves has been a common livelihood in the past; thus, leading to the Hakka folk songs being further categorized into tea-picking songs [採茶歌], and an opera genre called tea-picking opera [採茶戲] (Taiwan Hakka Affairs Council 2012b).

13.5 Hakka Folk Songs

A glimpse of the characteristics of Hakka folk songs may be revealed from a relatively simple folk song "Rainy Day" [落水天] (see score below) (Mo 2005; Chinese Music Score Web 2009) found in the school music repertoire. It has not been taught clearly as a style of Hakka songs but just another folk song sung in the Guangdong region. With *Hakkaology* emerging and the song carefully analyzed, the stylistic features of Hakka folk songs stand out conspicuously. The skeletal notes [骨幹音] used are la,-do-re-mi. The melody features mi (3) as the starting note, revolves around the three notes do- re-mi (1-2-3), descends at most to la (6), and ends on la (denoting the Yu mode [羽調式] in Chinese music) with the do-la,-do-la, notes pattern. These are found to typify the melodies of many Hakka folk songs under research in local Hong Kong context. The verse of the folk song is obviously identified as Hakka dialect. The word 佢 is a typical Hakka way of saying "I/me" since in Chinese, the word is written differently as 我. Whereas, 落水天 [for "rainy day"] is also in Hakka dialect which is written as 下雨天 in proper Chinese or as 落雨天 in colloquial Cantonese. These characteristics are not readily conveyed to a non-Chinese singer or even a Chinese reader who does not know or speak the dialect. Investigation into the field reveals a vast pool of styles and types of Hakka folk songs.

Hakka folk song: "Rainy Day" (Mo 2005, p. 289)



The pool of Hakka folk songs may be classified in a relatively new way by referring to the language tone color [語言色彩區] (Huang 2012; China Web 2003). From the late twentieth century to the early twenty-first century, in a nationwide large-scale project involving the compilation and documentation of folk songs in Mainland China, the folk songs of the Hakkas collected were included in the Guangdong volume of Chinese folk songs (Chinese Folk Songs Series. Guangdong Volume Editorial Committee 2005). The folk songs in this region were categorized according to three main dialects: Cantonese, Hakka, and Min-nan [廣東話, 客家話, 及閩南話]. Further research into the Hakka folk song genre revealed that the genre is classified into more refined styles of singing according to the intonations of the Hakka dialect in different regions. In Guangdong, there are the styles of Meixian, Xìng-níng, Wǔ-huá, and Zǐ-jīn [梅縣, 興寧, 五華, 紫金]. The styles of singing may vary from one location to another.

Similarities in verse structure are recognized in the different styles of Hakka folk songs. Usually, the verses consist of stanzas of four phrases, each with seven words (in Hakka, a stanza is 一 條, 七言四句為 一 條]. Phrases one, two, and four rhyme, following a set of rhyming system. Many folk songs are performed in responsorial (antiphonal) [對歌] style, so that the stanzas are mostly set in even numbers, from 2 to 12. The verses may be improvised on the spot (Yip 1989, 2012; Cheung 2004; Liu 2007; Lai 1993) if the singers know the rhyming system well and response fast. The antiphonal singing may be extended depending on the wit and expertise of the singers.

Another method of classifying Hakka folk songs is by dividing them according to verse content or the occasions for which they are sung. Apart from the abovementioned tea-picking type, songs written may be about sisters, the six different links, ancient people, word riddles, and sighing [姊妹歌, 六連歌, 唱古人, 唱字眼, 嘆情] (Lai 1985 cited in Yip 1989). The bridal lament [哭嫁歌] and the funeral lament [哭喪歌] are two special types of Hakka folk songs classified according to occasion. Both types used to be sung by Hakka women (Yip 1989, 2012; Cheung 2004; Liu 2007) but are not much heard now in Hong Kong. Nevertheless, the singing of these two song categories are still a practice during weddings and funerals in other Chinese ethnic groups such as the *Tujia* minority group [土家族] (Yu 2002).

13.6 Transmission and Education of Hakka Folk Songs in Hong Kong

Information regarding the transmission and education of Hakka folk songs are rarely found but in the Tai Po Community Centre. Some Hakka *shange* gatherings [客家山歌聚唱, singing gatherings of Hakka folk songs] organized by the Salvation Army of Hong Kong are held at the Centre. The deliberation below refers to information collected by the author from June 2010 to November 2011 based on those

Hakka folk song singing gatherings and public performance observed at the Hong Kong Railway Museum. The performance was entitled *Guangdong Music under the Tree (Hakka Mountain Songs)*. The singers were also interviewed to obtain more information about their musical background and their singing. Witnessing the event revealed characteristics of the shange gathering, the singers, their singing, and their songs.

Hakka folk song singing gathering

The public performance

(Pictures are taken by the author)

The gatherings were held on Monday mornings from 10:00 a.m. to 12:00 noon at the town hall of the Community Centre, which accommodates more than 100 people, including the singers. The gatherings were at times moved to a smaller room because of booking difficulties and that led to fewer participants. I was able to meet 20 singers (Table 13.1): 12 from Tai Po and its vicinity, 7 from Sai Kung and its vicinity, and 1 from Canton (the last had heard about the gathering and was eager to participate). One singer revealed she had immigrated to England and recently returned to Hong Kong to join the function. She said that there were similar singing gatherings in England organized by the Hakka immigrants. The popularity of the singing gathering has spread beyond Hong Kong among Hakka communities.

The folk song gathering attracted mainly the older generation of the Hakka community, folks in the New Territories. All singers, except the one from Canton, were elderlies. Although the gatherings were initiated by the Salvation Army for the elderly, the participants sang enthusiastically, considering that at least half of them were around 80 and one was 90. (The others did not want to disclose their age but according to the organizer, the target elderly participants were 60 years old and above.) A woman on a wheelchair attended the gathering, accompanied by her retired son. An "ingrained passion" (Cheung 2004, p. 76) to Hakka folk singing was evident.

The 20 Hakka folk singers consisted of 12 females and 8 males. Of the 20 singers, 11 were involved in the 2011 public performance (Table 13.1), and 10 had joined the gathering since 2003 or even earlier. Cheung (2004), who conducted a study on folk songs in the urban setting, named these ten participants his informants (Table 13.1). Of these ten participants, eight were indigenous according to Cheung, who also inferred that their singing might be more authentic. Regardless, their

Table 13.1 Hakka folk singers and the regions where they live

	Folk singers		Gender	Residence	
1	陳 明[a]	Chan Ming	M	汀角村	Ting Kok Village
2	張仕娣[a, b]	Cheung Shu Tai	F	運頭塘村	Wan Tau Tong Village
3	徐觀勝	Chui Koon Sing	M	大埔	Tai Po
4	何愛娣[b]	Ho Oi Tai	F	將軍澳寶林邨	Junk Bay Po Lam Estate
5	劉福嬌[a, b]	Lau Fook Kiu	F	西貢	Sai Kung
6	劉書田[b]	Lau Shu Tin	M	清水灣	Clear Water Bay
7	劉添蓮[a, b]	Lau Tim Lin	M	章樹灘	Cheung Shue Tan
8	李 群[a, b]	Lee Kwan	F	大埔蕉畔	Tai Po
9	李馬嬌[a]	Lee Ma Kiu	F	大埔大元邨	Tai Po Tai Yuen Estate
10	李新長[b]	Lee Sun Cheung	F	西貢南山波羅斜	Sai Kung Shan Po Lo Che
11	李帶娣[a]	Lee Tai Tai	F	大埔鳳園	Tai Po Fung Yuen
12	蘇來興	So Loi Hing	M	大元邨	Tai Yuen Estate
13	宋紀娣	Sung Kei Tai	F	大網仔	Tai Mong Tsai
14	曾觀有[a]	Tsang Koon Yau	M	廣福邨	Kwong Fuk
15	溫玉琳	Wenyu Lin	F	廣州羅崗	Canton
16	黃春嬌	Wong Chun Kiu	F	大埔鳳園	Tai Po Fung Yuen
17	黃仁妹[b]	Wong Yan Mui	F	西貢黃竹灣村	Sai Kung
18	邱麗珍[b]	Yau Lai Chun	F	清水灣孟公屋	Clear Water Bay
19	葉房有[a, b]	Yip Fong Yau	M	大埔汀角路	Tai Po Ting Kok Road
20	俞有才[a, b]	Yue Yau Choi	M	汀角村	Ting Kok Village

[a]These singers also participated in the study by Cheung (2004)
[b]These singers were also involved in the public performance in 2011

persistence in participating in the folk song gathering might be able to educate newer members to singing Hakka folk songs and transmitting the heritage unwittingly. The characteristics of the observed gathering and singing are as follows:

1. As the name of the activity suggests, the performers sang using the Hakka dialect. The audience also knew the dialect, which allowed them to respond to the songs. Many of the singers could speak fluent Cantonese.
2. A number of performers were eager to sing. The participants and the sequence of performance were determined by asking the participants to draw lots.
3. All selected participants sang a cappella and used a microphone. (A cappella singing is a custom when they sang in the open field but the use of microphone is a more contemporary practice.)
4. Some participants sang from memory, whereas others used a song book/sheet.
5. The singers enjoyed their number but performed casually before the audience. (A singer who forgot a few lines checked the song book on the front table. One or two singers paused in the middle of their singing to drink water.)

6. Aside from singing solo, the singers at times paired up to sing antiphonally.
7. Either solo or antiphonally, each (pair) could sing for only 5–10 min because the 2-h gathering could only accommodate about 15 singers.
8. Once in a while, an expert singer improvised and challenged the audience for a response. This part of the program is usually the most entertaining/interesting, allowing singers to demonstrate their expertise and humor.

A range of learning paths was reflected by the singers during the interviews. Although many of them had joined the folk song gathering for quite some time, not all were long-time singers. Five participants claimed that they had been singing for only a few years, and one participant had joined only a few months. The following are interview excerpts:

> *I have sung for several years only. I learnt through listening to cassette tapes. I have bought more than 10 cassette tapes and memorized the verses…I have learnt to sing love songs and songs for different festive seasons [應節歌].* (Lee Kwan)

> *I sang for only three to four years. I learnt from cassette tapes and VCDs made by Laam Chun…I took computer lessons from the Centre and learnt to type the verses. There are many different verses that I have typed into the computer. So I remember the verses and share it with others.* (Cheung Shu Tai)

> *I have sung for just a few months. The others are singing so happily so I wanted to try. I am really happy that I can sing before so many people…My blood pressure has lowered since I started singing.* (Yau Lai Chun)

> *I have been listening to Hakka folk songs for years. I also learnt through books.* (Yip Fong Yau)

> *I have learnt to sing for around two years. I am illiterate. I was originally from the Sai Kung Elderly Center, which had a similar folk song gathering. I moved to Junk Bay and came to join this gathering.* (Ho Oi Tai)

The fresh singers acquired their skills mainly by rote learning and listening to peers' singing and recordings (cassette tapes and video compact discs). Long-term association with the singing gathering is a substantial factor, and peer influence is evident in the sharing of enthusiasm among friends, as well as from singer to audiences. Many self-initiated practices have been envisaged. The geographic distance has not discouraged people from joining the gathering. A loyal participant, Laam Chun, from whom the singers purchased the cassette tapes and VCDs, served as their middleman. Laam initially collected the folk songs and recorded the singing on cassettes and videos privately. The verses were transcribed into booklets. Together with the cassettes and VCDs, these booklets were sold to the audience, including the singers. Laam was later on authorized by the Salvation Army to help with documenting the singing through audio/video recordings. According to Laam, he loved listening to Hakka folk music, although he did not sing. He might have simply created a little business for himself, but this business has facilitated the

preservation of the singing tradition. Laam has also generously shared with the author his recordings and verse booklets to demonstrate his support for the preservation of the musical culture.

Many singers who have reached a certain level of expertise have sung for over 20 years. Some started singing in their childhood years and learned the songs from their peers. They paired up at times to sing antiphonally or challenged other singers or the audience to respond to their singing [對歌]. Among these pairs were Lau Fook Kiu and Lau Shu Tin, Chan Ming and Wen Yu Lin, Lee Kwan and Yip Fai, as well as Lau Tim Lin and Cheung Shu Tai, Lau Fook Kiu and Sung Kei Tai. They have sought to continue the tradition of antiphonal singing (usually male against female). Some of them have also created their own verses and have sung or been invited to sing at other venues on various occasions. Two of these expert singers, labeled as "the king and queen of Hakka singing" [客家歌王，西貢劉三姐], are briefly profiled below for their role in the transmission and education of Hakka folk songs.

Ms. Lau Fook Kiu is from Sai Kung and is also known as Sai Kung Lau Sam Je [西貢劉三姐]. 劉三姐 is a legendary figure famous for her folk song singing talent (Mo 2005). Ms. Lau has been invited to sing at the 2010 Chinese New Year Parade in Tsim Sha Tsui and during the opening ceremony of the Hong Kong Geological Park. Her singing was recorded on a TV documentary of Hong Kong folk songs (RTHK 2004). She was 83 in 2010 but started singing when she was very young. Despite regrets about not having obtained sufficient education, she eagerly writes her own verses and passes her songs and the Hakka singing tradition on to others. She is highly familiar with the rhyme scheme of Hakka folk songs and can improvise on the spot during responsorial singing. She and her two friends, Lee Sun Cheung and Sung Kei Tai, also great folk singers, are being honored as "the three sisters of Sai Kung".

The three sisters of Sai Kung [西貢三姊妹]

(Picture provided by singers)

Song verses (From Lau)

Mr. Yue Yau Choi is from Tai Po and was 83 years old when he was interviewed in 2010. He has long been known for his expertise in singing Hakka folk songs.

Recognized as the king of Hakka singers, he has been invited to sing on various occasions. During the interview, he talked about his winning Hakka folk song contests [對歌] when he participated for the second time in Meixian [梅縣], a famous Hakka county in northeast Guangdong. He writes his own verses and has been devoted to recording Hakka folk song verses with his nice calligraphy. He continued learning by joining Hakka folk song contests and by studying through a number of Hakka folk recordings. His opinion of the style and skills of the other singers at gatherings reveals his concern about the authenticity of the genre.

Page of a Hakka folk song book (handwritten by Yue)

Yue singing at home

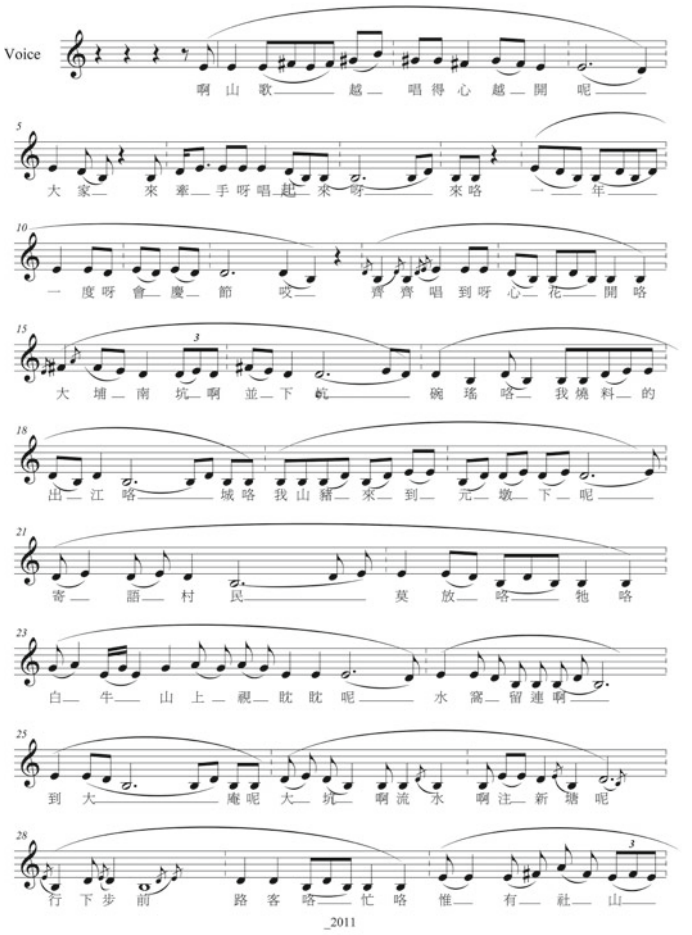
The transmission and education of Hakka folk songs as reflected by the expert singers are rather similar to those reflected by the new singers in that learning by rote persists. The singers' commitment toward self-learning by listening to peers' singing and listening to recordings reflects the informal learning characteristics common to the general folk songs. Some singers learn from books; however, the song books/sheets simply show the verses and do not include any music notation or the numeric scores [簡譜]. With consideration of the sophistication required by singing, articulating, phrasing, enunciation, and dynamics, as well as the kind of emotion induced by the interaction among the singers in the responsorial style, no method matches learning by rote in the transmission and education of Hakka folk songs, or any other kind of folk songs, for that matter.

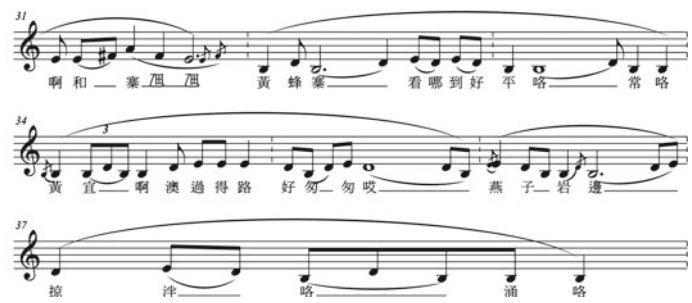
13.7 Distinctiveness of Hakka Folk Songs in Local Context

The following is a distinct Hakka folk song in local context, which can be used to show the general stylistic traits of the folk songs heard at Hakka folk song gatherings in Tai Po. The stave notation was transcribed from a sound recording of one of the singers at the gathering. As mentioned in the last paragraph, the notation cannot authentically reflect a full picture of the singing, especially in terms of tone color and flexibility in phrase articulation. The notation merely provides a general visualization when the sound recording cannot be enclosed in the text.

Tai Po Village Hakka folk song

大埔 村落客家山歌竹枝 詞





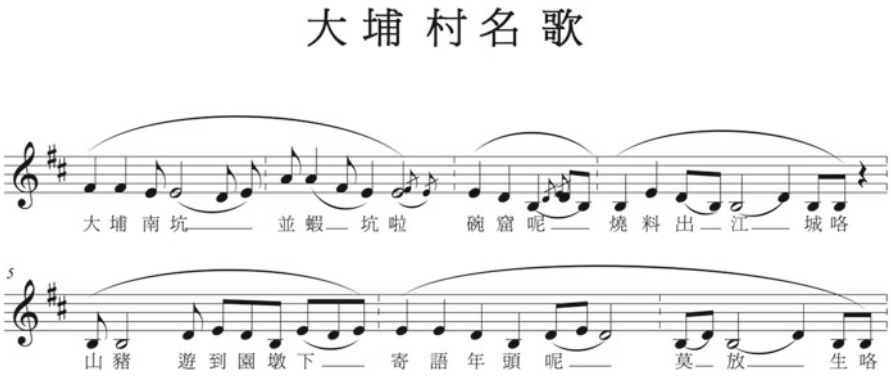
Similar to many other Hakka folk songs, the song is not syllabic. Abundant in melisma, the song also includes numerous ornamental notes and nonsensical words, thus masking the seven-word line structure. This poetic language structure common in Hakka folk songs reveals a link to a scholarly origin. The song sample above represents a variation of a historic work [新界九約竹枝詞] created around 1889 by two scholars from Sha Tin. The verses describe village views in the New Territories of Hong Kong and feature the characteristics of different regions in the countryside (Liu 2007). A melodic formula was determined when the phrases were analyzed. The varied and non-varied elements (Yip 2012) in local Hakka folk songs are further discussed in the subsequent paragraphs.

The non-varied elements include: the melody hovering much around the skeletal tones la,-do-re and at times going up the mi note, rarely touching the fa note but may go as high as the upper la note, keeping the melody within an octave register; while the ending of the song on the la note indicating the Yu mode [羽調式]. (In Chinese music, the equivalents of do, re, mi, so, and la are *gong*, *shang*, *jue*, *zhi*, and *yu* [宮, 商, 角, 徵, 羽], respectively. The last note of the song denotes the mode of the song.) In addition to these is the prominent feature of ending many phrases with a la,-do-la,-la, note pattern. These non-varied elements highly distinguish this particular style of Hong Kong Hakka folk song. The varied elements include numerous ornaments hovering around la,-do-re and then ascend to mi-so in the melody. The non-varied and varied elements contributed to the color and style of the Hakka folk songs.

The song also exhibits a collage of new materials added to an existing verse. When read carefully, the first three lines (bars 1–14) do not blend well with the title of the song. The verses of these three lines are about singing songs happily for an annual celebration. The verses after these three lines are about the different villages in Tai Po. The three lines were added for a special occasion. The subtle switch of tonal center from the first line to the second line and the rest of the song more or less supports the view that re-creation of melody is involved.

Expert Hakka singers can freely create their own variation of the songs. The following excerpt deliberated is presented as another example. This song was created by Mr. Yue. The tune and verses are similar to those of the above song. The similarities of this excerpt with lines 4–6 or bars 15–22 of the score above are significant. The melody carries the usual Yu mode with la-do-re-mi as skeletal notes, and the note pattern ending the phrases follows the la-do-la-la style formula.

Another version of the Tai Po Village song



The above characteristics constitute the style of singing commonly heard in Hakka folk song gatherings. Cheung (2004) considers this style called Jiulongdiao [Kowloon mode, 九龍調] the most authentic of all local Hong Kong Hakka folk songs, with a standard of four 7-word lines in a stanza [四句板]. Another style of singing with a five-line stanza [五句板] is at times accompanied by a pair of bamboo clappers [竹板] with sawtooth-like edges playing some quick rhythms as introduction or interludes in between the stanzas (Yip 1989, 2012; Cheung 2004). Cheung (2004) named it as Lishediao [Lishe mode, 立舌調]. This style used to be sung by beggars in the olden days and is quite entertaining with its more rhythmic melodies. As the sound of the bamboo clappers can reach far, the style attracts the attention and interest of children, especially in the past. However, this style was rarely heard at the gatherings. At times, other styles were performed, including the Xingningdiao [Xing-ning mode, 興寧調], which is named after the place of origin of the style and the 5.5-line stanza verse [五句半板], an extended version of the standard five 7-word lines [五句板].

Other styles are mostly reflected as differences in mode, such as the Zi-jin mode [紫金調] originated from the Zi-jin dialect [紫金話] (Cheung 2004; Liu et al. 2007; Yip 2012), and the Xìng-níng mode [興寧調], as well as the Wǔ-huá mode [五華調] are connected to the originating regions. The Taiwan Hakkas refer to their styles of folk song singing as "9 styles and 18 modes" [九腔十八調] (Lai 1993). The Hakkas themselves realized that different Hakka dialects exist and that intonations vary. This variation could account for the emergence of more different styles of Hakka folk songs. Local Hakkas stated that they could not completely understand the language of the Hakkas from other regions, but some traits could be identified in their music. The flourishing styles in Hakka folk song singing (Wen 2007) have been justified by the different accents of the Hakkas, as well as their widespread population in Greater China and beyond. Despite the above, Hakka of Meixian [梅縣] in Guangdong is the most popular Hakka dialect (Encyclopædia Britannica 2012, Other Sinitic languages or dialects section) and Meixian Hakka folk song style is also one of the most widely recognized styles.

13.8 Educational Value and Related Concerns on the Inheritance of Hakka Folk Songs

The innate creative genes embedded in the Hakka folk song genre are undoubtedly clear, as shown above. The singers can be a performer, a composer, and a listener simultaneously. The melodic formula and rhyme scheme provide a framework as well as flexibility for the variation of melody contributing to the forming of a style of Hakka folk songs, while the creation of new verses incorporates and reflects the singer's mood and perspectives. Thus, creativity can be applied to the melodic line, verses, and tone production. This allowance of creating or keeping personal touch is invaluable to music education and education as a whole. Given the varied and

non-varied elements in music creation, the spirit should be transmitted to the younger generation.

Variation techniques that typify the melody and verse constructions of Hakka folk songs also indirectly shed light on Chinese traditional music, which significantly manifests individuality and personal styles. Numerous genres of Chinese music, whether instrumental or vocal, have different schools of performance. For example, in the playing of pipa (i.e., the Chinese lute), distinction is made between Pudong School and Pinhu School [琵琶派別: 浦東派, 平湖派等]. Cantonese opera singing may be in the *ma*, *nui*, or *fang* style [粵劇唱腔派別: 馬腔, 女腔, 芳腔等]. Likewise, this acceptance of individual style may be the impetus toward enthusiasm and love of singing, which sustains the singing culture of the Hakka community. Personal identity coincides well with the concept of democracy in the contemporary world, which is in transmission in the educational context as student-centered learning and inclusive education, both of which embrace diversity.

However, concerns have been expressed regarding the smoothness of the inheritance of the Hakka folk singing culture. Reasons include the demolition of the place that nourished the culture and the vanishing of the Hakka dialect as the younger generations are not speaking them. With the quick pace of modernization and urbanization, the living and working environments change drastically. The working conditions that the agrarian open fields used to prove for the Hakkas, which favored the development of folk songs, have become limited. The re-establishment of a singing environment, the Hakka *shange* gatherings at the Tai Po Community Centre, is far from comparable to the natural habitat. Nevertheless, the transformation is inevitable. The enthusiasm of these senior Hakkas for continuing the folk singing culture in the urban setting has been extended to the less senior Hakkas and could be extended to the younger Hakka generations as well as to the non-Hakka communities in Hong Kong. Regarding the dialect crucial to the singing of Hakka folk songs, the singing gathering is restricted to the elderly who can speak the Hakka dialect and sometimes to their friends from the bigger Hakka communities in Greater China and beyond. The younger Hakka generation mostly cannot speak or even comprehend the dialect. With the integration into Cantonese-speaking Hong Kong, a metropolitan city where English is also predominant, the difficulty of maintaining the Hakka language is compounded. However, the dialect still needs to be conserved for the following reasons:

> Languages, with their complex implications for identity, communication, social integration, education and development, are of strategic importance for people and the planet…It is thus urgent to take action to encourage broad and international commitment to promoting multilingualism and linguistic diversity, including the safeguarding of endangered languages. (UNESCO 2012)

The oral tradition of both Hakka folk songs and the folk songs of other ethnic communities around the globe may be facing the common issue of preserving and transmitting this culture. Despite the recording ability enabled by technology, greater awareness among music scholars of the meaning of contributing time is necessary to accomplish the urgent recording work. Moreover, the relatively fewer staff

notations compared with the song verse documentation pose problems for visual learners. The essence of the singing requires a longer time for a more comprehensive documentation by any notation system, owing to the sophistication required in articulating the melodies. This issue awaits resolution to enhance the chance for inclusion of chiefly oral traditional music in the school context and for wider transmission.

13.9 Concluding Remarks

The renaissance of hakkaology has drawn increased attention on the conservation, inheritance, and development of Hakka folk songs. This attention carries with it the role of music education in the school or community context. Reconstruction of the original performing ground is rarely feasible or possible. Sustaining the artistry of Hakka folk music depends on the effort to raise awareness of the importance of folk music culture and the appreciation for diversity. Of equal importance is the preservation of the language/dialect for a holistic understanding of the music, which is inseparable from language, whether in Hakka folk songs or in any type of ethnic folk song in Greater China and beyond. The senior Hakka community has demonstrated an enthusiasm in continuation of the folk song singing tradition and has been committed to the transmission of this culture. Local music teaching professionals do need to take initiatives to shoulder the responsibility in providing time and directing their students and the non-music communities in and outside the region to realize/treasure the value embedded in their intangible cultural heritage, possibly for further development and revitalization.

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Chapter 14
Living Tradition: Educational Issues and Practices of Indigenous Art in Taiwan

Yuh-Yao Wan

14.1 An Island with Cultural Tradition

Throughout the last four centuries, the island of Taiwan (Formosa in Portuguese) has been colonized by the Dutch, the Spanish, the Chinese, and the Japanese. Now, Taiwan is a sovereign state, officially known as the Republic of China. As the island's early inhabitants, the aboriginal groups in this island have survived, and some have even preserved their cultural beliefs. The aboriginal peoples feel a strong attachment to places, and they honor their land in sacred and cultural ways. They tell stories, myths, or legends about the land. One story of the Paiwan tribe tells of mud on top of Dawu Mountain. After exposure to sunlight, the mud was divided, turning into two men, who would later become the ancestors of the Paiwan tribe. The two men traveled to two different directions, the east and the west, to search for new land. The man who headed west eventually returned to Dawu Mountain, settling in the area where the town of Kulalao is located today. Stories like this one are revered because the Paiwan people honor the Dawu Mountain.

Each aboriginal tribe honors a particular place, from which peoples believe their ancestors originated. For example, according to a legend of the Saisiat tribe, a long time ago, a huge flood destroyed the whole village and killed all the villagers, except for one couple that hid on a mountain. The couple became the ancestors of the Saisiat tribe. The mountain is presently called Ta-pa-chien-shan. The Ataya tribe similarly regards this mountain as sacred. In the Ataya native language, the mountain is called "Babo Papak," which means "two-eared mountain." Traditionally, most aboriginal peoples in Taiwan hunt animals for food and clothing. A successful hunter gained great respect from the villagers and was accorded higher status

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as well as a wider hunting territory. The aboriginal peoples consider their traditional land as a sacred entity worthy of respect. To this end, the peoples emphasize the importance of land, or particular places within the environment. To show their respect, the peoples hold tribal ceremonies of worship for their sacred place. As for the Paiwan people, the Dawu Mountain is so sacred to them that they believe their souls will return there once they die.

The aboriginal peoples revere their ancestral land; thus, a strong sense of personal and cultural identity is manifested. In the Paiwan village, the eldest child of the chief family inherits the land and the ritual house, which are passed on from generation to generation regardless of the gender of the heir. Through land inheritance, the Paiwan culture is sustained, ritualized, and honored. The Paiwan village chief, who is in charge of the land, builds a house for rituals, a symbol of chieftain status and power. The younger sons and daughters of the Paiwan chief family either gain permission to use the land or marry into a landed chief family from a neighboring village. Commoners do not inherit land, but they are given permission by the chief to use his land.

The personal and cultural identities of the aboriginal peoples are connected to the land. This connection is so readily apparent that local craftsmen and artists today still use local materials, such as Chinese cypress, fir, or pine, in carving tourist trade items, such as wooden dolls, canoes, containers, wooden utensils, and knife sheaths. Some contemporary artists criticize the dominant culture by painting images that challenge the stereotypical views of the Aboriginal peoples and depict the degradation of sacred land. In each community, the peoples talk openly about their cultural beliefs. Evident in these discussions are the people's reverence for the past, the importance of place, their origin and place of belonging, and for their responsibility to the sacred land. Their sense of identity is grounded in the land and the environment. Their artistic identities as aboriginal peoples are also deeply grounded in their relationship to the land. Thus, the depth of these relationships with the land should be examined to understand the art created within these societal groups.

According to Firth (1992, 25), the study of symbolic patterns "involves recognition of the appearance of the same theme in different symbolic form, as by inversion, or of the same symbol in contrasted context." For example, based on the four levels of Paiwan society, most Paiwan carvers compose using specific types of patterns that they are entitled to use, which are considered as family inheritances. Strict regulations on pattern design and usage have been imposed from generation to generation. In doing so, every Paiwan villager is entitled to his own practices and presentation of beauty. Accordingly, the nature of sociality in Paiwan artworks is fully displayed on pattern usages and interpretations. According to Shepherd (1991), traditional carving patterns, such as heads, human figures, and snakes, function as "social text," revealing the social status and cultural identification of Paiwan members. Similarly, according to Firth (1992, 24), the appreciation of indigenous or so-called primitive art practices, in terms of the anthropology of art, involves not only aesthetic elements but also features of the socio-cultural context. Nowadays, the anthropology of art has mostly been concerned not only with explicit meanings but also with implicit meanings, which include the study of symbols as well as relations to art and

the general iconography of indigenous society (Firth 1992, 25). In the case of the Paiwan culture, traditional carvings are strictly tied to the daily social, cultural, and ritual practices of the Paiwan, that is, to their traditional context. Therefore, a contextual perspective on viewing and interpreting indigenous art is necessary.

The concept of field (champ) marks the development of artistic practices that takes analysis beyond other references, such as context, art world, or institution (Danto 1999, 216). According to Prior (2000, 142), the concept of field provide "the most wide-ranging, analytically sophisticated and empirically productive set of concepts available, to represent the intricate mediations between artistic practices and social space." The traditional field of indigenous art practices mainly comprises sets of cultural values, such as sociability levels, land ownership, and ancestral belief. Reflected in cultural traditions and art crafts, art practices are a combination of daily life and ritual experiences, philosophy of identity, transmission of cultural values, and aesthetic connections among all social levels (Wan 2001). The presentations of art practices, such as weavings, tattoos, and carving, have revealed the traditional type and aesthetics of each indigenous society, including the nature of symmetry and balance. According to Wan's (2005) study of Paiwan carving, the symbolic patterns of human figures, zoomorphism, and even the anthropomorphized snake images in carvings elucidate not only the aesthetic and cultural intentions of the indigenous carvers but also the structure of a visual communication system within the culture. Such representation is meant to claim, strengthen, and to commute the group members' social power, identity, and relations.

14.2 Indigenous Art on the Borders: Contemporary Trends and Issues

Taiwanese indigenous products, especially handmade artifacts, as collections or exotic trophies, have attracted the interest of outsiders, such as curious tourists, anthropologists, and museum researchers. Nowadays, Taiwanese indigenous artists intend to reclaim their cultural roots through art and to rediscover the values and meanings between creating and displaying art within traditional cultural practices. Many indigenous artists promote a movement for exhibiting at local galleries or even overseas, which not only influences the cultural field but also dramatically engages new roles and values with living indigenous art. As a form of visual presentation, indigenous art gradually becomes a recognized category of art practice and part of the cluster of contemporary art society.

Indigenous artists are eager to engage themselves in dialogues about personal and cultural identity through art practices and displays. With regard to the essence and dynamic phases of art, artists still debate on whether to further explore and distinguish between the past and the recent condition. The new forms and presentations of art in contemporary society are different from conventional crafts and artworks in village cultures. More modern tools, techniques, and materials employed in indigenous art practices blur the differences between the old and the new traditions.

The distinction between individuality and social group, between creation and cultural paradigm, and between innovation and continuity are important issues for indigenous artists.

14.3 Impact of Visualization

The recent notion of visualization and its impact on cultural learning, particularly its reflection of art contexts, have enriched interdisciplinary studies. However, with the implications of new technology and disciplines, contemporary Taiwanese indigenous art is challenging the definitions of traditional cultural practice and creating new values and relevance for craft knowledge. The trend of visualization on the Internet has made an impact on the traditional contexts in which indigenous art is produced, disseminated, and interpreted.

Barnard (1998, 10) defines visual broadly as "everything that can be seen" and narrowly as "fine art, or paintings." "Everything produced or created by humans that can be seen" is another interpretation (Barnard 1998, 12), which is proposed by art historians such as Pointon (1994, 28–29), who strongly believes in the man-made basis of artifacts in human history. With awareness of the visual's effect on human sociability, Mirzoeff (1999, 13) defines the constituent parts of visual culture as the interaction of "the visual event," which involves the viewer and the viewed.

In the computer era, the proliferation and dissemination of information in Taiwan has led to the transition of new literary, visual, and communicative vehicles for cultures. Modern technological media, such as the television, computer, and the Internet, offer new ways of interaction, information exchange, and visualization of cultural messages. The recent developments in art practices and resources on the Internet in Taiwan include the establishment of online museums and galleries, professional art resource as well as intermediate media sites sponsored by the government or private agencies, and personal art websites. Moreover, new technology has not only diversified the means by which artworks are circulated and performed but also created a new aesthetic dimension for art expression arising from the manipulation of online techniques, such as animation, multimedia, hyperlink, and interactive writing.

The visualization of culture and art based on computer-generated media is characterized by its immediacy, as well as by its expansion across social, racial, sexual, and other hierarchical boundaries, which is significant to cultural transmission, learning, and appreciation. Moreover, the Internet medium is, by its very nature, instantly international, which is significant to the interaction and communication of cultures and to the identification of cultural members. For example, Mi (2005, 327) uses the popular television documentary film Heshang (River Elegy) as an example of "televisual hypertext" to illustrate the significance of visual/media culture in kindling the popular desire and imagination of a new national identity.

With different views on its definition and implication, visual culture is conceptualized as a "spectacle pedagogy" by Garoian and Gaudelius (2004, 298–312). According to Debord (1967/1994, 12), a cultural critic, a spectacle is a "social relationship

between people that is mediated by images," not a collection of images. Crimp (Takemoto 2003, 85) recognizes the social factors for spectacle: "An image isn't simple negative or positive but rather is the product of social relations and produces contradictory social effects." Following these notions, images as visual pronouncements direct viewers to what to see and how to think, influencing their interaction. Therefore, from the perspective of art education, the significance of visual culture rests not so much in the object or image but in the learning and teaching processes or practices used to expose the culturally learned meanings and power relations surrounding the creation, consumption, valuation, and dissemination of images.

On the contrary, different concerns have been expressed. Bauerlein discusses the concept of visual culture and its burdens, even pointing out that currently, "the arts education field has been invaded by visual culture studies" (2004, 5–13). Kamhi (2004, 25–31) expresses dismay over visual culture studies that ignore the importance of art education and rejects the idea of artistic value and the appreciation of artworks. Efland (2004) and Smith (2005) disagree with visual cultural researchers, or "visual culturalists" in Efland's words, who are silent about the capacity of artworks to energize experience and express humanistic truths. Moreover, both researchers are against the fact that art education is construed primarily in terms of "sites" in which various ideological struggles are fought out.

Based on these notions, Sullivan (2003, 195–196) suggests that the prospect of a new orthodoxy deserves critical scrutiny. Regarding such a prospect, Van Camp (2004) proposes the term "interdisciplinarity" for the concept of visual culture and the implication of art education. According to Camp (2004, 33–37), interdisciplinarity can imply the injection of political ideologies into scholarship, such as the promotion of equal opportunity and dialogue for all races, genders, and competing viewpoints from various backgrounds, which is most helpful and productive for indigenous cultures and education in art. In addition to the interdisciplinary prospect, other concerns should be focused on the transgressive and transformative power of art making. In a society dominated by the production and consumption of images, Lasch (1991, 122) believes that no part of contemporary cultural life can remain immune from the invasion of spectacle, which is true in terms of indigenous art and tradition. Similarly, Garoian and Gaudelius (2004, 298–312) affirm the necessity for a broad and inclusive understanding of visual cultural studies through a "plurality of scopic regimes," which includes the transgressive and transformative power of art making. Indeed, for the purposes of art education curriculum and pedagogy for indigenous cultural presentation and learning, this inclusive understanding is imperative.

14.4 Art on the Internet

The phenomenon of indigenous art on the Internet becomes popular under the trend of the visualization of cultures. First, organizational and personal art Internet sites function as rich digital archives in the case of Taiwan. These online indigenous art

resources make indisputable contributions, as the availability of and easy access to art materials will surely aid in the research and appreciation of indigenous art and culture. One such effort from the private organizations of Taiwan is the Shung Ye Museum of Formosan Aborigines, founded in 1994 (with its website up since 1999) and mainly intended for the collection and reservation of Taiwanese indigenous artifacts. Another example is the website of the National Museum of Prehistory, which is centered on the research, preservation, exhibition, and recreation of Taiwanese prehistoric documents and indigenous cultures through the Internet. The Indigenous Digital Photo Museum is an online image indexing system of pictures of traditional architecture, clothing and costumes, as well as handmade objects of Taiwanese indigenous peoples, established by the Public Television Service Foundation in 2003. The Taiwan Aborigines Digital Archive established a project funded by the National Science Council called the National Digital Archive Program, creating a text and an image indexing system for aboriginal cultures and artifacts. The program provides links to many digital databases of art research agencies as well. The Database of Taiwan Indigenous Artists was established by the Bu-nun Cultural and Educational Foundation, providing the first sorting and indexing database exclusively on indigenous artists and their modern artworks.

Other governmental websites, such as the Council of the Indigenous Peoples of the Executive Yuan and other divisions in local county offices, are for e-governmental online services and administration for indigenous peoples in general as well as for broadcast indigenous arts and cultural occasions. The Bureau of Cultural Park in Pintong County provides a professional art website, the Taiwan Aboriginal Culture Park. With major tasks of administration, visitor services, promotion of education, and public awareness, this website functions as a median base for advertisement, commercial interaction, and e-learning of indigenous culture and artifacts, providing an indigenous artist database for searching and archiving. Similar websites include the government site Aboriginal Tourism and Production Information and the Formosa Aboriginal Cultural Village, a multifaceted indigenous theme park established by a commercial company in 1986 mainly for tourist services. Some websites are run by local indigenous communities, such as the Dolan Village of the Pangcah (Ya-Mei), the Chih-ben Village of the Katatipul (Bai-nan), and the Wu-sheh Village of the Seediq (the Seediq Bale website).

Some indigenous artists establish their own personal websites, which contain personal information, brief biographies, artworks, chronicles, and depictions of works. For instance, a female Ya-Mei indigenous artist named Mei-Niang Chang (Lahouk) created a personal website introducing her natural material installations. Mayaw A-ki is an indigenous Amis (Ya-Mei) artist, with a personal showroom on the Internet that introduces his rock artworks. Similarly, other efforts to promote indigenous art include a private online gallery called Timeless Taiwan Aboriginal Art, which sells internationally handmade artworks on the Internet. Thus far, this online gallery has collected from nine indigenous artists from different tribe villages, and most sale lists include carved ornament pieces of leather, rock, and wood.

14.5 Issues About Cultural Education and Learning

New media, such as the Internet, has created new paths and social relations of cultural learning and presentation. In terms of the presentation of artworks, the free flow of and easy access to online art resources and spaces provide more options for indigenous artists, vigorously challenging the hegemony of the conventional systems of museums and galleries. For today's new generations of indigenous artists who are familiar with and willing to access new technology, they can bypass curators, critics, and sponsors to reach online readers/learners and appreciators directly through the Internet. For artists, the Internet represents an ideally indiscriminate art world on cyberspace, without joining in the conventional art agencies or marketing system. The art relations among artists, artworks, and curators/viewers thus become dynamic.

On the one hand, some controversies apparently exist about the overflow of online works, the infringement of copyrights, and the intervention of commercialism. Nevertheless, in a new era of visual culture, the Internet reshapes the horizon of a social-cultural imaginary, which becomes dominated by media/visual images. On the other hand, the question of whether new online mechanism has challenged or even changed the indigenous traditions should be illuminated. For young indigenous artists, the utilization and acculturation of Internet media seem to have changed their reliance on traditional indigenous fields such as village social-cultural environment and infrastructure and have therefore brought impact and change to the scene of indigenous art formerly practiced in the traditional village environment. Accordingly, questions are raised concerning the identity of indigenous art practices and issues about cultural diversity and globalization with the impact of visual culture emerge.

Wang (2005) selects and examines a carefully restricted set of "visual materials" roughly related to or drawn from the themes and precepts of the Lotus Sutra, as they help determine a culture of visualization from which they are ultimately issued. Barnard (1998, 122) argues that "the idea of a culture that does not manifest or represent itself physically in some way is nonsensical and that every culture must use something to represent itself." In the case of Taiwan indigenous peoples, visual patterns are conventionally utilized in art, such as patterns of snakes and human heads, for the Paiwan people (Wan 2005). In the words of Maquet (1988, 2003), it is referred as "the cultural locus" of Paiwan, which is acculturated, circulated, reproduced, and transmitted in the traditional field of Paiwan society.

In the past, the Taiwanese indigenous peoples were marginalized in the expression of the "Culture of Taiwan." However, since 1980, indigenous intellectuals have tried to proclaim their cultural status by re-expressing the creation myths and oral traditions to strengthen the continuity of indigenous culture. Through transcription and circulation, some oral narratives about indigenous cultures have been transformed to literary writings and poetry in the form of parallel texts in Romanized aboriginal dialects accompanied by Chinese translation. Aside from the new formation of indigenous literature, the efforts of cultural transmission and learning have been focused on visual communication on the Internet. In addition to active art practice

in modern exhibition fields in Taiwan, many indigenous artists have started promoting culture visualization through the Internet as well. Most of these indigenous art practices on the Internet preserve the conventional forms of visual arts, such as carvings, ceramics, and weavings. Some artworks have been created via new techniques and formations, such as installations of metal, wood, and rock. Although these modern art presentations generally vary with personal tastes, the ideas and values of the creations of indigenous artists are still based on the conventional visualization of styling and patterning. For example, the Paiwan artists still prefer to use snake patterns, triangles, and human figures as the subjects of their carvings, ceramics, and installations. To show their works on the Web, the most important thing for these indigenous artists is to present their "self," their originalities and cultures, through the modern media of visualization and let others know, appreciate, and learn from these visual and cultural messages instantly and internationally.

Aside from providing paths for the presentation and learning of indigenous art and culture, the applications of new technology also enrich the capacity to preserve indigenous material cultures visually, virtually, and permanently. Alexander (2001, 277–296) points to the existence of diverse collections of aboriginal records, art and sacred objects, as well as information collected over the centuries by missionaries, explorers, and bureaucrats. Similarly, early Taiwanese indigenous artifacts were mostly scattered around the island, and some in Japan and other countries. These collections by museums, agencies, or individual collectors have not been readily available to the indigenous peoples themselves. May (1998, 227) identifies the opportunity that technology confers through the vast files of valuable native language materials and information relevant to tribes housed in museums, such as the Smithsonian Institution, the Newberry Library, the National Archives, indigenous museums, anthropology departments, and private collections, waiting to be made accessible to these populations and the outside world. With new media, as Alexander (2001) points out, indigenous peoples can preserve not only their visual art and material culture but also their oral legends accompanied by visual images about originality, which used to represent the essence and value of indigenous traditions. With the capacity of new media, indigenous oral histories can virtually be maintained eternally, with less interference, such as prejudice or other personal factors. Indigenous people can tell their own stories to their children and other tribe members through the links to Internet resources. The new computer media also provide cultural networks and free access to non-indigenous people, supporting new social coalitions among diverse indigenous communities and other cultures.

14.6 Educational Practice: A Partnership Model

The Graduate Institute of Indigenous Art (IART) of the National Dong Hwa University in Hualien is a unique academic organization in this country, dedicated to Taiwanese indigenous art education. The concept of this master's degree program in indigenous art is based on the underlying belief that professionals of artistic practices, research,

Fig. 14.1 Learning Partnership Model (Referred and revised from Baxter M., Learning Partnerships Model, Figure 2.1, p. 41, 2004)

and management in a multicultural society must be familiar with the social, cultural, and ethnic contexts of indigenous art in general.

On self-authorship, which is defined as "the developmental maturity that undergirds lifelong learning and responsible citizenship," Baxter and King (2004, xvii) state that conditions are identified from an analysis of learners' contexts and influence three key assumptions as well as three key principles. With internal and external factors, such as values, beliefs, and interpersonal relations, the learning partnership model is set up as a means of providing empowerment, guidance, and connection for autonomy, in which challenge and support are essential (Baxter 2004, 41).

As shown in Fig. 14.1, a model of partnership for learning functions as a guide for the Institute of IART to formulate several cooperative projects for graduate students, faculty members, and most importantly, indigenous artists concerned about cultural learning.

Accordingly, to provide a set of systems with support as well as a challenge to the learning and critical thinking of cultural learners, the IART program's objectives are as follows:

1. To facilitate the development of individual learning with fieldwork training that contributes to the body of knowledge on the theory and practice of art appreciation, art policy, administration, and management in an era of the art of indigenous peoples
2. To provide opportunities for professionals to enhance students' knowledge and skills or to develop new careers in the creation of visual art
3. To focus on individual studio practice, cultivation of visual language, material process, and conceptual approaches relevant to the traditions and innovations of indigenous cultures
4. To prepare students for professional learning experiences of indigenous culture and art based on indigenous context sectors

With students from different ethnic backgrounds, creating a context to promote the mutual understanding of diversity and self-authorship among college students and local indigenous communities is essential. Accordingly, this graduate-level

program of indigenous art requires cross-cultural learning expectations for students on several aspects: (*a*) making connections among ideas, experiences, contexts, and self and others; (*b*) actively searching for meaning and taking responsibility for learning; (*c*) developing an integrated sense of identity that extends to the larger world; and (*d*) engaging with others in critiquing ideas and sharing diverse experiences. Since 2007, a series of academic activities and projects has been planned and conducted to implement the objective of IART, including two partnership projects, the Village Classroom Project, and the Digital Opportunity Project.

14.7 Partnership Project I: Village Classroom

The Village Classroom Project, conducted in 2007 and sponsored by the Ministry of Education, is centered on the collaborative partnership between IART and the local indigenous community of Hsin-Sher Village.[1] As school partnership is also the objective of this project, collaboration was initiated with another school partner, the Art Creative Resource Center, a university organization of the Taipei National University of the Arts, which provided research resource support. Figure 14.2 shows a sketch of this partnership.

The Gamalan indigenous people are the major inhabitants of Hsin-Sher Village, a coastal village in the southern region of Hualien. The Gamalan are characterized by an artistic tradition of banana fiber weaving for daily use, such as for baskets, blankets, and handbags. In this project, eight Gamalan indigenous elders and artists participated as collaborating partners, providing insider perspectives on context and traditional cultural knowledge as well as professional support for craft techniques. The Village Classroom Project includes a series of fieldwork, studio classes, and seminars focusing on the Gamalan indigenous environment and cultural context, such as its material culture, natural environment, artistic values, and traditional weaving. Moreover, a field workshop at the local Hsin-Sher Village is included in the program as a specific field learning site.

In 2007, about 50 graduate students from the two universities attended a 3-day field workshop on traditional banana fiber weaving in this little coastal village. Class objectives, teaching materials, and content were planned, prepared, and instructed by all partner university professors and villagers. The whole process of material preparation followed the conventional way of Gamalan craftsmanship, from the initial step to the collection of banana leaves, cutting and preparation of fiber into lines and bundles, and weaving of a piece of cloth (Fig. 14.3). Attitudes of teamwork and sharing were highly required for every student.

According to the statements of the Canadian Archaeological Association (CAA) (1997) and the Association of Canadian Universities for Northern Studies (ACUNS) (2003), it is essential to consider ethic principles of any research or

[1] It is acknowledge in the conduct of the project and publication of the research results the various viewpoints and collaboration of the Indigenous community of Hsin-Sher Village in Hualien.

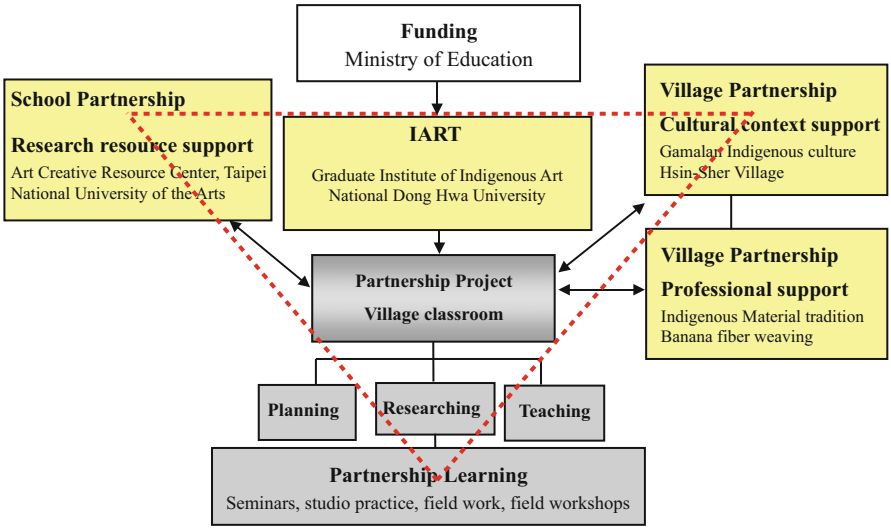

Fig. 14.2 Sketch of the project partnership

Fig. 14.3 Process of Gamalan banana weaving (Images taken in 2007 and provided by IART

project involved with indigenous communities or individuals. In the words of Castellano (2004, 103):

> Ethics, the rules of right behavior, are intimately related to who you are, the deep values you subscribe to, and your understanding of your place in the spiritual order of reality. Ethics are integral to the way if life of a people. The fullest expression of a people's ethics is represented in the lives of the most knowledgeable and honorable members of the community.

In the Village Classroom Project, the ethic principles are practiced as the central issue:

1. To respect the cultural tradition of the indigenous community, asking approval and permit access to the community's property;
2. To conduct the project with the indigenous community as a partnership;

3. To involve leaders and members of the community workshop in the design of project;
4. To cooperate with the indigenous elders with relevant expertise as collaborative instructors in the field classes;
5. To consult the indigenous members with the implication of the project;
6. To share research findings of related art materials and other resources with the community.

In doing so, the key strategy for the "Classroom" covers three parts: (*a*) *partnership preparation*, focusing on cooperation in pre-class peer discussion, course preparation, teaching, and reflection; (*b*) *special seminars with elders*, focusing on storytelling and discussion with Gamalan elders on indigenous value, cultural belief, and weaving art from a new scope; and (*c*) *partnership learning and respect*, focusing on triangle-strength group cooperation, profession orientation, resource sharing, and most important, mutual communication and cultural respect.

Through learning in the indigenous field bases, the "Classroom" implements and reinforces the students' cross-cultural learning of indigenous art by traditional concept mapping, natural observation, and cultural experiences. For students, learning values from different cultural contexts inspire the concept and awareness of self and others in the larger world. Moreover, the indigenous village artists and college faculty members are empowered by the collaborative partnership, not only in terms of class planning and instructing but also in terms of linking professional research and art resources.

14.8 Partnership Project II: Digital Opportunity Partnership

Aside from providing sources for seminars, workshops, and other learning events, the Institute of IART extended the Village Classroom Project and created the Digital Opportunity Partnership (DOP). The DOP is a cooperative project offering an even wider variety of training and continuing education options based on technological resources and Internet communication. An area of heightened need and interest for many indigenous communities, artists, and commercial craft vendors is digitization. Issues pertaining to collection management, preservation, and archiving of traditional artifacts are highly important. Therefore, the local indigenous villages with such inquiries are invited to join and become the digital opportunity center (DOC) in the project.

From 2008 to 2009, two distinctive Truku villages in Shiou-Lin County of Hualien were selected as the Shiou-Lin DOC and Chin-Mei DOC of the project. Three hundred years ago, the ancient Truku moved to the northern mountain region of Hualien. As a small ethnic group, the Truku share ancient traditions, such as fiber weaving, crafts, and face tattooing. Facing a threat of decline under the context change, many Truku artists still practice traditional forms, preserving and transmitting them through digital technology and other sources. Sponsored by the Ministry of Education, the DOP project aggregates different resources from the Institute of IART,

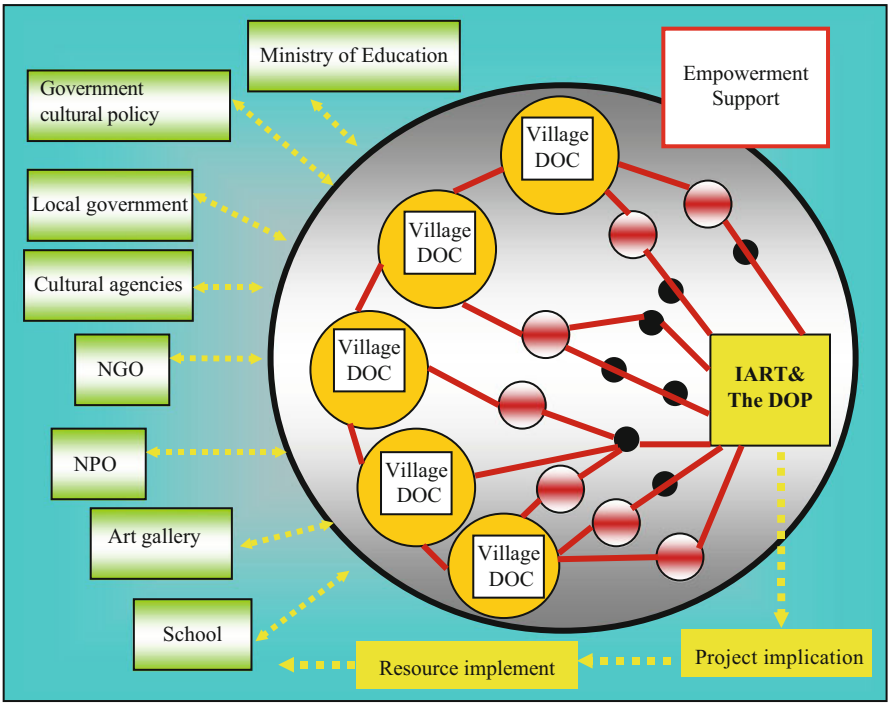

Fig. 14.4 Sketch of the DOP (● art individual, ○ art social group)

the village DOC, and regional service providers, nonprofit organizations, commercial vendors, and local schools. By setting up a social connection, the goal of the DOP is to make the variety of resources easier to be located, developed, and utilized for local artists and villagers with the assistance of digital technology, website connection, and transmission. These continuing education and on-the-job training opportunities will sharpen creative skills and expand horizons for the local indigenous people. Moreover, in-person training from the DOP, such as art studio practices and education on creative concepts and new techniques, is a way of sharing feedback and experience, learning how to maximize DOP services, and exchanging expertise and profession.

The DOP project focuses on two aspects: (*a*) support and empowerment of artists and (*b*) professional development. Gathering support from the government or public providers, such as university resources and faculty, government funding, nonprofit organizations (NPOs), non-governmental organizations (NGOs), and local resources, the DOP project is dedicated to empowering local indigenous artists and art social groups to implement the learning process of identity and profession based on various resources with technological assistance. Figure 14.4 shows a sketch of the DOP project.

Together with the village DOC, the DOP project provides support for implementing local art learners' needs and encouraging individuals to evolve into social groups of art learning. Accordingly, art individuals and social groups from local indigenous villages are connected with the village DOC, with rich resource providers and support, such as the local government, cultural centers, schools, NPOs, and NGOs, with which the IART functions as a matchmaker for future opportunities.

As partners in the DOP project, learners are expected to implement three perspectives, as Baxter and King suggest (2004, 6): (*a*) cognitive maturity, with a reflective value to problem solving in a multicultural context; (*b*) an integrated identity, with an autonomic capacity for connecting and integrating differences; and (*c*) mature relationships, with mutual respect for other cultures based on multiple perspectives. Currently, over ten indigenous communities participate in the DOP project, functioning as village DOCs.

14.9 Discussion

According to Hornak and Ortiz (2004, 118–119), a self-authored multicultural perspective requires a learner's reconstruction of knowledge, beliefs, and values to "introspectively develop personal identity based on perspective of multiculturalism." Through the Classroom Village Project and the DOP project, the implementation and educational outcomes are essential to understanding and reinforcing learners' capacity that evolves with the new changes in this society. Moreover, on-site learning experiences and cooperation enrich learners' flexibility toward reflective or even critical thinking on conventional or preset values and beliefs and strengthen their interpersonal relationships and opportunities, which are essential in a multicultural society such as Taiwan.

As mentioned above, with its multi-ethnic cultural background, Taiwan underwent an interpretive turn in terms of national identity and critical multiculturalism in the 1990s. Taiwan indigenous art and literature of the 1990s tends to use mixed genres and multiple devices, from the traditional to the contemporary, drawing on a wide range of both global and local cultural codes and symbols. Similar to a poem of Paiwan poet Monaneng,[2] the work itself expresses the fluid structure of feelings, experiences, and expressions of the cultural identity of the "self" and the originality. In analyzing the symbols in a work, whether classical or contemporary, and in understanding the cultural context of its production, Camp (2004) argues that we should not overlook the range of other questions that we can ask, questions about a work's emotional expression, representational content, formal properties, and overall aesthetic value. These multiple perspectives enrich our dialogue and understanding as well as the education of our students.

[2] Data were retrieved from http://www.sinica.edu.tw/tit/culture/0795_TribesOfTaiwan.html, 11/29/05.

With the global notion of the visualization of cultures, new media may foster the local traditions undergoing rapid change. Nevertheless, with an aim to eternalize the truths of art between the viewers and the viewed, the indigenous values between people and the earth would be recalled from generation to generation through the support of new technology.

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Chapter 15
Creative Music Culture Through Vernacular Songs for Education by Different Generations of Hong Kong Composer–Educators

Sheung Ping Lai

Hong Kong has a uniquely creative music culture. Such culture has been cultivated and developed by Hong Kong composer–educators throughout the past few decades. Since the post-World War II British colonial days, Western music education had established a strong Western musical foundation for Hong Kong composers. In search for a cultural identity in their music, Hong Kong composers have tried to incorporate Chinese and Western musical ideas and elements in many creative ways. Being part of Greater China in the post-colonial era, the multi-cultural identity of Hong Kong music is particularly unique.

To distinguish Hong Kong creative music culture from other music cultures in Greater China, the most evident feature is the use of Cantonese, the native spoken language of Hong Kong, in vocal music compositions.

Since the end of World War II, Hong Kong composers of different generations have been a major force in music education. They have composed a large number of songs for local school choirs and children's choirs. Most of these songs are sung in Mandarin, the official Chinese dialect. The popularity of Canto pop since the 1970s proves that Cantonese songs are widely embraced by the Hong Kong public. Since then, more Cantonese songs for education have been composed. Songs sung in Cantonese are more natural sounding to native Cantonese-speaking children. Therefore, such songs can better enhance their sense of cultural belonging, elevate their motivation for learning, and heighten their imagination for creative music making. Cantonese, an ancient Chinese dialect, is very musical in a sense that subtle changes of tones could suggest different meanings. Skillful manipulation of Cantonese tones in choral compositions could create interesting messages and linguistic sound effects to both the choir and the audience. Such sophisticated language skills, and the unique

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sense of belonging to the local culture, are natural to native Cantonese-speaking Hong Kong composers and lyricists.

The implementation of the language policy of mother-tongue education since 1997 reinforces the use of the local dialect as the medium of instruction in local schools. This strategy is part of the post-colonial government's efforts to preserve local culture. Another post-colonial cultural policy is the creative industry. Under this policy, creativity is emphasized in educational reform, which directly results in a new school music curriculum where listening, performing, and creating are integrated into music lessons. On the other hand, the Hong Kong Composers' Guild,[1] established in 1983, has conducted numerous educational projects involving music creativity, particularly during the past decade, to promote music by local composers, to encourage composers to write for local school choirs and ensembles, and to motivate younger musicians and school children in creative music making. The phenomenon of originally composed Cantonese songs for education by Hong Kong composer–educators is a logical result of the cultural policies of the Hong Kong Special Administrative Region and of these composer–educators' mission of reinventing local culture and transmitting such culture to the younger generations.

Publications on Hong Kong composers' music are few, and almost all are written in Chinese. The Web site of the Hong Kong Composers' Guild is the most updated reference for Hong Kong composers. Law and Yeung (2009) provide the most updated information on the development of Hong Kong vocal music in the second half of the twentieth century. Thus far, no English publications have focused on the educational contributions of Hong Kong composers.

On the other hand, plenty of publications on the Cantonese dialect exist. Chao (1930) is the first to discuss the correspondence between tones and musical scale. Chan (1987) directly discusses the setting of Cantonese to melody and demonstrates her theory with six Canto pop songs from the 1980s. Snow (2004) further discusses the growth of written Cantonese in Hong Kong as a new cultural identity.

Publications on Canto pop lyrics are also plentiful. Research on the movement of Hong Kong's original songs by Zhu (2005) and the most recent research on the use of vernacular dialect in Canto pop in the 1970s by Kan (2012) demonstrate the importance of Cantonese in local culture and modern Chinese societies. However, research on the use of Cantonese in noncommercial songs for education has yet to be conducted.

This chapter is the first study to examine the development of vernacular songs for education through different generations of Hong Kong composers, which contributes to a creative music culture. The research is based on analyses of selected choral compositions. The objectives are as follows: (1) to trace the stylistic changes of Cantonese songs for education by different generations of Hong Kong composers; (2) to identify the creative elements in both music and speech from the selected works; and (3) to identify the cultural significance of the selected works through the use of the Cantonese dialect, content of the lyrics, musical styles, and creative elements.

[1] See www.hkcg.org

Song books that are published for school choirs and the Hong Kong Children's Choir[2] provide scores for a large number of well-known songs for Hong Kong school children. Unpublished scores by Wong Kwong-Ching are provided by the United Music Academy and through the late composer's generous donation to the Hong Kong Central Library. Other unpublished choral scores by living composers can be directly obtained from them.

The composers discussed in this study generally meet the following criteria: (1) born and raised in Hong Kong, long-term residents of Hong Kong, and native Cantonese speakers; (2) prolific composers who have written a fair amount of choral music, including music for education; and (3) music educators who have substantial teaching experience at different levels. In other words, native Hong Kong composers who have made significant impact on the development of Hong Kong music culture and on music creativity education in Hong Kong. Selected choral works by composers of different generations are included to represent the diversity and development of musical styles within the research topic.

15.1 Defining Four Generations of Hong Kong Composer–Educators

Music education in Hong Kong began after World War II. Composers have always been the leading force in music education and in the transmission of music culture in Hong Kong. During the past six decades, there have already been four generations of active composer–educators in Hong Kong.

The first generation includes composers born in the early twentieth century. Most of them were born in southern China and then settled in Hong Kong after World War II. They were the founding fathers of music education in Hong Kong. Among them, Huang Yau-Tai (1911–2010) and Lin Sheng-Shih (1914–1991) are most remembered for their significant output of vocal works, particularly works for school choirs, mostly sung in Mandarin. They were respected teachers at the Hong Kong Music Institute (founded in 1950). Doming Lam (b. 1921) introduced an avant-garde style to the Hong Kong music scene in the 1960s and has been regarded as the pioneer of Hong Kong contemporary music. Lam is best known for his innovative orchestral works for the Hong Kong Chinese Orchestra. He has composed a number of songs for children, but his more distinguished choral output is his sacred music for the Chinese Catholic church. **Wong Kwong-Ching** (1921–2011) was the first Hong Kong-born composer who wrote a significant number of choral works sung in Cantonese. He was the founder of the United Music Academy (founded in 1969), where he has fostered generations of local musicians.

The second generation of Hong Kong composers is represented by the following local figures born shortly after World War II, from the late 1940s to the early

[2] See http://www.hkcchoir.org.hk/catalog/tc/

1950s: Law Wing-Fai (b. 1949), Richard Tsang (b. 1952), and Lam Man-Yee (who is no longer in the music scene). They all studied abroad and brought back the latest avant-garde language from the West in the 1970s. Chan Wing-Wah, a younger composer of the same generation, returned to Hong Kong after graduating overseas in the 1980s. He is a prominent figure in the Hong Kong music scene. Law, Tsang, and Chan have been composition teachers in Hong Kong for decades. Among them, **Richard Tsang** is the most influential international figure not only in the promotion of contemporary music and culture, but also in the teaching of creative music making. He is a champion for speech choir and *musicking*, a term coined by musicologist Christopher Small in the context of defining music as a verb rather than a noun.[3]

The third generation includes a larger group of local composers born between the late 1950s and the 1970s, mostly students of the first- and second-generation composers. They were composition prize winners of the Hong Kong Young Musicians Awards in the 1980s who are currently composition teachers at tertiary institutions. Among them, **Victor Chan**, Head of the Music Department at the Chinese University of Hong Kong, is known for his substantial output of choral music for church and for education. Joshua Chan, Head of the Music Department at the University of Hong Kong, has written a number of Cantonese choral pieces for children. Hui Cheung-Wai, lecturer at the Hong Kong Music Institute, adopts a more creative approach to choral writing for children, which involves sound effects by using voices and nonconventional instruments.

The fourth generation includes young composers born after the 1980s who are mostly students of the second- and third-generation Hong Kong composers and are teachers in local schools. A representative figure is **Leung Chi-hin**, a prolific young composer who graduated from the Hong Kong Institute of Education and is currently pursuing his doctoral studies in music composition. He has composed and arranged a fair amount of music for schools. He is actively involved in teaching music creativity to local secondary and primary school students.

The selected choral works for analyses and discussions represent composers from the four generations: *Big Elephant* and *I Love Hong Kong* (1985) by Wong Kwong-Ching, *All For Love* (2002) and *A Cantonese Tone Inflection Showpiece* (2008) by Richard Tsang, *Autumn Night* (2003 version) by Victor Chan, and *Dynamics* (2009) by Leung Chi-hin.

[3] Small (1998) "*To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.* We might at times even extend its meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance." Prelude p. 9

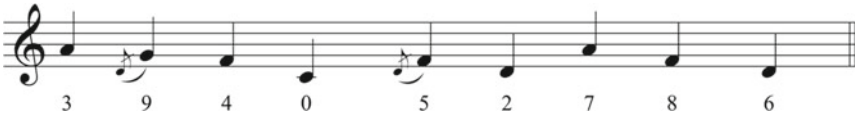
15.2 Issues for Discussion

The discussions on Cantonese choral compositions for education will focus on the following issues: (1) relationship between Cantonese text and music, (2) contents of lyrics for educational purposes, (3) musical structure and style, (4) creative elements, and (5) cultural significance. Each issue will be illustrated by the musical examples listed above.

1. Relationship between Cantonese text and music: The tonal complexity of spoken Cantonese is challenging for the musical setting of pre-existing Cantonese texts and for Cantonese lyric-writing based on pre-existing melody. Cantonese pronunciation comprises nine tones with subtle tonal inflections: Tone 1: high level; Tone 2: high rising; Tone 3: mid-level; Tone 4: low falling; Tone 5: low rising; Tone 6: low level; Tone 7: entering tone, high level, and short; Tone 8: entering tone, mid-level, and long; and Tone 9: entering tone, low level, and short. These tonal inflections are usually represented by different Chinese characters with different meanings. The following chart demonstrates the nine tones of Cantonese:

九聲	1(思)	2(史)	3(試)	4(時)	5(市)	6(事)	7(色)	8(緆)	9(食)
nine tones	sī	Sí	si	sìh	síh	sih	sīk	sek	sihk
	陰平	陰上	陰去	陽平	陽上	陽去	陰入	中入	陽入
	High level	High rising	Mid-level	Low falling	Low rising	Low level	Entering, High short	Entering, Mid long	Entering, Low short

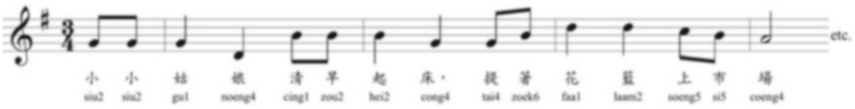
The order of the nine Cantonese tones can be represented by the numbers "394052786." The Yale Romanization of the above nine numbers is indicated as follows: saam1, gau2, sei3, ling4, ng5, yi6, chat7, baat8, and luk9. The notation of the above numbers in the nine tones is approximately as follows:



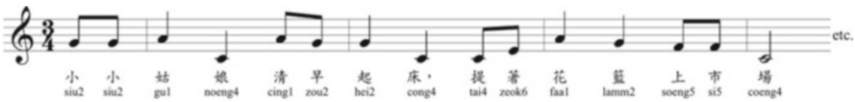
The above notation indicates that all nine Cantonese tones can easily fit into a diatonic pentatonic scale, which is the basic melodic structure of Chinese folk music.

For the Cantonese lyrics to sound natural to the music and to make sense of their meaning, the pitches of the melody must correspond to the sequence of tones of the language. A few decades ago, before original Cantonese songs for children were composed, a large number of children's songs sung in Cantonese

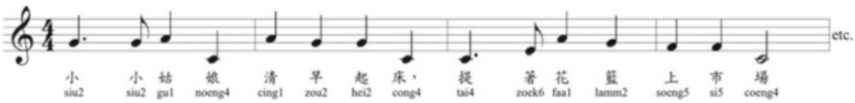
sounded strange because the pitch structure of the melody does not correspond to the tones of the language. The following is a typical example of a nursery rhyme, *Little Girl*:



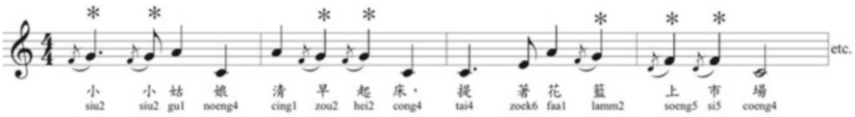
Although the overall melodic contour resembles that of the Cantonese lyrics, the melodic interval between every two words is narrower than the actual Cantonese pronunciation. Chao (1930) indicates that the pitches and intervals of speech tones are relative. The pitch range of all the Cantonese tones can be transposed, widened, or compressed. Kwong (2012) further proves that most Cantonese listeners can accept a slight expansion of the intervals, but cannot accept an inverted direction of intervals, a unison becoming a directional interval, a directional interval becoming unison, nor a melodic interval of a second or a third narrower than the original interval between two Cantonese tones. A more appropriate melodic setting of the same lyrics would result in more leaps, such as the following:



Aside from the tones, the rhythm of the melody should also closely correspond to the natural rhythm of the language. Taking *Little Girl* as an example, the symmetrical rhythmic setting of ¾ meter with two quavers as pick-up in every measure is acceptable but not very natural. A more natural rhythmic setting would be as follows:



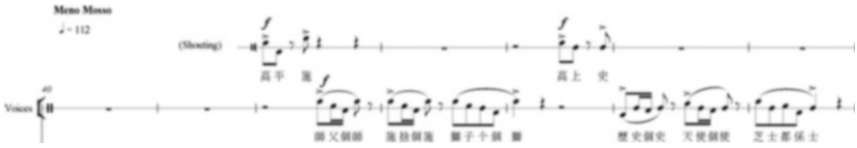
With the tonal inflections, in such case where plenty of rising tones are involved, the melody reflecting the rising tones represented by * would sound more like the following:



Ever since original Cantonese songs were composed for children, the above situations have been improved. Composers either write a melody that closely resembled the tones and rhythm of the pre-existing text, such as a poem, or would write a melody first then find a professional lyricist to write Cantonese lyrics that closely resembled the pitches of the melody. A number of composers prefer to write both the music and the text to gain total control over the musical and text setting.

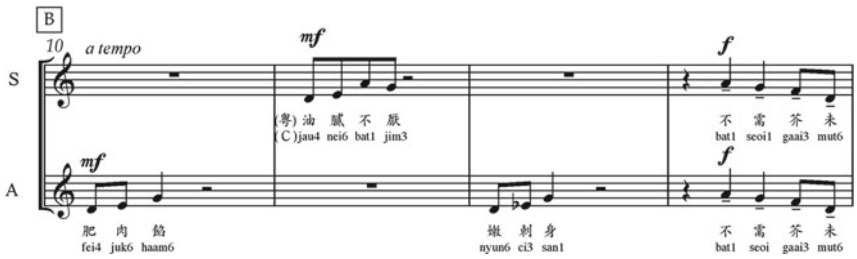
Among the four representative composers, Richard Tsang is the only one who also wrote the lyrics for his two songs. Given that the composer is also the lyricist, the melodic structure and the tones of the lyrics match perfectly. *A Cantonese Tone Inflection Showpiece* for speech choir (2008) is of particular interest to this project because it is an educational vocal work that demonstrates the pronunciation of the nine Cantonese tones. The text is written in the vernacular form of Cantonese. The flexibility of relative pitches and intervals of the Cantonese tones are achieved by the use of a speech choir.

The following example shows the illustrations of the first two tones of *si*:

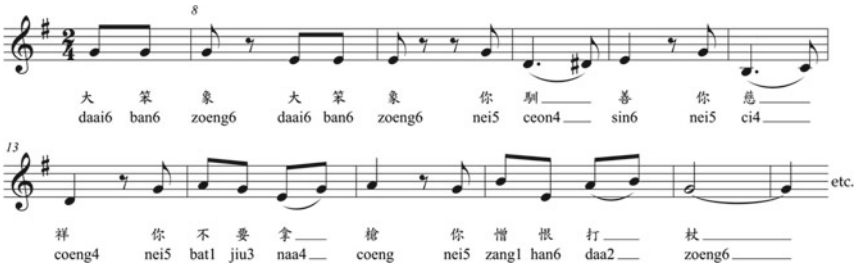


Songs by Wong Kwong-Ching and Victor Chan are based on pre-existing text. In this case, the tones of the text dictate the melody. In the case of *Dynamics* by Leung Chi-Hin, the melody came first, followed by the lyrics. For the most part, these melodies closely follow the tones and rhythm of the Cantonese lyrics. Occasionally, one can notice slight mismatches between the Cantonese tones and the melodies.

In Leung's *Dynamics*, the lyrics of which are about Hong Kong food items, two characters of the same tone (*but1 seoi1* on m. 13) are sung in descending motion. However, given that the following two tones are in descending motion, an overall descending melodic line is acceptable:



A similar situation occurs in Wong's *Big Elephant*. The three characters of the big elephant (*daai ban zoeng*) are all in tone 6 and are repeated but in a minor third below, which presents two melodic tones in descending motion. If the second statement were considered an echo of the first statement, shifting the tone down would be acceptable.

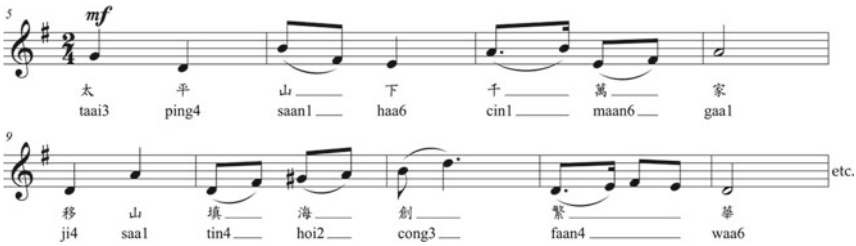


2. Contents of lyrics for educational purposes: The contents of lyrics for education are limited, but a few different types of song lyrics for Hong Kong students can still be identified: (1) teaching of good moral values, such as universal love and peace; (2) encouragement; (3) Hong Kong characters or sentiments; and (4) for fun. The first two types are more serious in nature. The third type could be expressed in a serious or fun manner. The last type is playful and is suitable for younger school children.

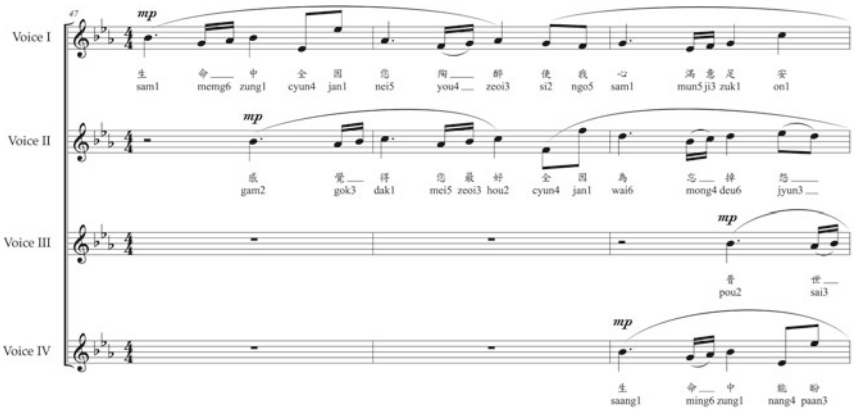
   Wong's two songs represent the first and third types. The message of *Big Elephant* is about peace: "A kind and gentle big elephant does not like to hold a gun and fight a war. Hoping everyone is like the big elephant, so that the world would be peaceful." Similar to other songs of Wong, moral education is a prominent theme. *I Love Hong Kong* represents the Hong Kong sentiments of the lyricist and the composer. Tsang's two songs represent the first, third, and fourth types: *All for Love* is an ode to universal love. *A Cantonese Tone Inflection Showpiece* aims to educate local school children about Hong Kong's vernacular language culture in a fun manner. Chan's *Autumn Night* represents the second type: it is an encouragement for young people to pursue their dreams. Leung's *Dynamics* represents the third and the fourth types: it is a fun song about Hong Kong's food culture.
3. Musical structure and style: Musical structure and style can be identified as traditional, contemporary, Chinese, Western, Classical, jazz, pop, fusion, and so on. Manipulations of various musical elements such as pitch, rhythm, texture, timbre, and form will be discussed.

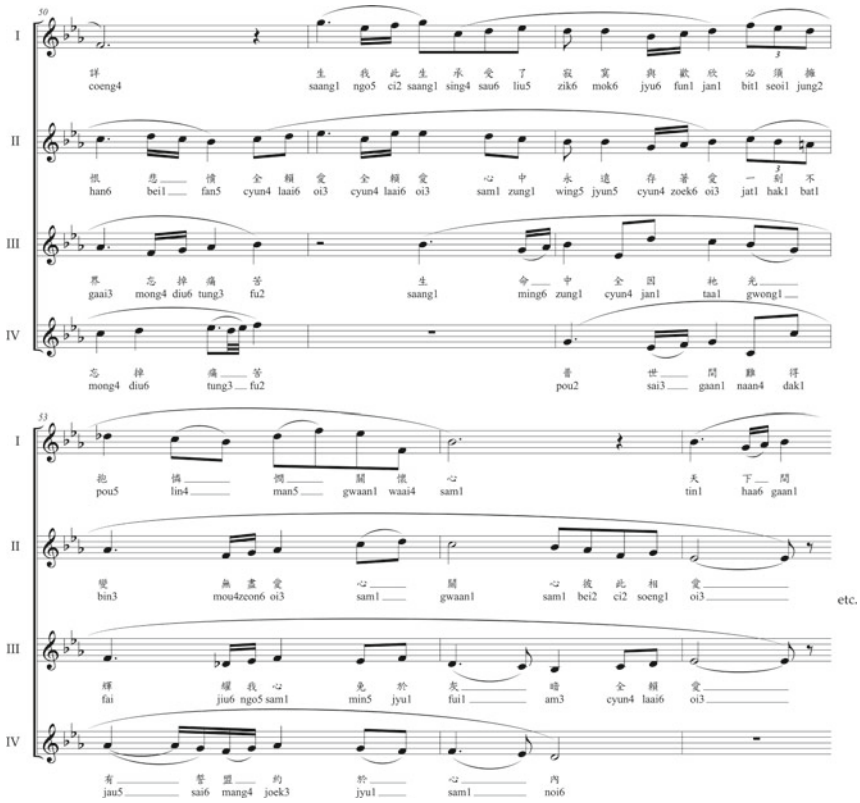
   Wong's two songs present a unique blend of traditional Chinese and Western Classical styles. The melody exhibits a mixture of pentatonic scale (which resembles Chinese music) and chromatic passing tone (which resembles Western Classical music). *Big Elephant* is rather simple in structure and is easy for children to sing. On the other hand, *I Love Hong Kong* is more complicated in structure. First, more leaps are present in the melody. Second, the pentatonic structure

is expanded into a diatonic seven-note structure, with flexible transposition and alteration of melodic intervals. In addition, the phrase structure is asymmetrical, and the rhythm of the melody is made more complicated by the use of syncopated rhythm and the incorporation of more uneven note values. Therefore, this melody is not easy for young children to sing; it is more suitable for older students. The following example shows the beginning phrases of *I Love Hong Kong*, which are nine bars long:

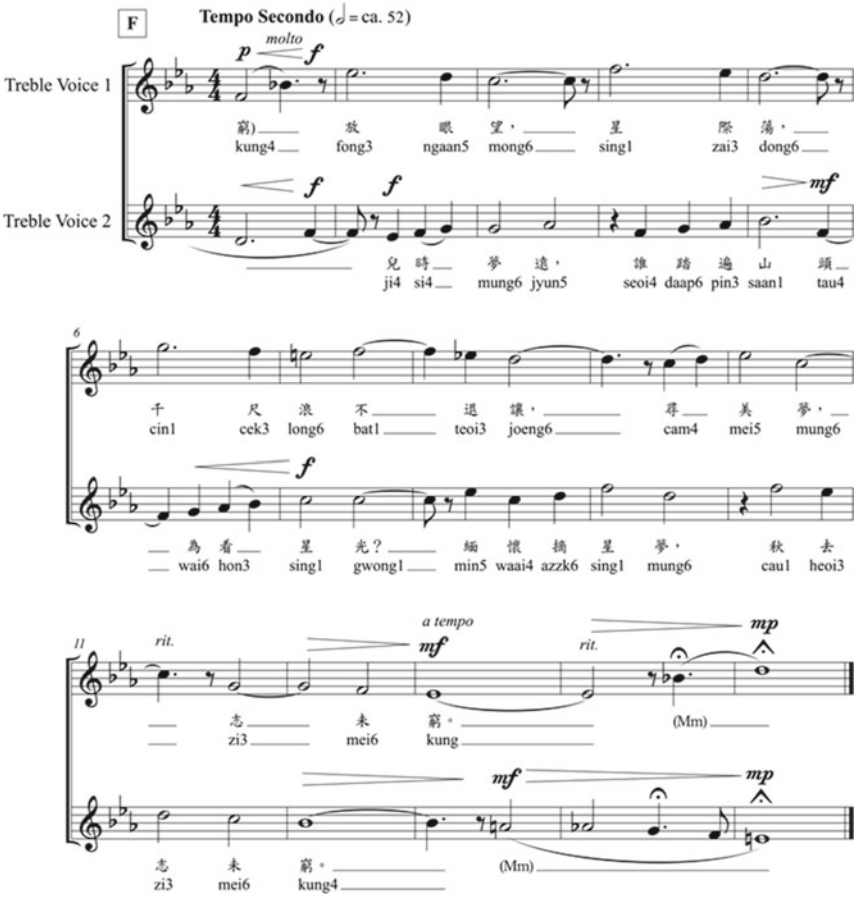


Tsang's *All for Love* is a lyrical ballad in Romantic style written for four-part treble voices and orchestra. The melodic structure is based on a continuous sequence of a distinctive motive. An even distribution is observed between steps and leaps in the diatonic melody. The harmonic structure is mostly diatonic with a few chromatic harmonies. Both the tenderness and the power of universal love are demonstrated by the lushness and continuous movement of the voices, sometimes overlapping and sometimes together, with the delicate and continuous running arpeggios in the piano accompaniment. The following is an example of a four-part polyphonic texture of imitations with independent lyrics all corresponding to the Cantonese tones:





Chan's *Autumn Night* is similar to Tsang's *All for Love* in terms of style, phrase structure, and texture. First, *Autumn Night* is a ballad in Romantic style. Second, the phrase structure is twelve-bar, beginning on tonic and ending on dominant, within a section. Third, the song employs polyphonic texture in vocal writing. However, the musical style of *Autumn Night* is late Romantic with early twentieth century harmony. The song is through-composed instead of strophic. The two-part vocal counterpoint is supported by elaborate piano accompaniment with chord extension and chromatic modulation. The following excerpt contains the vocal parts from the last section of the song, which is an example of a two-part countermelody with different lyrics showing encouragement for young people pursuing their dreams.



Tsang's *A Cantonese Tone Inflection Showpiece* and Leung's *Dynamics* are in contemporary style. The creative elements are discussed in the following section.

4. Creative elements: The unconventional creation process includes indeterminate devices such as improvisation and *musicking*. Nontraditional choral writing includes speech singing, vocal sound effects, and playing with the Cantonese pronunciation. Non-vocal elements include sound effects created by the human body or unconventional instruments, as well as visual effects created by body movement or multimedia.

   A Cantonese Tone Inflection Showpiece employs speech choir, body sounds, and improvisation. *Dynamics* goes a step further with the creative elements. The formal structure of this vocal composition is quite unusual because it combines sections of speech choir and singing. The sound effects include clapping hands, clapping on legs with both hands, freely shouting with joy, shouting any syllable as high as possible, and hitting the body of the piano. The movement on the stage

is not indicated in the score. Choreography is determined by the music director. The choir uses a musicking matrix for generating rhythmic variety in Section A and for selecting any food name in any language in Section C.

Musicking Matrix

3	2	4
1	3	2
5	1	4

5. Cultural significance: Ramsey (1987) states that Cantonese is more than a widely spoken dialect; it is a genuine regional standard.[4] Furthermore, "the *Yue* speaker will always identify himself as 'Cantonese.' He looks to Canton as his local culture. He recognizes Canton culture as a standard."[5] Because of the spoken language, Cantonese children's songs are automatically identified as songs belonging to the Cantonese-speaking communities. The contents of the lyrics and the fusion of musical styles further identify such children's songs as uniquely made-in-Hong Kong.

   Wong was the only composer among his generation who wrote a significant number of choral works in Cantonese. His songs represent the spirit of the older generation of native Hong Kong residents who have witnessed the historical and social changes in Hong Kong during the most part of the twentieth century, including World War II and Hong Kong's rise from a poor fishing village to prosperity. His yearning for peace and his pride in Hong Kong people's struggle for a better future are shown in his choice of lyrics. His Chinese cultural roots and Western musical education enable him to capture the essence of traditional Chinese and Western music cultures. Through his songs, he teaches good moral values based on the Confucian principle of education.

   The songs of the other three Hong Kong composers born after the war are more light-hearted, focusing on the beauty of universal love, dreams, hope, and local culture with fun. Their musical styles are more Western and more contemporary than that of the late composer. The cultural elements focus on the language itself rather than on the pentatonic musical structure. Instead of being totally serious, serious and fun sides are equally important in contemporary children's songs. Tsang's two Cantonese songs are a good demonstration of two different musical styles: traditional and contemporary, as well as of two different forms of Chinese writing: formal Mandarin and vernacular Cantonese, with two different approaches to children's education: serious and fun.

[4] Ramsey, p. 99.

[5] Ramsey, p. 98.

Leung's song further reflects the increasingly hybrid culture of the current Hong Kong society. The musical style is both traditional and contemporary, East and West, with a mix of speech choir, three spoken languages in Hong Kong, *musicking*, and jazz elements. Furthermore, Leung's song is about the Hong Kong food culture. Such a topic greatly enhances students' sense of cultural belonging and highly motivates students to engage in creative music making. Such production is highly original, educational, and uniquely Hong Kong.

15.3 Conclusions

The above original compositions represent the diversity and development of Cantonese vocal music for education by four generations of Hong Kong composers. Based on the five issues under discussion, the following conclusions can be drawn:

1. A common feature among all the melodies is their close correspondence to the Cantonese tones of the lyrics. The songs by the composer of the oldest generation present plenty of leaps. A better balance between the leaps in natural Cantonese speech, and smoothness in melodic writing is achieved in more recent choral works by living composers, with the application of melodic sequences of small motives. The pentatonic scale better reflects the natural leaps of the Cantonese tones and projects a more Chinese character, whereas the diatonic seven-note scale tends better guarantees the smoothness of melody.
2. Different types of lyrics for education are presented: moral values, encouragement, Hong Kong characters, and fun. Both forms of lyrical writing, formal Mandarin and vernacular Cantonese, are used in the Cantonese songs. Although formal writing is used for both serious and fun songs, vernacular writing seems to be used exclusively for fun songs.
3. Musical style evolves through generations. In terms of tonality, the diatonic pentatonic structure from the first generation has been expanded to a diatonic seven-note structure with chromatic harmony, chord extension and chromatic modulation to remote keys, and even liberation from tonality in the next few generations. Stylistically, the vocal compositions are evolved from a mixture of Western Classical and Chinese folk styles in the first generation, to the Romantic style in the second generation (*All for Love*), to an early twentieth century style in the third generation (*Autumn Night*), and finally to a cross-cultural style in the fourth generation (*Dynamics*). On the other hand, the contemporary avant-garde style is also adopted in the second (*A Cantonese Tone Inflection Showpiece*) and fourth generations (*Dynamics*).
4. Creative elements are evidently found in the two avant-garde works: Tsang's *A Cantonese Tone Inflection Showpiece* and Leung's *Dynamics*. The former utilizes speech choir and plays on the nine Cantonese tones. The latter incorporates speech choir, singing choir with jazz elements, *musicking*, and body movements. The two compositions engage children in the creative music making process.

Creative elements of the more traditional works are more subtle. The mixture of Western Classical and Chinese folk music style in Cantonese children's song writing is quite unusual. The Romantic approach of Cantonese lyrics setting in polyphonic texture is both sophisticated and innovative.

5. The creative elements discussed above are also culturally significant to Hong Kong music for education. Hong Kong composers creatively explore the Cantonese language with a combination of diverse musical styles for education, which creates a distinct cultural identity. The serious side of such songs inherits the traditional Confucian principle of moral education. On the other hand, the fun side of such songs, particularly the ones using colloquial Cantonese expressions, adopts the "child-centered" approach in contemporary Western education. Cantonese songs for Hong Kong school children skillfully blend traditional Chinese and contemporary Western cultural values with a local spirit.

Aside from the above musical examples, a large number of other Cantonese songs composed or arranged for local school children are available. The primary school songbook series edited by Chan Kin-Wah, a senior Hong Kong composer, contains mostly arrangements, but each volume features one easy song originally written by a local composer. The contents involve Hong Kong places, Chinese festivals, environmental protection, love, joy, and hope. The songbooks published by Hong Kong Children's Choir feature more sophisticated choral compositions and arrangements by local composers. Steve Ho and Ng Chuek-Yin, both freelance composers outside the academia, adopt a more popular approach to children's songwriting by utilizing the melodic, harmonic, and rhythmic patterns of pop songs. Ho's songs are closely associated with drama and are highly entertaining for children, whereas Ng's songs are more serious, conveying messages of dreams, hope, and universal harmony. Both styles cross the boundaries between Classical and pop, traditional and contemporary, arts and entertainment, local and global, and East and West, and both are uniquely Hong Kong.

Cantonese is one of the oldest Chinese dialects and remains the top dialect in southern China and in Chinese societies in different parts of the world. The 150 years of British colonization of Hong Kong did not replace Cantonese with English. Canto pop songs from the 1980s have gained popularity in the Mainland, Taiwan, and Southeast Asia. Even with the increased usage of Mandarin and the influx of Mainland and foreign cultures, Cantonese is unlikely to die out anytime soon. According to Kan (2012), Jolland Chan, who is the senior Canto pop lyricist and Chairman of the International Chinese Songs Alliance, states that the organization pays attention to Cantonese songs because nearly two billion people use Cantonese worldwide. He also highlights that Hong-Kong-style Cantonese reflects the hybrid culture of the society, which constantly evolves and creates new vocabularies from foreign cultures.

Compared with the four tones in Mandarin, the nine tones in Cantonese are more sophisticated and expressive. Native Hong Kong residents are proud of their mother-tongue and consider it their cultural identity. According to Kan (2012), Jolland Chan states that Cantonese lyrics offer a bigger variety of expressions compared with Mandarin lyrics. Cheng Kwok-Kwong, former school teacher and famous

lyricist, further states that using vernacular dialect for children's songs has the following advantages: direct expression, easy understanding, and straightforwardness. His premise explains why Cantonese songs are the most suitable for Hong Kong school children, particularly in their involvement in creative music making.

The conscientious contributions of local composers, lyricists, and educators have given rise to the noncommercial, nonpolitical, and creative music culture currently flourishing in Hong Kong. The music culture inherits the high moral value from the Confucian principle of education and embraces the creative freedom championed in modern-day society, with both local and global significance. While Cantonese opera is being preserved as a cultural treasure and Canto pop is beginning to lose its popularity, Cantonese songs for education that provide great potential for creative growth on the other hand, can serve as a good model for the development of other musical genres in Greater China as well as for cultural transmission.

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Chapter 16
Condensation of Ritual Symbolism and Visual Culture: From Chinese *Liqi* to Contemporary Art Expressions

Anissa Fung

"*Liqi*" [禮器] are ritual objects taking the form of vessels, printed matter, ornaments or symbolic artifacts. They carry the visual codes of symbolized *li* [禮], which means the proper, respectful way to communicate to the supreme supernatural. In the context of Chinese ritual culture, various *liqi* embedded with symbolic meanings *of li* are perceived as shamanic transmitters in the Chinese rituals to pay tribute to the supernatural at the three levels of heaven, earth, and human ancestors. Regarded as the most important media to communicate ritual meanings to the supernatural, *liqi* reflect the social, cultural and economic scenes at the time of their production. With their significant shape, colour and symbolic decoration, *liqi* are carriers of cultural symbols and iconography. They serve the function of maintaining harmony in the universe, comforting the dead and pleasing the living.

16.1 Chinese Ritual Culture

According to Chinese ritual beliefs, the universe is formed of three "layers" of space, namely the "deity heaven" on the top layer, the "human earth" in the middle, and the "nether world" located at the bottom (Gao 1994). Chinese people imagined that there were non-human beings staying in the other two layers of space, and by conducting worship rituals to propitiate the beings in the supernatural world, the human world would be safe and free from disturbance and harm.

The development of Chinese ritual culture can be conceptualized into different progressive periods. In the *Hongshan* [紅山], *Yangshou* [仰韶] and *Liangzhu*

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[良渚] cultures (5000–2000 BCE) people paid tribute to the cosmos and conducted shamanism practices for the blessing of fertility. In the Shang [商] period (1650–1050 BCE), the royal court used bronzes, such as the famous "Nine Tripod Cauldrons" (*ding*s) [鼎],[1] to demonstrate supernatural support for the reign, and strengthen governance and social stability. In the *Qin* [秦], *Han* [漢] and *Tang* [唐] periods (221 BCE–906 CE) people served the dead as if they were alive in order to realize the conception of immortality, and they offered sacrifices as a social custom and traditional practice. These religious-cultural periods were important for the development of art in China. The ritual ideologies at different times provided the social and cultural grounds for the creation and development of ritual artifacts which reinforced ethics education, religious thoughts and mythological fantasies.

16.2 Aesthetics of *Liqi*

Offering sacrificial rites or "*li*" to the universe, the supernatural and ancestors was regarded as essential family and community practice in ancient China where only the best objects were used for ritual purposes. *Liqi* in Chinese society are a means to communicate with the heavenly deities, objects of desire for the dead, symbols signifying social status and authority, and perhaps the totemic icons of a family clan. They acted as symbols of the sentimental linkage between the past and the present, and between reality and the imaginary world. Therefore, to understand Chinese cultural art and its aesthetic significance it is necessary *to* appreciate the social, philosophical and religious significance of *liqi* (ritual objects).

As the most important cultural artifacts, Chinese *liqi* demonstrate a good integration of form, meaning and function. Ritual symbolism in expression is executed through material, shape, and surface decorations on the items. Therefore, reading the symbolic meanings embedded in these features with reference to their historical period, social norms and folk customs of the time enhance our comprehension of them. Another important aspect of the *liqi* is their function in regulating human emotions, for the special signs and symbols provide spiritual comfort to the users and attendants at ritual activities. Although *liqi* have changed their shape, decoration and material under the influence of current art forms, production technology, and religious culture through the years, their conceptual value still plays the most important part in the appreciation of the objects.

[1] According to legend the Nine Tripod Cauldrons "*ding*" were created following the foundation of the Xia Dynasty (c. 2200 BCE) by Yu the Great, using tribute metal presented by the governors of the Nine Provinces of ancient China. The nine tripod cauldrons symbolized national political power, were used to offer royal ritual sacrifices to the ancestors from heaven and earth. See http://en.wikipedia.org/wiki/Nine_Tripod_Cauldrons

16.3 Material Symbolism in the Burial Jades

When ancient Chinese worshipped natural phenomena, such as animals and plants in quest of power transmission and gaining from the magic of material and object similarity (sympathetic magic and transmission theories) (Poo 1998, p. 52), they chose natural materials such as clay and jade for their ritual objects.

One of the earliest ritual objects used for shamanistic communication with heaven and the earth were jade *bi* [璧] and *zhong* [琮] (Fig. 16.1a, b). The *bi* are round discs symbolizing Chinese perception of the heaven and universe; and the *zhong is* a tubular piece with a circular inner part and a square outer section, usually decorated with a distinctive face design on the four corners, signify the four directional bearings. The *bi* and *zhong* were put together to carry a complementary symbolism in which *bi* was for rendering homage to heaven and *zhong* to earth (Laufer 1974, p. 120).

The special arrangement of burial paraphernalia to be placed with the corpse was an ancient form of *li* [禮] (a planned ritual practice). It was a social norm at the time for jade to perform its special ritual functions and symbolic meanings for the dead and living. The excavation scene of the *Hongshan* Culture [紅山文化] (5000 BCE) showed an example of the practice, where a pair of *bi* (jade disc with round hole in the centre) was placed under the head of the dead body and a pair of jade tortoise held in both his hands. In the setting, the ritual jade tortoise with its Chinese pronunciation "*kui*" [歸] similar to the sound for "return" in pronunciation, taking the animal's long life as symbols for immortality. Jade was used as a magic spell to bless the early revival of the deceased.

Jade, with its durability and extraordinary colour and texture, symbolized the unattainable, and represented power and wealth to the ancient Chinese. Jade also served as an opportunity to parade the owner's wealth or power as it signified the

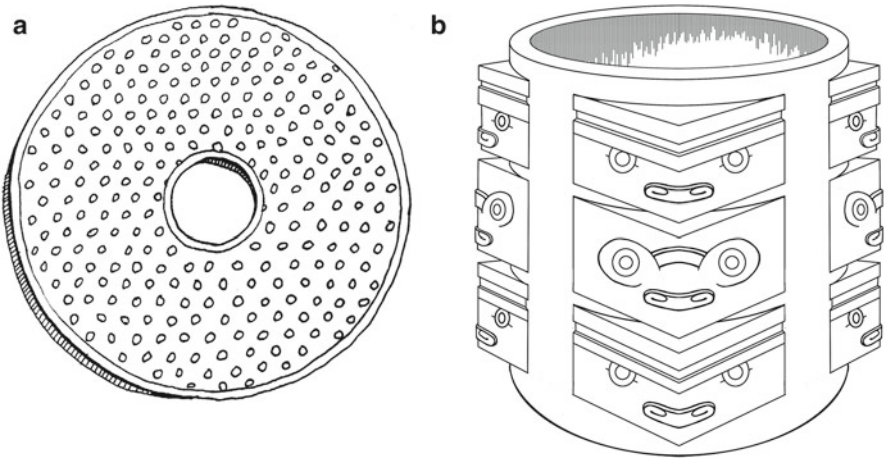

Fig. 16.1 (**a**, **b**) Drawings of jade "*bi*" [璧] and "*zhong*" [琮]

ability of the owner to afford and control a huge amount of human energy in the carving and polishing process (Wu 1995).

As jade was considered sacred material, the concept of "transmission of material properties" was applied in the ritual and funerary practices. Ancient Chinese believed that jade possessed the property of the body from decay. The deep longing for immortality and hope for resurrection was evident in the symbolic uses of jade. For example, the burial ornaments from the *Han* [漢] period show peoples' belief in the revival of the corpse. In the later religion of Taoism, people believed that jade was the food of spirits and able to secure immortality. Among the personal amulets worn by the corpse, those placed on the tongue were most important and were frequently mentioned in the ancient texts. The amulets for the tongue are basically geometrical, mostly carved into the form of a cicada. The cicada shaped tongue amulet acted as an emblem for resurrection. Another popular kind of amulet is the fish-shaped eye-covers as fish were believed never to close their eyes and hence became a symbol of watchfulness. Among various amulets, circular discs were placed on the umbilici of the corpse and tubular plugs for all "passages" to the body (Laufer 1974, pp. 301–305). In the late Western *Zhou* [周] period, jade plaques were sewn on face coverings to ensure better protection of the corpse. In the *Han* [漢] dynasty, this kind of covering eventually developed into jade burial suits[2] that covered the entire body to keep it for eternity.

16.4 Symbolic Interpretation of Reality in Ritual Pottery

Chinese passion for, and sentimental attachment to, the land and soil is emphasized in the ritual burial practices. The Chinese word「葬」"bury" means "homing the dead body in the soil underneath the plants" (Fung 2012, p. 174), and the ancient verb for dead was "*kui*" [歸] which means "returned home" (symbolically "returned to the mother of universe"). These common conceptions provided the cultural and philosophical ground for Chinese nature worship of land as maternal. For instance,

Clay was used to make containers for dead children. People expected that the dead child in his "pottery home" would be reborn again through the close contact of the burial pot with the soil where it received blessings from the *Dimu* [地母] (the mother goddess of the land). The pot was a symbolic form of the womb of the *Dimu* where the dead child returned to its origin (Lu 2001).

The Chinese character for "*li*" [禮] (ritual ceremony), with the part on the left「示」indicates ritual offer, the top part on the right「曲」means bending the body with the hands put together to show politeness and inferiority, and the bottom part「豆」is an ancient name for a food container (Gao 1960, p. 388). So the parts of the

[2] Jade burial suit is a ceremonial suit made of pieces of jade in which royal members in Han Dynasty China were buried. See http://en.wikipedia.org/wiki/Jade_burial_suit

word, "*li*" (ceremony) suggest the scene of a Chinese ritual. And the word has emphasized the importance of "a pot of food" to offer at a ritual ceremony.

In addition to their common function as containers, the surface decoration on the ancient *Yangshao* [仰韶] period Chinese burial pottery used to contain distinctive ritual symbols (Jiang 2001). Early Chinese people represented their concerns and expectations about fertility, good harvests and rich fishing with stylized ritual motifs of human faces, fish, frogs and geometrical patterns painted on the pottery in colored clay slips.[3] Breast-legged food and wine vessels with the features of a pregnant female emphasized ritual aspirations for fertility. These provide examples of ancient Chinese using symbolic images to execute shamanism (Poo 1998).

16.5 Frozen-Episodes of Real Life Experiences in the Tombs

Chinese people believed that the termination of earthly life marked the beginning of a continuous existence in the other world. Ancient Chinese saw death as the separation of the body "*po*" [魄] and the soul "*hun*" [魂], which passed through purgatory and were eventually reincarnated (Burkhardt 1966).

This belief flourished in the *Han* [漢] period (202 BCE–220 CE) and was most evident in Han funerary practices (Li 2004). People put luxury burial objects, collectively called "*minqi*" [明器], in underground tombs for the *po* spirit of their ancestor. They also erected shrines to house the ancestor's *hun* soul which soared into the sky. The wish to provide the dead with the best funerary services was strengthened by the obligations of filial piety in Confucian ethics (Giles 1998). Thus, in the *Han* tombs, pictures and stone murals were produced depicting the daily life and popular cultural events experienced by the deceased before they died,[4] and clay was used to produce model replicas of the real life objects[5] to accommodate the various needs of the dead.

The conception of "dead-as-alive" inspired the ritual objects of the *Tang* [唐] (618–906 CE) period. Craftsmen made fashionable clay burial goods with three-colour glazes called *San-cai*[6] [三彩]. In the design of burial objects they incorporated

[3] For more about the painted ritual motifs and patterns on the Prehistoric *Yangshou* pottery, see Li et al. (2010, pp. 49–89); also see https://www.google.com/search?q=yangshao+pottery

[4] For more about Han tombs pictures and murals, see Wu (1995, Chapter 4—Voices of Funerary Monuments, pp. 189–250); also see Li (2004, Chapter 4—Murals in the Royal Palace and Tombs, pp. 282–304); and https://www.google.com/search?q=Han+tomb+murals

[5] The clay model replicas of the real life objects found in the *Qin* and *Han* periods. See Li et al. (2010, pp. 138–153).

[6] *San-cai* means three-colours (green, orange and blue) low-fired glazed pottery and figurines predominant during the Tang dynasty (618–911CE). See Li et al. (2010, pp. 249–263); also Sullivan (2008, pp. 153–161); and https://www.google.com/search?q=sancai

images of religious elements from India[7] and Persia. The Tang's three-colour ritual artifacts, in their reflection of the life and daily visual experiences of wealthy people, demonstrate a realistic presentation of Tang visual culture.

16.6 Replicas for the Mirror World

Traditional burial paraphernalia eventually faded out and were replaced by paper items. Nowadays, the effectiveness of ritual objects is demonstrated by the visual impact they create in the process of the rites rather than by being buried with the dead body. The paper funerary products are now important to Chinese, who continue to practice ritual culture and customs in a symbolic way with something representational.

Being made as replicas of real life objects for the "mirror world", the paper ritual objects range from large scale paper constructions of apartments, banners, figurines, to small paper imitations of daily objects and accessories.[8] These are shown at funerals and sacrificial activities. The items are meant to satisfy the human's materialistic egos and ritual fantasies. Also, burning of the ritual items creates a visual metaphor for the release and satisfaction of mourners and witnesses. The process of burning the funerary objects so that they turn into ashes and smoke to accompany the soul to travel up to Heaven is designed to help the mourning group accept death. As the fire dies out and smoke clears away in the wind, the ritual act creates a symbolic end to the sorrow and inauspiciousness of death (Fung 2003).

16.7 Crystallization of Ritual Ideology into Cultural Motifs

Social changes, ritual practices and the development of handicraft industries in China and nearby countries shaped the continuous evolution of the material, shape and decoration of *liqi*. Nowadays, *liqi* can be distinguished from normal daily objects by the ritual icons and symbolic images on the items. The continuous transformation of ritual items influenced by the folklore and ritual ideology is seen in the change from realistic to symbolic, from complex to basic, and from representational to metaphoric.

Symbolic meanings of ritual icons can be classified in three categories: (i) signs of power and authority (to pay tribute to the Heavenly gods who govern nature), (ii) symbols for redemption and reincarnation (using sutras to call for help of the Buddha and *Guanyin* [觀音], the Goddess of Mercy), and (iii) auspicious signs for good wishes.

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[7] Buddhist and lotus flower are significant religious icons from India. They are popular motifs found on ritual pottery in the Tang and Sung times and also on contemporary paper ritual objects.

[8] Paper ritual objects in Hong Kong are made to imitate daily objects and accessories for offering to the dead ancestor. See<紙紮>, 維基百科, http://zh.wikipedia.org

16.7.1 Signs for Power and Authority

Signs that best represent power and authority are the dragon, the *taotei* [饕餮][9] animal face, the King of the underworld, and the four directional ritual animals.[10] The dragon motif is most widely used to signify and communicate with the supreme power of the supernatural. Dragon is used to represent the royal kingdom in China and the highest authority. So, it applies only to ritual items for senior gods.

In Hong Kong, images of the four ritual animals are still in use on ritual papers designed to safe-guard living and dead ancestors. They are prominent historical figures. For instance, the image of the Chinese First Emperor in the *Qin* [秦] Dynasty (221–207 BCE) is printed on the ritual "Hell Bank" notes with dragons standing for the central government's authority in the Underworld, as a president's or king's portrait printed on earthly paper notes.

16.7.2 Symbols for Immortality, Redemption and Reincarnation

The image of a cicada indicates good reincarnation and a tortoise is a symbol for long life. Birds, closely linked with the sun in Chinese legends, are regarded in funerary rituals as guides for the soul of the deceased. Similarly, the image of a crane flying to the west suggests that death is "undertaking an eternal voyage". In contemporary ritual practice, the motif of a rooster symbolizes *yang* (light and positive vitality). It is seen as driving away *yin* (darkness and inauspicious experiences) in order to maintain good balance in life.

Buddhist doctrines, religious pictures and sutras express concrete concepts of immortality and reincarnation. Images such as the high mountains of *Kunlun* [昆崙山] (the sacred mountain situated in the west) represent the paradise of immortals. The Buddha, the lotus flower, the *Bodai* tree [菩提樹] (where the Buddha meditated and attained his ultimate spiritual enlightenment), and the supreme goddess Queen Mother of the west are all important ritual motifs in relation to the pursuit of immortality. There are also the Buddhist Confession Sutras for release of guilt and earthly links for the deceased, the Reincarnation Sutra to provide blessings from Buddha, and the Heart Sutra to comfort the soul of the deceased and lead it to the stage of enlightenment.

[9] For more about the *taotei* [饕餮] animal face pattern on bronzes and ritual wares, see <饕餮紋圖案> at http://www.e6ds.cn/ts/zhishi/0018.html, and also https://www.google.com/search?q=taotie

[10] The green dragon and white tiger, together with the red peacock and blacksnake and tortoise, form the Chinese "Four Ritual Animals"; see Li et al. (2010, p. 130), also Murowchick (1994, p. 64).

16.7.3 Auspicious Signs and Icons

Chinese people like to use words, animals and plants as icons for good wishes. The three attributes of a good life, respectively "*Fu*" [福] (good fortune) substantial satisfaction in all aspects of life; "*Lu*" [祿] (prosperity) promotion in rank, wealth and influence; and "*Shou*" [壽] (longevity) for health and long-living, are essential in all ritual matters. These three words, as the most world-known motifs, are sometimes seen in their formal Chinese character format, and on many occasions stylized into graphic symbols to cater for different decorative purposes. In order to have "blessings" well managed and fairly distributed in the hands of deserving people, Chinese have created three different immortals namely "*Fu*", "*Lu*" and "*Shou*"[11] for governing the three essentials in life.

Complementing the good words are the lucky animal icons, bat, fish, deer, and horse and plants and fruits of good wishes, such as gourds and pomegranates for fertility, pine trees, cypresses and peaches for longevity, *lingzhi* [靈芝] fungi for immortality and peony flowers for wealth. Images of these auspicious icons are frequently found in the collection of paper ritual objects. Besides the auspicious words, icons of money or symbols of wealth appear most frequently on ritual objects.

16.8 The Age of Non-material, Non-form and Non-ritualism

Within the knowledge and understanding of the contemporary Chinese, many religious icons have lost their identity and have become merely decorative motifs. For example, the "W" patterns developed from the shape of a swimming frog, which once indicated the ancient quest for female fertility, and the diamond shape motifs originally developed from the side profile of the fish, represented the mating of couples. Animal faces, swirling clouds, patterns of water and waves historically used in bronze vessels,[12] have now become ornamental artifacts used for ritual and non-ritual purposes.

The evolution of concepts and symbolic presentation beyond material and form of ritual icons can be seen in common social concerns such as fertility, prosperity, and commemoration for the deceased. In the ancient fertility ritual practice, for example, the realistic presentation of androgynous relief figures and significant

[11] *Fu, Lu, Shou* is the concept of Good Fortune (Fu), Prosperity (Lu), and Longevity (Shou). The term is commonly used in Chinese culture to denote the three attributes of a good life. Statues of these three gods are found in Chinese home and many Chinese-owned shops for auspicious blessings. See https://www.google.com/search?q=fu,+lu+shou

[12] For more about ornamental patterns on bronzes. See Hubei Provincial Museum (1994). Also see Li (2004, Chapter 2-Bronze art in the Xia, Shang and Zhou periods, pp. 101–206); Wu (1995, pp. 45–75); and <青銅器造型>, 雕塑藝術, 中國收藏網, 2009年04月19日。http://www.e6ds.cn/ts/zhishi/0018.html

display of reproduction organs on ritual vessels[13] were later being symbolized into oval patterns on the *Yangshao* pots. Similarly, fertility icons expressing the shape of fish, lotus, moths, etc. are engraved in the Chinese paper-cut art for newly married couples. In the paper-cut, image of the lotus flower represents the female reproductive organ, whereas the appearance of a fish in the composition signifies the male's role in the mating process.

Another example is the change in the representation of wealth. It was previously presented on ancient ritual pot as painted shells, but, in the tombs of *Han* [漢] dynasty, it became a "money tree"[14] produced in bronze to accompany the dead. Nowadays, the ritual money sacrifice is represented by the paper replica of a "Hell Bank credit card".

In the twenty-first century, the ancestor-worship services provided on the internet have challenged to traditional Chinese ritual culture and social customs related to ancestor worship.[15] This has brought discussion on the meaning and ethical value of traditional cultural rituals; or furthermore, and questioned the value of traditional rituals. People wonder whether web-worship is a proper "*li*" to our ancestors and the supernatural. In the virtual world, people and objects continue their "existence" in non-existing reality. Thus, the value of Chinese rituals practised for the benefits of an "afterlife", and *li to* commemorate an eternal departure of someone is being challenged by media technology. It is possible that the shift in traditional ritual practices from physical to virtual form will lead to the generation of trendy ritual artifacts and new ways of thinking about their value.

16.9 Inspirations for Contemporary Creative Arts

For centuries, the mystery about immortals and the existence of an afterlife have provided room for argument and fantasies. Doubts and queries about the "*hun*" and "*po*", the existence of supernatural deities and afterlife conditions have become rich conceptual resources for artistic imagination and creation. Many Chinese artists have been inspired by ritual artifacts, Chinese cultural customs, and the shape and symbolic meaning of these objects.

One example is the ceramic pot titled "*Li*" (1984) (Fig. 16.2) by Tsui Yun Chung [徐潤中] (Hong Kong Museum of Art 1984). Tsui has created a pot with three breast legs, an aesthetic interpretation of the three-breast-legged vessel produced in the

[13] Example of pottery with androgynous relief figures of Majiayao culture [馬家窯文化], archived in National Museum of China, Qinghai Province; also Li (2010, p. 68); and Li (2004, p. 39).

[14] The concept of the "money tree" is derived at the latest from the Han Dynasty. Cast-bronze money trees are a conspicuous feature of Han tombs in Sichuan. See http://en.wikipedia.org/wiki/Money_tree

[15] For more about on-line ancestor worship practices, see http://www.zwbk.org/MyLemmaShow.aspx?zh=zh-tw&lid=136605

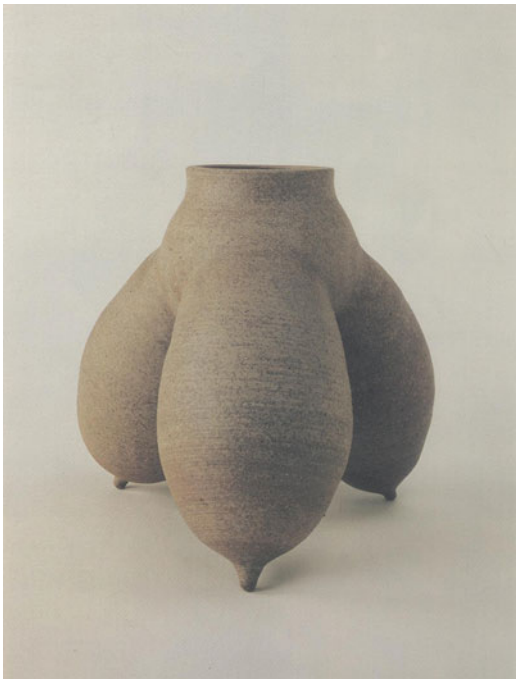

Fig. 16.2 Photo of artwork "*Li*" (1984) by Tsui Yun Chung

Yangshou period.[16] Another piece of work produced in the same period showed his further development of the breast-leg motif into a clustered form of breasts entitled "*Fruit*" (Fig. 16.3).

Another example of using ritual objects is Wong Lai Ching [黃麗貞] Fiona's art work titled "*Not Intended to be a Particular Kind*" (1999) (Fig. 16.4), a white clay vest constructed by joining square porcelain pieces with thin metal wire. Her "*Terra Cotta Jacket on Stand*" (2001) (Fig. 16.5) that showed a terra cotta clay jacket recalls the design and significance of a Western *Han* [漢] jade suit.[2] Wong has succeeded in developing her artwork using clay jackets constructed in a similar way.[17]

Artist Li Wei Han [李惠嫻] Rosanna's robust ceramic figurines imbued with contemporary cultural and symbolic meanings are announcing her interest and perception of the social livelihood and current events such as "*Yuanyang Cafe*" (2009–2012) (Fig. 16.6) and "*Fans of Elvis*" (2012) (Fig. 16.7), which through a light-hearted approach, depict the daily life and leisure activities of ordinary

[16] The three-breast-legged vessel "*li*" [鬲] produced in the *Yangshou* period was for cooking food with a fire set underneath. See Wu (1995, pp. 46–47).

[17] For more about the works of Wong Lai Ching Fiona, see http://www.grottofineart.com/Hyphenation/Wong.html

Fig. 16.3 Photo of artwork "*Fruit*" (1984) by Tsui Yun Chung

Fig. 16.4 Photo of artwork "*Not Intended to be a Particular Kind*" (1999) by Wong Lai Ching Fiona

Fig. 16.5 Photo of artwork "*Clay Jacket on Stand*" (2001) by Wong Lai Ching Fiona

Fig. 16.6 Photo of artwork "*Yuanyang Cafe*" (2009–2012) by Li Wei Han Rosanna

Fig. 16.7 Photo of artwork "*Fans of Elvis*" (2012) by Li Wei Han Rosanna

Hong Kong citizens.[18] Li's fat ladies and plump guys were originally inspired by the *Han* [漢] *and Tang* [唐] clay burial figurines[19] which depicted popular culture to please the dead in the tombs.

Mainland China artist, Lu Sheng Zhong [呂勝中] drew on his memories of the soul-calling exercise in ancient villages where the peasants use paper dolls to call back the souls of those who were very ill. So, he produced his red paper-cut dolls (Fig. 16.8) named "souls" that reflect traditional Chinese beliefs in the existence of the soul and their ritual characteristics, and his "soul-calling rituals" performances and installation projects (Lu 1998). Lu's presentation of the souls and the soul-calling rituals are symbolic, and the artifacts he created were based on Chinese folk-art activities. His work shows a "reincarnation" of Chinese artifacts.

My own work, "*Ritual Vessel*" (2007) (Fig. 16.9), is made in white porcelain to re-interpreted contemporary ritual paper products. It shows the look of a crinkled and distorted ritual paper vessel when burnt by fire in the process of a sacrifice offering. On this paper-look artwork, weighted as light as paper, I covered the piece with traditional ritual icons to express people's common wishes for auspicious outcomes. The attempt to explore paper products has inspired my work on a recent piece, "*Handle with Care*!" (2010) (Fig. 16.10), a full tea service in stoneware clay aimed to provide a new conception of corrugated paper products.[20]

[18] For more about the works of Li Wei Han Rosanna, see http://www.grottofineart.com/RosannaLi/RosannaLi01_.htm

[19] For more about *Han* [漢] *and Tang* [唐] clay burial figurines, see Li et al. (2010, pp. 142–153).

[20] Artwork "*Handle with Care!*" is archived in the Flagstaff Tea Wares Museum, the Hong Kong Museum of Art.

Fig. 16.8 Photo of paper-cut doll used as icon to represent the "soul"

Fig. 16.9 Photo of artwork "*Ritual Vessel*" (2007) by Fung Siu Han Anissa

16.10 Learning Art Through Ritual Objects and Visual Culture

Ritual artifacts bear witness to Chinese ritual beliefs from the time of ancient civilizations. They provide clues for understanding culture as well as the stimulations for contemporary creative art development. In the archaeological and anthropological literature and references, the Chinese *liqi* can be studied from the perspectives of their form and decorations, the embedded meaning and representations in social contexts, and also the physical functions in relation to the process in religious ceremonies. All these visual and conceptual elements provide rich inspirations and ideas for artists and students in the search for new expressions in art.

Fig. 16.10 Photo of artwork "*Handle with Care!*" (2010) by Fung Siu Han Anissa

16.10.1 Iconographic Stimuli for Religious Imagination and Fantasies

Chinese passion for land and nature, and the idea of attaining universal harmony in men, nature and social systems gave birth to the creation of a hierarchy (Shelton 1996, p. 41) of celestial deities. The legends and myths of ancient Chinese[21] include hybrids of men and animals, and the belief in reincarnation and purgatory (Burkhardt 1966) and are rich resources to stimulate religious imagination and fantasy.

16.10.2 Integration of Ritual Analogies and Function

Chinese *liqi* have demonstrated a synthesis of shape and form to satisfy function and ritual aspirations. For instance, the three strong legs on the bronze food vessel *ding* [鼎] (Fig. 16.11) allowed space for setting a fire underneath for cooking; the elegant three-legged bronze *jue* [爵] (Fig. 16.12) (Sullivan 2008, p. 16) is an echo of the image of the 3-legged sacred bird in the prehistoric time as popular motif on ritual pottery. An integration of the ancient fish *nei* [鯢] (salamander) image (Fig. 16.13) with the feature of snake and flying ability of bird, the Chinese created the dragon icon with decoration on different kinds of vessels.

[21] *Shan-hai-jing* [山海經] (Classic of Mountains and Seas) is one of the most important sources of the myth and religion of ancient China. See Poo (1998, pp. 92–96).

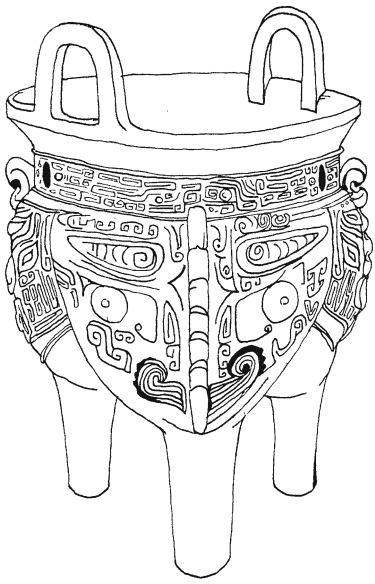

Fig. 16.11 Illustration of a bronze food vessel *ding* [鼎]

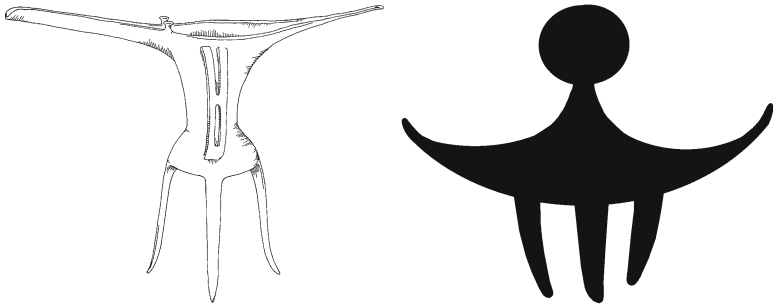

Fig. 16.12 Illustration of a three-legged bronze *jue* [爵]

16.10.3 Cross-Fertilization of Artifacts

The form and decorations of *liqi* also showed the cross-fertilization of artifacts under the influence of local and exotic art and craft products. For example, some shapes and patterns on the *Shang* [商] ritual bronzes were developed from the *Yangshou* [仰韶] ritual pottery (Fig. 16.14a, b), and the clay pottery in the *Shang* [商] period copied the stylized patterns on the bronzes vessels (Fig. 16.15a, b). Similarly, the thick embossed relief patterns on Islamic silver wares appeared on *Tang* [唐]

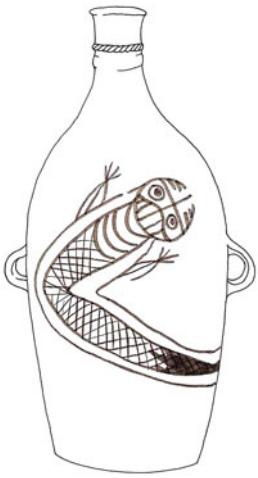

Fig. 16.13 Illustration of a pre-historic pot with painting of an ancient fish *ne*i [鯢]

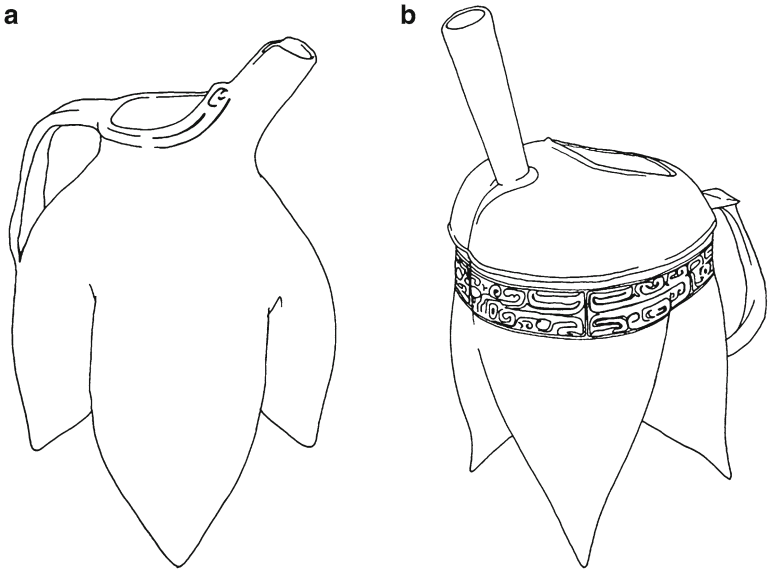

Fig. 16.14 Illustration of (**a**) a Pre-historic container "*he*" [盉] in clay and (**b**) a bronze "*he*" produced in *Shang* Dynasty

ceramic *sancai* (three-colour-glazes) wine jugs, and the French cloisonné decorations for metal ornaments were used on *Ming* [明] cloisonné style altar vases[22] (Li et al. 2010) (Fig. 16.15).

[22] For more about *Ming* Dynasty cloisonné style altar vases, see Li (2010, pp. 456–457); also see http://baike.baidu.com/view/5789763.htm

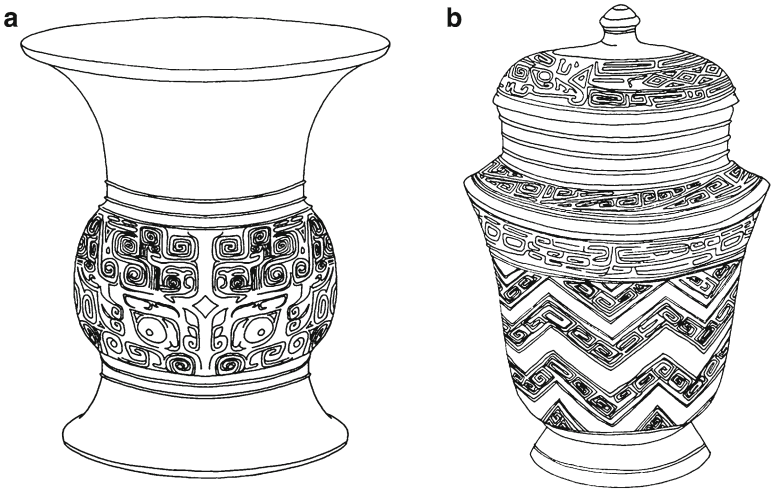

Fig. 16.15 Illustration of (**a**) a *Shang* bronze "*zun*" [樽] and (**b**) a clay "*zun*" adopt the bronze decoration

16.10.4 Transmigration of Cultural Artifacts

An understanding of ritual images, metaphors, analogies in the context of cultural practices and *liqi* may lead to the reinterpretation of tradition icons in new artistic or cultural contexts. For example, symbolism and metaphoric meanings can be expressed through graphic presentation, 3-dimensional art, media art or performance art. Contemporary art-based research and research-based art-creation both emphasize the academic and literary exploration of artifacts in relation to context of their culture. Such research not only enhances the artists' personal perception of the subject, but also enriches newly created forms and artifacts in both content and meaning. For example, in contemporary art appropriations and juxtaposition of old and new icons are commonly used to provide heritage and cultural links.

16.10.5 Ritual Activities as Visual Culture

Visual arts, including the cultural arts, popular arts and contemporary fine arts, are an increasingly important part of the larger visual culture that surrounds and shapes our daily lives. The emphasis on visual culture in art education refers to expanding the visual art forms and content through addressing the issues of imagery and artifacts to enhance comprehension of the meaning of visual narratives, the power of image representation and the formation of cultural identities in the creative productions (Freedman and Stuhr 2004).

The cultural items and ritual activities in Hong Kong are rich resources of visual culture with stories, historical connections, and philosophical ideologies embedded in them. Examples are the Cheung Chau Jiao Festival [長洲太平清醮],[23] the Tai O dragon boat water parade [端午龍舟遊涌],[24] the Tai Hang fire dragon dance [大坑舞火龍][25] and the Yu Lan Ghost Festival [盂蘭勝會].[26] These four events possess unique characteristics and cultural value. Despite the modern urbanized culture of Hong Kong, social and ritual customs have been passed on from generation to generation and attract people in local communities. The cultural significance of these four local events has been globally recognized by their being inscribed on the third national list of intangible cultural heritage.[27]

16.11 Conclusion

Ritual artifacts and activities are a part of visual culture that is accessible to all people and relevant to their lives. Through the study of *liqi* and relevant narratives, people can experience traditional Chinese culture and society. Art researchers and practitioners can acquire an understanding and knowledge of Chinese culture and tradition, as well as how Chinese objects, materials and symbols are important to Chinese people socially, culturally, spiritually and historically. In doing this they can inform their practice.

In current school curricula art educators emphasize the appreciation of artifacts in their situated context. They believe ritual objects should be connected to their cultural values so that the learners will become more familiar with objects and the aesthetics in their cultural contexts.

The exploration of ritual issues can also be applied to the study of contemporary artifacts that extend the meaning of the traditional icons and go beyond their traditional ritual functions to stimulate responses and evoking further thought about the themes of existence, death, and immortality.

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[23] "*Cheung Chau Jiao Festival*" 長洲太平清醮 traditionally called " Tai Ping Qing Jiao", meaning: "the Purest Sacrifice celebrated for Great Peace". See http://www.cheungchauhk.com/cheung-chau-history/brief-history-cheung-chau-bun-festival

[24] "*Tai O dragon boat water parade*"《端午龍舟遊涌》is a religious activity with more than 100 years of history, was held on Monday in Tai O, Lantau Island of Hong Kong to celebrate the Dragon Boat Festival. This regatta commemorated the death of Qu Yuan an honest minister who is said to have committed suicide by drowning himself in a river. See http://www.chinavoc.com/festivals/Dragonboat.htm

[25] "*Tai Hang fire dragon dance*"《大坑舞火龍》. See http://taihangfiredragon.hk/about.htm

[26] "*Yu Lan Ghost Festival*"《盂蘭勝會》on the 15th day of the 7th lunar month is Hungry Ghost Festival as well as Zhongyuan Festival, Yu Lan Pen festival and ShiHu. It is a Chinese custom of commemorating their ancestors and became popular in many Chinese regions. See http://www.chinavoc.com/festivals/ghost.htm

[27] For more about the items of intangible cultural heritage in Hong Kong, see http://www.discoverhongkong.com/ca/see-do/culture-heritage/index.jsp

In this chapter, significant Chinese ritual object *liqi* have been introduced to raise interest in cultural art, and especially to enhance understanding of the meaning and symbolism related to cultural and religious concerns. However, cultural fusion and localization of foreign cultures is increasingly evident in Hong Kong. Chinese cultural products are likely to be "modernized", and renovated through adding contemporary elements and adopting exotic ideologies. Nevertheless, reviewing one's own culture in parallel with reaching out to other cultures for growth and new development is a global trend. In this way we can open new landscapes in art and culture.

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Chapter 17
The Indigenous Culture of Chaozhou *Xianshi* Music and Diaspora Musicians in Hong Kong

Annie On Nei Mok

If one walks along the promenade of Chaozhou City, finding people actively making music is not unusual. Some could be singing a Chaozhou opera, others could be playing *xianshi* music, and the rest could be drinking *gongfu* tea (功夫茶, literally "tea brewed with great skill"), which is a type of Chinese tea ceremony. In addition, one can also find amateur music clubs, where people get together and play music, everywhere in the city. Chaozhou is a special place; this city is very rich in musical heritage that it is known as the "Metropolis of Music" (Chen 2004, p. 15).

Xianshi is a form of folk music with a string ensemble from the Chaozhou region, which is located in the coastal region of the Guangdong Province in Southern China. The music clubs, or leisure rooms (*xianjian* 閒間), are places where *xianshi* (弦詩) musicians listen to and play Chaozhou music. These leisure rooms are also called "music rooms" (*yuejian* 樂間), although the term "music clubs" is more commonly used in literature. At night, people often go to music clubs where a group of their friends are playing while their children are listening. The first part of this chapter focuses on the heritage of Chaozhou *xianshi* music, describing its special features as well as those of music clubs. The second part describes the unique nature of an amateur music club in Hong Kong, attended by a group of diaspora musicians, which I was fortunate enough to visit and observe over a period of 18 months from 2007 to 2008.

17.1 The Musical Scene

Xianshi music is played using a variety of string and wind instruments; these instruments belong to the category of *sizhu* 絲竹 (silk and bamboo) used in Chinese folk music (Dujunco 1994). *Xianshi* literally means "string poems". In the past, the

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repertoire for *xianshi* included accompanied songs. However, none of the lyrical or vocal traditions have survived to this day (Jones 1995). *Xianshi* is performed as a private entertainment in an intimate indoor setting, where people gather together during their leisure time. These performance settings are still operating, both in and outside mainland China, in places such as Hong Kong and Thailand (Chen 2004; Dujunco 1994; Mok 2011; Ng 2006).

Xianshi music is played using mainly plucked and bowed string instruments, and the *di* 笛 (a bamboo flute) or *xiao* 簫 (a wooden flute). The lead instrument in the ensemble is the *erxian* 二弦, a very high-pitched two-stringed fiddle which is unique to Chaozhou music. The core instruments played in Chaozhou *xianshi* are the *erxian*, *touxian* 頭弦, *tihu* 提胡, *yehu* 椰胡, *pipa* 琵琶, *sanxian* 三弦, and *yangqin* 揚琴 (Chen and Cai 1989; Chen 2004; Dujunco 1994, 2002; Jones 1995; Ng 2006).

The unique lead instrument in *xianshi* music, the *erxian*, is worth discussing in more details. During a performance, the *erxian* player plays "a small snatch of tune", indicating to the other ensemble members the piece and the modal scheme that will be played (Ng 2006). The playing position for the *erxian* is also unique among other Chinese bowed lutes. To achieve the best possible sound from the instrument, the player must sit cross-legged, holding the instrument upright, with the resonator placed on his left thigh. The section of the instrument underneath the lower bridge is supported on the ball of the player's right foot. This playing position may explain why the *erxian* "is played exclusively by men" (Dujunco 2002, p. 212).

Regarding musical characteristics, *xianshi* has its own indigenous tuning system, modal system, musical structure, ornamentation, and melodic development (Dujunco 2002). Melodies are based on the pentatonic scale series of "do" (1), "re" (2), "mi" (3), "so" (5), and "la" (6), with the "do" being tuned to an F. In addition, "fa" (4) and "ti" (7) are also used as passing or changing tones. These two tones are produced by pressing on the "mi" (3) and "la" (6) strings to produce the "blue notes" of "fa" and "ti", making this scale distinctive and "nationally renowned" (Jones 1995, p. 331). However, in the Chaozhou *xianshi* scale, the tuning of "ti" (7) is lower, whereas that of "fa" (4) is higher than in the Western musical tuning system (Chen and Cai 1989). The *xianshi* musical scale may thus be regarded as heptatonic, although the intervals between the notes are not equidistant, such as those in Western music. Moreover, the gliding sound made by pressing on the string is prevalent in a performance (ibid.).

Concerning the notation system, the oldest system, the *ersipu* 二四譜 (two-four notation), was indigenous and exclusive to Chaozhou music. *Ersipu* was written using the Chinese characters for the numbers 2–8, indicating the pitch level of a piece. The rhythmic duration of each note was not available, but a symbol to the right of the character indicated the idea of being heavy, light, or empty. This old traditional system was replaced by the more widely used *gongche* 工尺 notation, which was commonly used throughout China in the early twentieth century (Dujunco 2002; Jones 1995; Ng 2006).

To summarize, Chaozhou *xianshi* is distinctive among other types of regional Chinese music, although several instruments used are the same, such as the *yehu*, *pipa*, *sanxian,* and *yangqin*. However, the characteristic tuning system, the widespread application of the gliding sound, and the use of the *erxian* are unique features that combine to produce Chaozhou *xianshi* music.

17.2 Indigenous Music Clubs

The musicians from the music clubs in Chaozhou and Hong Kong are male musicians who belong to the tradition of amateur music-making and who come from diverse social backgrounds and occupations; however, they are known to be closely linked by their sense of identity as Chaozhou people. As Dujunco (2002) explains, music clubs abroad are also connected with "a Chaozhou native place association (*tongxianghui*) or a temple" (p. 116). One of the well-established clubs in Hong Kong is the music club of the Hong Kong Chiu Chow Merchants Mutual Assistance Society (香港潮商互助社), which was established in 1930. The members of this *xianshi* music club have been actively participating in *xianshi* music clubs since they were teenagers in Chaozhou, and now, they are all old men. These musicians have continued their practices, performances, and musical tradition in the Chaozhou communities of Hong Kong since they settled in the city more than 20 years ago. Their involvement in *xianshi* music is not confined to their Friday rehearsals. They participate actively in community music-making, both locally and internationally. They regularly perform *xianshi* music in community centres and also accompany part of the Chaozhou Opera. These men also participate in various commercial productions. For nearly 10 years, they have been rendering a few minutes' performance on a radio programme once a week. They have also performed in Singapore and in other places.

The long-term commitment to traditional music-making from generation to generation of different diasporic *xianshi* musicians is well documented in literature. Ng (2006) relates the story of a *xianshi* musician who was involved in *xianshi* music from his teenage years and throughout various stages of his life. During his years of learning, the musician had collected an abundance of unforgettable experiences. When he became an adult, he worked as a seaman in mainland China and later owned a plastic toy business in Hong Kong. However, he continued engaging in *xianshi* music during his spare time. He was an active member of a *xianshi* performance group and continued to refine his music, which led to his reputation as a *pipa* player. He even became president of the *Taosik Music Society* 陶適儒樂社. The society held weekly rehearsals, and their music was broadcasted over the radio in Hong Kong. The musician also taught *xianshi* music to younger generations. This man had a lifelong interest in making music and was dedicated to this particular genre.

17.3 The Present Study

In this study, six *xianshi* male musicians from the music club of the Hong Kong Chiu Chow Merchants Mutual Assistance Society were interviewed. They have participated to the club for more than 30 years. Non-participant observations were carried out as well on the ways in which the participants made music or performed or rehearsed, and on the interrelationships between the environment, the people and the culture. I attended one live performance by the Chaozhou *xianshi* musicians in the hall of a community centre. I also observed three of their regular rehearsals on

Friday nights shortly after my interviews. Unstructured conversations were taken place when I was conducting the observations. I paid a special visit to Chaozhou in mainland China, the home town of the musicians. It was a 3-day trip where I visited one of their music clubs and attended one of their performances. During the trip, I paid special attention to the musical environment of the city.

17.4 Their Rehearsal Sessions

In the music club, the musicians typically have an informal chat in the tea room and drink *gongfu* tea before rehearsal starts on Friday evenings. To Teochew (Chaozhou people), drinking *gongfu* tea is more for aesthetic enjoyment than simple tea drinking, which is a unique aspect of being Teochew. Afterwards, the musicians have dinner together. Dinner is free and prepared by one or more members. The musicians chat freely around a large table, and notably, whether they are in the tea room or at the dining table, they always speak in their native dialect, even though they have been living in Hong Kong for decades. The use of their dialect is a kind of bonding and a means of maintaining their sense of brotherhood, which is very important to them (Mok 2011).

During weekly music sessions, the rehearsal can start as long as three or four musicians have already arrived to make up an ensemble. They do not need to wait for all the musicians to play the complete set of instruments because a few missing parts is not a problem. Musicians commonly arrive later on and join the performing circle in the middle of a rehearsal. They simply pick up their instruments and sit down to play. From the perspective of an audience, listening to a rehearsal of a *xianshi* group is like attending a performance. "Rehearsals" are actually more like music sessions. During my observations, I never heard them stop in the middle of a piece in any of these rehearsals. Even when someone is leaving or is getting ready to join, they simply continue playing the piece from beginning to end. Once the rehearsal starts, the music would continue, no matter what happened. This practice provides an evidence of the high value that *xianshi* musicians place on the "flow" and "spirit" of music. During the process of making music, no one talks or explains anything. In fact, they appear to be playing more for contemplation rather than for improving the piece to produce a perfect performance. Enjoying the process of making music s is more important.

Xianshi musicians are able to play a variety of musical pieces from memory. Sometimes, they even play with their eyes closed. They usually go through all their favorite pieces one after another without pausing or speaking. Although a number of musical pieces are played in a single rehearsal, no one needs to look at the score. A rehearsal can last for more than 2 h. By listening and playing the pieces repeatedly throughout the years, musicians have memorized all the musical pieces, as well as the expressions, tempos, and so on. Sometimes, they need to add several "flowery" (grace) notes to the melody. To do this, they simply listen to the melody, and then they are able to automatically add expressions to the music. After playing

several pieces, they change positions because most of them usually know how to play several instruments.

The ability of Hong Kong *xianshi* musicians is not confined to one type of instrument or to voice alone. During my observations, they showed themselves to be versatile players. In a 1-h rehearsal, several musicians take turns playing the lead on the *erxian*, the *erhu,* and the *yangqin*. Therefore, players do not have any fixed position. After one or two pieces, they automatically change positions to play another instrument without any prior arrangement. Actually five out of six of the *xianshi* musicians in the study knew how to play more than one instrument. Fu was the only one who concentrated on one instrument, the yangqin. By contrast, Yang and Qi said that they played every instrument. In my observation, Yang took turns playing the lead on the erxian, the erhu, and then the yangqin, in a 1-h rehearsal. Whilst Zhou and Lu can play plucked, bowed stringed and even wind instruments, Chen can play the tuoxian, yangqin, pipa, xiao etc.

17.5 Transmission of Cultural Heritage

The Hong Kong *xianshi* group ensures that the cultural heritage of their music is transmitted to the younger generation as authentically as possible, and with minimal 'modern' changes. They are proud of their music, and this was emphasized especially by Lu, 'Right! Folk arts are very peculiar. This tradition passes down from one generation to another without stopping. Though old masters pass away, there are always young people starting to learn. Here we have a young child who plays *pipa* very well. He's just eleven years old (he then showed me a photo)…'. Yet they are concerned about passing it on to the younger generation. They feel sad because nowadays, young people are not willing to learn their traditional music. The situation is the same even in their hometown in mainland China. They blame the government of Hong Kong, which does not do its best to promote and preserve Chaozhou music. Therefore, music clubs introduce and transmit Chaozhou music to the next generation, as well as to the general public.

To promote *xianshi* music, the Hong Kong Chiu Chow Merchants Mutual Assistance Society frequently opens the music club to visitors to let the public know more about their music. As a guest I talked to Yang twice, and each time he was very eager to explain to me about the tuning system and types of instrument. He showed himself to be very knowledgeable about the instruments and their sounding systems. Several local universities, such as the Chinese University of Hong Kong, and a number of other scholars have also conducted research on Chaozhou music. *Xianshi* musicians maintain a very good relationship with these universities and other concerned people. When I conducted my observations and interviews, their chairman, Lu, was willing and eager to answer all kinds of questions on subjects ranging from Chaozhou music to Chaozhou culture. During my first visit, Lu also opened all their cases of musical instruments and introduced them to me one by one. I could see on his face that he was delighted and proud to tell people about their culture and music.

17.6 Chineseness in Music-Making Practices

Playing Chaozhou music is actually a reflection of Chinese cultural and philosophical thinking and spirit. In generally, Chaozhou *xianshi* musicians learn their instruments and practise their music for self-cultivation, which is highly valued in traditional Chinese society (Chen 2004; Dujunco 1994; Ng 2006). As a result of this diversity in musician background, "*xianshi* music not only reflects the traditional ideals of harmonious brotherhood and of the society, but the genre also reflects the aspirations of the *ya* (雅) culture and the aspirations of the mass and popular, the *su* (俗) culture" (Ng 2005, p. 7). Thus, the music-making process that takes place in music clubs seems to be a way of maintaining Chinese spirit through music.

Chaozhou *xianshi* music does not only reflect amateur ideals, but also the aesthetics of Confucianism and Daoism (Ng 2006). Confucianism and Daoism are the two enduring native philosophical traditions of Chinese aesthetic expression (DeWoskin 2002). "*De*" 德 (Morality) is regarded as very important in both Confucianism and Daoism, and the same regard is demonstrated by the Chaozhou *xianshi* ensemble (Chen 2004). According to accepted wisdom, the Chaozhou *xianshi* ensemble has become an important tool for fostering morality because making music is "a kind of moral cultivation", of confidence, perseverance, patience, and conscientiousness (ibid., p. 159).

In addition, Chinese philosophers believe that *yin* 陰 and *yang* 陽 are the two opposing principles in nature. The former is feminine, that is, dark and passive; whereas the latter is masculine, that is, bright and active. Although these two are distinct forces, they "ultimately need to achieve integration and become in harmony, forming an ideal stage called 'great harmony'" (Ng 2006, p. 20). When *yin* and *yang* are balanced, people will have good body and heart coordination, leading to aesthetic enjoyment. This aesthetic enjoyment can be attained by listening to *xianshi* music because it helps bring the *yin* and *yang* elements of the audience into harmony (Chen 2004, p. 160).

17.7 Women in the Music-Making Process

Xianshi music has also reflected the issue of women's participation in music-making in Chinese society, because women rarely participate in *xianshi* ensemble. When women do participate, they usually only play plucked string instruments, such as the *zheng* and *pipa*. They are encouraged to do so because this ability symbolizes that they belong to the elite and literati classes (Ng 2006, p. 81). During my observations of their weekly rehearsals, I found that several women participated in the group. However, all of them were Chaozhou Opera singers. From the approximately 20 members of both the Hong Kong and Chaozhou ensemble groups in the rehearsal hall, none of the female members played any instruments. Although two or three women sat at the back of the room, none of them got up to play an instrument.

Green (2002) explains that people in other countries also stereotype and polarize the two genders in relation to music. Men are ideologically regarded as "active, productive, rational, inventive, experimental, scientific, technological, cerebral, and creative"; whereas women are given the image of being "passive, reproductive, caring, subject to the body, emotional, and diligent" (p. 54). As Green points out, this polarization affects the musical learning, and even the choice of instruments, of the two genders. Female stereotyping also appears to be the case in *xianshi* music; however, a deeper understanding of Chinese philosophy provides a wider perspective.

In traditional Chinese society, Confucian-based wisdom accorded women a marginal place in a male-dominated society (Wong 2002, p. 401). In the five cardinal relationships mentioned in the *Lun Yu* (論語 Analects, a record of the words and acts of the Chinese philosopher Confucius and his disciples), that of "a wife to a husband" is mentioned, indicating that women took a subordinate position in their relationship with men. Women were therefore expected "to be silent, self-effacing, submissive, dutiful to their husbands, and devoted to their families" (ibid.). In ancient Chinese communities, women were not even allowed to be educated because Chinese women were supposed to take care of their families. In general, women functioned mainly within the domestic sphere.

As Ress (2002) explains, traditionally in China, "gender was a major determinant of what musical activities were open to an individual" (p. 421). Many instrumental ensembles, from amateur to professional, were restricted to men, resulting in single-gender troupes being the norm until the twentieth century. However, the singing role of the marriage lament is exclusively "a female skill" (ibid.). Playing instrumental music in villages and small towns in China has been monopolized by males. In larger towns, however, women generally learn to play plucked instruments. Nevertheless, Jones (1995) concluded that in villages, in general, "instruments are played by men only; I have seen no sign in the villages of this obstinate feudal tradition being eroded" (p. 86).

However, times have changed, and Chaozhou *xianshi* musicians no longer act this way. During all my visits and interviews, whenever these musicians talk to me, they are willing to use Cantonese (the dialect of the Hong Kong people) to communicate. Another female researcher and I were even invited to join them for dinner before a rehearsal. I thought that during dinner, these "brothers" would use their dialect to communicate because I always hear them use Teochew (Chaozhou dialect) in the tea room. However, when we were all at the same large table, with approximately 12 people eating together, they made a conscious effort to speak Cantonese in front of us, two female guests who do not understand Teochew. We had several silent moments during the course of the meal, yet they showed their sincere hospitality to us. They are more welcoming to women than what we have heard. They always invite me to have dinner with them whenever I visit. Most of these musicians talk to me before their rehearsals and ask me about my understanding of their instruments.

Changes have also occurred in the situation on mainland China. I went to Chaozhou with the *xianshi* ensemble from a study group in Hong Kong, which was made up of all female players, with the mentor being the only male. On our first

night in Chaozhou, we visited one of their music clubs. The musicians in the club invited the Hong Kong female players on the stage to play with them. Apparently, the opportunity to pass on their heritage to the younger generation is more important than the gender issue.

In conclusion, Chaozhou music clubs are unique because these clubs are not only places where ordinary people can play Chaozhou music, but also places responsible for passing on Chaozhou music to the younger generation and to the general public. Furthermore, these clubs help maintain the Chineseness of this type of music. Being enriched by Confucianism, playing *xianshi* music reflects the aspirations of both the *ya* (雅) culture, the mass and popular *su* (俗) culture, as well as the traditional ideals of harmonious brotherhood. In addition, the role of women in this type of music has changed. *Xianshi* musicians currently have a more welcoming attitude towards women, allowing them to participate, become involved, and to understand the music. At present, male musicians are more open-minded because they hope that their music will be passed down to the next generation and that more people will know about it.

17.8 Implications to Music Educators

Various aspects in the experiences of *xianshi* musicians could be adopted to broaden and enliven the approach to teaching music. *Xianshi* musicians, who are the subject of this chapter, are not professional musicians, and they confine their music-making activities in local communities. However, their commitment to participate actively in performing their music is noteworthy. Understanding the origins of this commitment and of their deep enjoyment in playing their music over the years may help instill such enthusiasm in students. Another noteworthy point is the fact that their music-making is focused on fluency and spontaneity of expression, rather than on repeated rehearsing designed to produce a refined piece of music in the future (Small 1996). Hence, both the musicians and their audience are able to enjoy the actual, on-the-spot process of making music. The passion and lifelong devotion of *xianshi* musicians to their craft make us acknowledge the value of this participatory and "alive" music-making group and their contribution to the music scene in society. Drinker (1992) emphasizes the significance of the participation of amateurs in music-making in a community. As teachers, we exert tremendous efforts to recruit students to the school choir or the school band, regarding this as an essential music learning experience. Perhaps, we could broaden our mind and encourage our students to participate in music-making groups from different indigenous traditions or according to their own interest, and acknowledge that such involvement in community music is also valuable. Could we be flexible enough to acknowledge the educational power of community music-making alongside formal music education?

Lastly, we hope that this investigation on the *xianshi* tradition will encourage music educators to learn more about the cultural and philosophical backgrounds of indigenous music from different provinces in China. This pursuit will give them a

deeper appreciation and understanding of our rich musical culture in context. As a way of transmitting culture to younger generations, we can organize visits, either during rehearsals or public performances, to indigenous music groups in different provinces. We can also invite individuals or groups of indigenous musicians to our school to demonstrate their music and talk about it and their experiences, or if possible, to allow students to play their instruments. To acknowledge the importance of the music that our students bring to our classrooms, we can suggest that they, or even their parents or relatives from various provinces in China, share their music with the class (traditions such as the Cantonese Opera or the *Jiangnan* Silk and Bamboo ensemble (江南絲竹) along the Yangzi River). These practices will help widen the perspectives of students on Chinese music. I hope that we will be able to respect and promote indigenous Chinese music culture, as well as make our students aware of the deeper philosophical implications of these music-making practices, which is actually our role as teachers.

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